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ROLE OF ENGLISH IN MULTIMEDIA DESIGN

In today's digital environment, multimedia design is no longer a local tool but part of a global communication ecosystem. Industry professionals recognize that high-quality visual content is only one component of a successful product. Equally important is the way designers interact with users and collaborate with teams of developers, marketers, and content managers. This collaboration takes place in a cross-cultural environment where English serves as the common language.

English in the field of multimedia technologies functions as a fundamental technical and professional foundation: it is the language of software, interfaces, documentation, online courses, and professional communities. Through English, knowledge is shared, projects are coordinated, and digital products are created for a global audience. As D. Crystal (2003) notes in *English as a Global Language*, the dominance of English worldwide is due not only to historical factors but also to its central role in international communication, science, and technology. This makes English an indispensable tool for the professional activity of the modern designer.

Every designer works in a professional environment where the language of communication with software is English. The interfaces of tools such as Figma, Adobe Creative Cloud, or Blender are designed with the conciseness and precision of the English language. Using terms like *render*, *keyframe*, or *path* helps avoid the ambiguity that often arises when application interfaces are adapted into other languages. This is not merely a matter of convenience – it is essential for understanding how the technology works at a fundamental level.

Designers must take responsibility for their work and avoid grammatical mistakes, as they can significantly spoil the impression of even the highest quality design.

Nevertheless, grammatical mistakes in interface texts remain a common issue negatively affecting both the quality of user experience and the reputation of the designer and the company. According to J. Nielsen (1994), even minor flaws in the interface can undermine user trust and the overall perception of the product.

The most frequent mistakes include spelling errors (“adress” instead of “address”), syntax errors (“Your password incorrect” where “is” is missing), and stylistic ones – for example, excessive formality that does not match the tone of a friendly user interface (“Proceed with operation” instead of “Continue”) or, in reverse, unnecessary verbosity. While such mistakes may seem insignificant, they create barriers to information perception and complicate user interaction with the interface. Moreover, incorrect wording or inconsistency in commands can reduce the level of trust in the product, because users subconsciously interpret them as signs of poor overall quality.

As J. Redish (2012) states, clear and correct text is a key element of effective communication with the user. That is why designers should be attentive to every word displayed on the screen, considering the text as an integral part of the design. The use of specialized spell-checking tools, as well as consultations with native speakers or editors should be regarded not as an additional burden, but as evidence of professional ethics and respect for the user.

In our time, multimedia design is developing at an extraordinary pace. The most up-to-date research, documentation for new plugins, and analysis of complex cases are published in English long before translations appear. The ability to access international sources, including Medium, Dribbble, open and closed courses and knowledge bases, and technical documentation from developers, enables designers to master new tools faster than their competitors. In fact, English provides access to the knowledge base that shapes modern global design standards.

It should be noted that modern multimedia design projects are almost never carried out individually but are instead team-based processes in which interaction plays a

crucial role. Today, most studios work in a distributed format, where team members can be in different time zones, and clients are often based on other continents. In such conditions, English becomes the “glue” that holds the project structure together. The ability to communicate in English goes far beyond simply knowing vocabulary. It involves the capacity to convey complex visual concepts to colleagues and clients who may not be design experts. Clear communication ensures that ideas are understood across cultural and professional boundaries, making English an indispensable tool for effective collaboration in multimedia design.

The main aspects of effective communication in design can be summarized as follows.

Firstly, a designer must be able to defend their project during a presentation. This involves not only showing a layout, but also justifying why a particular grid, color palette, or typography were chosen. Clearly formulating one’s position in English helps avoid misunderstandings and unnecessary revisions, which often arise from vague wording.

Secondly, project failures often stem from misinterpretations of the technical brief. The ability to ask clarifying questions in English, understanding the nuances of the customer’s terminology, and accurately record agreements ensures that the designer and the client remain “on the same page.”

In addition, teamwork in platforms such as Slack or Notion requires a constant exchange of ideas. The ability to provide concise feedback to colleagues, discuss project architecture, or agree on deadlines in English is what makes a designer a reliable partner. It is important to be not merely a “task performer” but an integral part of an international professional environment where clarity of thought and professional ethics is valued.

Finally, it is worth mentioning the use of artificial intelligence tools, which are rapidly changing design as a whole. Generative models, in particular Midjourney, DALL-E, ChatGPT or Adobe Firefly, are based on algorithms that process requests (prompts) most effectively when they are composed in English. Although translation

technologies continue to advance, it is English that enables neural networks to interpret desired results much more precisely – from stylistic nuances of lighting to specific compositional solutions. For designers, knowledge of English means more than simply generating random images; it allows them to control the creative process by setting complex parameters through prompt engineering. In fact, English today is becoming a programming language for creative intelligence, and a designer's level of proficiency directly influences how effectively a designer will be able to use these technologies in their projects.

Therefore, the use of English in multimedia design has become a necessity, as it serves as a global technological standard that enables navigation through interfaces, access to up-to-date knowledge, and effective work with artificial intelligence tools. The professionalism of a designer today is determined not only by mastery of graphic tools, but also by competence in cross-cultural communication. The ability to clearly articulate ideas in English, accurately interpret technical tasks and interact professionally in international teams are now key factors to success.

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