



**RESEARCH**  
*2nd EU-China*  
**STUDY ON**  
*International*  
**FESTIVAL AND**  
*Literary Festival*  
**EVENTS**

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**RESEARCH STUDY ON FESTIVAL AND EVENTS**

文学节及其活动调查研究

2nd EU-China International Literary Festival

第二届中欧国际文学节

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# RESEARCH STUDY ON FESTIVAL AND EVENTS

**2nd EU-China International Literary Festival**



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## ABSTRACT

Cultural events and festivals contribute to the recognition of the organisers, places and creative workers. Festivals are events that take place on a regular basis, are dedicated to a specific topic or group of stakeholders and aimed at attracting visitors. Measuring the success of a festival is a multidimensional construct because it is built by the views of the audience, exhibitors, media, financiers, associates and the organisers themselves. This scientific book was created driven by the desire to establish a methodology for measuring the satisfaction with EU-China festivals.

This scientific book contributes to the study of the specifics of international festivals aimed at the publishing sector and analyses the 2<sup>nd</sup> EU-China International Literary Festival held in 2018 in the Chinese cities of Shanghai and Suzhou. The EU-China Literary Festival is conceived as the interaction of European and Chinese authors with Chinese audiences and the promotion of European culture in Chinese metropolises. The EU-China International Literary Festival is held twice a year in China, and a number of events bring together Chinese and European Union authors. The Festival programme is aimed at Chinese audiences, and events take place in two Chinese cities.

The aim of the scientific book is to present the process of developing a research methodology for measuring the success of international festivals, establish preconditions for a broader application of the established and tested methodology, and to ask the audience and experts whether the Festival has achieved its goal, mission, and vision. The research methodology measures the views of three groups of stakeholders of *The EU-China International Literary Festival* (n = 72): Chinese Festival visitors and two groups of authors representing experts for the Festival under consideration (i.e. European and Chinese authors). As the audience was able to follow the Festival at the venue (n = 2,305) or online (n = 110,710), views on the Festival were collected from members of all aforementioned groups, they were analysed and guidelines and recommendations for raising the quality/success of the Festival were developed.

The proposed methodology represents a useful material for future researchers of festival phenomena in developing a multidimensional instrument to measure the success of a festival. By applying the proposed methodology, researchers are able to find out the views of the

authors (exhibitors), the audience and the organisers of the Festival on the festival dimensions. This makes an additional contribution to the promotion and popularisation of EU literature and authors, the chosen theme of the Festival, the group of stakeholders, and encourages cross-cultural cooperation.

**Keywords:** literary festival, expert sample, international festival, research, questionnaire

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## 摘要

文化活动和文化节有助于提高组织者、地方及创意工作者的知名度。文化节是定期举办的系列活动，有聚焦的特定主题及涉及的利益相关者，目标是吸引更多人参与其中。一个文化节的效果评估是多维度的，由观众、参展方、媒体、出资方、合作伙伴和组织者多方构成。

本学术研究的目标是建立一种方法体系，用于分析中欧国际文学节的效果满意度。本书有助于促进国际文化节出版业方面的研究，同时本书分析了 2018 年在中国上海和苏州两个城市举办的第二届中国国际文学节。中欧国际文学节被广泛认为是欧洲作家与中国作家同中国观众产生积极互动的平台，有助于促进生活在中国大城市的人群对欧洲文化的了解。中欧国际文学节每年在中国举办两次，邀请欧洲和中国作家参与其丰富的文化活动。中欧国际文学节的目标受众是中国观众，活动通常在中国两个城市线下举办。

本学术研究旨在分析评估国际文化节所产生的效果，通过收集观众和专家的反馈，了解中欧国际文学节是否实现其目标、使命和愿景，同时促进该研究建立的方法可以得到更广泛地应用。本研究方法分析了中欧国际文学节三组利益相关者（ $n = 72$ ）的观点：文学节的观众及参加文学节的两组作家代表（即欧洲和中国作者）。因观众既可以在现场（ $n = 2,305$ ）也可以在线上（ $n = 110,710$ ）参与文学节，本研究从上述三组成员中广泛收集其对文学节的评价并加以分析，从而得出提高文学节质量/效果的指导方针和建议。

本研究所提出的方法为将来文化领域的研究人员提供了一种评估文化节效果的多维工具。通过应用所提出的方法，研究者能够深入了解作者（参展方）、观众和文学节组织者对文学节的评价。这将对欧盟文学和作家的宣传、文学节主题的选取、利益相关者及跨文化合作，产生积极的贡献和影响。

关键词：文学节，专家样本，国际文学节，研究，问卷

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# 1

## INTRODUCTION





## 1. INTRODUCTION

Literary festivals or writers' festivals are public events that attract a diverse range of visitor types. These events are different to most other festivals devoted to art or other performance forms. The literary festival has been variously claimed to perform communicative, educative and social functions: it engages the public in literary and political discussions, thereby encouraging participation in 'the Arts' and promoting associated civic benefits (Weber, 2015). The book festival provides an intriguing instance of the overlapping cultural, social and economic dimensions of contemporary literary culture (Driscoll and Squires, 2018). Although the types and themes of the Festivals may differ, they share some common characteristics. For instance, regardless of the Festival theme, they have similar stakeholders: organisations, audiences, exhibitors, sponsors (financiers), media, etc.

Following such reflections, the Delegation of the European Union to China conceived the International Literary Festival, which would gather authors from different countries of the European Union and the People's Republic of China twice a year. The goal of the Festival is to involve the Chinese audience and provide them with immediate experience of the richness and diversity of culture in Europe, which is in addition to the distance in kilometres and cultural diversity reflected in the tendency to read and attend literary festivals and participate therein. This book was created after the second research study that followed the 2<sup>nd</sup> EU-China International Literary Festival. The EU-China Literary Festival is conceived as the interaction of European and Chinese authors with Chinese audiences and the promotion of European culture in Chinese metropolises. Research questions are focused on assessing the success of the festival, monitoring the satisfaction of all festival stakeholders and measuring the quality.

Research design is the first step in research development, and a well-designed research process will provide a better statistical analysis and thus the interpretation of indicators, i.e. inferences about the population (Horvat and Mijoč, 2019). Research methodology is multi-layered and includes data collection through highly-structured questionnaires. As the research is aimed at creating a methodology for measuring satisfaction with EU-China festivals, 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 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 adapted to the specifics of the Festival. Data are collected through the online data collection platform SurveyGizmo. Databases with contact data of Festival participants, visitors and organisers were used in data collection. The collected data are analysed by means of univariate, bivariate and multivariate statistical methods using IBM SPSS Statistics 23.0. All questionnaires have been attached to this publication.

The methodology of the three conducted research studies of the 2<sup>nd</sup> EU-China International Literary Festival is described after introductory reflections in Chapter 2. Each of the research studies has a different sample frame (3.1) and a custom questionnaire (3.2) adopted after the first study in accordance with the methodological recommendation of the first report. Given the fact that each research study focuses on different stakeholders of the Festival, the results are written through two chapters: the authors' (European and Chinese) opinions about the Festival (Chapter 4) and the visitors' opinions about the Festival (Chapter 5). Recommendations for the future organisation of the Festival as well as future research on this and related Festivals are given in the final chapter.

**Figure 1:** Materials of the 2<sup>nd</sup> EU – China International Literary Festival



**Remark for readers:** Results and interpretations are displayed in the table with different colours depending on which of the three parts of research is analysed:

- Research results referring to European authors are written in blue,
- Research results referring to Chinese authors are written in red, and
- Research results referring to audience are written in purple.

Comparison of results in tables between samples will be written in black and white.

**Citation 1:** European author



The promotion of individual cultures through publishing products (books) is a prerequisite for economic representation, understanding and linking. The published products are cultural identity cards approaching traditions, customs and expectations in communication processes. The 2<sup>nd</sup> EU-China International Literary Festival is an exchange of ideas and interaction between authors and audiences and a dedication to the diversity of Chinese and European cultures. It is precisely identification and comparison of similarities and differences among the three groups of respondents that is one of our research goals.





2

**INTERNATIONAL FESTIVAL:  
2<sup>nd</sup> EU – CHINA INTERNATIONAL  
LITERARY FESTIVAL**



## 2. INTERNATIONAL FESTIVAL: 2<sup>nd</sup> EU – CHINA INTERNATIONAL LITERARY FESTIVAL

The efficiency of economic cooperation is based on its cultural understanding as well as tradition. The 2<sup>nd</sup> EU – China International Literary Festival was held in China, in the cities of Shanghai and Suzhou from 21 to 27 May 2018. The Festival hosted 38 award-winning authors from the European Union and China, and its aim was to promote cultural exchanges between the two sides and give insights into the life, work, and unique character of their literary traditions. Eleven authors from Europe and 27 from China participated in the event. In terms of events, there was an invite-only Launch Event in both Shanghai and Suzhou, 23 public events, plus a number of university and embassy events.

The following EU countries were represented in this second festival:

**Bulgaria, the Czech Republic, Estonia, France, Germany, Hungary, Ireland, Latvia, Portugal, Slovenia, Spain.**

The Festival was organised by the Delegation of the European Union to China as part of the project and the #ExperienceEurope initiative. This initiative is a two-year EU public diplomacy programme aimed at Chinese audiences, inviting them to learn more about the European Union, its policies, values and cultural diversity, and to experience Europe more directly. The Festival is organised 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 2<sup>nd</sup> EU – China International Literary Festival



“Literature is at the heart of the European way of life. The Festival will be an opportunity to encourage people, especially young people, to explore Europe and China’s cultural heritage and to reflect on the place that personal exchanges occupy in all our lives. In this, our Festival coincides with the EU-China Year of Tourism and the European Year of Cultural Heritage,” EU Ambassador to China Hans Dietmar Schweisgut said.

A total of 23 different literary events were held in Shanghai and Suzhou, including events at the Department of Culture and Education of the German Consulate General in Shanghai. Fifteen events were held in Shanghai at three venues, i.e. Yan Ji You (Raffles City Changning), Sisyphe Books (Joy City Jiang’An Branch) and Zhong Shu Ge (Jing’an Temple branch).

The Festival started with the Opening Ceremony and the first event *When Less is More: The Beauty and the Brawn of Short Fiction*. The first event was about the future of short stories and it was discussed by esteemed short-story writers. The authors who participated in the second event, *Quarrying for Idea*, discussed their working process, types of research they conduct, and the point at which they feel they have done enough research and can start writing. The third event, *To a Poet Nothing Can Be Useless*, gathered four acclaimed poets to present some of their own writing and discuss how they get ideas and channel them into their own work. The fourth event, *Global Writers, Local Stories*, gave insight into how writers from Ireland, Hungary and China present global themes in their writing informed by local events and people, and how the narratives can remain relevant even as they transcend borders, cultures, and languages. The fifth event, *Writers of the World*, gave insight into how leading writers from China, the Czech Republic, and Ireland discussed their work, their lives as writers, their sources of inspiration

from their own country and beyond, and the role they see literature plays in the modern era around the world. The sixth event, *Summoning the Writer's Muse*, gathered writers from China, Bulgaria, and Latvia, who talked about their creative processes, how they initiate projects, and how they overcome periods when creativity simply does not flow. The seventh event, *Reading Like a Writer*, gathered authors to talk about who and what they read, and what they feel about reading impacts on their own writing, whereas the eighth event, *Why We Write*, gave insight into how they became writers, what encouraged them to take the challenging literary path, and how they stay motivated and focused. The books by French writer Colombe Schneck, who launched the Chinese version of her book *Le reparation* (published by Shanghai 99), and Slovenian poet and prose writer Aleš Šteger, who launched the Chinese version of *Berlin* (published by East China Normal University Press), were presented in the next two events. German writer Christian Y. Schmidt participated in the next event in which he shared his perspectives on China, past and present, and delivered a tale that was both thought-provoking and very witty. The twelfth event, *Language and Literature*, brought together writers to discuss which writers they admire for their use of language and why, and how they develop and polish their own language skills in the works they produce. Four highly talented authors participated in the thirteenth event, *Our Writing Lives*, where they discussed how and why they got into a writing career, how they choose their next literary challenge, and what highs and lows they have encountered in their writing lives. The next event, *A Novel Approach: Experimenting with Language and Style*, aimed to give a greater understanding of writers' own novels and how they experiment with language, form, and style to create unique narrative worlds for readers to explore. The last event in Shanghai, *Characters Keep the Pages Turning*, focussed on how writers create complex, well-rounded, and believable characters, which is an integral part of the novel and short story writing process.

The next eight events were held in Suzhou. In the sixteenth event, *Getting in the Groove: Building Creative Habits*, authors discussed how they arrange their working routines and writing lives, and how they juggle multiple projects, travelling and personal lives with the demands of a writer. The seventeenth event, *Diversity and Depth*, joined three very diverse talents to discuss their creative processes, the options they face as they embark on a new project, and how and why they choose to use the genres and the art forms they do for their various works. The next event in Suzhou, *Finding Truth in Fiction*, brought together four authors who talked about their own writing and their engagement with universal themes and truisms in their world-building processes. After the Suzhou Opening Ceremony, the nineteenth event, *Literature: A Spotlight on Society's Soul*, gave insight into elements of the writing craft, and authors also talked about some other writers they have admired for their capacity to bare a society's soul. The authors who participated in the twentieth event, *The Three Rules for Writing*, discussed their own writing and the rules they personally tend to observe, and the ones they choose to bend or even break. In the gathering, *Words across Borders*, the writers discussed their own writing and how they feel they can reach audiences near to and far from home. The twenty-second event, *Poetry: A Painting That is Felt Rather than Seen*, gathered four poets, who read some of their own work. The last event, *Cultivating the Story Craft*, aimed to give a greater understanding of how they develop their narrative arcs and how they construct solid story frameworks.



Each of these events had two types of audiences – audience members at the venue itself and audience members through live streaming platforms (online visitors). Although the events were free for 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 record the final 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
Opening Event	May 21, 2018 6:00 pm - 7:30 pm	Shanghai		5,769	110
When Less is More: The Beauty and the Brawn of Short Fiction	May 22, 2018 6:00 pm - 7:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,244	76
Quarrying for Idea	May 22, 2018 7:00 pm - 8:30 pm	Shanghai	Sisyph Books (Joy City Jiang'An Branch)	4,704	82
To a Poet Nothing Can Be Useless	May 22, 2018 7:00 pm - 8:30 pm	Shanghai	Sisyph Books (Joy City Jiang'An Branch)	4,061	81
Global Writers, Local Stories	May 22, 2018 8:00 pm - 9:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,422	83
Writers of the World	May 23, 2018 6:00 pm - 7:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,284	78
Summoning the Writer's Muse	May 23, 2018 7:00 pm - 8:30 pm	Shanghai	Zhong Shu Ge (Jing'an Temple branch)	4,287	87
Reading Like a Writer	May 23, 2018 7:00 pm - 8:30 pm	Shanghai	Sisyph Books (Joy City Jiang'An Branch)	4,540	103
Why We Write	May 23, 2018 8:00 pm - 9:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,487	94

Event	Date and time	City	Venue	Online visitors	Visitors at the venue
Book Launch: Colombe Schneck and the Chinese version of Le reparation with the publisher Shanghai 99	May 26, 2018 2:00 pm - 3:30 pm	Shanghai	Sisyphe Books (Joy City Jiang'An Branch)	4,145	74
Book Launch: Aleš Šteger and the Chinese version of Berlin with the publisher East China Normal University Press	May 27, 2018 1:00 pm - 2:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,032	69
Book Presentation: Christian Y. Schmidt and the Chinese version of Allein unter 1.3 Milliarden.	May 27, 2018 1:00 pm - 2:30 pm	Shanghai	Sisyphe Books (Joy City Changfeng Branch)	4,220	65
Language and Literature	May 27, 2018 3:00 pm - 4:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,625	121
Our Writing Lives	May 27, 2018 3:00 pm - 4:30 pm	Shanghai	Sisyphe Books (Joy City Changfeng Branch)	4,357	98
A Novel Approach: Experimenting with Language and Style	May 27, 2018 5:00 pm - 6:30 pm	Shanghai	Yan Ji You (Raffles City Changning)	4,431	118
Characters Keep the Pages Turning	May 27, 2018 5:00 pm - 6:30 pm	Shanghai	Sisyphe Books (Joy City Changfeng Branch)	4,393	112
Getting in the Groove: Building Creative Habits	May 24, 2018 7:00 pm - 8:30 pm	Suzhou	Zhong Shu Ge (The Summit branch)	4,369	125
Diversity and Depth	May 24, 2018 7:00 pm - 8:30 pm	Suzhou	The Suzhou Bookworm	4,538	64
Finding Truth in Fiction	May 24, 2018 7:00 pm - 8:30 pm	Suzhou	Zuo Wang Bookhouse	4,159	75

Event	Date and time	City	Venue	Online visitors	Visitors at the venue
Suzhou Opening	May 25, 2018 6:00 pm - 7:30 pm	Suzhou		5,352	125
Literature: A Spotlight on Society's Soul	May 26, 2018 2:00 pm - 3:30 pm	Suzhou	Zhong Shu Ge (The Summit branch)	4,399	134
The Three Rules for Writing	May 26, 2018 2:00 pm - 3:30 pm	Suzhou	The Suzhou Bookworm	4,586	74
Words across Borders	May 26, 2018 3:00 pm - 4:30 pm	Suzhou	Zuo Wang Bookhouse	4,068	63
Poetry: A Painting That is Felt Rather than Seen	May 26, 2018 4:00 pm - 5:30 pm	Suzhou	Zhong Shu Ge (The Summit branch)	4,108	123
Cultivating the Story Craft	May 26, 2018 4:00 pm - 5:30 pm	Suzhou	The Suzhou Bookworm	4,130	71
Total				110,710	2,305
				113,015	

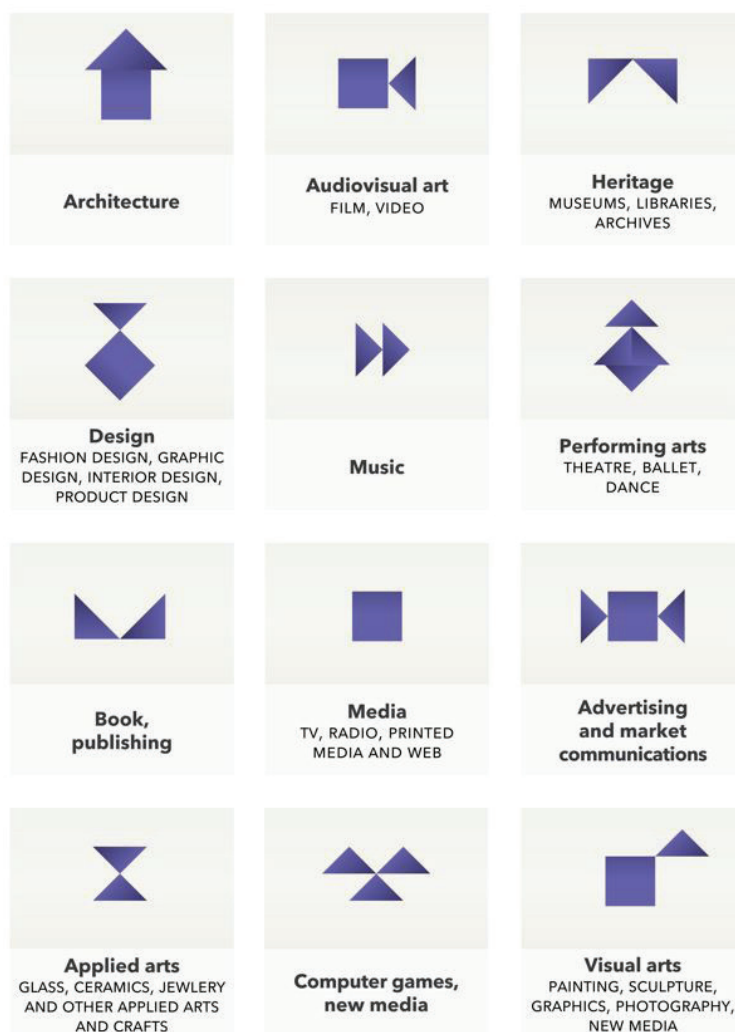
The Chinese visitors' interest in this Festival and the events that followed is shown by high attendance at the events (113,015 visitors) of both online visitors and those who personally visited the Festival. On the one hand, the events themselves were filled to full seating capacity, and on the other, many visitors expressed great interest in following the Festival through online platforms.

## ➔ 2.1. Focus on creative industry sectors

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 sector as an import element of the European creative industry. The creative industry emerged at the end of the last millennium and soon achieved its institutionalisation in developed countries, where its economic and social role was confirmed (Horvat, 2019). Harc et al. (2019) state that "the cultural and creative sectors have always played an important role in the creative economy generating economic growth, employment opportunities and innovation capacities." According to Horvat, Mijoč and Zrnić (2018), the

*creative industry implies copyrighted production covered by the projects generating non-material products and services intended for market exchange.* **The creative industry** contributes to economic development in general, has an export potential and is based on knowledge, science, technological and art innovation, development of talents and preservation of national cultural heritage through its implementation into contemporary products and services (Horvat, Mijoč and Zrnić, 2018: 16).

**Figure 3:** Creative industry sectors (CIS)



The creative industry is one of the fast-growing industries, both in Europe and in China, and the publishing industry products (books) are the focus of the Festival. The authenticity of creative products and services is based on the use of cultural and historical contents, whereby artistic and productive innovation ensures diversification and market recognition (Horvat, Mijoč and

Zrnić, 2018: 16) in which we can find justification as to why it is important to focus on promotion of cultural exchanges between the two different cultures, European and Chinese. Along with the qualities above, literary arts festivals introduce readers to new authors and often profile emerging writers at a critical stage in their career; however, they also build community between writers and other members of the literary community (Benaway, 2016). In their research, Kulkarni, Dhanamjaya and Balaji (2017) revealed that attending literary festivals can influence and improve reading habits and increase book purchases.

# 3

## RESEARCH METHODOLOGY





### 3. RESEARCH METHODOLOGY

Festivals and special events are unique experiential products that are 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 samples. The samples consist of three most important stakeholders of the Festival.

Graph 1: Respondents



The data were collected by a highly structured questionnaire, and the method of data collection implied the use of an online platform. The research was conducted in both official languages of the Festival, i.e. English and Chinese. The questionnaire in English was sent to European authors, whereas 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 of and the items in the questionnaire were created and adapted to 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). This questionnaire was developed on the basis of the questionnaire created for the Inaugural EU-China International Literary Festival 2017, which was slightly adapted in line with the methodological recommendations after the first research of the Festival.



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 72 responses were collected, where the items from the three research processes were merged into one dataset. The data collected were analysed using the statistical software package - IBM SPSS Statistics 23.0 and the Windows package - MS Office Excel. SPSS is a technological facility that provides users with a simple and fast calculation of statistical indicators (Horvat and Mijoč, 2019). It is a statistical analysis software package that translates a set of data into a set of indicators through calculated parameters.

**Figure 4:** European and Chinese authors



### → 3.1. Sample description

The research process requests three sample frames to be designed. Two samples were focused on Festival authors, and one sample was directed to the audience. Table 2 gives the number of respondents for each research study.

**Table 2:** Number of respondents

Respondents	Sample		Sample frame	Response rate
	n	%	n	
EU authors	8	11.11	11	72.73%
Chinese authors	20	27.78	27	74.00%
Audiences	44	61.61	4,464 <sup>1</sup>	0.99%
Total	72	100.0		

The response rate referring to authors was as expected - very high (above 70%). Since the audience research continues to fall under the pilot study, the response rate is expectedly low (less than 1%). The audience response rate could be improved and in planning future Festivals the organisation and research team will approach respondents with a different methodology. The sample frame for the audience was created from available e-mail addresses that visitors left in their applications for the events.

The sample frame for the authors (EU and China) was small and the questionnaire did not include any socio-demographic questions due to anonymity in the research process.

It can be expected that after the final 3<sup>rd</sup> edition of the Festival the total number of respondents (authors) will present a sufficient sample size and enable comparison of the results of each Festival and testing of the differences between groups. The report of the 2<sup>nd</sup> EU-China International Literary Festival (like the Inaugural one) does not provide any possibility of statistical comparison of the two Festivals.

<sup>1</sup> Although the total number of audience members was more than 110,000, the sample frame was set on average visitors per event.

### ➔ 3.2. Festival visitors

Literary festivals create and celebrate cultural communities that rely, in part, on emotional engagement from audiences where emotion can be expressed in textual forms, including on social media and in surveys, and these responses illuminate the ways in which attendees attach to and participate in the festival's cultural community (Driscoll, 2015).

Therefore, at literary festivals, it is important to examine the opinion of those who visit one of the festival events. In order to describe the visitor of the 2<sup>nd</sup> EU-China International Literary Festival, four demographic questions were included in the visitor's questionnaire. Table 3 presents the results referring to demographic questions.

**Table 3:** Description of visitors

Gender	n	%
Female	34	77.3
Male	10	22.7
Total	44	100.0
Age	n	%
Under 18	1	2.3
18-25	19	43.2
26-30	5	11.4
31-40	10	22.7
41-50	9	20.5
Total	44	100.0
Current occupation	n	%
Student	17	38.6
Salesperson	2	4.5
Marketing/public relations officer	3	6.8
Customer service	1	2.3
Administrative or logistics personnel	2	4.5
Human resource	1	2.3
Civil clerk	2	4.5
Technician/research personnel	3	6.8
Manager	4	9.1
Teacher	1	2.3
Counsellor	3	6.8
Specific operations (e.g. accountant, lawyer, healthcare worker, journalist, etc.)	1	2.3
Others	1	2.3
System missing values	3	6.8
Total	44	100.0

Festival visitors who participated in the research are mostly female (77.3%). According to their occupational status, respondents are mostly students (38.6%) or employed (52.3%). Most of the visitors in the sample belong to a younger age group (up to 25 years – 45.5%), but an increasing interest is also shown by the population aged 30 years or over. The visitors are mostly well educated, with almost 90% of respondents having finished a university level of education.

**Table 4:** Education

Education	n	%
High school	3	6.8
Trade/technical/vocational training	2	4.5
Bachelor's degree	21	47.7
Master's degree	18	40.9
Total	44	100.0

In terms of respondents' participation in Festival events, more respondents were recorded in the Shanghai Festival events (59.09%) than the Suzhou Festival events (40.91%).

**Table 5:** Event venues

City	n	%
Shanghai	26	59.09
Suzhou	18	40.91
Total	44	100.0

More than 90% of respondents who attended the events visited the venues (attended an event personally), while 9.1% of respondents participated in the Festival event as online visitors.

**Table 6:** Event visitors

Visitors	Responses		Percent of cases
	n	%	
Visitor at venue	40	81.6	90.9
Online visitor	5	10.2	11.4
Both	4	8.2	9.1
Total	49	100.0	111.4

A more detailed analysis of the visitors' opinions about *The 2nd EU-China International Literary Festival* is presented in Chapter 4.

## SVET DI-NAHUM, BULGARIA

„The Festival was a marvelous experience. It charged me with so much positive energy that I wrote in my article „From Shanghai With Hope“ and it was published in the Bulgarian media. The Festival is unique, exciting, the-one-of-its-kind opportunity for both European and Chinese authors and audiences to know each other, to share valuable ideas, and to establish warm friendship and collaboration that will last long into the future.”

### ➔ 3.3. Questionnaire

A questionnaire is a helpful tool for collecting a wide range of information from a large number of respondents (Horvat, 2011). The questionnaire was designed bearing in mind the content and logical testing of questionnaire statements, which were corrected into the final version of the questionnaire and sent online to the respondents. All three questionnaires were easy to understand and follow, and it took about 5 minutes on average to complete it.

Figure 5: 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继续进行。

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

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 maximum concentration of the respondent. Table 7 shows the structure of the questionnaire according to different groups of samples.

**Table 7:** Number of questionnaire items

Parts of the questionnaire	Samples			Level of measurement
	EU authors	Chinese authors	Audiences	
Satisfaction with the Festival	17	10	8	5-point Likert scale very unsatisfactory (1) to very satisfactory (5)
Establishment of contacts	6	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	6	5-point Likert scale very unimportant (1) to very important (5)
About the Festival	11	8	11	5-point Likert scale strongly disagree (1) to strongly agree (5)
	/	/	4	Closed question (nominal level of measurement)
	/	/	3	Closed question (nominal level of measurement)
Favourite authors	/	/	/	5-point Likert scale strongly disagree (1) to strongly agree (5)
Festival possibilities for EU authors	7	/	/	5-point Likert scale completely dissatisfied (1) to completely satisfied (5)
Overall satisfaction with the Festival	1	1	1	Open question
Suggestions	2	2	1	Closed questions (nominal level of measurement)
Information about the Festival	/	/	11	Closed questions (ordinal level of measurement)
Culture lifestyle	/	/	2	Closed questions (nominal level of measurement)
	/	/	1	Open question
	/	/	5	Closed questions (nominal and ordinal level of measurement)
Socio-demographic				
<b>Total</b>	<b>55</b>	<b>36</b>	<b>55</b>	



Compared to the first research on this Festival, the number of items for Chinese authors (Establishment of contacts) has increased. Moreover, compared to the first questionnaire, the new one provides more information about the audience.

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

**Figure 6:** Shanghai event







# 4

## **ANALYSIS OF THE AUTHORS' OPINIONS ABOUT THE FESTIVAL**





## 4. ANALYSIS OF THE AUTHORS' OPINIONS ABOUT THE FESTIVAL

An analysis of the authors' opinions of *The 2<sup>nd</sup> EU-China International Literary Festival* is the focus of the following subchapters. The Festival authors represented the framework for two separate studies, i.e. European (n = 8) and Chinese authors (n = 20).



### ➔ 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 measuring satisfaction with the Festival in relation to European authors, items associated with travel and accommodation were added. Table 8 shows a description of Festival satisfaction related items to which European authors responded.

**Table 8:** Satisfaction with the Festival – European authors


	n	Mean	Std. Deviation
Overall schedule for the trip.	8	5.00	.000
Event organisation.	8	5.00	.000
Consecutive translation.	8	4.88	.354
Informal gatherings around the Festival.	8	4.88	.354
Event programming.	8	4.88	.354
Accommodation in the Suzhou hotel.	8	4.88	.354

Accommodation in the Shanghai hotel.	8	4.88	.354
Flight and ground transport logistics.	8	4.88	.354
Meals.	8	4.75	.707
Event marketing.	8	4.75	.463
Tours.	8	4.63	.518
European event moderators.	8	4.63	.744
The venues where the events were held.	8	4.63	.518
Communication with the Festival before your departure for China.	8	4.63	1.061
Networking opportunities.	8	4.50	.926
Standard of the event translation services.	8	4.38	.916
Chinese event moderators.	8	4.38	.916
Event audiences.	8	4.25	.886

European authors evaluated the overall organisation of the Festival, i.e. Overall schedule for the trip (Mean = 5.0) and Event organisation (Mean = 5.0), with the highest average rating. The other average ratings are also exceptionally high, while the average rating of the following 3 statements was less than 4.5: Chinese event moderators (Mean = 4.38) and Event audiences (Mean = 4.25).

The statements connected to satisfaction with the Festival to which Chinese authors responded are described in the following table.

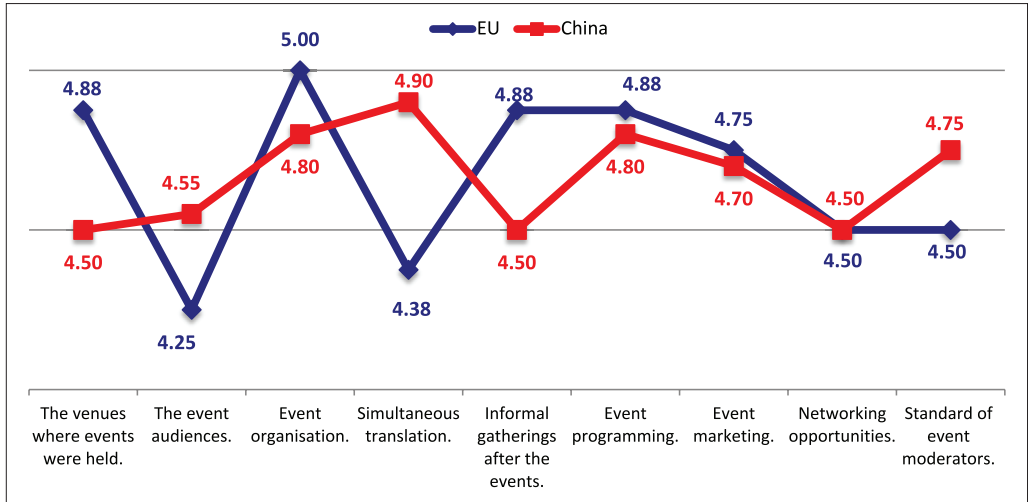
**Table 9:** Satisfaction with the Festival – Chinese authors

	n	Mean	Std. Deviation
Standard of the event translation services.	20	4.90	.308
Logistics around the Festival.	20	4.80	.410
Event programming.	20	4.80	.410
Communication with the Festival prior to the events.	20	4.75	.444
Standard of event moderators.	20	4.75	.639
Event marketing.	20	4.70	.470
The venues where the events were held.	20	4.65	.745
Event audiences.	20	4.55	.686
Networking opportunities.	20	4.50	.607
Informal gatherings around the Festival.	20	4.50	.761

Chinese authors gave the highest average rating to the Standard of the event translation services (Mean = 4.90), Logistics around the Festival (Mean = 4.80) and Event programming (4.80).

When the two groups of authors are compared, it can be seen that in the first edition of the Festival all authors ranked the venue of the event first, which is not the case with this Festival. Thus, the organisers are advised to select locations that are more similar to the first Festival. The lowest average ratings of Chinese authors, albeit high, point to suggestions for future improvements: Networking opportunities (Mean = 4.50) and Informal gatherings around the Festival (Mean = 4.50).

**Graph 2:** Comparison of European and Chinese authors' satisfaction with the Festival

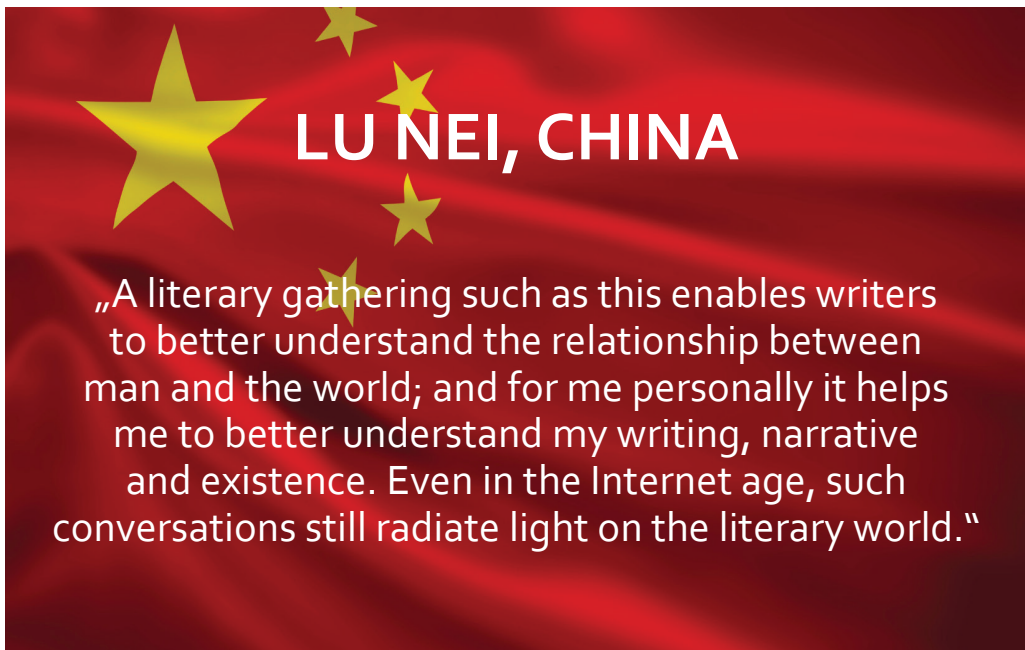


If you compare the average ratings in questions relating to satisfaction with the Festival, the overlap between the two surveys highlights the problem of bilingualism at the Festival. The item of simultaneous translation is rated lower by European authors (Mean = 4.38) than by Chinese authors (Mean = 4.90), as it was more difficult for them to adapt to and track simultaneous translation. Both groups of authors emphasise a comparatively low rating related to satisfaction with event audiences, but we can notice that European authors are more dissatisfied with the audiences (Mean 4.25) than the Chinese authors (Mean 4.55).

**Figure 7:** Audiences at the event



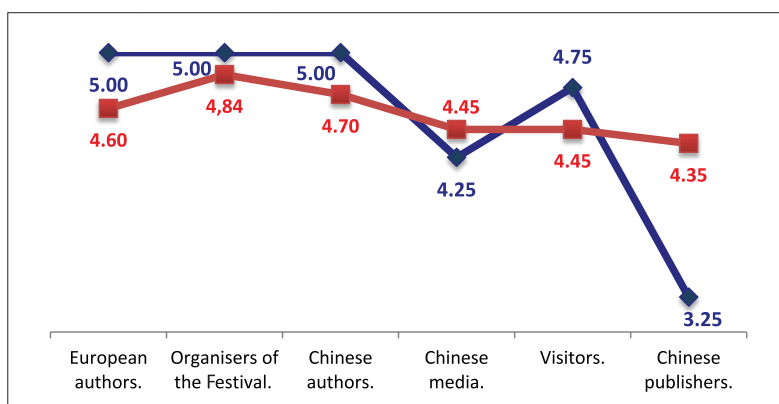
**Citation 3:** Chinese author



## → 4.2. Contact establishment

It was important to identify the greatest benefits that authors achieved in terms of established professional contacts. The authors needed to indicate the level of satisfaction with the establishment of contacts.

**Graph 3:** Contact establishment



European authors largely expressed their satisfaction with contacts established between European authors, Chinese authors and the Festival organisers (Mean for each item = 5). Such a high rating was expected as the authors' schedule during the Festival was intertwined with formal and informal social gatherings.

Graph 3 points to the biggest advantage that the Festival has given to the European authors, but also opens up room for improvement in the future since the lowest average rating awarded to the establishment of contact with Chinese publishers (Mean = 3.25) suggests that this segment of interconnection can be organised better through both formal and informal contacts. For instance, if we compare the results reported for the Inaugural EU-China Festival, we can see that in terms of the 2<sup>nd</sup> Festival a lower mean was recorded (Inaugural Festival - Mean = 4.33) for the item referring to contact with the Chinese publishers.



**Figure 8:** European and Chinese authors after a book event



**Citation 4:** European author



### → 4.3. Best of the Festival

The authors were given an opportunity to provide feedback on the Festival and their answers are listed below:

What did you like most about the Festival?

#### European authors

- Atmosphere.
- Excellent planning and organisation.
- Meeting with Chinese writers.
- An opportunity to exchange experience with Chinese audience and media.
- Peter Goff and his team, bookstores, meal, authors.
- A carefully organised event that made things that normally take a lot of effort look effortless and natural. The friendly atmosphere.
- A family-like atmosphere.
- Intellectual engagement.

#### Chinese authors

- At the opening ceremony, author speeches.
- Interactive communication with audience members.
- Dialogue with authors.
- Bookstore activity and communication during a dinner exchange.
- Chinese classic Pingtan and panel discussions.
- Dinner party.
- Free communication.
- In general, it was fine.
- On-site author dialogues.
- Sharing poetry.

**Figure 9:** Chinese and European authors



In the open-ended questionnaire items, Chinese authors pointed out excellent communication among the authors. Moreover, European authors highlighted that they were mostly satisfied with the organisation process and the atmosphere.

**Citation 5:** European author



### 4.3.1. Media report

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

#### EU-China International Literary Festival promotes cultural interaction

Source: Global Times Published: 2018/5/23 19:03:40

##### 4.3.1.1. Experience Europe

The opening ceremony of the 2<sup>nd</sup> EU-China International Literary Festival took place on 21 May 2018 in Shanghai, when the Delegation of the European Union to China officially opened the 2<sup>nd</sup> EU-China International Literary Festival, which was held from 21 to 27 May in Shanghai and from 24 to 26 May in Suzhou, East China's Jiangsu Province.

The EU-China International Literary Festival aims to introduce the diversity of European culture to Chinese readers and let Chinese readers experience Europe more intuitively. It is part of a public diplomacy project called #ExperienceEurope conducted by the European Union (EU). Several outstanding European authors from different European countries, including Bulgaria, the Czech Republic and Estonia, together with 26 well-known Chinese writers, were invited to take part in the Festival this year.

The writers will engage in a series of literary events and discussions with readers and audiences, sharing their creative experience and understanding of literature.

Audiences at the Festival events will also be privy to intimate discussions between these renowned authors on topics including finding creativity in research, the beauty of short fiction, global themes in local stories, three rules for writing, the creation of complex, well-rounded characters, and many more.

Literature has long been at the heart of the European way of life. The Festival will thus offer an opportunity to encourage young people to explore European and Chinese cultural and literary heritage and to reflect on the place that personal exchanges occupy in everyone's lives, said the Ambassador of the European Union to China, Hans Dietmar Schweisgut, in a booklet about the Festival.

##### Made in China

Gavin Corbett is a writer from Dublin, Ireland. His novel *This Is the Way* was named the Kerry Group Irish Novel of the Year in 2013. The Guardian described him as "one of the most refreshing novelists writing today." He said his deep engagement with the written world began with the word "China."

“When I was very young, there was a shop in Dublin. It used to sell plastic products and kitchenware. Everything that was laid there used to carry labels, ‘Made in China,’” Corbett said. “The font of the word ‘China’ is very specific. After years and years, I see this typeface again today. On the way from the airport to here, I see this typeface everywhere. It connects me with the young boy who adapted the global written world.”

Another prominent author, Zhou Jianing, is a fiction writer and literary translator. She said she does not believe that people can truly communicate with each other face to face.

“But it does not mean that writers cannot communicate with each other at this festival. During this period, writers from different countries have to speak English. There must be many misunderstandings. But these misunderstandings can make up the most exciting part, as people can exchange ideas of the spark.”

### **About #ExperienceEurope**

Between May 2017 and April 2019, the #ExperienceEurope campaign by the Delegation of the European Union to China will entertain Chinese audiences as it informs them about the history, policies, values, economy, culture and lifestyle of the EU.

The overall #ExperienceEurope campaign will also feature cultural events, four large policy forums and a series of public lectures on issues such as peace and prosperity, the environment, education, trade and many other topics of interest.

This story was written by Zhou Xinyu.

Posted in: METRO SHANGHAI

Source: <http://www.globaltimes.cn/content/1103724.shtml?from=singlemessage&isappinstalled=0>

The event was widely and positively covered in the Chinese-language and English-language press, with at least 48 reports that North Head and we have been able to track. Links to the stories have also been collated on the official website:

- Chinese reports: <http://eu-china.literaryfestival.eu/zh-hans/媒体报道/>
- English reports: <http://eu-china.literaryfestival.eu/pages/media/>

**Figure 10:** William Fingleton, the Delegation of the EU to China, speaking at the opening ceremony



➔ **4.4. Reasons for joining the Festival**

The organisers contacted and invited authors to take part in the Festival, and some of the reasons for joining the Festival are shown in tables 10 and 11.

**Table 10:** Reasons for joining the Festival – European authors

	n	Mean	Std. Deviation
An opportunity to establish new contacts.	8	4.75	.463
An interesting cross-cultural experience.	8	4.75	.463
A welcome break from the normal routine.	8	4.13	.991
An opportunity to seek new sources of inspiration.	8	4.13	1.356
An opportunity to present my own writing in China.	8	4.13	.835
All expenses were covered.	8	4.00	.756
A chance to represent my own country in an international event.	8	4.00	1.195
An opportunity to present in front of an international and Chinese audience.	8	4.00	1.309
A chance to publish my work in the Chinese market.	8	3.50	1.512
An opportunity to become well-known in the Chinese market.	8	2.50	1.195



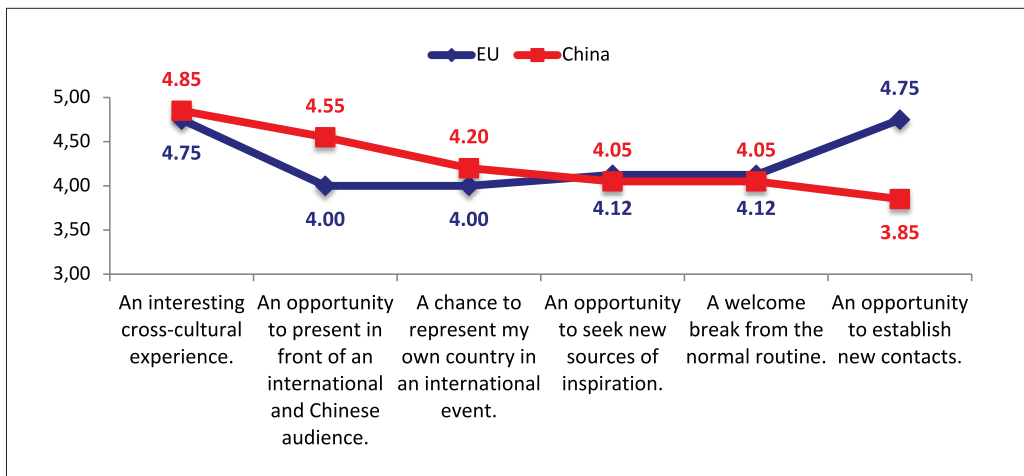
European authors agree that participation in this Festival is a very interesting cross-cultural experience (Mean = 4.75) for them and it is also an opportunity to establish new contacts (Mean = 4.75). European authors have also shown certain modesty in relation to their wishes for success in the Chinese market as they gave a rather low average rating (Mean = 2.50) to the statement “to become well-known in the Chinese market.” As can be noticed in Graph 3, the problem of poor attendance and a lack of interest of Chinese publishers is shown in the item: A chance to publish my work in the Chinese market, and it was rated very low (Mean = 3.5) by European authors.

**Table 11:** Reasons for joining the Festival – Chinese authors

	n	Mean	Std. Deviation
An interesting cross-cultural experience.	20	4.85	.366
An opportunity to meet and have discussions with European writers.	20	4.70	.923
An opportunity to present in front of an international and Chinese audience.	20	4.55	.826
A chance to represent my own country in an international event.	20	4.20	.951
A welcome break from the normal routine.	20	4.05	1.099
An opportunity to seek new sources of inspiration.	20	4.05	.999
An opportunity to establish new contacts.	20	3.85	1.226
An opportunity to increase one's profile in China and abroad.	20	3.65	1.226

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

**Graph 4:** Reasons for joining the Festival – Comparison of EU-China authors



Chinese and European authors agree that expecting a very interesting cross-cultural experience was the main motive for their participation in the Festival. A comparison of other reasons for their motivation to participate in the Festival reveals that they do not significantly differ among groups of authors. Differences in the average rating of authors with regard to their reasons referring to the opportunity to establish new contacts can be explained by the fact that Chinese authors lack language skills, i.e. some of them do not speak English and some of them have poor language skills.

## → 4.5. About the Festival

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

**Table 12:** About the Festival – European authors

	n	Mean	Std. Deviation
The Festival is a welcome development for European authors.	8	5.00	.000
The schedule of the Festival programme was well-conceived.	8	5.00	.000
Festival staff and volunteers were helpful.	8	5.00	.000
For me personally, I feel participation in the Festival was a good decision.	8	4.88	.354
I enjoyed the atmosphere of the Festival.	8	4.88	.354
The Festival programme was diverse.	8	4.75	.463
The Festival materials were prepared well.	8	4.75	.707
The Festival is important for building European-Chinese cooperation.	8	4.63	.518
The Festival is a welcome development for the European/Chinese publishing sector.	8	4.00	.756
Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene.	8	4.00	.926
I was frustrated because I was not able to use the usual digital platforms (e.g. Google, Facebook, etc.).	8	2.38	1.188

A high level of satisfaction with the Festival expressed by European authors is also evident in the overall rating of the Festival itself, where festival organisation (Festival staff and volunteers were helpful, Mean = 5.0) and the schedule of the Festival programme were rated highest (Mean = 5.0). In addition to an apparent lack of connection between authors and publishers at the Festival, the European/Chinese publishing sector was also given a low rating (Mean = 4.00).



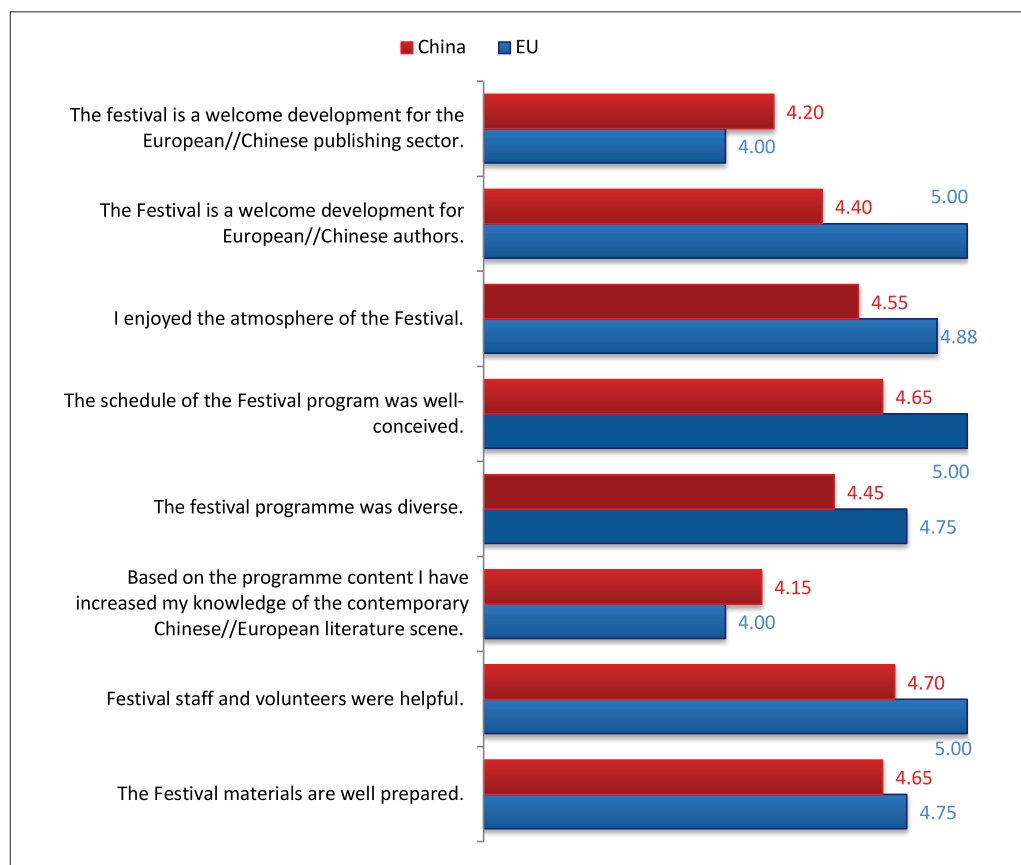
According to previous Festival results, one of the recommendations was to communicate with European authors about the use of digital platforms before they arrived to China, where the organisers made some improvements. European authors 'the ability to use the usual digital platforms' poorly (Mean = 2.38), which suggests that prepared better for their trip to China than was the case with the previous Festival (Mean for the Inaugural Festival = 3.17).

**Table 13:** About the Festival – Chinese authors

	n	Mean	Std. Deviation
Festival staff and volunteers were helpful.	20	4.70	.571
The Festival materials were prepared well.	20	4.65	.587
The schedule of the Festival programme was well-conceived.	20	4.65	.587
I enjoyed the atmosphere of the Festival.	20	4.55	.686
The festival programme was diverse.	20	4.45	.759
The Festival is a welcome development for Chinese authors.	20	4.40	.821
The Festival is a welcome development for the Chinese publishing sector.	20	4.20	.834
Based on the programme content, I have increased my knowledge of the contemporary European literary scene.	20	4.15	.933

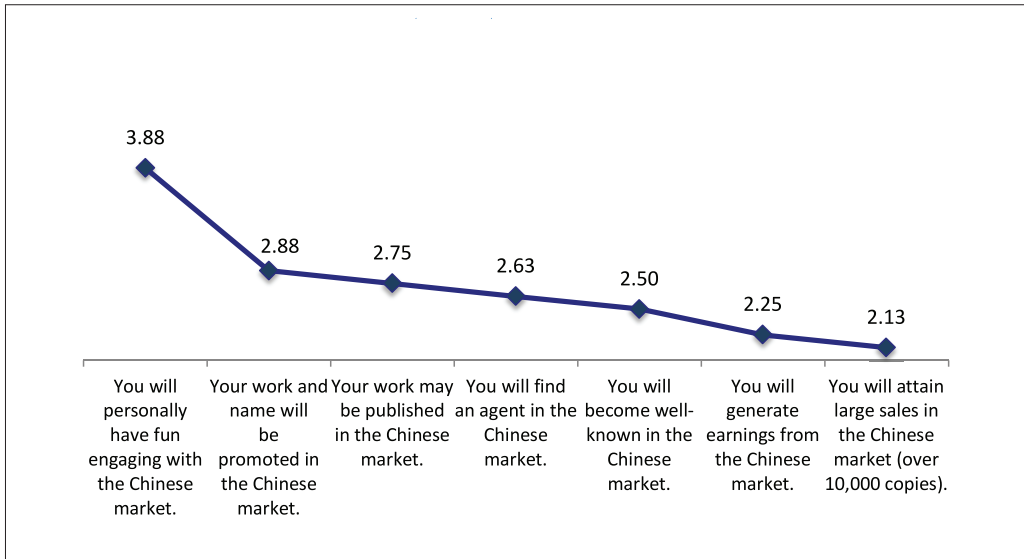
The Festival average rating for both studies is compared and shown in Graph 5.

**Graph 5: About the Festival – Comparison of EU-China authors**



A comparative analysis of the response of the two research studies shows that both Chinese and European authors give the highest average ratings to Festival staff. Low average scores of all authors suggest that there is room for improvement related to the connection between the publishing sector and the authors. Unlike the previous year, Festival materials were rated significantly higher, which encourages organisers in their efforts to make some improvements. Respondents were able to leave a comment in the open-ended section of the questionnaire referring to reasons why a low rating was given to two items in this part of the survey (increased knowledge of the contemporary European/Chinese literary scene and a welcome development for the European/Chinese publishing sector).

Graph 6 lists statements present only in the research study of European authors and aimed at identifying Festival opportunities for EU authors.

**Graph 6:** Festival possibilities for EU authors

Each event where the author presents his or her work brings a certain kind of expectation. In this research, the expectations of European authors were explored for the features observed during the Festival referring to the Chinese publishing market. European authors see the Festival's greatest potential in promoting their work and name in the Chinese market (Mean = 3.88). The lack of Chinese publishing market knowledge has resulted in low sales and expectations related to their possible literature sales (Mean = 2.13). If these results are compared with the previous Festival, we can notice significantly lower means in the 2<sup>nd</sup> Festival research results.

#### ➔ 4.6. Satisfaction with the EU-China Festival

In the last part of the survey, authors were asked to rate their overall satisfaction with the 2<sup>nd</sup> EU-China International Literary Festival. The final average ratings revealed that the highest level of satisfaction with the Festival was expressed by both European authors (a total average rating of 5.00) and Chinese authors (a high overall average rating, Mean = 4.65).

**Table 14:** Participation at the events

	Groups	n	Mean	Std. Deviation
Overall satisfaction with the 2 <sup>nd</sup> EU-China International Literary Festival	European authors	8	5.00	.000
	Chinese authors	20	4.65	.489

The research was concluded with two open-ended questions where in both studies authors provided additional suggestions and/or comments. Each of the authors in both studies presented extensive conclusions about the Festival and made comments that will be used by organisers in future Festival organisation related matters.

**Figure 11:** European and Chinese authors at the event



### 4.6.1. Suggestions and advice

#### From European authors

Find someone as energetic and efficient as Zoe for the next year.

From the point of view of authors and the public, I think it would be interesting to make the invited author's works available at the venues prior to the event.

I thought the amount and luxury of food were almost immoral and always left with a heavy heart for the leftovers on the table. If I were an organiser, I would try to come up with some more down-to-earth food constructions along the week. Not always the grand feast, if that can be managed, because by the third time it occurs (i.e. the second evening) it takes away the grandness from the feast. Language skills are really important for the true communication between Chinese and European authors to be established, so it would be really important to bring Chinese authors who not only speak English but are also willing to communicate. Like I said earlier, I had lots of wonderful talks with European authors but really none with any Chinese. This is a genuine problem, I imagine. If a tour could be arranged showing the guest writers some cheesiness in Shanghai, that might trigger the interest of the more weird and anarchist authors who would appreciate meeting China in China instead of being shown Europe in China. It was a great experience, I am a bit ashamed for playing bigmouth over here, but maybe it helps to make things click and bring the two sides together.

Maybe it would be a good idea to finish the programme of the Festival earlier so that every author would have the possibility to communicate the Festival much better in her or his home country.

Real questions from the moderators about our books.

There has to be some practically sustainable follow-up: for example, publication of works by EU authors, direct contacts with Chinese literary agencies, publishers, magazines, journals, newspapers, and other literary media.

**Figure 12:** European and Chinese authors at the event



### Chinese authors

The audience is small, the interactive atmosphere is not warm enough. It is suggested that audience participation can be organised through registration. In addition to regular communication, it is recommended that 2-3 writers be selected per session for thematic presentations. To present certain in-depth literary viewpoints.

Appreciate organiser's humanistic and cultural feelings.

Enhance the promotion of authors and their books in bookstores.

Enhance Chinese media attention.

Maybe invite some older writers.

Suggest inviting more representative European writers in the future.

Citation 6: Chinese author



#### 4.6.2. Recommendation

Finally, authors were asked in the questionnaire as respondents to summarise their comments and feelings about the 2<sup>nd</sup> EU - China International Literary Festival.

##### European authors

- Human and literary encounters.
- I have returned home with great praise for the Festival. It was brilliantly run, and every need was catered for. I was super impressed with the volunteers, particularly Zoe and Elaine. And the translators were superheroes. The visit in general opened my eyes to China - about the stealthy way in which free communication and privacy are impeded. But it was fascinating to see at first hand modern China in gestation.
- I personally think it did more for European-European literary connections than it managed to establish European-Chinese literary contacts, except where those already existed. But it also takes an effort on the European side to want to stay in touch or produce works and working relations after the Festival.
- I really enjoyed the Festival. It was a great opportunity to meet other writers and answer questions from the Chinese audience.
- It was a unique opportunity to get to know the literary situation in China. It gave hope that a crisis in literature could be overcome through a new stage of an EU-China literary partnership and collaboration.

- Since there are no translators from my language to Chinese, the most important thing was to get publicity for my country and introduce it to China.
- This was the most professionally organised Festival I have ever participated in. Everything else depends on the author.

### Chinese authors

- A successful, positive, constructive and spiritually oriented activity.
- A very good opportunity for China-EU writers for a face-to-face exchange; interaction itself is of positive significance to literary dissemination and the creation process of writers, which shows that the concern of literature for its own development has been globalised.
- Bringing Chinese and European literature closer.
- Diversity and elegance.
- Diversity, vitality, openness, enthusiasm.
- Every event is good but could be more in-depth.
- Free and ceremonial.
- Good.
- I like it, and I gain from this.
- I'm very happy. Hope it gets better and better.
- Interesting and of good quality.
- International standards and opens up a literary horizon.
- It's an interesting literary festival.
- Keep it up and the influence will grow.
- Sincere and well planned.
- The arrangement is reasonable and the situation of European writers is a little bit weak.
- The invited Chinese and European writers are not the top ones.
- Very energetic. Very exciting. I like it a lot.
- Well-prepared, high-level, events produce a wide-ranging impact.
- Wonderful exchange of Eastern and Western literature. Looking forward to next time.

**Figure 13:** Peter Goff, Project Coordinator





Citation 7: European author

The background of the image is the flag of the European Union, featuring a blue field with twelve yellow five-pointed stars arranged in a circle. The flag has a subtle wavy texture.

**COLOMBE SCHNECK,  
FRANCE**

“... writers and readers from China and Europe  
are reaching for the same goals, a common  
understanding.”

# 5

## **ANALYSIS OF AUDIENCE OPINION ABOUT THE FESTIVAL**





## 5. ANALYSIS OF AUDIENCE OPINION ABOUT THE FESTIVAL

Literary festivals create cultural communities that rely on audience engagement. Engagement can be expressed in textual forms, including on social media and in surveys, and these responses illuminate the ways in which attendees attach to and participate in the festival's cultural community (Driscoll, 2015). The Festival audiences are divided into two groups: those who personally joined events and those who followed the events online. The total number of Festival audience members was 113,015. Since this is a pilot research study for this kind of Festival, only 44 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 analysed variables referring to respondents are offered as multiple responses, and the percentage of responses and the percentage of cases have been analysed.

**Table 15:** How did visitors find out about the event?

Festival visibility	Responses		Percent of cases
	n	%	
EU-China Literary Festival official website.	5	4.8	6.0
EU-China Literary Festival official Weibo.	5	4.8	6.0
EU-China Literary Festival official WeChat.	28	26.9	33.3
EU Delegation to China official Weibo.	1	1.0	1.2
#Experience Europe# official WeChat.	2	1.9	2.4
The Bookworm official WeChat.	1	1.0	1.2
The venue partners' official WeChat or promotional materials like posters, etc. in the bookshops and shopping malls.	11	10.6	13.1
From the author posting.	3	2.9	3.6
Recommended by others.	26	25.0	31.0
Other	22	21.2	26.2
Total	5	100.0	123.8

WeChat was once again confirmed as the most useful channel for communication with potential Chinese visitors, which is confirmed by cumulative 36.9% of cases in this response indicating WeChat as the source of information about this event. In addition to social networks, 31.0% of cases relied on personal recommendation. It is interesting to note here that venue partners can have a strong influence on potential visitors because there were 13.1% visitors who marked that they noticed information about the event at the venue partners' official WeChat or promotional materials.

**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.	47	36.2	59.5
I wanted to see a particular author.	22	16.9	27.8
I like this kind of literary and cultural events.	30	23.1	38.0
It's a rarely high standard international festival.	23	17.7	29.1
I was just passing by.	7	5.4	8.9
Others	1	0.8	1.3
Total	130	100.0	164.6

Well-prepared promotional materials attract visitors' interest, which was confirmed by a high percentage of answers (59.5% of cases) provided by attendees who selected 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. Since a very small number of visitors came by accident ('I know someone participating in the event', 8.9% of cases), it is clear that visitors come intentionally to attend the event ('I wanted to see a particular author', 27.8% of cases) and that attending that kind of events is part of their lifestyle ('I like this kind of literary and cultural events', 38% of cases).

**Table 17:** How did you become familiar with the Festival events?

Items	Responses		Percent of cases
	n	%	
I attended the on-site events.	20	40.8	45.5
I watched it on a live streaming platform.	1	2.0	2.3
I have heard thereof or noticed related info.	8	16.3	18.2
Don't know.	20	40.8	45.5
Total	49	100.0	111.4

Table 17 analyses the ways in which audience members became familiar with the Festival events before they decided to attend them. Almost half of the answers fall within the scope of the item 'I attended the on-site events' (45.5% of cases).

➔ 5.1. Satisfaction with the EU-China Festival

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

**Table 18:** Satisfaction with the Festival – visitors

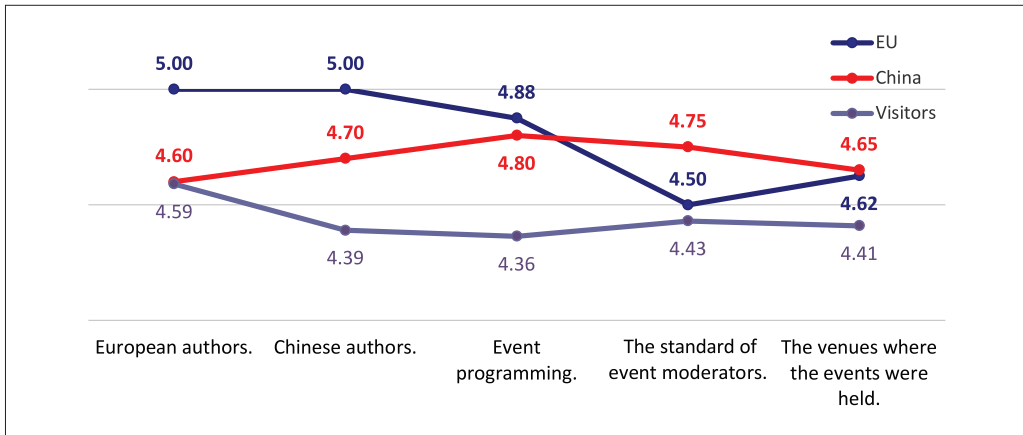
Statements about the Festival	n	Mean	Std. Deviation
The European authors.	44	4.59	.542
The standard of event interpreters.	44	4.57	.728
The content and the quality of panel discussions.	44	4.52	.590
The standard of event moderators.	44	4.43	.728
The arrangement, environment, and facilities of the venues.	44	4.41	.816
The Chinese authors.	44	4.39	.813
The event is well organised and runs smoothly.	44	4.36	.750
The interactive communication segment between writers and audiences.	44	4.30	.734

Festival visitors are most pleased with the European authors who participated in the event (Mean = 4.57), as well as the standard of event interpreters (Mean = 4.57). Visitors believed that the interactive communication segment between writers and audiences can be improved (Mean = 4.30).

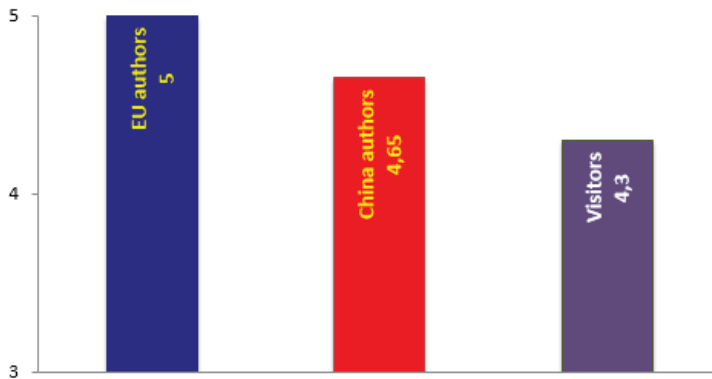
An overlap of five items was observed when the items from the part of the questionnaire describing satisfaction with the Festival were compared for all three surveys (Graph 7).

**Figure 14:** Audiences at the venue



**Graph 7:** Satisfaction with the Festival – Comparison of three samples

If 'Satisfaction with the Festival' is analysed in parallel with all three research processes, it can be noticed that the visitors were least satisfied with the Festival compared to the European and Chinese authors (graphs 7 and 8). Respondents differ at least in their (dis)satisfaction with the Chinese authors (Mean for visitors) and event programming (Mean for visitors), which leaves room for improvement in future Festival activities.

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

Results shown in Graph 8 support the conclusions that can be withdrawn from Graph 7 that visitors are the least satisfied group, while European authors can be described as the most satisfied group.

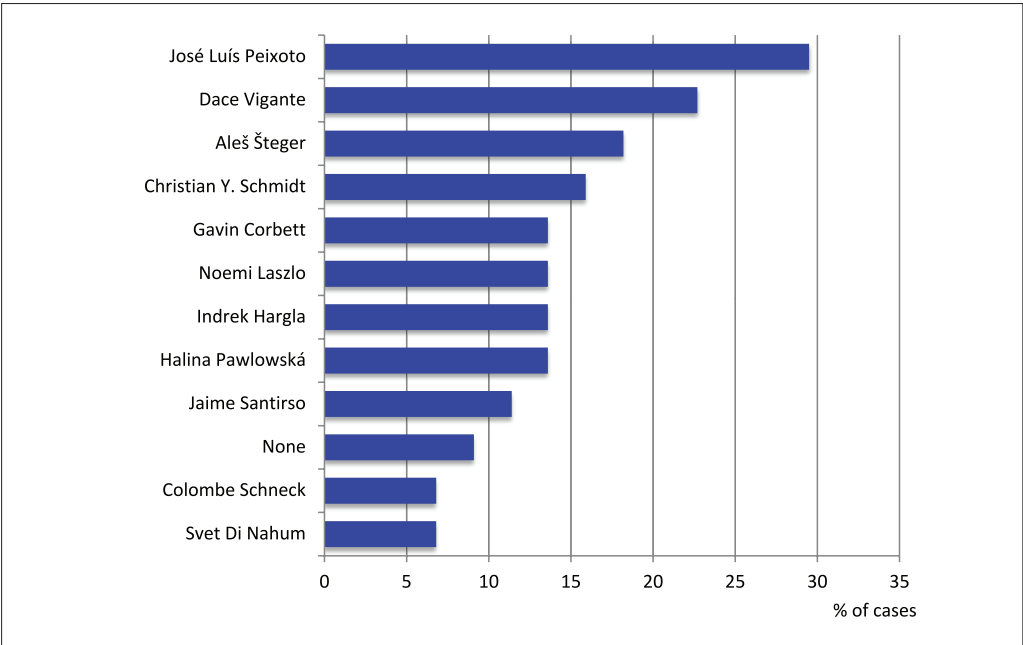
## 5.2. Festival authors

As one part of the audience related questionnaire, respondents were asked to choose their favourite authors from each of the proposed groups.

- In this Festival, my favourite authors were:
  - European author
  - Chinese author

Respondents were able to choose more than just one author (multiple set items), so the responses given in graphs 9 and 10 are expressed as a percentage of cases.

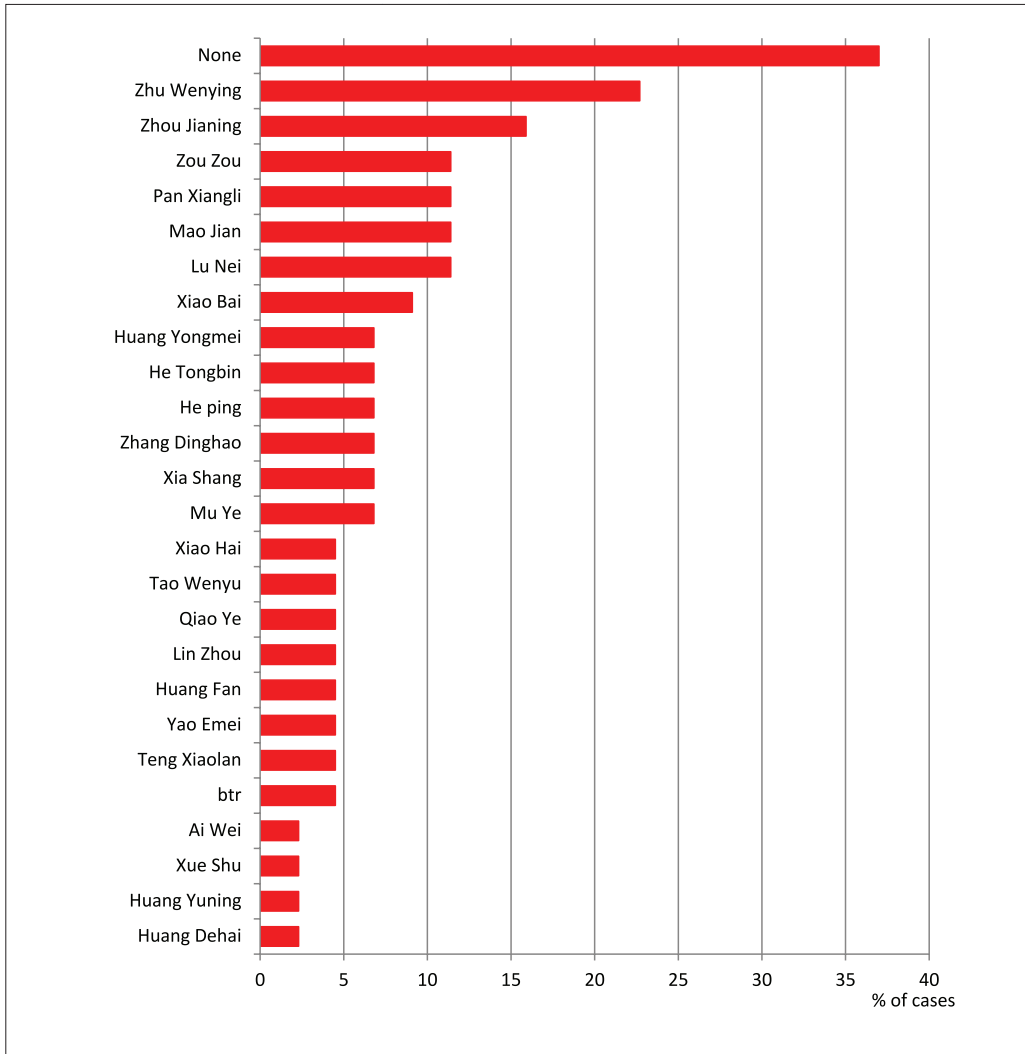
Graph 9: Favourite European author



Although the difference between authors is rather small, we can notice that the top three European authors are José Luís Peixoto (29.5% of cases), Dace Vīgante (22.7% of cases) and Aleš Šteger (18.2% of cases).



Graph 10: Favourite Chinese author



Audience members chose their favourite Chinese authors that were in the Festival programme and these are Zhu Wenying (22.7% of cases) and Zhou Jianing (15.9% of cases).

### → 5.3. Lifestyle questions

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

**Table 19:** Attendance at cultural events

Have you attended or participated in any creative, artistic, theatrical or musical events in the last 12 months	n	%
Yes	34	77.3
No	8	18.2
Don't know	2	4.5
Total	44	100.0

Festival visitors regularly visit cultural events since 77.39% of them confirmed that they had visited a creative, artistic, theatrical or musical event in the last 12 months. If the frequency of attendance is evaluated, respondents answered that on average they visited 7 events a year, which would mean that on average they attended one 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(s) of cultural activities they participated in (Table 20).

**Table 20:** Types of cultural activities they participated in

Creative, artistic, theatrical or musical events	Responses		Percent of cases
	n	%	
Read a book for pleasure.	36	18.9	81.8
Wrote articles or books.	41	21.6	93.2
Went to the cinema.	20	10.5	45.5
Went to the theatre.	29	15.3	65.9
Attended an art exhibition.	9	4.7	20.5
Attended a classical music concert.	9	4.7	20.5
Attended some other live music concert.	3	1.6	6.8
Went to the dance.	5	2.6	11.4
Performed or created artwork.	15	7.9	34.1
Use electronic media to watch or listen to art.	23	12.1	52.3
Total	190	100.0	431.8

Table 20 shows the percentage of responses and the percentage of cases where, due to a large number of different cultural activities selected, different activities were selected. In total, 45 respondents selected 190 activities (percentage of cases = 431.8%).

The most common answer is 'Wrote articles or books', which was rated by almost all respondents (93.2% of cases), and it is in accordance with the theme of the Festival. Apart from writing articles or books, most respondents read a book (81.8% of cases), went to the theatre (65.9% of cases) and used electronic media to watch or listen to art (52.3% of cases). Table 20 presents an excellent platform for Festival organisers in relation to organisation of future marketing activities.

**Figure 15:** French author Colombe Schneck at a Suzhou event



Finally, overall satisfaction with the Festival for all three samples was compared by means of the One-Way ANOVA test (Table 21).

**Table 21:** Overall satisfaction – ANOVA for three research samples

Samples	n	Mean	Std. Deviation	Std. Error	Test statistics ANOVA
EU authors	8	5.00	.000	.000	F = 6.731, $p < 0.01$
Chinese authors	20	4.65	.489	.109	
Audiences	44	4.30	.632	.095	

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 satisfaction with the Festival. Festival authors seem to be much more satisfied with the Festival than audience members. This difference is a result of intensified contact established by the authors themselves.

**Figure 16:** Chinese author Zhu Wenying delivers a speech at the opening ceremony

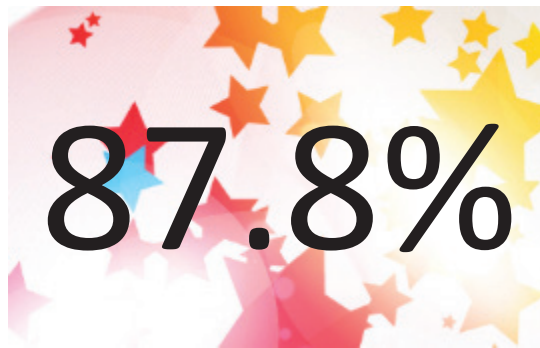


**Table 22:** Plans for attending the next EU-China Festival

Loyalty	n	%
Yes	36	87.8
Don't know	5	12.2
Total	44	100.0

One of the best ways to measure success of the Festival is to evaluate visitor loyalty. Visitors were asked about their intention to re-attend the Festival, and 87.8% said they planned to attend the next EU-China Festival. It is interesting to mention here that no respondents marked “No” as an answer.

These results are encouraging for the organisers as both the authors and the audience members achieved high average ratings, as shown in this research.

**Figure 17:** The percentage of visitors planning to attend the next EU-China Festival

Such high percentage of respondents who expressed their intention to attend the next EU-China Festival as well speaks in favour of the quality of the Festival. Although a slightly lower average rating referring to satisfaction with the Festival was given by visitors than by authors (4.3), the intention of visitors to come again and attend the upcoming Festivals indicates that their expectations were met.

The background of the text is a dark blue European Union flag with yellow stars.

## CHRISTIAN Y. SCHMIDT, GERMANY

„Although I have been living in China for so many years, this festival was a real eye-opener for me. I didn't expect such an interested audience and wasn't prepared for the excellent festival venues (most of them bookshops, from futuristic to cozy). I also liked the variety of the other authors invited from Europe. I'm quite sure that I'll never forget this extraordinary week.“



# 6

## SUMMARY OF RESEARCH RESULTS







## 6. SUMMARY OF RESEARCH RESULTS

### Author research

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

- The first study was conducted in English and it included European authors (n = 8).
- Another study was conducted in Chinese and it included Chinese authors (n = 20).

**Satisfaction with the EU-China Festival.** The authors who took part in the Festival expressed their overall satisfaction with the 2<sup>nd</sup> EU-China International Literary Festival and hence awarded high average ratings thereto:

- European authors (5), Chinese authors (4.65)

Chinese authors are particularly grateful for the opportunity to be involved in the Festival in terms of communication because they awarded the highest rating to the standard of event translation services (4.9).

Both groups of authors were most pleased with the organisation of the Festival. With their high average ratings, European authors confirmed that enormous efforts put into organisation are visible:

- (mean): Overall schedule for the trip (5), Event organisation (5), Flight (4.88), Shanghai hotel (4.88), Suzhou hotel (4.88), Event programming (4.88) Informal gatherings (4.88),
- European authors were least satisfied with event audience members (4.25) and Chinese event moderators (4.38).

The lowest average ratings of Chinese authors, albeit high, point to suggestions for future improvement: event audience (4.55), networking opportunities (4.50) and informal gatherings (4.50).

**Contact establishment.** The greatest satisfaction is expressed with the contacts established between the authors and the organisers of the Festival.

- Authors, especially the European ones, expect more involvement of Chinese publishers.

**Best of the Festival.** Authors list some of the best moments of the Festival:

- Atmosphere and the organisation process (European authors),
- Author dialogue (Chinese authors).

**About the Festival.** A high level of satisfaction with the Festival expressed by authors is mostly manifested in the statement ‘Festival staff and volunteers were helpful’ (European authors: 5.0, Chinese authors: 4.7). In addition to an apparent lack of connection between authors and publishers at the Festival, a low average rating was given to the European/Chinese publishing sector. A low average rating was also given by both groups of authors to a question referring to increased knowledge of the contemporary Chinese literature scene based on the Festival programme.

**Suggestions.** Suggestions put forward by authors can be summarised in three segments:

### **1. Improving the networking opportunities**

- Enable a more sustainable follow-up (publication of works by EU authors, direct contacts with Chinese literary agencies, publishers, magazines, journals, newspapers, and other literary media).
- Improve communication and networking opportunities between European and Chinese authors.

Include Chinese authors in tours that European authors had in the city where they can tell them some stories, which will create more relaxed and friendlier communication between authors.

### **2. Organisation related suggestions**

- European authors would be grateful for more information about the Festival before they arrive so that they can announce their trip in their country. Maybe it would be good to prepare some PR materials for EU authors before they arrive in China.
- The book selling and signing part should be added after the discussion and Q&A session.
- Organise a more interactive dialogue between authors and audience members.
- Suggest inviting more representative European writers in the future.

### **3. Future projects**

- Author: I hope after the Festival the books written by EU and Chinese writers can be translated into Chinese and English as fruitful products of this Festival.

**Figure 18:** Chinese and European authors



### Audience research

- 44 Festival visitors participated in the pilot study.
- Two types of visitors: visitors at the venue and online visitors.
- The Festival had more than 113,000 visitors.

WeChat has been confirmed as the most useful channel for communication with potential visitors, and apart from social networks, visitors also acknowledged promotional materials from venue partners as a recommendation for attending Festival events.

Timely preparation of concise and interesting materials about the Festival should remain the focus of future Festival activities since well-prepared materials attracted great interest of visitors in attending events (59.5% of cases). A very small number of visitors came by accident (8.9% of cases), so it is clear that visitors come intentionally to attend the event ('I wanted to see a particular author', 27.8% of cases) and that attending that kind of events is part of their lifestyle ('I like this kind of literary and cultural events', 38% of cases).

### Satisfaction with the EU-China Festival

The greatest level of satisfaction is expressed in relation to European authors who participated in the events (Mean = 4.57), as well as the standard of event interpreters (Mean = 4.57).

Audience members suggest that the communication segment between writers and audiences could be improved (Mean = 4.30) and made more interactive.

### **Best authors**

Visitors chose the best authors of the Festival:

- European authors: 1. José Luís Peixoto (29.5% of cases), 2. Dace Vigante (22.7% of cases) and 3. Aleš Šteger (18.2% of cases).
- Chinese authors: 1. Zhu Wenying (22.7% of the cases) and 2. Zhou Jianing (15.9% of cases).

87.8% of visitors are planning to attend the next EU-China Festival.

# 7

## CONCLUSION



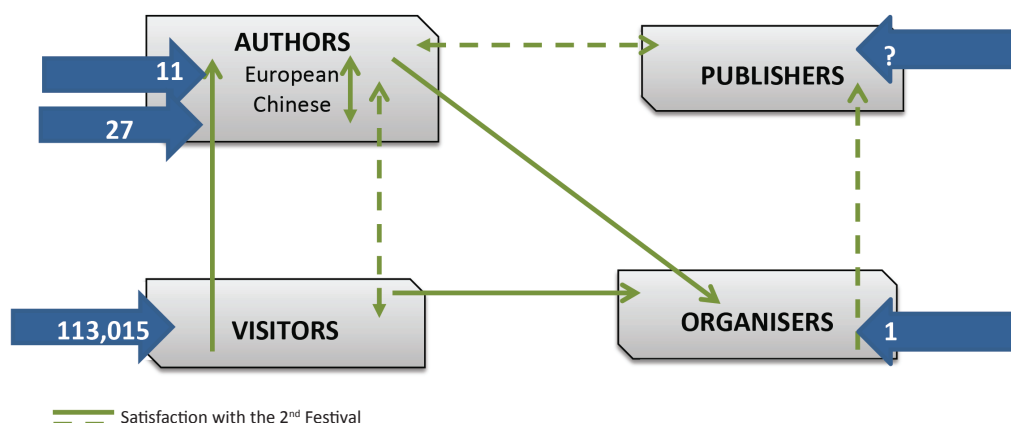


## 7. CONCLUSION

The creative industry is a fundamental determinant of the creative economy, and as the bearer of creative and cultural growth and development, it is the dominant area of interest of the twenty-first century (Jobst, 2020). Creative activity plays an important role in the creative economy, and consequently we can see its economic impact on gross domestic product, employment rate, branding and investment in creative cities, but also on the foreign trade environment. The Festival analysed in this book relies on the creative activities of the publishing sector.

The stakeholders of the 2<sup>nd</sup> EU-China International Literary Festival are European authors, Chinese authors, audience members, volunteers, organisers and Chinese publishers, and the organisation of their interaction required exceptional organisational abilities. This report is focused on an analysis of three studies: European authors, Chinese authors and audience.

**Figure 18:** Stakeholders of the 2<sup>nd</sup> EU-China International Literary Festival



Media as the important event stakeholder is missing in this figure, but according to media releases, organisers can be satisfied with media interest.



Research result analysis and statistically significant differences in the expectations and satisfaction with Festival segments were determined with regard to the role of the respondents examined. European authors expressed greater satisfaction with the Festival, whereas Festival's audience reported lower satisfaction.

Both Chinese and European authors gave a high average rating to the outstanding organisation of the Festival, friendly staff and volunteers and their fellow authors. In their comments, the authors agreed that the best of the Festival can be summarised as follows: 'Atmosphere and the organisation process' (European authors) and 'Author dialogue' (Chinese authors). Authors are also grateful for the programme diversity and that all events are free for both audience and authors. This is the added value of the Festival that shows its social responsible category.

Their suggestions for the future organisation of the Festival are directed towards greater involvement of publishers and their contacts established between authors and Festival organisers. This suggestion can be seen in the evaluation of Festival characteristics and from their comments, but also through their future expectations:

- A more sustainable follow-up (publication of works by EU authors, direct contacts with Chinese literary agencies, publishers, etc.)
- I hope after the Festival the books written by EU-Chinese writers can be translated into Chinese and English as fruitful products of this Festival.

By encouraging publishers to establish 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, organisers recommend that it should be reflected in new project activities aimed at networking authors and publishers.

Although the Festival does not have a sales character, it could still enhance the presentation and promotion of books written by authors participating in the Festival and put more focus on the selling and signing part following the main event. In addition to improving interaction among authors on the one hand, and authors and audiences on the other, consider the following:

- Informal gathering and networking between authors half an hour before the event and joint dinner after the event. This will result in a relaxed atmosphere, the authors will feel more important and that will lead to more networking opportunities.
- In order to test interaction between authors and audiences in each city where the Festival is held, organise just one online event where the chosen European author could answer questions asked by audience.
- Consider introducing an award: e.g. for audience - a book signed by a selected author, for authors, e.g. an award for the favourite author.

At this Festival, visitor loyalty is demonstrated once again, as 87.8% of visitors said they planned to attend the next EU-China Festival. Based on a large number of media releases and livestreaming, the Festival can be seen as a highly successful promotional product.

After the third Festival, the research team will prepare a report using comparative analysis of the three Festivals. According to the definition of festivals, organisers should consider organising the Festival further as it is only through continuity that the impact and visibility of the Festival can grow.

## ➔ 7.1. Implications for further research - audience

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

As the Festival will be held next year, the aim of the Festival is to foster all Festival's segments, which are seen as areas where corrections can be made in the future. By following Festival's success over time and by future organisation, i.e. by creating a 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), and by announcing research into satisfaction with the Festival at the moment when visitors register online for the Festival ticket (Eventbrite), offering at the same time symbolic awards. Satisfaction with the organiser is expressed by all groups of stakeholders and their engagement in collecting the data is precious and useful.

The questionnaire should be corrected in a way that they choose events they attended and the following three questions should be asked about the event: the level of satisfaction with the event, whether the event met their expectations, and the level of satisfaction with authors (European and Chinese).

## ➔ 7.2. Implications for further research - authors

Participants in the Festival are known in advance, and as a research proposal, Festival organisers could conduct research with both authors and participants in the Festival, which will examine their expectations. Research conducted with authors point to the need to add new parts to the questionnaire: a. their usual modes of promotion (e.g. how many European/Chinese authors have you personally met so far, how many annual festival events are held, how many European/Chinese publishers do you have contact with, do you have a literary agent, how well do you know the Chinese/European publishing market, etc.), b. literary production (how many books have you had published so far, have your works (if yes, how many) been translated into another language, how many book prizes have you won, etc.). It would be interesting to have some questions about their selection process.

In the future, organisers are advised to explore the opinions of volunteers and staff involved in Festival organisation.

Another suggestion is to use Survey Gizmo as the online platform for data collection as was the case with the Inaugural Festival.

**Citation 9:** European author



### **Limitations and direction for future research.**

Although the analysed studies represent different Festival stakeholders, it is proposed for future research to extend the testing of the methodology to other festivals. Similar research can be undertaken at similar festivals to validate the results.

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## APPENDIX

### Appendix A: Questionnaire for European authors

#### Evaluation of the EU-China Festival

Dear authors,

Thank you for your participation in the 2<sup>nd</sup> EU-China International Literary Festival. Please dedicate 5-8 minutes of your time and fill out an anonymous questionnaire about your satisfaction with the Festival. The research will be conducted continuously throughout all EU-China festivals.

Thank you very much in advance for your sincere answers.

#### Satisfaction with the EU-China Festival

- 1) For each statement referring to your satisfaction with the EU-China Festival, please check the extent to which you agree with these individual statements, from very unsatisfactory (1) to very satisfactory (5).\*

	1	2	3	4	5
Communication with Festival organisers before you departed for China.					
Flight and ground transport logistics.					
Accommodation in the Shanghai hotel.					
Accommodation in the Suzhou hotel.					
Event programming.					
Informal gatherings around the Festival.					
The venues where the events were held.					
Level of audience engagement.					
Networking opportunities.					
Meals.					
Event organisation.					
European event moderators.					
Chinese event moderators.					
Consecutive translation.					
Tours.					
Festival promotion.					
Overall schedule for the trip.					

- 2) With regard to the establishment of contacts, please rate your level of satisfaction with the categories below, from **(1) indicating very unsatisfied to (5) indicating very satisfied.\***

	1	2	3	4	5
Festival organisers.					
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, from (1) very unimportant to (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.					
An opportunity to 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 to which extent you agree with the following statements (from 1 – strongly disagree to 5 – strongly agree).\*

	1	2	3	4	5
The Festival materials are well prepared.					
Festival staff and volunteers were helpful.					
Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene.					
The Festival programme 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 I was not able to use the usual digital platforms (e.g. 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 statements refer to possibilities that may arise following the EU-China Festival. Please rate to which extent you agree with the following statements (from 1 – strongly disagree to 5 – strongly agree).\*

	1	2	3	4	5
Your work may be published in the Chinese market.					
Your work and name will be 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.					



- 8) Please write one or two sentences to summarise your comments and feelings about this Literature Festival.
- 9) If you have any suggestions and/or advice, it would be greatly appreciated if you could share them with us.

Thank you!

Appendix B: Questionnaire for Chinese authors

第二届中欧国际文学节评估问卷 致中国作家  
非常感谢诸位能参与第二届中欧国际文学节！  
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5-8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！

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。

- 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
- 活动现场翻译水准
- 现场观众参与度

2) 关于本届文学节建立相互联系的问题，请对以下类别的认可程度做出评价。  
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
活动组织策划者					
观众和到访者					
欧洲作家					
中国作家					
中国出版社					
中国媒体					

3) 您最喜欢本次文学节的哪部分？

4) 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。

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

5) 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。

- 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。

6) 总结，我对此次中欧国际文学节：  
( 请选择 )

- 点也不满意
- 不满意
- 中立
- 满意
- 完全满意

7) 请用一到两句话概括下您对本次文学节的评价和感受。

8) 最后，若您还有其他的意见和建议，我们将同样非常感激：

## Appendix C: Questionnaire for audience

首届中欧国际文学节满意度调查问卷

我参加了文学节在下列城市的活动

上海

苏州

上海和苏州

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

您是通过何种途径得知本次活动资讯的？

中欧国际文学节活动主办方官方网站

中欧国际文学节活动主办方官方微博

中欧国际文学节活动主办方官方微信公众号

欧盟在中国官方微博

#纵情欧洲#官方微信公众号

老书虫官方网站

老书虫官方微信公众号

场地方微信公众号/店内或商场内实体活动资讯呈现等

关注的某位作家发布的活动信息

经人介绍推荐

其他

让您来到本次活动的决定性因素是什么？

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

我喜欢这类文化交流活动

这是一次难得的高品质国际性活动

刚好在场地顺便参加

其他

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。  
此项为必答题。

活动组织安排是否得当有序

场地环境设施

欧洲作家

中国作家

活动主持人的水准

活动现场翻译的水准

作家间对谈交流活动的内容和质量

作家与观众的互动交流环节

对于本次文学节哪部分是您最喜欢的？

此题为必答题。

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）

此题为必答题。

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。

总体而言，我对本次文学节感觉：

此题为必答题。

请从下列选项中选择

非常不满意

不满意

中立

满意

非常满意

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。

此题为必答题。

关于首届中欧国际文学节

参加过现场活动

观看过在线直播

了解或关注到过相关资讯  
不知道/不了解

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——大概参加过多少次呢？

没有

不知道

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。

闲暇时读书；大概完成了多少本书的阅读呢？

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

写作

通过电子媒体观看和收听文艺节目

以上都没有

您计划还将参加下一届的文学节活动吗？

此题为必答题。

是

不是

不知道

本次文学节我最喜爱的欧洲作家是

保加利亚

捷克

爱沙尼亚

法国

德国

匈牙利

爱尔兰

拉脱维亚

葡萄牙

斯洛文尼亚  
西班牙  
无

( Shanghai Part )

本次文学节我最喜爱的上海场次作家是

btr  
黄德海  
黄昱宁  
路内  
毛尖  
木叶  
潘向黎  
滕肖澜  
小白  
夏商  
薛舒  
姚鄂梅  
张定浩  
周嘉宁  
走走  
无

Suzhou Part

本次文学节我最喜爱的苏州场次作家是

艾伟  
何平  
何同彬  
黄梵  
黄咏梅  
李德武  
林舟  
乔叶  
陶文瑜  
小海  
朱文颖  
房伟  
苏野  
无

## 关于您的个人信息

## 性别

女性

男性

## 您的年龄

18岁以下

18-25

26-30

31-40

41-50

51-60

60以上

## 您目前从事的职业

全日制学生

生产人员

销售人员

市场/公关人员

客服人员

行政/后勤人员

人力资源

财务/审计人员

文职/办事人员

技术/研发人员

管理人员

教师

顾问/咨询

专业人士(如会计师、律师、建筑师、医护人员、记者等)

其他

## 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

其他



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# | 2022 | RESEARCH STUDY ON FESTIVAL AND EVENTS

*2nd EU-China International Literary Festival*

Cultural events and festivals contribute to the recognition of the organisers, places and creative workers. Festivals are events that take place on a regular basis, are dedicated to a specific topic or group of stakeholders and aimed at attracting visitors. Measuring the success of a festival is a multidimensional construct because it is built by the views of the audience, exhibitors, media, financiers, associates and the organisers themselves. This scientific book was created driven by the desire to establish a methodology for measuring the satisfaction with EU-China festivals.

文化活动和文化节有助于提高组织者、地方及创意工作者的知名度。文化节是定期举办的系列活动，有聚焦的特定主题及涉及的利益相关者，目标是吸引更多人参与其中。一个文化节的效果评估是多维度的，由观众、参展方、媒体、出资方、合作伙伴和组织者多方构成。