



RESEARCH
Methodological Perspectives
METHODOLOGY
of the
INTERNATIONAL
International Festival
FESTIVAL

Josipa MIJOČ



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Methodological Perspectives of the International Festival

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ABSTRACT

According to Wilson et al. (2017), festivals are events held at a particular point in time, repeated in a regular manner and open to the public. Festivals differ from special events as they occur on a regular basis, whereas 'a special event is a onetime or infrequently occurring event outside the normal range/program or activities of the sponsoring or organising body' (Getz 1997). Although festival types and themes may differ, they have some characteristics in common. For instance, regardless of the theme of a festival, all of them have similar stakeholders, i.e. organisations, audiences, exhibitors, sponsors (financiers), media, etc. Despite growing research interest in festivals, little attention has been put on simultaneous exploration of the key stakeholders of a festival. The research and methodological focus of this scientific book is the analysis of the EU-China Literary Festival, which is conceived as the interaction of European and Chinese authors with the Chinese audience, and the promotion of European culture in Chinese metropolises. The goal of the Festival is to bring distant cultures closer by means of literature as a medium. This book focuses on the analysis of the four festivals organised by the Delegation of the European Union to China, the EU-China International Literary Festival. The Festival has been held twice a year in China since 2017. The audience could follow the Festival-related events at the venue ($n = 1,623$) or online ($n = 56,621$). Online visitors have outnumbered visitors who attended physical events, which strongly popularised European-Chinese cooperation, literature and authors through all levels of communication.

The aim of this scientific book is to present the process of developing a research methodology and establishing assumptions for its wider application. The research methodology measures the views of three stakeholder groups involved in the *EU-China International Literary Festival* ($n = 73$), i.e. 1) Festival visitors, 2) European authors (international participants), and 3) Chinese authors (domestic participants). In addition, the book explores how successfully the EU-China International Literary Festival has achieved its goal, mission and vision (the exchange of ideas and interaction between authors and audiences, or dedication to cultural diversity of China and Europe), and whether it is possible to successfully measure Festival satisfaction in relation to all groups of respondents. Comparison and identification of similarities and differences among the three groups of respondents is one of the research goals.

This scientific book contributes to the field by increasing the number of tested research instruments that are adequate for determining the attitudes and satisfaction of Festival stakeholders. Additionally, research contribution is reflected in harmonisation of the methodology used in festival research and in identifying both common and specific dimensions depending on the creative industry sector promoted by the festival in focus (for instance, literary, communication, film, and other festivals in particular creative industry sectors).

Analysing the research results, statistically significant differences in the expectations and satisfaction with the Festival segments were determined with regard to the role of the respondent examined. Greater satisfaction was reported by the authors (panel participants), and a lower level of satisfaction was observed among visitors to the Festival. Based on a large number of media releases and live streamings, the Festival can be seen as a highly successful promotional product where the culture in the European Union was presented to Chinese visitors.

The tested research methodology for researching international festivals can be used by future researchers of festival phenomena for developing an instrument for measuring success of a festival from a multiple stakeholder perspective. The efforts of this research study are ultimately aimed at a systematic increase in the quality of festivals, ensuring continued funding, and laying the groundwork for related festivals funded by the EU Delegation to China.

Keywords: festival research, writers, audience development, methodology, research report

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1

INTRODUCTION



1. INTRODUCTION

The EU China connectivity being brought to life through literary connections, as evidenced by the EU-China International Literary Festival, which was held in China for the first time in 2017. The distance between Europe and China is not only measured by kilometres but also by cultural differences such as the propensity to read, literary publications and attendance at literary festivals. The idea of the Delegation of the European Union to China is to bring together at the same time writers from different countries of the European Union and the People's Republic of China through four festival cycles. Festivals are held as public events where exceptional literary talents are presented. The aim of the Festival is to involve the Chinese audience and provide them with a direct experience of the richness and diversity of European culture.

In order to strengthen European and Chinese relations and improve mutual understanding, especially of their cultures, the project coordinators and the Delegation of the European Union to China focused here on the publishing industry as an import element of creative industries in Europe. This justifies the Festival's focus on the medium of literature since it was chosen as a method of bringing distant cultures closer together. According to Horvat et al. (2018), *the creative industry implies copyrighted production covered by the projects generating non-material products and services intended for market exchange*. The creative industry is a measure of the development and innovation of a society based on knowledge, project work and the ability to create prototypes protected by copyright (Mijoč, 2020).

Although festival research is commonly found in the scientific and professional literature, there is a lack of continuous monitoring of festivals, especially those aimed at all festival stakeholders. Research studies that accompany EU-China literary festivals are aimed at measuring the success of a festival, monitoring the satisfaction of all stakeholders, and improving festival quality, which makes them valuable to festival organisers interested in excellence.

The research methodology is multi-layered and includes data collection through highly-structured questionnaires. As the research is aimed at developing a methodology for measuring EU-China festival satisfaction, the book presents a methodological framework for the following three groups of respondents: 1) festival visitors, 2) European authors (international participants),

and 3) Chinese authors (domestic participants). For the first and the third group of respondents, the measuring instrument was created in Chinese, and for the second group it was developed in English. The structure, parts and items of the questionnaire are based on previous research studies (Mijoč and Horvat, 2015; Audiences London, 2012; Yoon et al., 2010; Silber and Triplett, 2015; Farr-Wharton, 2014), which have been modified and adapted according to the specifics of the Festival. Data were collected through the online survey platform SurveyGizmo. Databases containing contact data of Festival participants, visitors and organisers were used for data collection. The collected data were analysed by univariate, bivariate and multivariate statistical methods using IBM SPSS Statistics 23.0.

After the introduction, the second chapter is focused on the goals and the purpose of the Inaugural EU – China International Literary Festival. The third chapter describes the methodology of the three research studies conducted. Each of the research studies has a different sample frame (3.1) and a custom questionnaire (3.2).

Given the fact that each research study focuses on different Festival stakeholders, the results are presented through two chapters: authors' (European and Chinese) opinion about the Festival (Chapter 4) and visitors' opinion about the Festival (Chapter 5). Implications for further research are provided for each subsample, i.e. authors (4.6.2.) and visitors (5.4.2). Recommendations for the future organisation of the Festival as well as future research into this and related festivals are given in the conclusion (Chapter 6).

Figure 1: Materials of the Inaugural EU – China International Literary Festival



Remark for readers: In this book, the result will be presented for every research process by a different colour:

- the colour blue is used for European authors,
- the colour red is used for Chinese authors, and
- the colour purple is used for visitors.

Comparison of the results from samples will be given in black and white.



2

**INTERNATIONAL FESTIVAL:
INAUGURAL EU – CHINA
INTERNATIONAL LITERARY
FESTIVAL**

2. INTERNATIONAL FESTIVAL: INAUGURAL EU – CHINA INTERNATIONAL LITERARY FESTIVAL

The Inaugural EU – China International Literary Festival was held in Beijing and Chengdu from the 21st to the 27th of November 2017. The Festival hosted 30 award-winning authors from the European Union and China, and it aimed to promote cultural exchanges between the two sides and give insights into the life, work, and the unique character of their literary traditions.

The Festival was organised by the Delegation of the European Union to China as part of the project and #ExperienceEurope initiative. This initiative is a two-year EU public diplomacy programme aimed at the Chinese audience, inviting them to learn more about the European Union, its policies, values and cultural diversity, and to experience Europe more directly. In the next 18 months the second and the third EU-China International Literary Festival were arranged with a view to welcoming authors from all EU Member States to China and connecting with Chinese authors and audiences in different regions across the country.

Figure 2: Authors of the Inaugural EU – China International Literary Festival



“The eight prominent European authors selected to represent their countries at this historic event hail from Austria, Belgium, Croatia, Greece, Italy, Lithuania, Luxembourg, and Slovakia, and we are proud to be joined by some wonderful writers from all across China. In both Beijing and Chengdu, the Festival will involve a series of literary events and discussions where authors can exchange ideas, engage with readers and audiences, and celebrate the diversity of European and Chinese culture,” said the EU Ambassador to China Hans Dietmar Schweisgut.

A total of 15 different literary events were held in Beijing and Chengdu. Eight events were held in Beijing at two venues - the One Way Street Library (Huajiadi) and The Bookworm. The Festival started with the first event *Poetic Voices: Art That Unites Pleasure with Truth*. The first event was about the role of poetry and poetics in the 21st century. The authors participated in the second event, *Taking Shape: Immersing in the Creative Process*, discussing their working process, how their novels and short stories ultimately take shape. The third event, *Baring Society's Shadow and Soul: Literary Ways and Means*, aimed to give greater understanding of what works for authors, in which forms, and why. The fourth event, *Delving Deep*, brought together authors to talk about their perception of the world around them, what they read, and how it all feeds into their own literary initiatives. The fifth event, *Readers Beyond Borders*, gave insight into how authors construct inviting narratives and tell universal stories. The sixth event, *Striking the Right Chord: Finding the Narrative Voice*, aimed to give greater understanding of how authors identify the traits and tone of their characters. The seventh event, *Assessing the World Through a Prism of Life*, brought together authors to talk about their storytelling through creative prisms. The eighth event, *The Writer's Life*, gave insight into writer's time, energy and passion for writing and their organisational habits. The next seven events were held in Chengdu with different topics, for example at the ninth event, *Why We Write*, the authors discussed their motivation and reasons for writing. The tenth event, *Break the Mold: Diversity of Form in Writing*, aimed to give greater understanding of challenges and rewards of writing in a variety of forms. The authors who participated in the eleventh event, *Disseminating the Magic: Literary Media in the Digital Age*, discussed literature access in digital surroundings like WeChat and other social media platforms, and how literary magazines adapt to the Internet and other digital technologies. The twelfth event, *Literary Cabaret*, was different to other events because the authors had an opportunity to read pieces of their literature, and to celebrate literature and cross-cultural collaboration. The thirteenth event, *Constructing and Deconstructing Fiction*, was a panel discussion where the authors discussed how they construct and deconstruct their deeply imaginative works. The fourteenth event, *Echoes Asking Shadows to Dance*, brought together four leading poets who shared some of their favourite work and discussed what it means to be a poet in the world today. The last event, *Embracing the Literary Muse*, had an interesting topic of how writers find their muse, where and how they extract their inspiration from the daily world around them.

Each of these events had two types of visitors; persons who could visit the event as visitors at the venue itself, and persons who attended the event through live streaming platforms (i.e. online visitors). Although the events were free for all visitors, they could only sign up online

through the Eventbrite platform, which enabled the event organiser to keep track of event completeness, as well as to record the total number of visitors (Table 1).

Table 1: Events and the number of visitors

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Poetic Voices: Art That Unites Pleasure with Truth	November 22, 2017; 6:00 pm - 7:30 pm	Beijing	One Way Street Library (Huajiadi)	3,515	124
Taking Shape: Immersing in the Creative Process	November 22, 2017; 8:00 pm - 9:30 pm	Beijing	One Way Street Library (Huajiadi)	3,494	144
Baring Society's Shadow and Soul: Literary Ways and Means	November 22, 2017; 6:00 pm - 7:30 pm	Beijing	The Bookworm – Beijing	3,625	107
Delving Deep	November 22, 2017; 8:00 pm - 9:30 pm	Beijing	The Bookworm – Beijing	3,602	96
Readers Beyond Borders	November 23, 2017; 6:00 pm - 7:15 pm	Beijing	San Lian (Wu Dao Kou venue)	3,612	75
Striking the Right Chord: Finding the Narrative Voice	November 23, 2017; 7:30 pm - 8:45 pm	Beijing	San Lian (Wu Dao Kou venue)	3,657	99
Assessing the World Through a Prism of Life	November 23, 2017; 6:00 pm - 7:30 pm	Beijing	The Bookworm – Beijing	3,687	108
The Writer's Life	November 23, 2017; 6:00 pm - 7:30 pm	Beijing	The Bookworm – Beijing	3,732	132
Why We Write	November 25, 2017; 2:30 pm – 4:00 pm	Chengdu	The Bookworm – Chengdu	3,807	128
Break the Mold: Diversity of Form in Writing	November 25, 2017; 4:30 pm - 6:00 pm	Chengdu	The Bookworm – Chengdu	3,934	109
Disseminating the Magic: Literary Media in the Digital Age	November 25, 2017; 7:30 pm - 9:00 pm	Chengdu	The Bookworm – Chengdu	3,897	106
The Literary Cabaret	November 25, 2017; 9:30 pm - late	Chengdu	The Bookworm – Chengdu	4,135	89

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Constructing and Deconstructing Fiction	November 26, 2017; 2:00 pm - 3:30 pm	Chengdu	Fang Sou	3,981	103
Echoes Asking Shadows to Dance	November 26, 2017; 4:30 pm - 6:00 pm	Chengdu	Fang Sou	4,059	101
Embracing the Literary Muse	November 26, 2017; 7:30 pm - 9:00 pm	Chengdu	Fang Sou	3,884	102
Total				56,621	1,623
				58,244 visitors	

Interest of Chinese visitors in this Festival and the events that followed is shown by high virtual and in-person attendance at the events (nearly 60,000 visitors).

3

RESEARCH METHODOLOGY



3. RESEARCH METHODOLOGY

Festivals and special events are unique experiential products able to produce ranges of sensations, imaginations, emotions and involvement within visitors (Ayob et al., 2011). In accordance with the aims of the Festival, three empirical research studies were carried out on different groups of respondents.

Graph 1: Respondents



The data were collected by a highly structured questionnaire, and the method of data collection implied the use of the online Survey Gizmo¹ platform. The research was conducted in both official languages of the Festival, i.e. in English and Chinese. The questionnaire in English was sent to European authors, while the questionnaire in Chinese was sent to Chinese authors and visitors. All questionnaires were originally created in English and then translated into Chinese by the Festival organiser. The structure and items in the questionnaire were created and adapted for the needs of the specific festival based on conducted studies (Mijoč and Horvat, 2015; Audiences London, 2012, Yoon et al., 2010, Silber and Triplett, 2015; Farr-Wharton, 2014).

The research was conducted within a week after the end of the Festival, and the data collection process lasted for two weeks. In all three research studies, a total of 73 responses were

¹ <https://app.surveymzmo.com/>

collected, where the items from the three research processes were merged into one dataset. The collected data were analysed using the statistical software package - IBM SPSS Statistics 23.0 and the Windows package - MS Office Excel.

➔ 3.1. Sample description

The research process includes three sample frames. Two samples were focused on authors of the Festival, and one sample was directed to the audience. In Table 2, you can find the number of respondents for each research study.

Table 2: Number of respondents

Respondents	Sample		Sample frame	
	n	%	n	Response rate
EU authors	6	8.2	8	75.00%
Chinese authors	22	30.1	22	100.00%
Visitors	45	61.6	4,000	1.13%
Total	73	100.0		

The response rate of authors was as expected, i.e. very high (above 70%). A pilot study was conducted on the Festival visitors, involving only 1.13% of respondents. Following those, the visitor response rate is not satisfactory, and in future Festival planning, the organisation and research team will approach respondents by a different methodology. A sample frame for a visitor was created from the available e-mail address left by visitors in their application for the events.

A sample frame for the authors (the EU and China) was small and the questionnaire did not include any socio-demographic questions because anonymity of the research process cannot be violated.

3.1.1. Festival visitors

In order to describe a Festival visitor, four demographic questions were included in the visitor questionnaire. Table 3 presents the results obtained for the demographic questions.

Table 3: Description of visitors

Gender	n	%
Female	35	77.8
Male	10	22.2
Total	45	100.0
Employment status	n	%
Student	22	51.2
Employee	17	39.5
Self-employed	2	4.7
Unemployed	2	4.7
Total	43	100.0

Festival visitors who participated in the research are mostly female (77.8%). According to their occupational status, respondents are mostly students (51.2%) or employed (39.5%). The average age of visitors was 25 (st. deviation 7.3, minimum 18, and maximum 53). The visitors are mostly well-educated, with more than 90% of respondents holding Bachelor's, Master's and PhD degrees.

Table 4: Education

Education	n	%
Trade/technical/vocational training	4	9.1
Bachelor's degree	29	65.9
Master's degree	10	22.7
PhD degree or above	1	2.3
Total	44	100.0

As to respondent participation in the Festival events, they almost equally attended the events in Beijing (44.4%) and Chengdu (55.6%).

Table 5: City of the events

City	n	%
Beijing	20	44.4
Chengdu	25	55.6
Total	45	100.0

86.7% of the respondents who attended the events visited the bookstore (i.e. personally visited an event), whilst 8.9% of the respondents participated in the Festival events as online visitors.

Table 6: Event visitors

Visitors	Responses		Percent of Cases
	n	%	
Visitor at the venue	39	83.0	86.7
On-line visitor	4	8.5	8.9
Both	4	8.5	8.9
Total	47	100.0	104.4

A more detailed analysis of the visitors' opinion about the Inaugural EU - China International Literary Festival is presented in Chapter 4.

➔ 3.2. Questionnaire design

A questionnaire is a helpful tool for collecting a wide range of information from a large number of respondents (Horvat, 2011). Following the construction of the questionnaire, and the content and logical testing of the questionnaire statements, they were corrected into the final version of the questionnaire sent online to the respondents from the sample.

Figure 3: SurveyGizmo platform – Visitor questionnaire


关于本次中欧文学节的观众评估问卷

首届中欧国际文学节

非常感谢诸位能参与首届中欧国际文学节！
非常感激和非常荣幸能有诸位的参与！

为了使我们能改进得更好并运用到未来活动中，您关于本次文学节各方面的反馈对我们来说都非常宝贵和重要。接下来将耽误您5分钟时间来完成下面这份关于本届文学节的匿名问卷。在后续的中欧文学节活动中这样的问卷也还会持续进行。

非常感谢您花费时间填写这份简短的调查问卷！

高岩
活动统筹
Josipa Mijoć博士
奥西耶克大学

前进

One of the advantages why the online data collection method was selected also lies in the possibility of completing the questionnaire at the time that best suits the respondent to ensure their maximum concentration. Table 7 shows the structure of the questionnaire according to different groups of samples.

Table 7: Number of questionnaire items

Questionnaire parts	Samples			Level of measurement
	EU authors	Chinese authors	Visitors	
Satisfaction with the Festival	17	10	7	5-point Likert scale very unsatisfactory (1) to very satisfactory (5)
Contact establishment	6	/	/	5-point Likert scale very unsatisfied (1) to very satisfied (5)
Best of the Festival	1	1	1	Open question
Reasons for joining the Festival	10	8	/	5-point Likert scale very unimportant (1) to very important (5)

Questionnaire parts	Samples			Level of measurement
	EU authors	Chinese authors	Visitors	
About the Festival	11	8	11	5-point Likert scale strongly disagree (1) to strongly agree (5)
	/	/	4	Closed question (nominal level of measurement)
Festival possibilities for EU authors	7	/	/	5-point Likert scale strongly disagree (1) to strongly agree (5)
Overall satisfaction with the Festival	1	1	1	5-point Likert scale completely dissatisfied (1) to completely satisfied (5)
Suggestions	1	1	1	Open question
Culture and lifestyle	/	/	2	Closed questions (ordinal level of measurement)
	/	/	2	Closed questions (nominal level of measurement)
	/	/	1	Open question
Socio-demographic	/	/	5	Closed questions (nominal and ordinal level of measurement)
Total	54	29	36	

After having collected the data for all three studies, they were analysed. Chapter 3 presents the results obtained for both research studies analysed separately through fragments of the questionnaire. On the other hand, Chapter 4 focuses on the analysis of the visitors' opinion and a comparison of the results of the three research studies whose items overlapped.

Figure 4: Visitors at the venue (Bookworm, Chengdu)



4

ANALYSIS OF THE AUTHORS' OPINION ABOUT THE FESTIVAL



4. ANALYSIS OF THE AUTHORS' OPINION ABOUT THE FESTIVAL


Analysis of the authors' opinion of the Inaugural EU-China International Literary Festival is the focus of the following subchapters. The authors of the Festival represented the framework for two separate studies: European (n = 6) and Chinese authors (n = 22).




➔ 4.1. Satisfaction with the EU-China Festival

The number of items that measure satisfaction with the Festival differs for the research conducted with European and Chinese authors. When satisfaction of European authors with the Festival was measured, items associated with travel and accommodation were added. Table 8 shows a description of items connected to Festival satisfaction to which European authors responded.

Table 8: Satisfaction with the Festival – European authors


	n	Mean	Std. Deviation
Overall schedule for the trip.	6	5.00	.000
Event marketing.	6	5.00	.000
Tours.	6	5.00	.000
Event organisation.	6	5.00	.000
Meals.	6	5.00	.000
The venues where events were held.	6	5.00	.000

	n	Mean	Std. Deviation
Informal gatherings after the events.	6	5.00	.000
Event programming.	6	5.00	.000
Accommodation in the Chengdu hotel.	6	5.00	.000
Communication with the Festival before you departed for China.	6	5.00	.000
European event moderators.	6	4.83	.408
Networking opportunities.	6	4.83	.408
The event audiences.	6	4.67	.516
Flight and ground transport logistics.	6	4.67	.516
Accommodation in the Beijing hotel.	6	4.33	.516
Simultaneous translation.	6	4.17	.753
Chinese event moderators.	6	3.67	1.211

In relation to almost every statement, European authors expressed a high degree of satisfaction with the features offered by the Festival, with an average rating of eight statements of 5.00. European authors are least satisfied with Chinese event moderators (Mean = 3.67) and simultaneous translation (Mean = 4.17).

The following table presents a description of statements connected to the satisfaction of Chinese authors with the Festival.

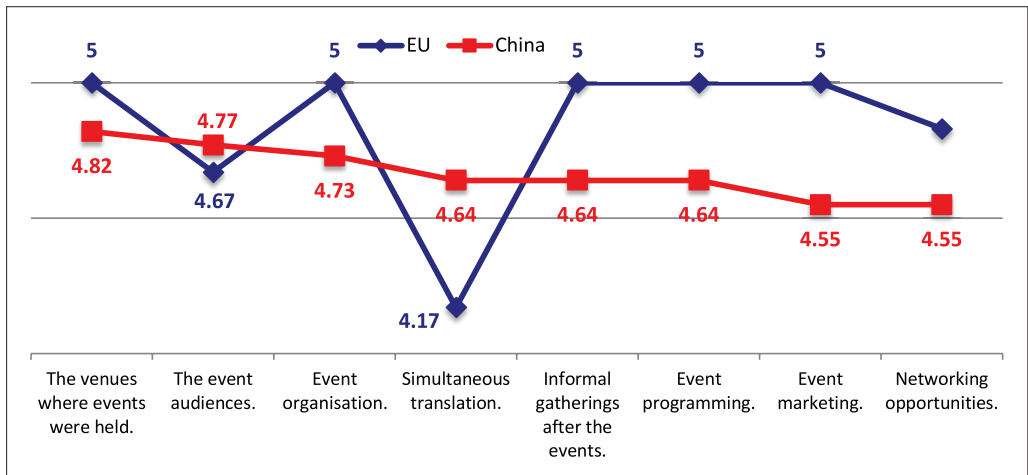
Table 9: Satisfaction with the Festival – Chinese authors

	n	Mean	Std. Deviation
The venues where events were held.	22	4.82	.395
The event audiences.		4.77	.429
Event organisation.	22	4.73	.550
Pre-event communication with the Festival.	22	4.68	.477
Simultaneous translation.	22	4.64	.581
Informal gatherings after the events.	22	4.64	.581
Event programming.	22	4.64	.492
Event marketing.	22	4.55	.671
Networking opportunities.	22	4.55	.510
Standard of the event translation services.	22	4.45	.739

Chinese authors awarded the highest average rating for the venues where events were held (Mean = 4.82) and audiences (Mean = 4.77). Comparing the two groups of authors, it is evident that the event venue was on average ranked first by all authors. The organisers should make use of this information in future Festival organisation.

The lowest average ratings given by Chinese authors, i.e. standard of the event translation services (Mean = 4.45), networking opportunities (Mean = 4.55) and event marketing (Mean = 4.55), albeit high, point to suggestions for future improvements.

Graph 2: Comparison of Festival satisfaction - European and Chinese authors



If you compare the average ratings for questions relating to Festival satisfaction, an overlap between the two surveys highlights the problem of language barriers to effective communication at the Festival. The item referring to simultaneous translation is rated significantly lower by European authors (Mean = 4.17) than by Chinese authors (Mean = 4.64), who had more difficulty adapting and tracking simultaneous translation.

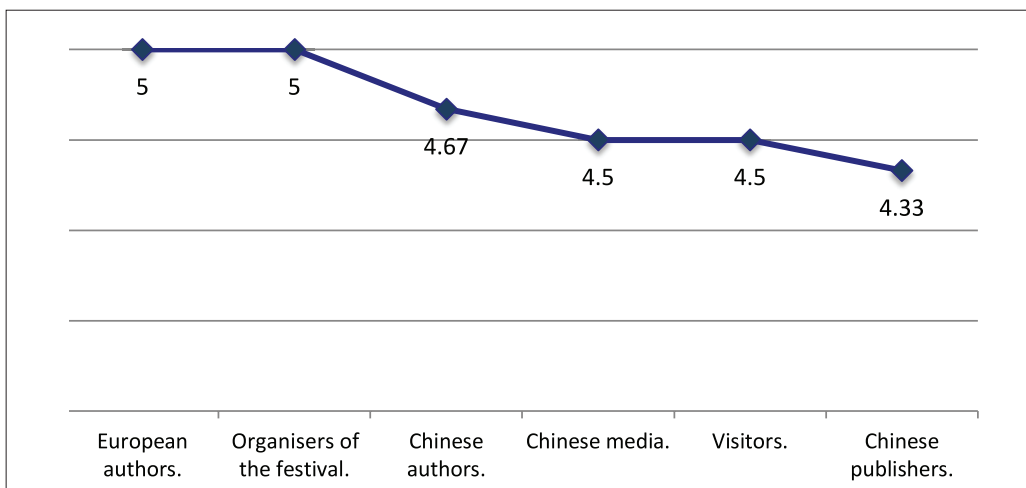
Figure 5: Festival venue (Chengdu)



➔ 4.2. Contact establishment

European authors sought to identify the greatest benefits they have achieved in terms of established professional contacts.

Graph 3: Contact establishment – European authors



European authors largely expressed their satisfaction with the contacts established between European authors and Festival organisers (Mean = 5). Such high rating was expected as the European authors' schedule during the Festival was intertwined with formal and informal social gatherings. Graph 3 points to the greatest advantage of the Festival for the European authors, but also opens up room for improvement in relation to its future organisation since the lowest average rating for contact establishment with Chinese publishers (Mean = 4.33) suggests that this segment of interconnection can be organised better through formal as well as informal contacts.

Figure 6: European and Chinese authors after a book event



➔ 4.3. Best of the Festival

The authors have been given the opportunity to describe their satisfaction with the best parts of the Festival and their answers are listed below.

What did you like most about the Festival?

European authors

- An opportunity to go deeper in Chinese and European cultures.
- New experience and an opportunity to present my poetry in China; to know more about Chinese literature. Also the European authors - we were good company :) And the Festival was very well organised.
- Opportunities to network, present the European literary works to the Chinese audience, and connect a diverse culture.

- It was an excellent combination of panels, tours, and gathering together.
- A friendly and well-organised environment.
- The true interest of the public in literary subjects; the time shared between the authors.

Chinese authors

- Communication between European and Chinese writers is an exchange of and a collision between European and Chinese culture.
- The dialogues between European and Chinese writers and the interaction between the writers and the audience.
- Interaction and communication with the staff and readers.
- Group discussion between EU-China writers.
- Interaction with the audience.
- Communication and exchange with writers from different countries.
- In general, I enjoy every part, but the most interesting part for me is when the writers ask each other questions.
- Dinner gathering.
- The audience asking questions and writers reciting poetry.
- The discussion.
- Communication between writers.
- I like the informal party best, especially the first feast after the opening ceremony which left a deep impression on me.
- An international cultural exchange.
- After the writer panel discussion, the interaction with the audience is more realistic and abundant.
- Echoes asking shadows to dance.
- The name of the festival is high-end.
- My favourite parts are exchanging ideas between the writers and reading excerpts.
- I like the dialogues with EU-China writers, which are fantastic.
- Writers asking questions.
- I enjoy the whole process. The staff is active, the procedure is clear, and the arrangement is professional. Thumbs up!
- It is amazing to hear the interpretation of my words and articles at the same time, I can feel they are understood.
- The poems and the poets.

4.3.1. Media report analysis

Although this kind of report does not include media analysis, a summary of the authors' opinion about the importance of the Festival reported by the CBI media is given in the following text:

The EU-China International Literary Festival opens in Beijing

Source: CBI Compiled Author: Andy Killeen 2017-11-23 08:57

An impressive line up of European and Chinese literati gathered tonight to launch the inaugural China-EU Literary Festival.

The event was opened by the European Union's Ambassador to China, Hans Dietmar Schweisgut. It brings together writers from eight European countries and six prominent Chinese writers, who were each asked to introduce themselves and their writing in one minute.

The writers responded with a mixture of insight and self-deprecating humor.

"A whole minute to define my work is a little bit too much," said poet, playwright and novelist Guy Helminger, "so I'm going to tell you a different story." He amusingly described his struggles to get people in Beijing to accept that his homeland Luxembourg is a real country. However, he added, "in Europe not many people know anything about contemporary Chinese literature. That's why I'm glad that festivals like this exist."

Marius Burokas, a Lithuanian poet, said: "It's a very hard question for poets to answer. Because most poets don't know what the hell they're writing about."

Paolo Colagrande, a novelist and editor from Italy, expressed his gratitude to the European organisation which had brought him here. "Considering," he added drily, "that in Italy they are all writers. We have just a few readers. So it's a great honor to have been chosen."

Austrian novelist Richard Obermayr talked about writing as "an exercise of postponing decisions, postponing jumping to conclusions." He talked about the frantic pace of modern life, and declared a hope that "in literature, you might find yourself slowing down a little."

Dimitrios Stefanakis compared the deep-rooted culture of his native Greece with China, another home to an ancient civilisation. "As a Mediterranean writer," he said, "I mostly make use of three elements: the light, the sea, and memory."

Zhu Wenying, the Shanghai novelist, talked about "the necessity for cultural communication."

"What we see about human nature is out of our imaginations," she said, "sometimes correct, sometimes not."

"What 20 years of writing has taught me," she said, "is that through two or three sentences, I will know whether someone will be my friend and how close we will be."

Jasna Horvat, from Croatia, is a true polymath, a writer of fiction for children and adults, a maker of myths and a literary experimenter, a cultural commentator and a Professor of Economics. She talked about the history of the Silk Road; "we were connected a long time ago," she said, "and now we are here to build new, literary connections between Europe and China."

A Yi describes his crime writing as "filled with death and dilemmas." He talked about his former career as a policeman in Jiangxi province, before he discovered writing: "I felt I had found

the profession of my life,” he said. “I sat up all night writing while my relatives were playing Mahjong.”

He acknowledged too the importance of the Bookworm to his career.

“My books have been translated into a lot of languages. It all started with the Bookworm. Now my books are the fastest translated of many contemporary Chinese writers.”

Novelist Lu Min also talked about the transformative power of writing, described how it turns life “from a piece of paper to the thickness of a book.”

Zuzana Kepplová, an editor and writer from Slovakia, said: “To be honest I never dreamed of coming to China. Reality was faster than my dreams. And that’s a characteristic of China, that reality is faster than dreams.”

The first question from the audience came from a competition winner. She asked whether it’s true that fiction, and particularly the novel, has the highest status among the literary arts.

Lu Min turned the question round, and asked why so many people still love reading novels. She said that the Chinese for novel, 小说 (xiǎoshuō) means “small story”, but in a few pages fiction can show “the breadth and depth of humanity.”

Guy Helminger said he used “different genres for different purposes.” Plays are good for political subjects, he said, but he argued too for the importance of poetry. “We all the time want meaning, information,” he said. Fiction gives us that, but “poetry is the opposite. It opens a little space... allows a glimpse of light, of eternity.”

Isabella Wéry, a novelist, actress and singer from Belgium, agreed that theater was a good place for politics. “I write novels,” she said, “when I want to whisper a story in the ear of the listener.”

A Yi had the last word though, when he said that “the novel, like all literature, provides a temptation or pleasure, which far exceeds ordinary things like TV, opera, film, food, or life.”

Judging from their opening sallies, the discussions with and between these writers over the next two days promise to be both entertaining and enlightening.

Editor Cao Yu

Source: <http://www.chinabookinternational.org/2017/1123/159399.shtml>

➔ 4.4. Reasons for joining the Festival


The organisers contacted authors who were part of the Festival programme, and some of the reasons for their arrival are shown in Table 10.

Table 10: Reasons for joining the Festival – European authors

	n	Mean	Std. Deviation
A very interesting experience.	6	5.00	.000
An opportunity to present my own writing in China.	6	4.67	.816
An opportunity to establish new contacts.	6	4.50	.548
All expenses were covered.	6	4.33	1.211
A chance to represent my own country in an international event.	6	4.33	.816
A chance to publish my work in the Chinese market.	6	4.33	1.033
An opportunity to meet Chinese audiences.	6	4.33	1.211
An opportunity to seek new sources of inspiration.	6	4.17	1.169
You will become well-known in the Chinese market.	6	3.67	1.506
A welcome break from the normal routine.	6	3.50	1.517

European authors agree that participation in this festival is a very interesting experience (Mean = 5.00) for them and an opportunity to present their own writing in China (Mean = 4.67). European authors have also shown certain modesty in their wishes for success in the Chinese market as they gave a low average rating (Mean = 3.67) to the statement “to become well-known in the Chinese market”.

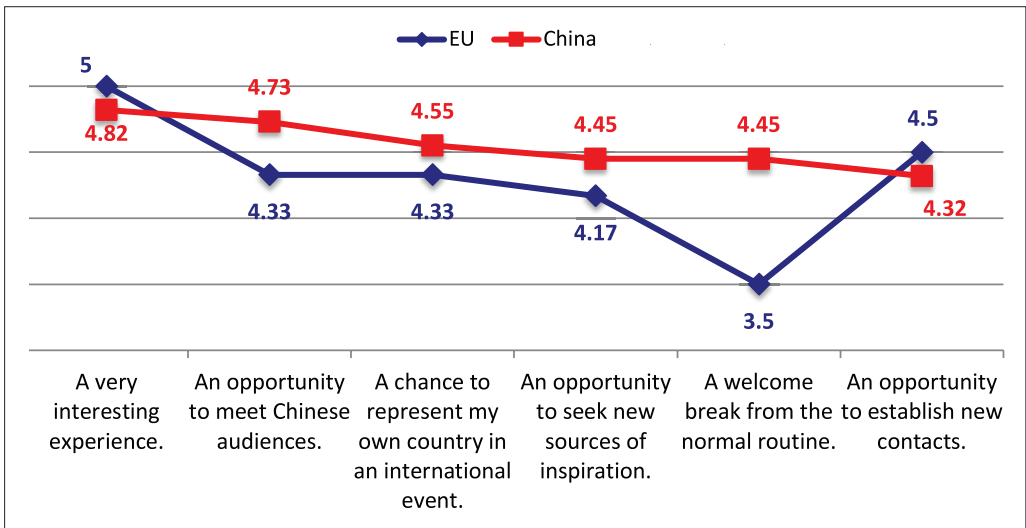
Table 11: Reasons for joining the Festival – Chinese authors

	n	Mean	Std. Deviation
A very interesting experience.	22	4.82	.395
An opportunity to meet and have discussions with European writers.	22	4.77	.429
An opportunity to meet Chinese audiences.	22	4.73	.550
A chance to represent my own country in an international event.	22	4.55	.671
A welcome break from the normal routine.	22	4.45	.800

	n	Mean	Std. Deviation
An opportunity to seek new sources of inspiration.	22	4.45	.739
An opportunity to establish new contacts.	22	4.32	.995
An opportunity to raise your profile in China and abroad.	22	4.18	1.140

The responses of Chinese and European authors are compared in Graph 4.

Graph 4: Reasons for joining the Festival – Comparison of EU and Chinese authors



Chinese and European authors have identified their expectation of gaining some very interesting experience as the top motive to participate in the Festival. In terms of other reasons for motivation to participate in the Festival, they are not significantly different between research groups. Differences in the average rating of the authors with regard to their reasons for arrival are reflected in the responses to the statement “A welcome break from the normal routine”. In relation to the aforementioned statement, it was expected that European authors would give it a much higher rating since the change of the continent itself and culture brings a change in the usual routine. The identified difference can be justified by the existence of a number of related festivals in Europe. Festival guest appearances are to European authors part of a daily routine and participation in the EU-China Festival is not a break from the normal routine (Mean = 3.5). As a result, there are justified differences in relation to the reasons for joining the Festival, where Chinese authors give higher average ratings than European authors (Graph 4).

➔ 4.5. About the Festival

Part of the questionnaire related to the evaluation of important characteristics of the Festival, which respondents described through their answers to 10 questions.


Table 12: About the Festival – European authors

	n	Mean	Std. Deviation
For me personally, I feel participation in the Festival was a good decision.	6	5.00	.000
I enjoyed the atmosphere of the Festival.	6	5.00	.000
Festival staff and volunteers were helpful.	6	5.00	.000
The Festival is a welcome development for European// Chinese authors.	6	4.83	.408
The Festival programme was well-conceived.	6	4.83	.408
The Festival is important for building European-Chinese cooperation.	6	4.67	.516
The Festival materials are well prepared.	6	4.67	.516
The Festival programme was diverse.	6	4.50	.548
From the programme content I have increased my knowledge of the contemporary Chinese/European literature scene.	6	4.50	.548
The Festival is a welcome development for the European/ Chinese publishing sector.	6	4.33	.816

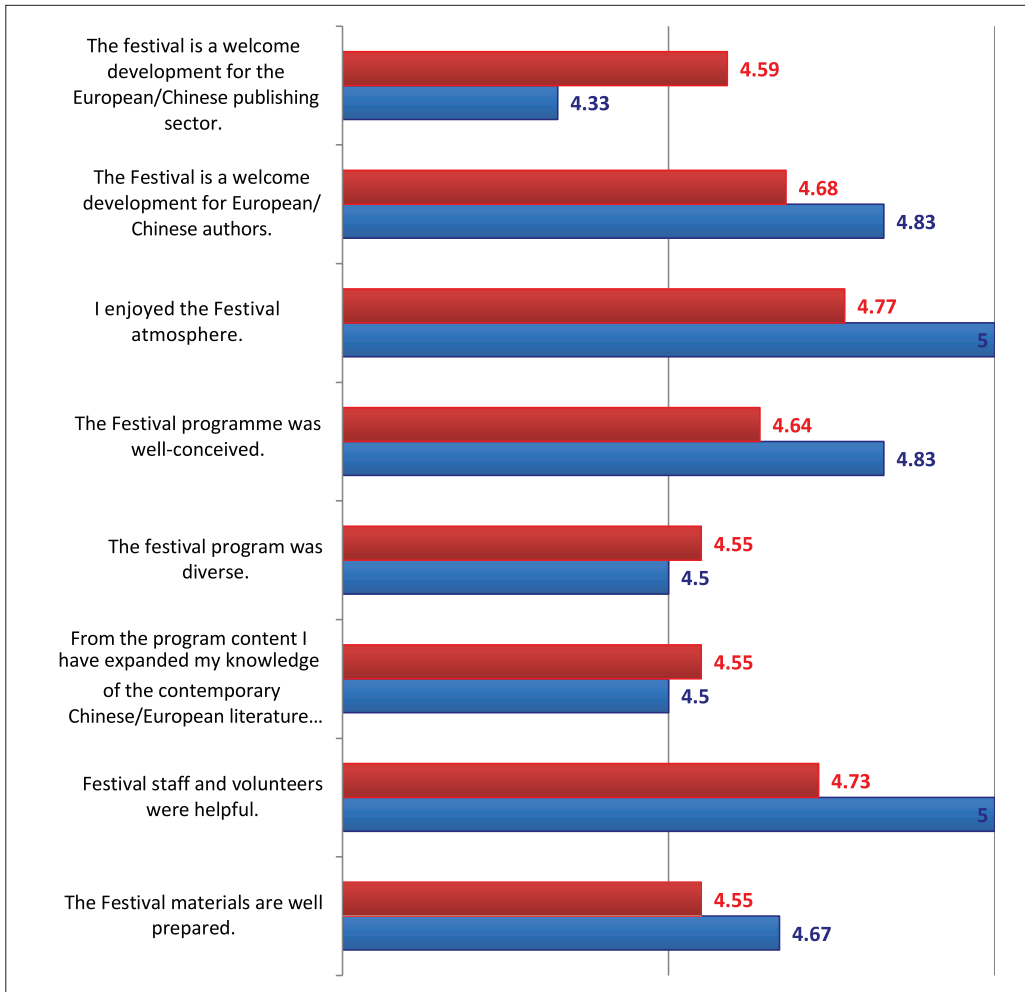
A high level of satisfaction with the Festival expressed by European authors is also evident in the overall ratings of the Festival itself, where festival organisation (Festival staff and volunteers were helpful, Mean = 5.0) and an enjoyable atmosphere have also received a high rating (Mean = 5.0). Along with the apparent lack of linkage between authors and publishers at the Festival, there is also a low average rating for the European/Chinese publishing sector (Mean = 4.33).

European authors have also encountered a number of technical constraints in relation to the European situation and have shown a low average rating for the inability to use the usual digital platforms (such as Google, Facebook, etc.) with a mean rating equal to 3.17. The above mentioned suggests that European authors need further clarification on the use of digital platforms before they arrive.

Table 13: About the Festival – Chinese authors

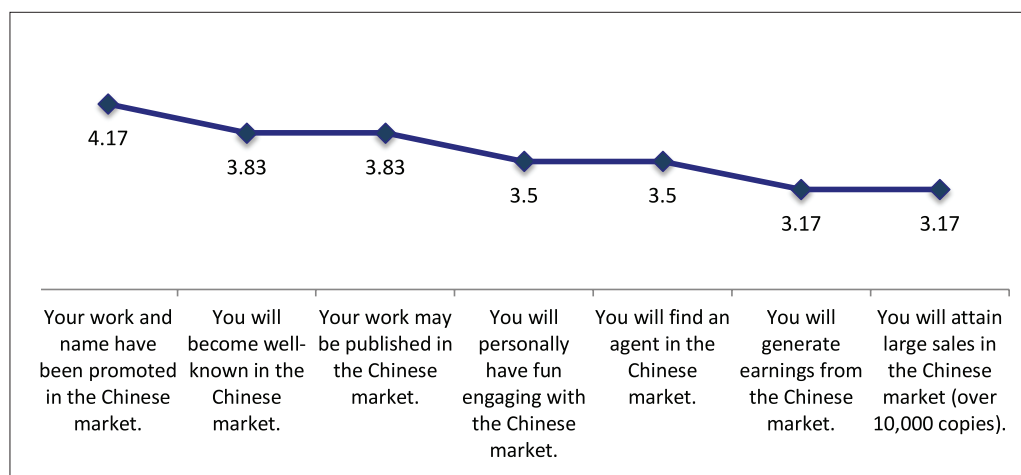
	n	Mean	Std. Deviation
I enjoyed the atmosphere of the Festival.	22	4.77	.429
Festival staff and volunteers were helpful.	22	4.73	.550
The Festival is a welcome development for European/ Chinese authors.	22	4.68	.568
The Festival programme was well-conceived.	22	4.64	.492
The festival is a welcome development for the European/ Chinese publishing sector.	22	4.59	.666
The Festival programme was diverse.	22	4.55	.596
From the programme content I have increased my knowledge of the contemporary Chinese/European literature scene.	22	4.55	.510
The Festival materials are well prepared.	22	4.55	.596

The Festival’s average rating for both studies is compared and shown in Graph 5.

Graph 5: About the Festival – Comparison of EU and Chinese authors

A comparative analysis of responses obtained in two research studies shows that both Chinese and European authors give the highest average ratings to the atmosphere, to support provided by the staff and to the Festival volunteers. Unlike its European colleagues, Chinese authors rated Festival materials related statement as the lowest. The reasons for this evaluation can be found in the fact that for every European author, apart from the introductory biography, a bilingual copy of the selected author's book was prepared.

Graph 6 lists statements that were solely in the research study related to European authors and aimed at identifying Festival opportunities for EU authors.

Graph 6: Festival possibilities for EU authors

Each event where the author represents his or her work brings a certain kind of expectation. In this research, the expectations of European authors were explored as to the features they observed during the Festival referring to the Chinese publishing market. European authors see the greatest potential of the Festival in promoting their work and name in the Chinese market (Mean = 4.17). A lack of knowledge of the Chinese publishing market has generally resulted in both low book sales and low expectations of authors as to the potential of their literary work to be sold (Mean = 3.17).

→ 4.6. Final comments

In the last part of the survey, the authors were asked to rate their overall satisfaction with the EU-China International Literary Festival. The highest level of satisfaction with the Festival can be seen in the final average ratings, where European authors gave a total average rating of 5, and Chinese authors also awarded a high overall average rating (Mean = 4.64).

Table 14: Participation at the events

	Groups	n	Mean	Std. Deviation
Overall satisfaction with the EU-China International Literary Festival	EU authors	6	5.00	.000
	Chinese authors	22	4.64	.492

The research was concluded with an open question, where authors in both studies provided additional suggestions or comments. Each of the authors in both studies presented extensive conclusions about the Festival and made comments that will be used by Festival organisers in the future.

European authors

- the greater diffusion of Chinese literature can bring a new vitality to European literature,
- Chinese authors have the possibility to speak in their own language. What about simultaneous translations into European languages to go deeper in discussions?
- I really enjoyed the experience of being among European and Chinese authors at the EU-China Festival.
- It would be nice to have at least one more poetry and prose reading instead of a discussion.
- Maybe some Chinese moderators should be told that the author is the main character on stage and not the moderator.
- More opportunities for direct contact with the Chinese publisher and editors. Chinese moderators should be prepared better for the event.

Chinese authors

- I hope this kind of the EU-China literary festival will continue.
- I hope that in the next festival the topics will be discussed with the writers in advance, thus the writers can get plenty of time to prepare. But this Festival's topics are still good. Thanks!
- Respondent:
 - In terms of marketing, press release through multiple channels, combining traditional and digital media, finding suitable famous people to do broadcasting. The books selling and signing part should be added after the discussion and question part.
 - The programme can use special paper that can be sent to media, writers and publishers in advance. As to the audiences, give them the programme card - that will be better.
 - The Festival needs plenty of reports, which can enhance the prestige of the Festival.
- Respondent
 - This kind of literary festival needs to find some moderators who have much more knowledge of the festival in question, but most of this Festival's moderators apparently do not possess such knowledge, they are more like TV hosts and hostesses, who can only ask some simple questions, which impair the quality of the festival.
 - It will be better to hire some volunteers to be translators for the writers to enable EU-China writers to communicate informally after a panel discussion.
- Respondent
 - One-to-one communication between writers, and translation of the Chinese writers' works to foreign writers can be arranged in the next festival.
 - Publication of a collection of works written by participating writers
- Respondent
 - Adding a short article reading part, the articles can be a writer's poetry or an excerpt from a book, which can enhance the atmosphere and the understanding among the writers.
 - Adding a part that refers to signing and sending books to each other (EU-China writers).
- The topics can be deeper and more interesting.

- Cooperation with some media in terms of advertising and broadcasting to reach a wider audience, like Tencent Literary Livestream, etc.
- Arranging a short meeting of the EU-China writers before the activity will make the activity more brilliant.
- The topics can be designed more delicately.
- I hope this kind of festival will be held every year!!
- I hope the organiser can help to build a lasting contact with the EU-China writers.
- I hope that after the Festival the books of the EU-China writers can be translated into Chinese and English as fruitful products of this Festival.
- Adding more interactive parts, like additional activities and games.
- Very good, fantastic!!
- I suggest to select 20 Chinese writers under
- I am fully satisfied with this Festival, hoping to have this kind of festival held more frequently. Thanks!
- Interpreting both sides' works can help the writers know each other better.
- This kind of festival can be held more times to strengthen the foreign and Chinese writers' communication and to exchange the foreign and Chinese culture. In the meantime, I hope the panel discussion will be longer.
- Respondent
 - Arrange a meeting between the EU and China writers before the panel discussion.
 - The EU-China writers can send each other their books as a souvenir.
 - Translation of representative books from both sides.
 - Hoping that Chinese writers can go abroad to attend this kind of festival.
- Glad to attend the EU-China literary festival and hear writers read and share their experiences and articles.

4.6.1. Summary of authors' research

Two separate studies were prepared for the authors who participated in the Festival:

- The first study that was conducted in English encompassed European authors (n = 6)
- Another study that was conducted in Chinese encompassed Chinese authors (n = 22)

Satisfaction with the EU-China Festival. The authors of the Festival expressed their overall satisfaction with the EU-China International Literary Festival by awarding high average ratings as follows:

- European authors (5), and Chinese authors (4.64)
Both groups of authors were most pleased with the venues where events were held. When organising future festivals, organisers are encouraged to use the same locations.
European authors confirmed the organiser's success with high average ratings:
- (mean): Overall schedule for the trip (5), Tours (5), Meals (5), Accommodation in the Chengdu hotel (5), Communication with the Festival before you departed for China (5), Accommodation in the Beijing hotel (4.33), Flight and ground transport logistics (4.67),
- European authors were least satisfied with Chinese event moderators (3.67) and simultaneous translation (4.17).

The lowest average ratings of Chinese authors, albeit high, point to suggestions for future improvements: the standard of event translation services (4.45), networking opportunities (4.55) and event marketing (4.55).

Contact establishment (EU authors).

- The greatest satisfaction expressed with the contacts established between the European authors and Festival organisers.
- Improving communication between the authors and Chinese publishers.

Best of the Festival. Authors listed some of the best moments of the Festival:

- The true interest of the public in literary subjects; the time shared between the authors.
- The dialogues between European and Chinese writers and the interactions between the writers and the audience.

About the Festival.

- The authors' high level of satisfaction with the Festival can be mostly seen in the following segments: Festival staff and volunteers were helpful and I enjoyed the atmosphere of the Festival. Along with the apparent lack of relevance of the authors and publishers at the Festival, there is also a low average rating of the development in relation to the European/Chinese publishing sector.

Suggestions. Suggestions made by authors can be summarised in three segments as follows:

Improving the networking opportunities

- More opportunities for direct contact with Chinese publishers and editors. Chinese moderators should be prepared better for the event.
- It will be better to hire some volunteers to be translators for the writers to enable EU-China writers to communicate informally after a panel discussion.
- EU-China writers can send each other their books as souvenirs.

Organisation related suggestions

- The books selling and signing part should be added after the discussion and question part.
- Arranging a short meeting of the EU-China writers before the activity will make the activity more brilliant.
- This kind of festival can be held more times to strengthen the foreign and Chinese writers' communication and to exchange the foreign and Chinese culture. In the meantime, I hope the panel discussion will be longer.

Future projects

- I hope that Chinese writers can go abroad to attend this kind of festival.
- I hope that after the Festival the books of the EU-China writers can be translated into Chinese and English as fruitful products of this Festival.
- I hope this kind of EU-China literary festival will continue.

4.6.2. Implications for further research

Festival participants are known in advance, and as a research proposal, Festival organisers should conduct research with the authors and participants of the Festival, which will examine their expectations. The research conducted with the authors pointed to the need to add new parts to the questionnaire:

- a. their usual mode of promotion (e.g. how often you have personally met European/Chinese authors, how many festivals are held annually, how many European/Chinese publishers you have contacted, whether you have a literary agent, how well you know the Chinese/European publishing market),
- b. literary production (how many books you have released, whether (and if yes, how many) your works have been translated into another language, how many literary awards you have won, etc.).

5

ANALYSIS OF THE VISITORS' OPINION ABOUT THE FESTIVAL



5. ANALYSIS OF THE VISITORS' OPINION ABOUT THE FESTIVAL

Festival visitors are divided into two groups: those who personally joined events and those who followed the events online. The total number of Festival visitors amounted to more than 58,000. Since this is the first research of this kind dealing with Festival visitors, only 45 visitors participated in the pilot study directed at the audience.

The visibility of the Festival and the reasons for attending the Festival are described in tables 15, 16, 17 and 18. Both variables analysed for respondents are offered as multiple responses and the percentage of responses and the percentage of cases have been analysed.

Table 15: How visitors found out about the event?

Festival visibility	Responses		Percent of Cases
	n	%	
A colleague/friend/family member told me about it	20	29.0	44.4
Newspaper	1	1.4	2.2
TV/Radio	1	1.4	2.2
Event website	5	7.2	11.1
Email from the event	1	1.4	2.2
WeChat	22	31.9	48.9
Weibo	4	5.8	8.9
Douban	5	7.2	11.1
From the venue's social media	7	10.1	15.6
Other	2	2.9	4.4
I was passing by and decided to visit	1	1.4	2.2
Total	69	100.0	153.3

WeChat was once again confirmed as the most useful channel of communication with potential Chinese visitors since 48.9% of cases included this response as the reason for participating at an event. In addition to social networks, there is an important personal recommendation of close friends, where the answer “A colleague/friend/family member told me about it” was marked in 44.4% cases.

Table 16: What made visitors decide to attend an event?

Reason for participating in an event	Responses		Percent of Cases
	n	%	
I found the description interesting	29	44.6	64.4
I wanted to see a particular author	13	20.0	28.9
It was recommended by someone	9	13.8	20.0
I know someone participating therein	4	6.2	8.9
I was just passing by	2	3.1	4.4
I’ve been before to events organised by the Bookworm	8	12.3	17.8
Total	65	100.0	144.4

Well-prepared promotional materials catch the visitors’ interest. This is confirmed by a high percentage of answers (64.4% cases) referring to the statement “I found the description interesting” as a reason for participating in an event. Timely preparation of concise and interesting materials about the Festival should remain the focus of future festivals as well. Since there is a very small number of chance visitors (I know someone participating therein, 8.9% cases), it is clear that visitors come to an event with a specific goal (I wanted to see a particular author, 28.9%), highly interested (64.4%), and on somebody’s recommendation (It was recommended by someone, 20.0%).

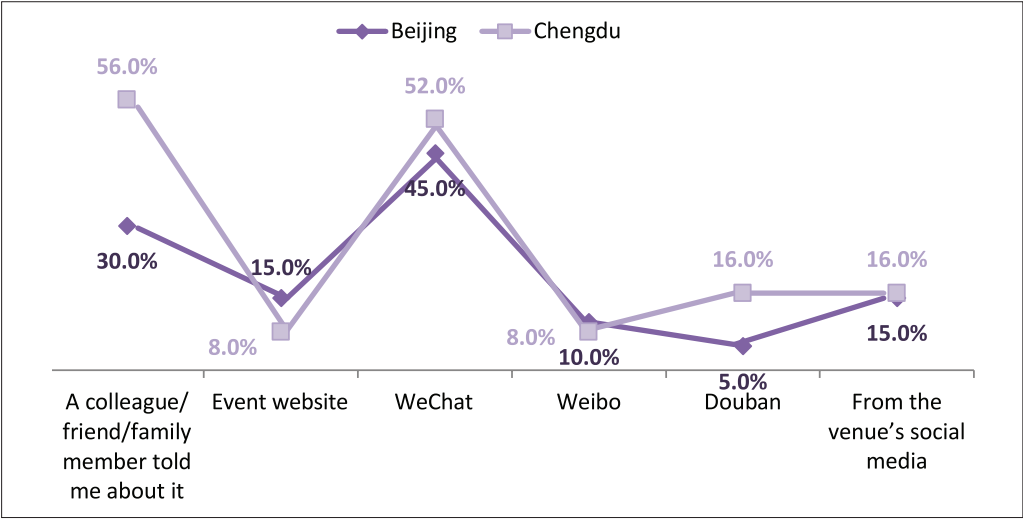
Table 17: Reason for participating in an event in the cities where the Festival was held

Reason for participating in an event	City		Total
	Beijing	Chengdu	
I found the description interesting	n	11	18
	% city	55.0%	72.0%
I wanted to see a particular author	n	9	4
	% city	45.0%	16.0%
It was recommended by someone	n	4	5
	% city	20.0%	20.0%
I know someone participating therein	n	1	3
	% city	5.0%	12.0%

Reason for participating in an event		City		Total
		Beijing	Chengdu	
I was just passing by	n	1	1	2
	% city	5.0%	4.0%	
I've been before to events organised by the Bookworm	n	4	4	8
	% city	20.0%	16.0%	
Total	n	20	25	45

When comparing the reasons for participating in an event in the cities where the Festival was held, it can be seen that visitors to Chengdu made their decision to attend the event largely based upon event descriptions (72.0% vs. 55% Beijing), while the visitors to Beijing events focused on authors who participated in the event (45% vs. 16% Chengdu). The aforementioned points to the diversity of visitor motivation in relation to the city where the event is held and their decision to visit the Festival.

Graph 7: Comparison of Festival's visibility to Festival events in the cities



If visitor related data are compared in terms of Festival visibility and importance when informing visitors about their potential arrival, it can be concluded that visitors in Chengdu are more influenced by word-of-mouth marketing (A colleague/friend/family member told me about it: Chengdu 56% vs Beijing 30%), while the event website attracted a little more visitors to Beijing events (15%) than those who visited Chengdu events (8%).

➔ 5.1. Satisfaction with the EU-China Festival

The perspective from which visitors observe Festival and Festival activities differ from one group of authors to another. Table 18 lists average grades for seven statements referring to their satisfaction with the EU-China Festival.

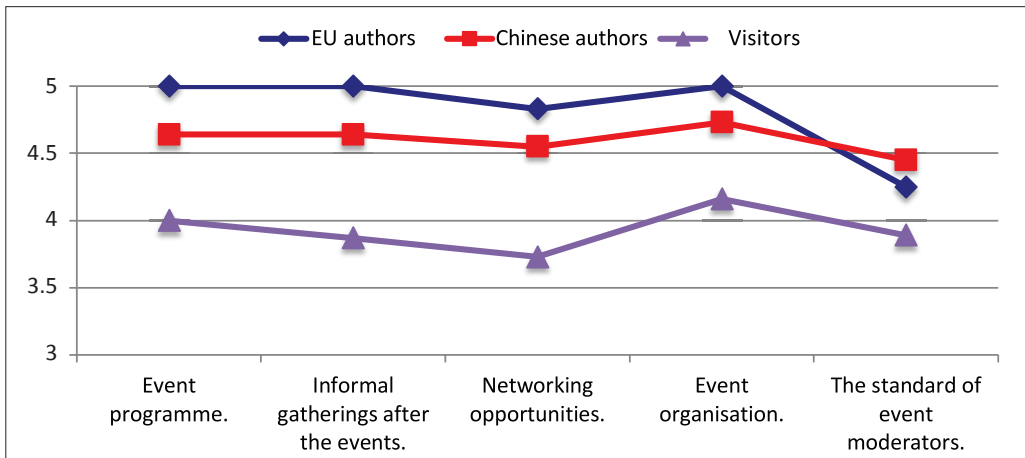
Table 18: Satisfaction with the Festival – Visitors

City	n	Mean	Std. Deviation
The European authors	45	4.44	.624
The Chinese authors	45	4.16	.976
Event organisation	45	4.16	.796
Event programme	45	4.00	.905
The standard of event moderators	45	3.89	1.172
Informal get-together after the events	45	3.87	.944
Networking opportunities	45	3.73	1.031

Festival visitors are most pleased with the authors who participated in the event (European authors, Mean = 4.44; Chinese authors, Mean = 4.16), as well as with the organisation of Festival events (Mean = 4.16). Visitors believe that networking opportunities (Mean = 3.73) and informal get-together after the events (Mean 3.87) can be improved. The last two statements indicate that visitors missed more informal gatherings with authors who were most satisfied with the Festival's satisfaction related rating.

Overlap of five items was observed when the items from the questionnaire part describing satisfaction with the Festival for all three surveys were compared (Graph 8).

Graph 8: Satisfaction with the Festival – Comparison of three samples



If satisfaction with the Festival is analysed in all three research studies, it can be noticed that visitors expressed the lowest level of satisfaction with the Festival in the research studies in which the authors were interviewed. Respondents differ at least in their (dis)satisfaction with the standard of event moderators, and the biggest difference in average ratings is recorded in networking opportunities. This segment leaves room for future improvements in Festival activities.

Visitors have been given the opportunity to describe their satisfaction with the best parts of the Festival and their answers are listed in Table 19.

Table 19: Visitors' answers to an open question – What did you like most about the Festival?

Answers	n
Free talk.	1
Interaction with the writers.	2
The discussion between the EU-China writers.	2
The dialogues between the EU-China writers' souls are very interesting.	1
The EU-China writers pondering the modern literature.	1
Interaction with each other.	1
Communicating the process of creating a novel.	1
The interaction part.	4
The merry talks between the writers.	1
The interaction with the audiences after the panel discussion.	1
The sharing of the writers.	2
The discussion and communication between the writers.	1
Talks about the writers' lives.	1
The writers' self-expressions.	1
The writer from Luxembourg talking, I like his speaking style, which reflects a poet balancing the sense and sensibility well.	1
I just attended one activity, in general, I think the writers' participation is not enough.	1
The whole festival is totally interesting.	1
The sharing of the writers inspired me to write.	1
In Chengdu venues, each writers' idea sharing, discussion between EU-China writers, the interaction with audiences, and the questions and answers parts are very good.	1
Echoes asking shadows to dance, why we write.	1
Meeting with the Italian writer.	1

Answers	n
I participated in the “Echoes asking Shadows to Dance” session; I think the topic is vague, and I am a fan of Zhai Yongming, I am not satisfied with this session. I saw an activity combined the reading and the performance from WeChat moments, I think it’s better.	1
The questions part.	3
The literary cabaret.	2
The procedure.	1
The dialogues between the audiences and the writers.	1
Live stream.	1
The interpretation.	1
The communication with the writers.	1
The moderator and the writers in “Assessing the world through a prism of light” are all outstanding, the talking is quite well.	1
I enjoyed everything.	1
The questions and answers part.	1
The informal gathering party.	1

➔ 5.2. About the Festival

Festival visitors were asked to rate the Festival segments through 11 statements in a separate part of the questionnaire.

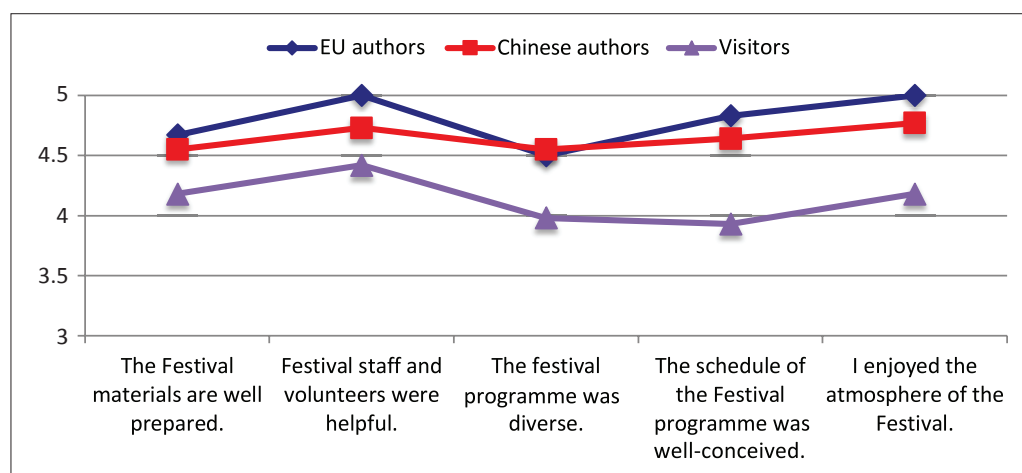
Table 20: About the Festival – Visitors

Items	n	Mean	Std. Deviation
For me personally, I feel participation in the Festival was a good decision.	45	4.49	.815
Festival staff and volunteers were helpful.	45	4.42	.753
The Festival is important for building European-Chinese cooperation.	45	4.38	.834
I enjoyed the atmosphere of the Festival.	45	4.18	1.029
The Festival materials are well prepared.	45	4.18	.716
Advance marketing enabled me to have a good knowledge of the festival programme and schedule.	45	4.16	.976

Items	n	Mean	Std. Deviation
I will talk positively to others about the Festival.	45	4.13	1.014
From the programme content I have increased my knowledge of the contemporary European literature scene.	45	4.07	.889
The festival program was diverse.	45	3.98	.917
The schedule of the Festival program was well-conceived.	45	3.93	.963
From the programme content I have increased my knowledge of the contemporary Chinese literature scene.	45	3.82	.984

The highest average score was recorded in relation to the statement “Participation in the Festival was a good decision” (Mean = 4.49), which justified their expectations of the Festival. In addition, visitors recognised the importance of the Festival in terms of building European-Chinese cooperation (Mean = 4.38).

Graph 9: About the Festival – Comparison of three samples



When comparing all three studies, the slightest difference in responses can be noticed in the segment related to satisfaction with the organisation, i.e. with the Festival staff and volunteers, and Festival materials.

➔ 5.3. Lifestyle questions

In order to increase visitor satisfaction with Festival activities, this pilot study included questions about the literary and cultural habits of visitors.

Table 21: Literary and cultural habits of visitors

Have you attended or participated in any creative, artistic, theatrical or musical event in the last 12 months	n	%
Yes	40	88.9
No	4	8.9
Don't know	1	2.2
Total	45	100.0

The Festival visitors regularly attend cultural events since 88.9% of them said they had attended a creative, artistic, theatrical or musical event in the last 12 months. If the frequency of attendance is evaluated, respondents answered that on a yearly average they attended 6 events (Mean = 5.52), which would mean that on average they attended a cultural event every two months.

In addition to the frequency of visits to cultural events during the year, respondents chose (they were allowed to select multiple activities) the type of cultural activities they visited (Table 22).

Table 22: Types of cultural activities visited

Creative, artistic, theatrical or musical events	Responses		Percent of Cases
	n	%	
Read a book for pleasure	42	16.4%	93.3%
Writing articles or books	25	9.8%	55.6%
Went to the cinema	39	15.2%	86.7%
Went to the theatre	24	9.4%	53.3%
Attended an art exhibition	33	12.9%	73.3%
Attended a classical music concert	14	5.5%	31.1%
Attended other live music event	19	7.4%	42.2%
Attended a dance event	3	1.2%	6.7%
Performed or created a work of art	11	4.3%	24.4%
Used electronic media to watch or listen to a work of art	24	9.4%	53.3%
Used electronic media to e-mail, post, or share a work of art	22	8.6%	48.9%
Total	256	100.0%	568.9%

Table 22 shows the percentage of responses and percentage cases, where, due to a large number of different cultural activities selected, different activities were selected, and a total of 45 respondents have selected 256 activities (percent of cases = 568%).

The most common answer is “Read a book for pleasure”, which was rated by almost all respondents (93.3%), and it is in accordance with the theme of the Festival. Apart from reading books, the respondents mostly went to the cinema (86.7%) and attended art exhibitions (73.3%). Table 22 is an excellent platform for Festival organisers in relation to the organisation of future marketing activities.

Regarding the literary theme of the Festival, the respondents were asked to name their favourite literary author.

Table 23: Favourite author

Author's name	n	The author was at the Festival
Agatha Christie	1	No
Guy	1	Yes
Isabella	1	Yes
Jasna	1	Yes
Marius Burokas	3	Yes
Paolo	1	Yes
Richard Obermayr	1	Yes
J. K. Rowling	1	No
Youyou	1	Yes
周有光	1	No
艾略特	1	No
七堇年	1	No
三毛	2	No
东野圭吾	2	No
劉麗朵	1	Yes
卡尔维诺	1	No
古龍	1	No
史铁生	1	No
双雪涛	1	Yes
张爱玲	1	No
曹雪芹	1	No

Author's name	n	The author was at the Festival
杨绛	1	No
海明威	1	No
狄更斯	2	No
王小波	2	No
简·奥斯汀	1	No
米兰昆德拉	1	No
罗?	1	
莎士比亚	1	No
阿加莎·克里斯汀	1	No
钱钟书	1	No
阿乙	1	Yes
雨果	1	No
鲁迅	1	No

Table 23 lists favourite authors named by the respondents, and it shows whether their author participated in the Inaugural EU-China International Literary Festival or not. The organisers can use the data in Table 23 for their future Festival planning.

Finally, the visitors were asked about the number of books they read in the last 12 months. On average, visitors read 17 books (Mean 16.5) in the past year, and together with other results presented in this subsection, it is possible to draw a conclusion that Festival visitors are young people (Mean = 25), highly educated (91.9% holding a Bachelor's degree or above) who frequently read books and visit cultural events, on average every other month.

➔ 5.4. Visitors' suggestions

The survey about Festival visitors was concluded with an open question where they were asked for additional suggestions or comments. Visitor comments are listed below and they may be used by organisers for the purpose of future Festival organisation.

Table 24: Additional suggestions or comments given from Festival visitors

Answers	n
The discussions between the writers are not sufficient, some writers are engaged in nearly no dialogue, which can be understood because they did not know each other before. But there are panel discussions aiming to stimulate the collision of ideas and thoughts, which sets high requirements for the moderators; at least the moderators should be fluent in two languages. The moderator in the Echoes Asking Shadows to Dance event behaves like a professional TV guy, but his interactions with the writers and audience are delayed and shallow, making me feel that he didn't prepare well. It's the inaugural festival, so it is understandable that the festival is not perfect. I'm not criticising, I was a volunteer at the European Film Festival, I welcome this kind of festival to Chengdu, the organisers are serious, but there are some details that should be taken into consideration, thus making the effectiveness better. PS. I sent the programme to some of my students, the ones who love literature and participated as volunteers, they have bred some good ideas, which can be thought of and partly adopted.	1
The standard of moderators is low, which makes the process boring.	1
The moderator makes the process a little bit embarrassing.	1
The moderator's proficiency in English and the interaction between the writers are defective. Maybe add some other more active communicating forms, like workshops.	1
The moderator in the writers' lives session didn't perform well. Another suggestion is when selecting the participating writers, choose the ones whose English is better, otherwise if the writer's English is not good, hire some interpreters.	1
Aviod some embarrassing moments.	1
Experiment with the Festival – organise it in more cities, attract more audiences.	1
During the writers' sharing part, invite the audience to ask questions in more various ways.	1
Maybe add some other more interesting activities.	1
I hope that this kind of festival can continue.	1
The connection between the links is messy; the last reciting part is hurried and impatient, which can be improved. The standard of moderators is not high.	1
Simultanenous interpretation quality can be improved. Hold more festivals like this.	1
Arrange more seats.	1
Live stream on more platforms.	1
Interpret after the European writers finish their sentence; it will be better understood.	1

Answers	n
I hope that this kind of EU-China culture exchange and communication festival will be held more frequently in the future.	1
I hope that the interaction between the writers and the audience will be longer, that the communication will not be limited among the writers, that the writers will be more enthusiastic and active when interacting with the audience.	1
I hope that the quality of simultaneous interpretation will be improved.	1
I hope that the quality of the talks will be improved, the talking should be more focused on writing. Besides, the time of the activity should be accurate, hopefully no mistake with the time happens again.	1
I hope that this kind of festival will be held continuously.	1
I hope there will be more festivals like this.	1
I hope more EU-China writers will be invited.	1
Sending each other's books as presents should be added to the writer's part.	1
I advise the moderator to get to know the writers' works or writing styles in order to be able to moderate a more targeted discussion.	1
I suggest that the events be held on weekends.	1
The form of the events should be vary more.	2
The Chengdu writers are not so representative.	1
Quite well.	1
The moderators should have knowledge of EU-China literature, otherwise they can't interact well with the writers, which will impair the event effectiveness, even lead the audiences far away from the topics. For example, the moderator in the Constructing and Deconstructing Fiction event is so disappointing, which directly harms the depth of the talking. Other event moderators are apparently better. In addition, the topics can be decided after a discussion with the writers.	1
Interaction with the audiences can be longer, letting the audience voice be heard.	6
The inaugural festival is very successful; hopefully the high standard will be kept, but seeking to improve by inviting more Lithuanian, Georgian, Czech, etc. writers.	1
It's the first time that I attended this Festival, no more comments.	1
I think it would be better if the writers and their works were introduced in more details.	1
Setting up a water table and serving a tea cake.	1
Very good, I like it very much.	1

In the end, the overall satisfaction with the Festival for all three samples was compared with the One-Way ANOVA test (Table 25).

Table 25: Overall satisfaction – ANOVA for three research samples

Samples	n	Mean	Std. Deviation	Std. Error	Test statistics ANOVA
EU authors	6	5.00	.000	.000	F = 12.743, p < 0.001
Chinese authors	22	4.64	.492	.105	
Visitors	45	3.96	.737	.110	

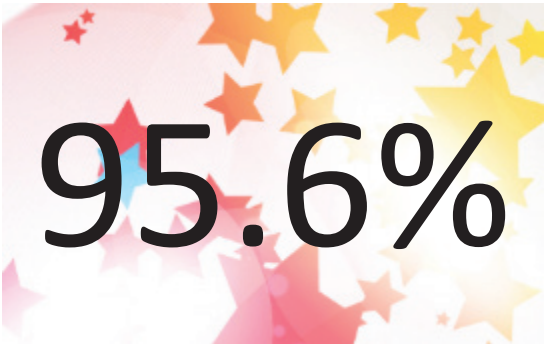
According to the results presented above, it is possible to conclude that there is a statistically significant difference between the samples ($p < 0.001$) regarding Festival related satisfaction. Festival authors show much greater satisfaction with the Festival than visitors. This difference is a result of the intensified contact, which authors have achieved among themselves.

Table 26: Plans for attending the next EU-China Festival

Loyalty	n	%
Yes	43	95.6
No	2	4.4
Total	45	100.0

One of the best ways to measure the success of the Festival is to evaluate visitor loyalty. Visitors were asked about their intention to re-attend the Festival, and 95.6% of them said they plan to attend the next EU-China Festival. These results are encouraging for the organisers as this high average rating refers to both the authors and the visitors, as shown in this research.

Figure 8: The percentage of visitors planning to attend the next EU-China Festival



5.4.1. Summary of visitors' research

- 45 Festival visitors participated in the pilot study
- Two types of visitors: visitors at the venue and online visitors
- The Festival had more than 58,000 visitors

WeChat has been confirmed as the most useful channel of communication with potential visitors, and in addition to social networks, visitors also acknowledged a personal recommendation for the Festival.

Organisers should also remain focused on timely preparation of concise and interesting material about the Festival in the future organising activities of the Festival since the well-prepared materials attracted great interest of visitors in attending events (64.4% cases). Visitors are motivated to visit the Festival for different reasons, depending on the city where the Festival was held.

- Chengdu's visitors made a decision to a greater extent because of the overwhelming description of the event, while visitors to the event in Beijing named the arrival of the authors who were part of the event as the reason for attending the Festival.

Satisfaction with the EU-China Festival

The greatest satisfaction is directed at the authors who participated in the events (European authors, Mean = 4.44, Chinese authors, Mean = 4.16), as well as the organisation of Festival events (Mean = 4.16).

Visitors suggest that the organisers should improve networking opportunities (Mean = 3.73) and informal get-together after the events (Mean 3.87).

Best of the Festival

Visitors point out some of the best parts of the Festival: The dialogues between the EU-China writers' souls are very interesting; The whole festival is totally interesting; The sharing of the writers inspired me to write.

Suggestions

Organisation related suggestions

- During the writers' sharing part, invite the audience to ask questions in more various ways.
- More active communicating forms, like workshops.
- Simultaneous interpretation quality can be improved.
- The standard of moderators is not high.

Future projects

- Experiment with the Festival – organise it in more cities, attract more audiences.
- Live stream on more platforms.
- Organise more festivals like this.

95.6% of visitors are planning to attend the next EU-China Festival.

5.4.2. Implications for further research

This year's Festival is special because a pilot study has been conducted with Festival visitors. The pilot study has revealed multiple benefits of the conducted research, both for organisers and authors. Methodological limitations of research, such as a small number of respondents but also a smaller proportion of online visitors involved in research, will be corrected in the future Festival related research. A low percentage of online visitors involved in the research disables a generalisation of research findings for all visitors. In order to increase the number of online Festival visitors, organisers should create mailing lists of this year's visitors. This is suggested in order to track visitor loyalty; this research confirms that visitors participating in cultural and creative activities do return to events.

As the Festival is organised next year as well, the aim of the Festival is to foster the Festival segments, which are seen as areas where corrections can be made. By monitoring the success of the Festival through time and future organisation, i.e. by creating longitudinal data series, it is possible to test the dimensions of the Festival.

In the forthcoming research, the focus will be placed on increasing the number of respondents in the visitor research sample. This is possible by sending a questionnaire as long as the Festival is held (within 48 hours after the end of the event), announcing a research on the level of satisfaction with the Festival at the moment when visitors register online for the Festival ticket (Eventbrite), but also presenting participants with symbolic awards. Satisfaction with the organiser is expressed by all Festival participants and their engagement in collecting the data is precious and useful.

Figure 9: Festival staff, volunteers and the author



6

CONCLUSION



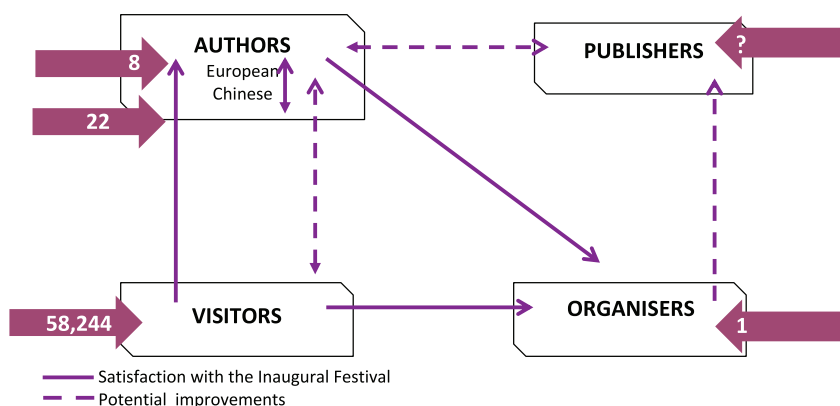
6. CONCLUSION

Stakeholders in the Inaugural EU-China International Literary Festival are European authors, Chinese authors, visitors, volunteers, organisers and Chinese publishers, and the organisation of their interaction required exceptional organisational skills. This book is focused on the analysis of the following three studies: European authors, Chinese authors and visitors.

Analysing the research results, statistically significant differences in the expectations and satisfaction with the Festival segments were determined with regard to the role of the examined respondent. Greater satisfaction was found with the authors (panel participants), and lower satisfaction among visitors to the Festival.

Chinese and European authors agree to a high average rating of the outstanding atmosphere at the Festival, the friendly staff and volunteers and the networking opportunities among authors. Their suggestions as to the future organisation of the Festival are directed towards a greater involvement of the publishers and their interaction with the invited authors. By incorporating publishers into communication with authors, the Festival has the opportunity to become a platform for business activities in the field of international publishing projects. Since this concept has not been realised or anticipated within this Festival, the organisers are recommended to reflect on new project activities aimed at networking authors and publishers.

Figure 10: Stakeholders in the Inaugural EU-China International Literary Festival



Both authors and visitors were most dissatisfied with event moderation. Unlike authors, visitors believe that the Festival should organise better networking events in the future. According to the analysis of life habits, Chinese visitors can be labelled as an intellectual cultural elite, mostly highly educated and with expressed cultural habits.

In the future, it is suggested to the organisers to explore the opinions of volunteers and staff involved in the organisation of the Festival. This can be done through qualitative research using an in-depth interview method or a focus group. For future festivals, it would be useful to explore the creative proposals and ambitions of the embassies of European countries whose authors will take part in the Festival. This research can be carried out by the aforementioned qualitative techniques.

The average rating referring to the overall satisfaction with the Festival is remarkably high (Table 25), and it is possible to talk about great potential for the organisation of the next EU-China Festival. The EU-China Festival has a capacity to empower European and Chinese co-operation not only on a cultural level but also in the economic sense. In addition to this, visitor loyalty is demonstrated as 95.6% of visitors said they planned to attend the next EU-China Festival. Based on a large number of media releases and live streamings, the Festival can be seen as a highly successful promotional product where the culture in the European Union was presented to the Chinese visitors.

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APPENDICE

Appendix A: Questionnaire for EU authors



Dear authors,

Thank you for your participation in the Inaugural EU-China International Literary Festival. Please take 5-8 minutes to fill in an anonymous questionnaire about the satisfaction with the Festival. The research will be conducted continuously throughout all the EU-China Festivals. Thank you in advance for your sincere answers.

Peter Goff
Project Coordinator
Josipa Mijoč, Ph.D.
Head of research

Evaluation EU-China Festival

The Inaugural EU-China International Literary Festival

Satisfaction with the EU-China Festival

1) For each statement about your satisfaction with the EU-China Festival please check where you found it on the range, from Very Unsatisfactory (1) to Very Satisfactory (5).*

	1	2	3	4	5
Communication with the festival before you departed for China.					
Flight and ground transport logistics.					
Accommodation in the Beijing hotel.					
Accommodation in the Chengdu hotel.					
Event programming.					
Informal gatherings after the events.					
The venues where events were held.					
The event audiences.					
Networking.					
Meals.					
Event organisation.					
European event moderators.					
Chinese event moderators.					
Simultaneous translation.					
Tours.					
Promotion of the festival.					
Overall schedule for the trip.					

- 2) With regard to the establishment of contacts, please rate your level of satisfaction with the categories below. (1) indicating Very Unsatisfied and (5) indicating Very Satisfied *

	1	2	3	4	5
Organisers of the festival.					
Visitors.					
European authors.					
Chinese authors.					
Chinese publishers.					
Chinese media.					

- 3) What did you like most about the Festival? * _____

- 4) Please rate how important the reasons below were to you in deciding to join this Festival.
(1) Very Unimportant (5) Very Important *

	1	2	3	4	5
A very interesting experience.					
An opportunity to meet Chinese audiences.					
An opportunity to present my own writing in China.					
A chance to publish my work in the Chinese market.					
A chance to represent my own country in China.					
An opportunity to seek new sources of inspiration.					
You will become well-known in the Chinese market.					
A welcome break from the normal routine.					
An opportunity to establish new contacts.					
All expenses were covered.					

About the Festival

- 5) Please rate your level of agreement with the following statements: (1 – strongly disagree, 5 – strongly agree) *

	1	2	3	4	5
The Festival materials are well prepared.					
Festival staff and volunteers were helpful.					
From the programme content I have increased my knowledge on the contemporary Chinese literature scene.					
The festival program was diverse.					
The schedule of the Festival programme was well-conceived.					
I enjoyed the atmosphere of the Festival.					
For me personally, I feel participation in the Festival was a good decision.					
The Festival is a welcome development for European authors.					
The festival is a welcome development for the European publishing sector.					
The festival is important for building European-Chinese cooperation.					
I was frustrated because of the inability to use the usual digital platforms (eg. Google, Facebook, etc.).					

- 6) In general, with the EU-China International Literary Festival I am: *
- completely dissatisfied
- dissatisfied
- neither dissatisfied nor satisfied
- satisfied
- completely satisfied

- 7) The following are statements about possibilities that may arise following the EU-China Festival.
Please check whether you strongly disagree (1), or strongly agree (5).*

	1	2	3	4	5
Your work may be published in the Chinese market.					
Your work and name have been promoted in the Chinese market.					
You will become well-known in the Chinese market.					
You will find an agent in the Chinese market.					
You will attain large sales in the Chinese market (over 10,000 copies).					
You will generate earnings from the Chinese market.					
You will personally have fun engaging with the Chinese market.					

In conclusion, we would appreciate any additional suggestions or comments you may have.
Thank You!

Appendix B: Questionnaire for Chinese authors

非常感谢诸位能参与首届中欧国际文学节！非常感激和非常荣幸能有诸位的参与！

为了使我们能改进得更好并运用到未来活动中，您关于本次文学节各方面的反馈对我们来说都非常宝贵和重要。接下来将耽误您5分钟时间来完成下面这份关于本届文学节的匿名问卷。在后续的中欧文学节活动中这样的问卷也还会持续进行。

非常感谢您花费时间填写这份简短的调查问卷！

高岩
活动统筹
Josipa Mijoč博士
调研总监

首届中欧国际文学节评估问卷
首届中欧国际文学节

对本次中欧国际文学节的满意度调查

1) 对下列关于此次文学节的各项陈述，请从非常不满意（1分）到非常满意（5分）中选择适合您评分*

	1	2	3	4	5
文学节活动前的沟通					
文学节期间的后勤工作					
活动流程安排					
活动市场推广					
文学节期间的非正式聚会					
活动场地					
与会人员间相互交流机会					
活动主持人水准					
活动现场同声传译水准					
现场观众参与度					

2) 您最喜欢本次文学节的哪部分？*

3) 请从非常不重要（1分）到非常重要（5分）中选取分数评定下面这些因素对您决定参与本次活动的重要性。*

	1	2	3	4	5
一次有趣的跨文化交流体验					
一次和欧洲作家会面和交谈的机会					
一次面对国际性和中国观众做文学交流的机会					
一次寻求新灵感的机会					
一次为日常生活注入活力的小憩					
一次建立新的人脉的机会					
一次增加您在中国和海外知名度的机会					
一次作为中方代表参与国际性活动的机会					

关于本次中欧国际文学节

4) 请对以下表述的认同度进行打分，1分为非常不同意，5分是非常同意。*

	1	2	3	4	5
文学节各物资和设施、设备都得到了充分准备和安排。					
文学节工作人员和志愿者都非常有帮助。					
通过活动内容增进了我对欧洲当代文学的了解。					
文学节的活动内容和形式是丰富多样的。					
文学节活动的计划和内容安排是经过精心构思的。					
我很享受文学节活动现场的氛围。					
对于中国出版业界来说本次活动是非常受欢迎的一项进展。					
对于中国作家来说本次活动是非常受欢迎的一项进展。					

5) 总结，我对此次中欧国际文学节：*

- 一点也不满意
- 不满意
- 中立
- 满意
- 完全满意

6) 最后，若您还有其他的意见和建议，我们将同样非常感激：*

致谢

Appendix C: Questionnaire for Chinese visitors

非常感谢诸位能参与首届中欧国际文学节！
非常感激和非常荣幸能有诸位的参与！

为了使我们能改进得更好并运用到未来活动中，您关于本次文学节各方面的反馈对我们来说都非常宝贵和重要。接下来将耽误您5分钟时间来完成下面这份关于本届文学节的匿名问卷。在后续的中欧文学节活动中这样的问卷也还会持续进行。

非常感谢您花费时间填写这份简短的调查问卷！

高岩
活动统筹
Josipa Mijoč博士
奥西耶克大学

关于本次中欧文学节的观众评估问卷
首届中欧国际文学节

首届中欧国际文学节满意度调查问卷

1) 我参加了文学节在下列城市的活动

北京

成都

北京和成都

2) 我以如下形式参与了本届文学节活动：

现场观众

在线直播观众

两者都有

3) 让您来到本次活动的决定性因素是什么？

(如适用，请尽可能多地勾选选项)

我发现关于本次活动的介绍描述很吸引人

我想看某位作家

被人推荐过来的

我有认识的人参加这个活动

我只是刚好经过

我一直有参加老书虫的活动

4) 您怎么知道这次文学节的呢？

(如适用，请尽可能多地勾选选项)

同事/朋友/家人推荐

报纸

电视/电台

文学节官方网站

收到活动的邮件邀请

微信公众号

微博

豆瓣

活动场地的公众媒体号

其他——具体是：*

我只是经过此地然后决定入内参观下

关于本次中欧国际文学节

5) 关于下列各项目请选择适合您的满意度分数，1分是非常不满意，5分是非常满意。*

	1	2	3	4	5
活动流程的组织					
正式会谈后的非正式聚会					
与会人员间的认识交流机会					
活动组织					
活动主持人的水准					
欧洲作家					
中国作家					

6) 对于本次文学节哪部分是您最喜欢的？* _____

7) 请您对下列陈述的认同度打分（1分—非常不同意，5分—非常同意）*

	1	2	3	4	5
提前的市场推广使我对本次活动程序和内容有了很好的了解。					
本次文学节的物资、设施、设备都准备得齐全、完善。					
文学节工作人员和志愿者都非常有帮助。					
通过活动内容增进了我对当代欧洲文学的认知。					
通过活动内容增进了我对当代中国文学的认知。					
文学节活动的形式和内容是丰富多样的。					
文学节活动流程的设计和安排是经过精心设计的。					
我享受文学节现场的氛围。					
对我个人而言，我感到参加本次文学节是一个正确的决定。					
这样的文学节对建立中欧间各领域的合作非常重要。					
我会跟其他人积极地谈论此次文学节。					

8) 总体而言，我对本次文学节感觉：*

非常不满意

不满意

中立

满意

非常满意

9) 若您还有更多其他的意见或者建议，请写在，我们将非常感激您的帮助。*

10) 在过去12个月里您看过几本书？

11) 不包括本次中欧文学节，您在过去12个月有参加过任何创意类、艺术类、戏剧类或音乐类活动吗？请选择一项。

是的

没有

不知道

12) 大概参加过多少次呢？

13) 如果有的话，在过去12个月里下列哪些活动是您做过或尝试过的？如适用您可以尽可能多地勾选。

(如适用，请尽可能多地勾选选项)

闲暇时读书

写作

观看电影

观看戏剧

参加艺术展览

参加古典音乐会

参加其他现场音乐会

参加舞会

参演或者编排艺术表演

以上都没有

通过电子媒体观看和收听文艺节目

通过电子媒体分享或传播文艺节目

14) 您计划还将参加下一届的文学节活动吗？*

是

不是

15) 目前为止，哪位是您最喜爱的作家呢？

关于您的个人信息

16) 性别：

女性

男性

17) 出生年份：

18) 就业现状：

学生

公司职员

自主创业者

无业

退休

19) 学历：

小学及以下学历

中学学历

职高、专科等学历

学士学历

研究生学历

博士及以上学历

20) 国籍：

中国

美国

澳大利亚

英国

意大利

希腊

卢森堡

奥地利

比利时

克罗地亚

斯洛伐克

其他国家：：*

致谢

Biography



Josipa Mijoč, author

Josipa Mijoč is a scientist, producer and cultural theorist. She teaches a number of courses at the Faculty of Economics in Osijek. She was a perennial president of the Andizet Institute and has led and initiated numerous projects, with Creative Treasury standing out. She is a producer of multimedia projects aimed at the realisation of innovative art practices based on cultural heritage. Her research work is dedicated to scientific research beneficial both for the academic community and the stakeholders of creative industry sectors. In 2017, she received the Croatian National Science Award.

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Peter Goff is the co-founder and general manager of the Bookworm, which has outlets in Beijing, Chengdu and Suzhou. Originally from Ireland, he has been in China since 2001. Previously he worked as a Beijing-based journalist for the South China Morning Post and The Telegraph, among others. He is organiser of the Bookworm International Literary Festival and project coordinator of the EU-China International Literary Festival.

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RESEARCH METHODOLOGY OF THE INTERNATIONAL FESTIVAL

Methodological Perspectives of the International Festival

Editor
Peter Goff (Eds.)

2021

The research and methodological focus of scientific book is the analysis of the EU- China Literary Festival, which is conceived as the interaction of European and Chinese authors with the Chinese audience, and the promotion of European culture in Chinese metropolises. This book focuses on the analysis of the four festivals organised by the Delegation of the European Union to China, the EU-China International Literary Festival. BScientific book contributes to the field by increasing the number of tested research instruments that are adequate for determining the attitudes and satisfaction of Festival stakeholders. Research contribution is reflected in harmonisation of the methodology used in festival research and in identifying both common and specific dimensions depending on the creative industry sector promoted by the festival in focus (for instance, literary, communication, film, and other festivals in particular creative industry sectors).

The tested research methodology for researching international festivals can be used by future researchers of festival phenomena for developing an instrument for measuring success of a festival from a multiple stakeholder perspective. The efforts of this research study are ultimately aimed at a systematic increase in the quality of festivals, ensuring continued funding, and laying the groundwork for related festivals funded by the EU Delegation to China.