

**TRANSSTAR** EUROPA

## **TransStar: Raising transcultural, digital and multitranslational competences**

Progress/Final Report

Public Part

## Executive Summary

The *TransStar Europe* project blends cultures, literature and actors from eight different European countries and actively promotes the use of small languages in the European area. It incorporates different stakeholders and levels of operation. *TransStar Europe* has built a network of multipliers who engage in a variety of European cultural, literary and linguistic activities. In workshops, network meetings, online seminars and individual mentoring 50 up and coming cultural mediators were trained and educated in the fields of literary translation and international cultural management. In addition, they actively participated in conceptualizing and implementing public events in order to increase the popularity of small languages and literatures.

*TransStar Europe* improves the networking capabilities of European institutions in the area of literature mediation and translation. The pilot courses on literary translation and international cultural management are developed within the framework of the project and are based on the methodological results of the work in the workshops and training seminars. They professionalize literary translation from and into small languages and detach cultural management from a highly nationalized realm of influence.

*TransStar Europe* enhances the transcultural circulation of ideas in Europe. In the course of three years the project organised more than 40 public events on literature, translation and the significance of small languages in 15 locations around Europe. Using a diversity of formats, *TransStar Europe* sensitized a broad public audience for the similarities and differences of European cultures and helped in building a European consciousness.

New texts by European authors plus the latest results from translation and transcultural research are presented by the *TransStar Europe* project. With two scholarly volumes, five anthologies of translated texts and the first Croatian translation of the novel *Blutsbrüder* [Blood Brothers] by Ernst Haffner, the project intensifies the diffusion of European literature and stimulates the cross-border discussion on historical, cultural and social issues.

The Eberhard Karls University of Tübingen initiated and implemented the *TransStar* project together with Charles University of Prague, University of Lodz, the Literaturbüro Freiburg (now: Literaturhaus Stuttgart), Collegium Bohemicum Ustí nad Labem, Villa Decius Krakow, University of Ljubljana, University of Zagreb, Goethe Institute Kiev and the Taras Shevchenko University Kiev. During the project and associated day-to-day activities members of the project team were able to strengthen the networking activities and the cooperation between the institutions. It was possible to counteract the mere peripheral awareness of individual cultures and literatures through the intensive exchange conducted within the framework of the project. The cooperation between our partners from the field of literature and culture mediation (as experts for increasing the awareness of cultures and literatures in concrete geographical areas), who made a considerable contribution with their expertise in the area of international cultural and event management and the extensive experience of our university partners, who conduct research on transcultural spaces and conceptualized the courses and seminars, ended up being very fruitful. This diversity was the reason for the success of our project.

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# 1. Project Objectives

For some years now the process of Europe growing closer has been stagnating. While new countries institutionally joined the European Union with the European enlargement in 2004 and 2007, the process of their integration has in fact not been concluded. Much too often the smaller countries in Central Eastern and South Eastern Europe are not adequately taken into consideration. The *TransStar Europe* project has taken upon itself to contribute to the dissemination of and exchange with small languages and cultures in order to convey a more differentiated background knowledge of these countries and to stimulate a dialogue with the help of a variety of events in order to reduce stereotypes.

*TransStar Europe* used a multi-perspectival approach addressing five different target groups. The project wanted to train students and young professionals from eight different countries who at the beginning of the project were in a phase of orienting themselves professionally. The purpose was to familiarize them with literary translation and cultural management, to provide them with the opportunity to try out the different tasks required in the field of cultural mediation and to actively support them in developing a cross-border network of cultural mediators. Seminars and workshops in literary translation and cultural management by successful professional translators and cultural managers provided greater hands-on experience and practical relevance. As a result of these comprehensive trainings and practices participants are able to become cultural mediators in the future exchange amongst European cultures.

Based on translation problems discussed in the workshops, the objective of the project was to develop modules for literary translation, which can not only be implemented at universities participating in the project, but also by other educational institutions. The purpose was to systematize translation problems that surfaced and supplement them with exemplary solutions, which should then be made available for future courses and workshops on literary translation.

It was the intent of the project to reach a broad audience of persons in the participating countries who are interested in literature by animating them via events and publications to get to know their European neighbors, to discover new authors and gain new insight on the cultures of the neighbors by reading more literature. Another consequence would be the increased use of small languages.

The goal was not only to successfully complete the project as a consortium, but also over the course of the project to benefit from the diversity of competencies represented by the partners in the individual countries. One purpose was to become familiarized with the local institutional conditions and to specifically develop complementary skills: project partners from the universities should be able to benefit from the practical experiences of the cultural institutions and the cultural institutions in turn could enhance their work with theoretical aspects. At the center of project activities for all partners was the opportunity to network with other countries in Europe and the personal cooperation amongst the partners.

## 2. Project Approach

The approach was a multi-perspectival one, which contained two central points:

1. The training and coaching of future cultural mediators (advancing multipliers)
2. The continued mediation of small languages and cultures

Fifty students and young professionals from eight countries were selected in a two-stage selection process and placed in different bi-lingual working groups. The working groups consisted of five participants each and were supervised by a workshop leader. The workshop leaders themselves are renowned literary translators with extensive professional experience. Each language pair had a tandem group with which it was possible to exchange questions on translation.

In the course of the project the working groups met three times for face-to-face workshops and outside of these meetings they conducted online sessions in order to discuss their translations. The goal of these workshops was to train future cultural mediators in literary translation and to work on translations in a group setting. In addition to the working sessions in language pairs, tandem workshops with complementary language pairs working on texts were also conducted. Outside of the workshops participants worked on texts independently, yet with the support of the mentor and other members of the group.



Workshop of the Slovenian-German Group in Graz, autumn of 2013

In addition of the training in literary translation two networking meetings were organized at which participants were trained on the topic of cultural management. These trainings were conducted by professional cultural managers who came from the participating countries.



Workshop on presentation and moderation in Stuttgart, 2014

In the second half of the project, the future multipliers were increasingly integrated into the organization of events for a public audience. They participated in the conceptualization of series of events, invited guests, prepared their own performances and presented their results. Thus, Yulia Mykytjuk and Anja Wutej created a pantomime performance on literary translation for the final event of the *TransStar Europe* project in October of 2015 in Berlin and Irena Smodiš gave a talk on the topic of “European Lebensläufer”. In the last phase of the project a number of project participants independently conceptualized and organized events such as for instance Martina Lisa, Martin Mutschler and Daniela Pusch, who organized a reading of Czech literature in German translation in the *Zug zur Kultur* [train to culture] from Regensburg to Plzen in September of 2015.

[Foto Kulturzug]

Another important aspect of the project was the improvement of skills in the digital realm. After the consortium completed training on the topic of digital literacy offered by the Programme of Lifelong Learning, the knowledge gained in this training was then passed on to the other participants. By actively participating in the design of the project and Facebook websites and profiles, project participants applied the knowledge they had gained, i.a. by posting new information on events and writing texts for the section entitled “Translator of the Month”. Moreover, participants took on the task of regularly writing reports for the website on events organised within the framework of the project. In this way they were also able to gain important experience with respect to work related to public relations.

The workshop leaders and members of the consortium were also incorporated into the overall planning of the events. They organized evenings with authors and moderated or provided insights into different aspects of literary translation.

## 2. Continued mediation of small languages and literatures

After initial experiences were made in the first half-year, the consortium realised that the public relations measures initially planned and described in the project proposal did not suffice in reaching a broad audience interested in literature. For this reason it was decided to carry out the project *Translating Cube – Six Sides of European Literature and Translation* within the framework of the *TransStar Europe* project. In this way it was possible to organise a greater number of events conceptualised specifically for the European audience, which placed the smaller languages and literatures as well as literary translation from and into these languages into the centre of public attention. Six series of events on literary translation were organised in four of the eight participating countries. Within the framework of these series of events readings, discussions and performances were organised where literary translation and small languages were highlighted analytically, artistically and interactively. In addition to renown artists up-and-coming authors and the *TransStar Europe* participants were involved.

In addition to public events a variety of other opportunities were used for advancing the mediation of small languages and literatures. Members of the consortium regularly introduced the project at events organised by their institutions; a regular newsletter informed about project activities as well as classical and digital publications and events.

The project development was constantly documented on the project website: [www.transstar-europa.com](http://www.transstar-europa.com). There one can find, first of all, information on the project, its main actors and also event announcements as well as reports; secondly each month project participants introduced a translator, over time creating a colourful mosaic of literary translators in Europe. Thirdly, on a blog (<http://transstar-europa.com/category/blog/>) one could inform oneself about literary translation in theory and in practice. Also contemporary authors and current developments in the literary landscapes of participating countries were covered. Moreover, the project maintains a Facebook profile, which announces project activities and constantly posts new information and calls on literature and its translation and mediation in the different countries. The page can be found under <https://www.facebook.com/pages/Transstar-Europa/566118766746461?fref=ts>.

### 3. Project Outcomes & Results

The objective of the project was to train 50 students and young professionals from eight European countries in literary translation and cultural management, to involve them in the conceptualization and organization of events and via digital media provide them with the opportunity to acquire skills with respect to public relations and dissemination.

All of the training sessions planned in the according work plan – three workshops, two network meetings, mentoring and skype working sessions – were all completed. The participants worked on the translation of their literary texts, which they then presented in public events. The translated texts of the project were also presented in books, which were published in participating countries.

Both the translation workshops and network meetings were conceptualized to contain two parts: the methodological part included a literary text translated together with other workshop participants and a mentor, and the public part included one or more events on literary translation and the cultural mediation of small languages for a greater audience. Participants on the one hand had the opportunity to get to know younger as well as established authors and artists from participating countries and receive new insights into the literary landscapes. On the other, they were able to participate in many events themselves. This opportunity presented itself in the project *Translating Cube – Six Sides of European Literature and Translation* which complemented the workshops and trainings of the *TransStar Europe* project with a more public dimension. In this way German, Slovenian and Ukrainian participants presented excerpts from their translated texts during *Translating Cube* events in Stuttgart. For *Translating Cube* events in Ljubljana participants of the German-Slovenian group were involved in the conceptualization of the event program, but also in the practical organisational work and in the program itself. One participant moderated an evening event and others presented their translations.



The German poet Elke Erb (on the right) and her Czech translator, Katka Ringesová, Foto © gezett

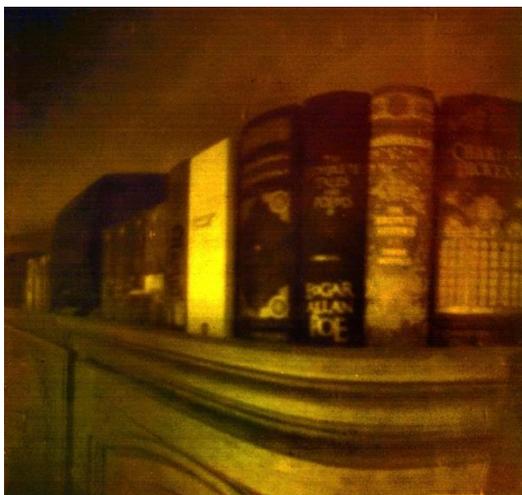
In Berlin the *Translating Cube* was conceptualized and organized jointly by *TransStar* participants. In addition to the already mentioned pantomime performance, translators worked with the German poet Elke Erb and translated her poems into five languages of

participating countries. Martina Lisa, Martin Mutschler and Katka Ringesová presented a performance of translated Czech poetry. The Ukrainian-German working group generated interlinear versions of poems by Hryhoryj Semenchuk, which in an adaptation by Ulrike Almut Sandig were performed in a joint concert.

Pantomime performance by Anja Wutej (Berlin) and Yulia Mykytyuk (Lviv), Photo © gezett



Participants were actively engaged in strengthening small languages. In the project *Camera Obscura – Places of Translation* participants photographed a place of their choice, which for them had a strong connection to the activity of translating texts, wrote short essays on the pictures in their native languages, which were then translated by their tandem partner. The bilingual text-picture compositions were printed in a poster format and were exhibited in three locations of project partners (Kiev, Ljubljana, Tübingen). Below are pictures by Janko Trupej (Ljubljana) and Constanze Aka (Berlin).



Not only the participation in workshops and trainings was an important part of the project, but also the cooperation with authors. In addition to the mentioned translations they prepared for events, participants also provided translations for the trans-linguistic recording of the story *Salzwasser* [salt water] by Ulrike Almut Sandig, which was translated into all five languages of participating countries as well as the translation for the video poetics by Kateryna Babkina on poems by contemporary Ukrainian poets.

All participants contributed to the overall work associated with outreach and public relations for the project. Each month a translator from one of the participating countries specialising in literary translations was featured in the rubric entitled translator of the month. Participants penned short reports on public events organised within the framework of the project which were also published on the website.

Each participant prepared at least one publishable translation that was published by the project in one of the volumes containing translated texts. Five participants grouped together to form an editorial team and publish an anthology entitled *Telling (Hi)Stories: Texts from Seven Countries* with texts translated into German. Towards the end of the project the first developments resulting from the multiplier training made themselves felt. More on this in the section on future plans.

The following results are relevant for the institutions: during the project the curriculum for a master of arts in *Literary Translation* was developed which can not only be implemented at participating institutions of higher education, but also at other institutions. In addition, a pilot course *Introduction to Literary Translation* was developed, which can be offered to students of philological study programs in order to provide the with an insight into literary translation. Furthermore, a pilot course on *International Cultural Management* was developed which transmits the basics of cultural management while taking institutional conditions of participating countries into consideration. This pilot course can be used both within the framework of philological education and in the field of cultural management or economics and intercultural communication. It is possible to not only apply this course for courses at institutions of higher education, but also in non-university education and training such as for instance organised by associations and non-profit institutions. Moreover, a plan for a summer school was developed -- it is planned to apply for funds in the upcoming year. Institutions also profit from the published volume entitled *Translation Landscapes: Topics and Stakeholders of Literary Translation in Eastern and Central Europe*, in which the latest research on literary translation is collected along with a panorama-like overview of the literary landscapes in Germany, the Czech Republic, Slovenia, Poland, Croatia and Ukraine. Here a great variety of institutions find useful information on literary developments and on the institutionalisation of literary translation in participating countries.

By visiting events, representatives of different institutions were able to meet new authors and consequently deepen their insights into literary voices. They were able to access detailed contributions on the website and on the Facebook profile of the project, able to inform themselves about events that had taken place and current calls.

A great number of institutions, such as for example the network Traduki, the *Literaturwerkstatt* Berlin, the Slovenian book agency Jak, the Goethe Institute in Krakow and Prague and the journals *Lichtungen* and *Schreibheft* were incorporated into the project via presentations, events and publications. They not only made a professional and organisational contribution to the success of the project, but they also benefitted from the exchange with new authors and becoming acquainted with future cultural mediators.

The greatest benefit of the project has been drawn by those in the audience who are interested in literature and European topics, and those, who have a potential mobility of labor. This is who we wanted to reach. In the course of the project this target group was able to take part in more than 40 events in 15 European locations where European literature, its mediation and translation was presented in a great variety of

formats, including: a reading with the German-Japanese author Yoko Tawada in Krakow, a German-Ukrainian concert by Ulrike Almut Sandig and Hryhoryj Semenchuk in Kiev, Lviv and Berlin, a Slovenian-Polish-Czech poetry reading in Berlin, a video poetry presentation by Kateryna Babkina in Leipzig and a workshop discussion with Jan Faktor in Prague. Moreover, the audience was able to view the multi-lingual exhibit *Camera Obscura: Places of Translation* – traditionally in poster format in Kiev, Ljubljana and Tübingen and digitally projected in Stuttgart, Prague and Leipzig –, and listen to the multi-lingual installation of the short story *Salzwasser* [salt water] by Ulrike Sandig in Stuttgart or buy a CD.



Star & TransStar: Ulrike Almut Sandig and Hryhoryj Semenchuk (German-Ukrainian concert, left), Stefan Heck and Constanze Aka (German-Ukrainian reading, right), Berlin, 2015, Photo: © gezett

In addition, the volumes of translated texts entitled *Pet poti do prevoda* (Slovenian / German), *Geschichte(n) erzählen* (German), *Usi inshi* (Ukrainian), *Der erste Schnitt* (Polish/German) and the translation of *Blutsbrüder* by Ernst Haffner into Croatian were all well received by a broad audience interested in literature who consequently were able to discover new authors that had never before or rarely been reviewed. For the anthologies Sudابه Mohafez was translated into Polish, Slovenian and Ukrainian, Felicitas Hoppe and Svenja Leiber into Ukrainian and Polish, Peter Licht into Slovenian and Polish, Zsuzsanna Gahse into Polish and Ukrainian, Lutz Seiler into Slovenian, Sashko Ushkalov, Miklavž Komelj, Milena Fucimanová, Krzysztof Varga and Veronika Dintinjana into German. This volume of newly translated texts accelerates and inspires the circulation of ideas in Europe.

Meanwhile a broad audience was regularly informed on topics concerning literary discoveries and the literary life via media reports, newsletters published several times per year, contributions and calls on the website and Facebook profile of the project.

The Project *TransStar Europe* was a challenge for the consortium since it was a complex construct. Members of the consortium had a great amount of work tackle: workshops and public events for up to 80 participants has to be conceptualized and organized, administrative and budgetary tasks had to be carried out and publications as well as the reporting on the project results for the public were part of the working load. Not least important was the task of communication, not only within the consortium but also with workshop leaders, project participants and other partners, and the timely and culturally adequate reaction to budding conflicts. The consortium mastered these tasks with great bravura. All four meetings of the consortium – of

which one had to be arranged additionally because there was such a great need to coordinate on issues – all were conducted in a congenial and constructive atmosphere. All members of the consortium were able to fully contribute to the project at any time and were listened to if they had a problem. Individual members of the consortium benefitted from the diversity of competencies represented in the consortium. In this way representatives from institutions of higher education were trained extensively in the areas of public relations and outreach, while the cultural organisations benefitted from the comprehensive network and the scientific competencies of representatives from institutes of higher education. The project was invaluable for all partners in gaining new insights on institutional and cultural circumstances in participating countries and for the qualitative development of skills and expertise in the area of international cooperation. The project consortium was successful in working together in order to attain project objectives and consequently grow as a team.

### Project meeting in Tübingen, March 2013



In the course of the project participants, workshop leaders, members of the consortium, representatives from other institutions and artists involved in the project grew into a network, which in future will drive cultural exchange and Europe coming together in different constellations and projects.

## 4. Partnerships

Within the framework of the EU-funded project *TransStar Europe* the following four groups of partners were working cooperatively:

### 1. Consortium

As already mentioned in the section on project outcomes & results, the cooperation within the consortium was constructive, target-oriented and fair. The partners of the project were very motivated in the implementation of the project and worked on reaching the objectives almost continuously. The combination of face-to-face project meetings with the consortium and the monthly skype meetings proved its worth and contributed to the success of the project. Project partners were able visit most of the work sites of the partners and accordingly were able to become familiar with the circumstances in the individual countries. An important aspect of the European exchange conducted between project partners were impressions made locally. It was helpful to see specific working methods and developments in order to be able to correctly classify them and gain comprehensive impressions of partner institutions. The continued cooperation in the different areas of work (e.g., conception, administration, organisation of events, public relations) led to the consortium becoming more solid as a working group within which it was possible to overcome conflict with the help of the good will of all those involved. It is also important to mention that because the University of Tübingen took on the financial management of the Shevchenko University of Kiev it was possible for them to participate in the project, even though the local institutional circumstances were not given.

### 2. Participants

In accordance with the project approach, 50 participants from Poland, Czech Republic, Ukraine, Slovenia, Croatia, Germany, Austria and Switzerland were educated in literary translation and international cultural management and trained to become multipliers. In the course of three years the workshop leaders and the consortium got to know project participants and developed intense relationships with them. Since participants were either in the last phase of their studies or in a phase of trying to orient themselves professionally, the workshop leaders and the consortium were able to chaperone them and provide them with insights into potential fields of work in the future through the different activities conducted within the framework of the project. Many of the participants were able to develop a job profile in the course of the project. Most of them actively took advantage of the advanced training that was provided; some however, had very high expectations, which is an indication that they did not have an understanding of the overall context of the project. Most participants also took advantage of the opportunity to contribute to the website and to the Facebook profile. In the final stages of the project most participants seemed very satisfied with the cooperation and had the desire to continue to work together in the coming years. "It was a great pleasure for me to be able to participate in *TransStar*, I learned a lot and hopefully also contributed a little bit to the cultural transfer and will try to continue to translate literary texts", writes Karmen Schödel, who translated texts into Slovenian. Anna Koubová, *TransStar* translator into Czech, writes about the networking in the project: „As a translator I also contacted Michaela Otterová from our workshop and – which really shows the effectiveness and the networking potential of the *TransStar* project – she in turn consulted Daniela Pusch from the

Czech-German group in order to discuss with her the difficulties of translation.“ Yulia Mykytjuk, *TransStar* translator into Ukrainian, concludes: „For me it was a great pleasure to participate in the project and I would love to continue to work with the *TransStar Europe* project in any form or shape. I am ready to organise events and of course to translate literature.“

### 3. Workshop Leaders

The workshop leaders of the project were selected in order to educate and train *TransStar* participants in literary translation using a combination of face-to-face seminars, online workshops and individual mentoring. They were supposed to share their experiences on the European literary and translation markets not only in the events on cultural management within the framework of the networking meetings, but also in the group work conducted.



Yurko Prokhasko, Leader of the German-Ukrainian workshop with the talk entitled „Life Runner: A Little Theory of Unauratic Cultures“ Photo: © gezett

The cooperation between the workshop leaders and the consortium was primarily affected by administrative tasks. As a result of the strong focus on freelance activity where many different jobs had to be taken care of, it was difficult for workshop leaders to identify with the overall project. Their tasks in educating and training participants they for the most part fulfilled well. Most participants were satisfied with the instruction provided by their mentors and were able to gain many new insights and skills. Some will continue to cooperate on projects after the project has ended. The workshop leaders incorporate their participants into new activities, e.g. Sława Lisiecka for book projects of their publishing house Od do or Amalija Maček and Claudia Dathe will continue their work with participants within the framework of other projects.

### 4. External Partners for Project Implementation

For a number of trainings, especially in the field of cultural management, the consortium commissioned external partners. As a consequence, the project started to cooperate with the S. Fischer Foundation and the therein contained network Traduki. In addition to *TransStar* activities, at the Leipzig Book Fair in March of 2015 a common event was coordinated. From an invitation extended to a literature critic and the editor of the literary journal *Schreibheft* a lasting cooperation with the journal in the area of translated texts has developed. In the next edition of *Schreibheft* a dossier on the Ukrainian Avantgarde will be published in which a *TransStar* participant is involved as a translator. Especially fruitful was the cooperation with Literaturwerkstatt Berlin on the design of the final *TransStar* review meeting in Berlin

in October 2015. Literaturwerkstatt Berlin not only provided meeting space and supported the consortium in tasks associated with public relations and outreach, but also contributed to the conceptualization of events, consequently incorporating their own expertise and experience into the execution of similar events to the benefit of the overall project.

The project was further strengthened by the cooperation with important German funding organisations, namely the German Federal Cultural Foundation and the Robert Bosch Foundation who contributed to the financial safeguarding of the overall project by funding the project *Translating Cube*.

## 5. Plans for the Future

Results of the project and the network that was established will be utilized in the coming years in a number of ways.

### Consortium

Since the consortium worked very well together it is the intention to continue to plan common activities. It is planned to submit a common proposal on the topic “Cultural Mediators” within the Horizon 2020 EU framework program.

At the conference entitled “Diverse Concepts – Concepts of Diversity: Worldwide Interculturality(/ies)” from 6 – 9 October 2016 in Prague, partners from the University of Prague will present an overview of the *TransStar Europe* project and its results. Moreover, the political dimension of literary translation, especially in its relevance for Europe will be elaborated on and poured into a project proposal. Partners from *TransStar Europe* will also work on this proposal.

In addition, bilateral activities between individual partners are planned such as the invitation to guest lectures as well as the invitation of individual scholars to research visits. In this way the literary scholar and *TransStar* participant Janko Trupej (Ljubljana) will continue this research at the University of Tübingen in the current year.

### Network

The established network of *TransStar* participants, workshop leaders and members of the consortium has already started its work. Some activities that the participants have developed within the framework of their new network have already been carried out:

The *TransStar* translator into Czech Anna Koubová writes about her network activities: “Together with my colleagues I have in recent months initiated and conceptualized an edition of ‘Play’ magazine (a monthly Czech revue of world literature) on German poetry, which was published recently. As a result, poems by a total of 14 poets (primarily German, but also Austrian and Swiss), who have rarely been translated or not at all, have been translated into Czech.” Two events have already taken place that have been conceptualized by *TransStar* participants, such as the reading within the framework of the Culture Train Regensburg – Plzen on 26 September 2015 and the Chicklit young feminist writers: Translation – Invisible and Unpolitical? on 10 January 2016 in Leipzig.

Also planned is the reading *Swifts Fly at Night: Czech Urban Poetry in German* on 16 March 2016 within the framework of the Leipzig Book Fair, which was conceptualized and carried out by the Czech-German working group. Also separate activities in the area of cultural mediation will take place. The Croatian translator Ines Hudobec is planning on developing a German-language city tour of Zagreb and for edition.fototapeta publishers Marlena Breuer will translate the novel *Bestiarium* by Tomasz Różycki from Polish into German. Nina Havrylov will translate texts from Ukrainian into German for the Goethe Institute and Magdalena Stefańska will continue her cultural mediation work in cooperation with the Federal Agency for Civic Education.

The website and the Facebook profile of the project will continue to be maintained and thus the information and announcements on calls and events in Germany, Austria, Poland,

Switzerland, Slovenia, Ukraine, Czech Republic and Croatia on topics related to small languages, literary translation and the mediation between the cultures will continued to be posted and shared.

### Institutions

On the website of the project ([www.transstar-europa.com](http://www.transstar-europa.com)) we created for you the section entitled *TransStar* where interesting project materials such as information on book publications, pilot courses and materials can be accessed and downloaded.

Further opportunities for cooperating on common projects in the future will be given as a result of the cooperation in the project.

### Publications

The seven book publications, the numerous publications in journals and on websites that were generated within the framework of the EU-funded project will be openly accessible even after the project has ended. They form a base for theoretical and practical work dealing with the integration of small languages and literatures in the pan-European cultural space. Especially the anthologies containing translated texts provide publishers and institutions that mediate literature with the opportunity to discover new authors and familiarize themselves with complete works.

### Artistic Cooperation

Over 60 artists, moderators and experts were involved in public *TransStar* events. They are the artistic network of the project which will form the foundation for further cooperative activities in the future. The players of the *TransStar* network will be able to continue to stay abreast of the activities of persons engaged in the cultural sector and contact them for participation in new projects. .

## 6. Contribution to EU policies

The project *TransStar Europe* has contributed to the following general and specific objectives of the Lifelong Learning Programme:

- a) To realize a European Area for Lifelong Learning

The project has provided workshops, seminars and public events in 15 European cities and published translations and articles in six languages. Accordingly, the project has contributed to a decentralized and intensified use of smaller languages in different parts of Europe. The project has given access to new research results in less used languages. As the presentations have been carried out regularly, it has led to a significant improvement of recognizing less used languages.

- b) To help improve the quality and the attractiveness of the opportunities for lifelong learning available within Member States

*TransStar Europe* has offered a wide range of forms of learning and presentation: workshops, exhibitions, publications, readings, discussions and interactive games, which have been presented at different places as well as virtually. This diversity of formats has attracted various spectators, listeners and participants in eight European countries.

- c) To reinforce the intercultural dialogue

*TransStar* participants have worked together for almost three years. During this period of time they took part in several workshops and other project events and organized performances and presentations together. The constant process of learning and presenting project results has significantly improved the cultural understanding among participants. The culturally diversified public events gave the audience the opportunity to deal with different aspects of European history and culture.

- d) To help in promoting creativity, employability and the growth of entrepreneurial spirit

Participants of *TransStar Europe* have not only gained new knowledge, but have also been encouraged to take part in designing events, performances and presentations. Therefore they received insight into the world of cultural exchange in present Europe. With the help of workshops in international cultural management they have been prepared to engage in practical project management, which they can use in their everyday work in the field of cultural exchange.

- e) To encourage cooperation between the worlds of education, training and work

Starting from the very beginning the project was designed as a cooperation between universities and cultural institutions. One of the main aims of the project was to let the partners profit from the diversity of knowledge and experience every partner has due to everyday work. This form of exchange has led to a significant rise of competences of all partners. Apart from that, participants of *TransStar Europe* have benefited from the combination of training activities and practical implementation through designing, organizing and providing public cultural events on their own.