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OLENA GONCHAR
https://orcid.org/0000-0003-1122-1768
(Uniwersytet Jana Długosza w Częstochowie, Polska
Jan Dlugosz University in Czestochowa, Poland)
e-mail: o.gonchar@ujd.edu.pl

ENHANCING BUSINESS COMMUNICATION IN MULTINATIONAL TEAMS: A CASE STUDY ON REFINING BUSINESS ENGLISH CURRICULA

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Abstract

In the current global environment, integration processes unite nations, establishing unified markets, and expanding international projects. This tendency compels designers to work in multicultural teams, where diverse worldviews, languages, and communication styles converge, with English as the standard medium for business communication. Such dynamics call for pivotal changes in design education. The research, firmly grounded in a real-life case study involving observations and questionnaires from multinational design team members in a design competition, delves into the collaborative experiences of design students from Poland, Ukraine, Bulgaria, Turkey, and Georgia. It uncovers the real challenges they face in business communication methods. The results provide educators, students, and professionals in international settings with insights that could improve the quality of teaching Business English programs to enhance the students` cross-cultural business interactions.
Keywords: Business English, code-switching, multinational team, design education, Hall's context theory.

In the modern era of globalization, integration processes are dynamically expanding in various aspects of countries worldwide. This implies efforts to create a unified global market, eliminate national barriers, and stimulate the growth of international projects. Today, numerous scientific works address

various linguistic challenges associated with international communication, Business English education, and other areas. However, in the modern business world, there is a growing urgent interest in and demand for research that comprehensively examines business communication processes to investigate practical implications in specific areas and develop linguistic strategies and educational trends. This view is supported by Tietze (2014), who argues that it is an empirical cross-disciplinary investigation tracking language activity across multinational companies that could contribute valuable insights to the problem.

Moreover, the demand for proficiency in English as the language of international business poses a challenge to understanding the goals of business language education and the development of new methods. Mastering business English today requires a combination of traditional language teaching methods with a deep understanding of current business trends, communication technologies, and cultural nuances. To improve the process of learning business English, it is necessary to address the internal issues that professionals encounter while working on international projects.

Thus, this trend directly affects the education of designers, who increasingly work in global teams using English for business communication. Therefore, it requires changes in design education, where international collaboration has become pivotal for nurturing creativity, diversity, and innovation.

This study aims to systematize the factors influencing the success of professional communication and indicate overlooked areas in teaching business English to design specialists. It intends to provide valuable insights for educators, students, and professionals engaged in international art and design endeavours.

1. Methodology

The present paper aims to contribute to the declared aim by focusing on the role of code-switching as a communicative strategy in multinational design teams within the international context of business language challenges. It uses an empirical approach based on a questionnaire and direct observation of their interactional processes. The research material is based on observations conducted in English-language communication among design students during international design competitions held at Dokuz Eylül University in Izmir, Turkey.

In alignment with the stated aim, objectives, and the materials under analysis, a case-study methodology was chosen for the investigation. The field of applied linguistics widely accepts case studies as a research approach, especially in second language acquisition, instruction, and application. Different scholars (Duff, 2008; Wedawatta et al., 2011) offer specific definitions for case studies.

For example, Wedawatta et al. (2011) defined a case study as an "empirical investigation that explores a contemporary phenomenon within its authentic context, particularly when the distinctions between the phenomenon and its context are unclear." The study is based on a combination of quantitative and qualitative methods for collecting and analyzing empirical data.

Prior to collecting data, we obtained ethics approval from the Competition Organization Committee and participants. It is worth mentioning that this study's author was a member of the Committee as the Prorector of Science and International Relations at Kharkiv State Academy of Design and Arts in Ukraine, and the participants of the teams at the investigated art competitions were students of this academy. This facilitated observations and the development of the questionnaire based on the author's insights and parameters specially designed to uncover professional communication peculiarities.

Here is the English-language survey questionnaire provided to the eight respondents, who were participants of one of the design competition teams. The team selected for the analysis included two students from Turkey, two from Ukraine, two from Georgia, and one from Poland and Bulgaria. The organizers asked the participants to fill in the first part of the worked-out questionnaire.

1. Personal information:
   a) Sex: male/female;
   b) What is your first language?
   c) Are you bilingual/simultaneous bilingual or multilingual? What languages are you proficient in?
   d) What is your level of English (CEFR)?

Table 1
Characteristics of the international team members

	1.UA	**2.UA**	**3.PL**	**4.TR**	**5.TR**	**6.GE**	**7.GE**	**8.BG**
				1. Personal Information				
Sex	**M**	**F**	**M**	**M**	**F**	**F**	**M**	**M**
First lang.	Ukrainian	Russian	Polish	Turkish		Georgian		Bulgarian
bilingual / simultaneous bilingual or multilingual	simultaneous bilingual (Ukrainian and Russian)/ multilingual (Ukrainian and Russian, and English)		bilingual (Polish and English)	bilingual (Turkish and English)	bilingual (Turkish and English)	simultaneous bilingual (Georgian and Svan); multilingual (Georgian, Svan, and English)	multilingual (Georgian , Russian, and English)	bilingual (Bulgarian and English)
Level of English (CEFR)	B2	C1	C1	B2	B2	B2	B2	B2

2. Results

2.1. Code-Switching as a Communicative Strategy: A Linguistic Analysis of Design Students' Participation in an International Competition

In today's interconnected world, language plays a crucial role in facilitating communication across diverse cultures and contexts. The competition, which mandates teams presenting students from different countries, presents a unique setting for observing language use and communication strategies. Each team in the investigated design competition comprised eight students from Georgia, Ukraine, Poland, Turkey, and Bulgaria. The task given to each international team of students was to create a poster advertising a glass artwork.

While English was the official language of communication, the observations showed that the participants` diverse linguistic backgrounds contributed to illustrations of code-switching throughout the collaboration process.

Numerous scholars have attempted to explain the nature of the code-switching phenomenon. Initially, code-switching emerged in the middle of the XX century, practically simultaneously in works of different scientific fields: information theory (Fano, 1950), phonology (Fries & Pike, 1949), linguistics (Haugen, 1956; Vogt, 1954; Weinreich, 1968). The term "code-switching" was introduced into scientific circulation by U. Weinreich (1968) in his classical linguistic work to define a bilingual speaker as an individual who can "switch from one language to the other according to relevant changes in speech situations (interlocutors, topics, etc.), but not in an unchanged speech situation, and certainly not within a single sentence" (Weinreich, 1968, p. 73).

However, the term's definition is diverse. For example, C. Myers-Scotton used code-switching as a cover term. The scholar defined it as "alterations of linguistic varieties in the same conversation" (Myer-Scotton, 1993, p. 1), meaning that switching can occur between different languages and dialects of the same language. Nevertheless, S. Romaine (1995) defined this notion as a way of style-shifting in monological speech.

Overall, the term code-switching may be considered an umbrella term for the terms "code mixing," "borrowing," "juxterposition," or "code alternation," which demonstrate various peculiar features.

It is interesting that in the framework of the social approach, J. Gumperz interprets "code-switching" as "juxterposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems (Gumperz, 1982, p. 59), while S. Poplack using it in the similar meaning uses just the term "juxtaposition" (Poplack, 1978).

According to the aim of our research to define the motifs of code-switching, we use the classical definition of the term "code-switching" introduced by E. Haugen, who denoted it as a process of colloquial usage of absolutely foreign word while speaking native or another language without any its assimilation (Haugen, 1956).

Although the nature of code-switching is spontaneous and subconscious, many studies have found that it is actually used as a communicative device depending on the switcher's communicative intents (Tay, 1989; Adendorff, 1996).

Recent studies suggest that code-switching is a communicative strategy for collaboration in international business projects and teamwork (Cogo, 2010; Feely & Harzing, 2003; Klimpfinger, 2009). Social linguists agree that this phenomenon can be used to demonstrate building common ground and solidarity among participants (Feely & Harzing, 2003; Kankaanranta & Planken, 2010; Tenzer et al., 2014; Virkkula-Räisänen, 2010).

The documented dialogue below illustrates the phenomenon of code-switching among design students during brainstorming sessions. It highlights instances of code-switching between English and the designers' respective native languages (Ukrainian, Polish, Turkish, and Bulgarian) to facilitate communication.

Designer 1 (from Ukraine): *Може знайти альтернативний font?* (Translation: Maybe we need to find an alternative font?).

Designer 3 (from Poland): *Tak!!! To może być dobra idea!!!* (Translation: Yes, that might be a good idea!!!).

Code-switching is based on use of the Polish (*"Tak",* which pronunciation and meaning with the Ukrainian one) to express enthusiasm with continuation in Polish ("*dobra idea",* which is also clear to the Ukrainians).

Designer 2 (from Ukraine): *А які колори?!* (Translation: What colours could we use?).

While the word *"колори*" remotely resembles English word "*colour*" in its phonation, and the word combination *"які колори"* (*"colours"*) pronunced in Ukrainian is clear for the Polish because of its strong resemblance to the Polish *"jake kolory",* the whole word combination is completely incomprehensible for the Turkish, Georgian and Bulgarian participants. That fact explains the qualifying question "*You mean "colours"?*

Designer 4 (from Turkey): *You mean "colours"? I propose gold, black, white, …*

Designer 6 (from Georgia): *Yes, I agree. Maybe we can incorporate traditional Georgian patterns into the design…, and red as well.*

The student switches back to English when discussing incorporating traditional Georgian patterns into the design because of desire to be concise.

Designer 7 (from Georgia): *I fully agree.*

Designer 1 (from Ukraine): *So do I.*

Designer 4 (from Turkey): *Gold, black, white, and … red. Red … Bardak…*

This part of the dialogue brings another linguistic phenomenon known as "False friends of a translator" The phenomenon occurs due to the lexical, phonetic, or semantic similarity between languages, which leads translators to mistakenly choose a word or phrase that seems to match the source language but conveys a different meaning in the target language. The dialogue demonstrates the phonetic false friends that sound similar but have different meanings. Here, the Turkish word "bardak" and the Polish "bardak" and Ukrainian ("бардак") words sound alike but mean different things ("bardak" in Turkish means in "glass", while in Polish and Ukrainian means "mess and chaos"). In the dialogue, such confusion leads to complete misunderstanding and conflict. It highlights the importance of linguistic awareness and clarification in multinational collaborations.

Designer 2 (from Ukraine): I believe that red is perfect to reflect our idea! Why is "*bardak*"?! I don`t think that it brings a mess!

Designer 3 (from Poland): *I agree with "red"! And why do you consider this colour a mess?*

Designer 8 (from Bulgaria): *I like "red", and propose to stop creating chaos in our teamwork!*

Designer 3 (from Poland): *Well…, to what music will we present our performance?*

Designer 4 (from Turkey): *We need to find the right müzik to go with our project presentation. "Bu çok önemli!!!"* (Translation: It is really very important!!!). *It is very important!!!*

Designer 8 (from Bulgaria): *Maybe we can use the traditional Bulgarian muzika to give it a unique feel. Oh, and don't forget to transfer the files to the kompyutăr for the slides.*

Here appear alterations of linguistic English-Turkish varieties in the same conversation.

From a linguistic standpoint, the analysis reveals varying methods through which participants integrate native language elements into their English professional discourse during a two-hour brainstorming session.

Based on the data presented in the pie chart (fig. 1), communication is predominantly facilitated through lexical units, which comprise the most significant portion at 42.3%. This implies that individual words or morphemes are the most common method for conveying meaning. This suggests that nearly half of the communication relies on individual words or morphemes to convey meaning. Word combinations form the second-largest slice, making up 21.3% of the instances. This indicates that phrases or multiword expressions are frequently used, though less so than individual lexical

units. Interjections occupy 17.3% of the chart. These are primarily used to express emotions rather than specific meanings, highlighting their role in conveying the speaker's feelings or reactions in communication. Complete statements constitute the smallest segment at 9.1%. This shows that whole sentences are used relatively infrequently compared to the other methods, possibly because of their complexity or the context in which shorter forms are sufficient.

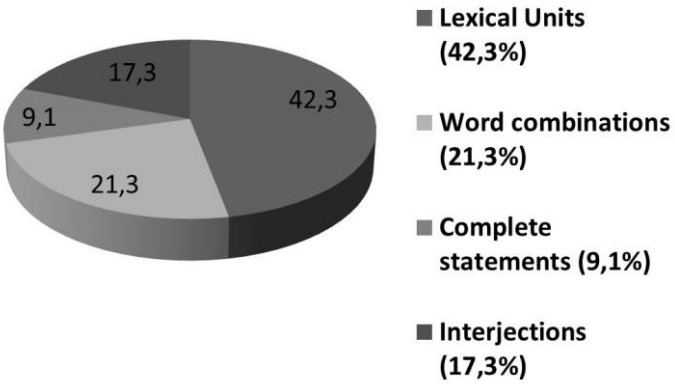

Figure 1
Qualitative analysis of Code-switching cases

The participants were asked to fill in the second part of the questionnaire.

2. How often do you switch/change your language from one to another during the preparatory stage (2 hours) of the design contest? [0–5 times; 6–10 times; 11–15 times; 16–20 times; 21 and more].
3. What are the reasons making you code-switch: please choose as many possible reasons as you like:
   — I cannot express precisely in English what I want;
   — just to fill in a stopgap;
   — It is easier to speak in native language;
   — to add emphasis;
   — to clarify the idea;
   — to convey solidarity;
   — to have privacy;
   — other reasons (please state).
4. What language(s) would you like to use as a lingua franca if you had a choice? [English; Your first language; Other (Please name)].
5. Do you consider/follow Hall's context theory principles in the multinational collaboration process?

Table 2
Questionnaire Data Overview

	UA	UA	PL	TR	TR	GE	GE	BG
1. Personal Information								
Sex	**M**	**F**	**M**	**M**	**F**	**F**	**M**	**M**
First lang.	Ukrainian	Russian	Polish	Turkish		Georgian		Bulgarian
2–3. The reasons making you code-switch:								
2. Times of code-switching	8 times	5 times	4 times	6 times	3 times	6 times	7 times	3 times
Unable to express exactly in English what I want	+	+	+	+	+	+	+	+
Emotional reaction	+	+	+	+	+	+	+	+
Just to fill in a stopgap, pauses	0	0	0	+	0	+	0	0
It is easier to speak in native language	+	+	+	+	+	+	+	+
To add emphasis	0	0	0	0	0	0	+	0
To clarify the idea	+		+	+	+	+	0	+
To convey solidarity	+	+	+	0	0	0	0	0
To have privacy	+	+	0	+	+	+	+	0
Others	to save time	to save time	to save time	0	0	0	to save time	to save time
	Spontaneous reaction	0	0	Spontaneous reaction	0	0	Spontaneous reaction	0
4. What language(s) would you like to use as a lingua franca								
	Native/ English	Native/ English/ Russian	Native/ English	Native/ English	Native/ English	Native/ English	Native/ English/ Russian	Native/ English
5. Following Hall's context theory principles								
	No	No	No	No	No	No	No	No

Overall, as indicated in ***"Questionnaire Data Overview",*** the desire to present their ideas quickly during brainstorming sessions motivated participants highly. Consequently, the major finding here is time management, emerging as an additional factor not mentioned in the questionnaire, appeared to be a significant motivation for switching to their native language.

The results of quantitative analysis of the reasons motivating the participants to code-switch can be presented by using the pie chart (fig. 2). It demonstrates that various factors influence code-switching and provides insight into the most common motivations behind this linguistic phenomenon, with each reason contributing to a different extent.

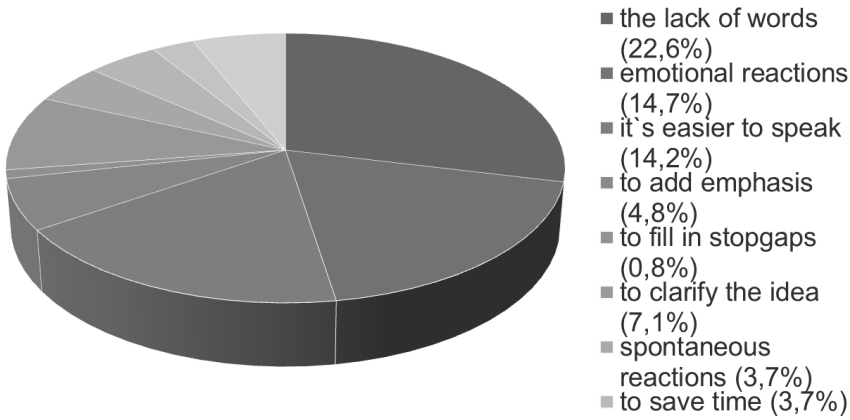

Figure 2
The reasons motivating to code-switch

According to the data, the most prominent reason for code-switching is "a lack of words" in one language, accounting for 22.6% of instances. This indicates that speakers often switch languages when they cannot find an appropriate word or phrase in their primary/native language. "Emotional reactions" (14.7%) and "ease of speaking" (14.2%) are also significant factors, showing that code-switching is frequently used to better express emotions or when one language feels more natural in a given context.

Other notable reasons include saving time, protecting privacy, and conveying solidarity. "To save time" (7.1%) implies that code-switching can be a practical tool to communicate more efficiently. "Protecting privacy" and "Conveying solidarity" (6.2%) show that switching languages can maintain confidentiality by ensuring that only certain listeners understand the message, and it can also create a sense of unity and shared identity among speakers. This is particularly relevant in contexts where languages are closely related, such as between Polish and Ukrainian speakers, where understanding and shared linguistic heritage can reinforce group solidarity.

"Adding emphasis" (4.8%) in a different language, the participants highlighted certain parts of the conversation, making them stand out more.

"Spontaneous reactions" (3.7%) means that unplanned, immediate responses often result in a switch, reflecting the speaker's instinctive use of language.

"Filling in stopgaps" (0.8%) is the least common reason, suggesting that code-switching to fill pauses in speech is relatively rare.

Furthermore, the analysis revealed that young designers (students) often resorted to using individual words, either because they lacked knowledge of the appropriate foreign word translation or because the lexical units were similar to those in the native languages of other team members.

Moreover, vice versa, the participants from Turkey and Georgia demonstrated less frequent switching to their native language compared to those from Poland and Ukraine, which can be explained by their confidence that other participants would not understand their native language. As there was only one representative from Bulgaria and Poland in each team, these team members did not tick off the motif of privacy in the questionnaire as a motivation for switching from English to their native language.

The data from the analysis also suggest that individuals predominantly used their native language during moments of excitement, enthusiasm, or frustration, as they spontaneously or emotionally reacted to success, disagreement/agreement, praise/dissatisfaction, etc. A quantitative analysis of the interjections utilized further reinforces this conclusion.

Hence, the pie chart reveals that code-switching is a multifaceted phenomenon driven by a range of linguistic, emotional, and social factors. The predominant reason, "a lack of words", highlights the functional need for effective communication. Emotional and ease-of-speech reasons further underscore code-switching's natural, fluid nature in everyday interactions. Less common reasons, such as "conveying solidarity" and "protecting privacy", point to the nuanced and strategic use of language to manage social dynamics, particularly in contexts where mutual understanding and shared identity are important. Overall, the data illustrate that code-switching is a practical, emotional, and strategic tool bilinguals and multilinguals use to enhance communication.

2.2. Linguistic behaviour across high-context and low-context cultures within multicultural design teams

Multicultural teams consist of members with diverse worldviews and communication styles. While this diversity offers potential for process improvements and innovation, it also presents challenges related to coordination, communication, and identity (Adair et al., 2024).

Our research underscores the importance of students` understanding of effective business communication strategies, such as the theory of high-context and low-context cultures introduced by Edward T. Hall (1976; 1990), which examines how cultures differ in communication styles based on the reliance on implicit versus explicit cues. This theory, outlined by Edward T. Hall in his major scientific paper "The Silent Language", explores factors influencing communication among individuals with diverse cultural backgrounds. Erin Meyer's outstanding work "The Culture Map" (2015) further decodes how cultural differences affect thinking and collaboration across borders.

The observation (refer to Table 2) that the international team members were entirely unacquainted with Hall's context theory elucidates the discomfort stemming from the "peculiar" reactions and communication style exhibited by certain group members.

It is worth noting the challenges arising in actual professional experiences when the Polish and Ukrainian students, exhibiting confidence in their knowledge, employed clear and explicit communication during task deliberations, utilizing precise design terminology. Nevertheless, this direct approach was perceived as too straightforward by counterparts from Turkey, Bulgarian, and Georgia. In contrast, Turkish and Bulgarian students relied on non-verbal cues and nuanced design choices, affecting interpersonal dynamics within the team.

Table 3
Communication challenges arising from high-context and low-context cultural influences

Countries of high-context cultures	**Countries of Low-context cultures**
Turkey, Bulgaria, Georgia	**(Poland, Ukraine)**
— this direct approach was perceived as too straightforward — relied on non-verbal cues and nuanced design choices, affecting interpersonal dynamics within the team	— exhibited confidence in their knowledge, — employed clear and explicit communication during brainstorming, utilizing precise design terminology
— communicators assume shared understanding	— desiring more explicit instructions
— A significant amount of information is implicit in the communication	**— The emphasis is on clarity and precision in conveying information**

A lack of knowledge about these theories could prevent design teams from navigating the challenges of language use and cultural differences and prejudice the success of influential and harmonious collaboration. In practice, this led to the following communication challenges among the team participants.

Countries leaning towards high-context cultures (Turkey, Bulgaria, Georgia) and low-context cultures (Poland, Ukraine) differ significantly in their problem-solving approaches. The emphasis on context in communication is crucial. Notably, ambiguity in instructions is highlighted, where high-context communicators assume shared understanding, potentially confusing low-context team members desiring more explicit instructions.

Another challenge arises from the assumption of the shared common knowledge, leading to potential misunderstandings in the teamwork over the project.

3. Discussion

The research findings underscore the crucial role of recognizing and addressing communication challenges that stem from high-context and low-context cultural influences in diverse design teams. This understanding is pivotal for fostering effective cross-cultural communication and enhancing the productivity and harmony of international teams.

In high-context cultures (*e.g., Turkey, Georgia, Bulgaria*), communication relies heavily on implicit messages, context, non-verbal cues, and the participants' shared understanding. Code-switching in such cultures often reinforces social harmony, shows respect, and conveys subtle meanings that align with the cultural context. As the investigation results show (see Table 2), the participants from Turkey and Georgia naturally use code-switching to fill in stopgaps or pauses in communication. This can be seen as a way to maintain the flow of conversation and preserve social harmony. It helps convey meaning without disrupting the implicit nuances and non-verbal cues essential in high-context communication. Code-switching can be used to achieve social harmony, avoid confrontation, or navigate complex social norms. It often has a rhetorical or cultural function, ensuring appropriate and respectful communication. People in high-context cultures might be more accustomed to code-switching as part of their everyday interactions, using it to navigate the subtleties of their communication style.

In low-context cultures (*e.g., Poland and Ukraine*), communication is more explicit, direct, and reliant on clear, unambiguous language.

Given that it is impossible to precisely classify cultural contexts as either "high" or "low," it is essential to note that while various scientific sources suggest that Poland leans more towards low-context communication, particularly in business and official settings, classifying Ukraine as either high-context or low-context remains controversial and challenging.

This study introduces new arguments into the ongoing discussion of Ukraine's position on the continuum between high-context and low-context

cultures. The results demonstrate a tendency toward the prevalence of a low-context communication style among young Ukrainians in business settings. Under the significant influence of globalisation, with a borderless culture and active participation in international projects, younger generations of Ukrainians increasingly value explicit and direct communication in business contexts, reciprocating by providing transparent feedback. This shift signals a move towards a low-context communicative style, prioritising clarity and directness. Such developments signify that Ukrainians are becoming more aligned with Western cultural norms, distancing themselves from the communication styles characteristic of post-Soviet countries like Russia and Belarus. The findings align with other investigations by Ukrainian researchers. For instance, Valentin Krysachenko (2020) highlights a mixture of high-context and low-context cultural traits within Ukrainian society. He observes that, because of Ukraine's agrarian past and Soviet rule, older generations tend to favour an indirect communication style. In contrast, younger generations exhibit a blend of both high-context and low-context traits. Nevertheless, it is essential to recognise that this shift may coexist with traditional high-context communication styles in other areas of Ukrainian life, as cultural changes are often nuanced and situational. As Iryna Prykarpatska (2008) noted, core Ukrainian cultural values—such as family, caring for children and elderly parents, and maintaining strong, long-term friendships—remain deeply rooted and may influence more context-dependent communication in non-business settings.

However, the findings of this study do not fully support the conclusions presented by Elena Voevoda, a Russian researcher from the Moscow State Institute of International Relations. In her 2020 paper analysing intercultural communication between students from post-Soviet countries in Moscow-based universities, she categorised Ukrainian students, along with their Belarusian, Russian, Moldovan, and Tatar counterparts, as belonging to high-context cultures. She noted that these students tend to rely more on non-verbal cues and symbols in communication, contrasting with low-context students from countries like Poland, Latvia, Estonia, and Finland. Voevoda also observed that Ukrainian students display characteristics of high power distance and collectivism—traits typically associated with high-context cultures. The results of this research highlight the growing distinction between Ukraine's communication style and that of its post-Soviet neighbours, such as Russia and Belarus.

Thus, this shift aligns Ukraine more closely with Western cultural practices, particularly in business communication, where explicitness, directness, and transparency are increasingly valued, fostering a sense of global connection and community.

Moreover, another significant finding was connected with the desire to express solidarity and positive attitudes towards team partners through lan-

guage. Interestingly, this trend was observed among both Polish and Ukrainian students. On the one hand, the similarity of languages explained it (the Slavic group, which greatly facilitated their communication).

On the other hand, the analysis of the reasons for code-switching proves (see Table 2) a preference of the team members from Poland and Ukraine to demonstrate in-group solidarity between the representatives of the same low/high-context group. Code-switching in these cultures might be used to clarify messages, provide specific technical terms, or adapt to the linguistic preferences of the audience. While social relationships are still meaningful, there is a greater emphasis on equality and individualism. Code-switching might be less about reflecting hierarchy and more about ensuring effective communication or taking into account individual preferences. The primary function of code-switching from the participant's point of view is more pragmatic, focusing on clarity, precision, and effectiveness in communication. It fills lexical difficulties, provides specific terminology, or addresses a diverse audience. While code-switching still occurs, it might be more structured and less frequent, used primarily in specific contexts where it aids in speeding up communication rather than as a routine part of interaction.

One of the significant conclusions to emerge from the study is that the particular usage of code-switching within a multinational team is unique. The findings of the current study suggest that the unique communication style observed is influenced by a combination of factors, including the ethnographic characteristics of the project staff, participants' specific intentions, their proficiency in foreign languages, situational and motivational factors, the use of professional jargon, and the broader cultural communicative context. These factors collectively shape the specific communicative climate within multinational project teams.

The identified challenges in the dynamic global landscape of art and design highlight the urgent need for adaptations to art education programs. The analysis illuminates the multifaceted nature of code-switching among design students in an international competition setting. Beyond its linguistic functionality, code-switching serves as a dynamic tool for navigating linguistic challenges, expressing emotions, affirming cultural identities, and fostering collaborative synergy among team members. By understanding the diverse motivations behind code-switching, educators and practitioners can effectively support multilingual communication and intercultural collaboration in professional contexts. Prioritizing proficiency in professional English, integrating mediation skills, incorporating cross-cultural communication strategies, and emphasizing clarity in communication within high-context cultures are vital steps.

Understanding these interrelations and different inner motifs across cultural contexts helps to appreciate code-switching potential and can form the

particular model for effective cross-cultural communication for each international team.

Thus, it allows for establishing clear team communication protocols, considering language barriers and different communication styles. A communication protocol in multinational team collaboration refers to a set of unique guidelines or rules for each particular team that outline how its members should communicate with one another. Agreeing on a common language for team members, it is essential to incorporate diverse translation strategies such as paraphrasing, hedging, literal translation, trans-creation, back-translation, and dynamic equivalence into teaching business English. These strategies represent a spectrum of approaches highlighting various aspects of international business communication. By familiarizing students with these methods, educators can represent a broader skill set, enabling learners to handle the nuances and complexities of cross-cultural interactions with greater proficiency. Moreover, for team building, it is crucial to meet etiquette, i.e. setting rules for conducting different meetings, such as speaking turns, a speaker's rate of speech, and how to handle interruptions.

Overall, this comprehensive educational framework guarantees student proficiency in language, cultural nuances, and contextual understanding vital for success in global business interactions.

4. Conclusion

The findings underscore that code-switching is a sophisticated strategy in intercultural business communication, reflecting not a lack of language skills but a deliberate choice to meet specific communicative goals. This adaptive approach is tailored to each international team, influenced by individual traits, professional domains, linguistic diversity, situational factors, and cultural backgrounds. Code-switching fulfils various functions — linguistic, rhetorical, social, and cultural — reflecting the unique preferences of the communicators and the intricate tapestry of intercultural discourse.

Thus, thoroughly exploring code-switching principles and translation techniques is pivotal for grasping the complex web of relationships within business teams, guiding their interactions and cooperative efforts. Effective cross-cultural collaboration strategies must account for subtleties in communication style, explicitness levels, and the role of shared knowledge assumptions in bolstering team dynamics and efficiency. Establishing clear communication protocols and incorporating varied translation methods are crucial in nurturing a collaborative environment where all team members, irrespective of their language backgrounds, are empowered to contribute significantly to the team's global business achievements. Therefore, incorpo-

rating such insights into professional English training and curriculum development is vital for preparing individuals for the multifaceted world of international business.

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