

The background is a solid blue color with several large, stylized yellow stars scattered across it. One star is in the top left, one in the top right, one in the bottom left, and one in the bottom right. A fifth star is positioned near the top center, partially overlapping the EFOS logo.

EFOS

RESEARCH
3rd 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

3rd EU-China International Literary Festival

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RESEARCH STUDY ON FESTIVAL AND EVENTS

3rd EU-China International Literary Festival

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ABSTRACT

Festivals are events that are planned in advance and that provide an opportunity to network, discuss, and present projects/products/services, but also to popularise festival themes with the possibility of social and cultural interaction between stakeholders taking part in the festival. Festival stakeholders can be observed through several groups, i.e. organisers, participants (exhibitors), visitors, sponsors, volunteers, policy makers, media and the public. Festivals and events are often applied by stakeholders in the creative industry sector. According to Throsby's concentric circles model (2008), *together with music and visual and performing arts, literature is a fundamental cultural expression that brings achievements of the greatest artistic value.*

The aim of the book *Research Study on Festival and Events* is to examine the role and satisfaction of a large number of stakeholders in an international festival. In addition, the results are intended to encourage the process of developing and validating a research methodology for researching festivals on different samples. The research study examines the specifics of an international festival aimed at the publishing sector and analyses the 3rd EU-China International Literary Festival. The EU-China International Literary Festival is held twice a year in China, and a number of events are attended by Chinese and European Union authors, and authors from China and the European Union take part in a number of events. The Festival programme is aimed at Chinese audiences, and events take place in two Chinese cities.

Previous research indicates the existence of a research gap in the research on festival events which is reflected in the failure to simultaneously examine multiple stakeholder groups at a selected festival. This research study presents the results of three separate studies conducted after the 3rd EU-China International Literary Festival (n = 78): Chinese Festival visitors and two groups of authors representing experts of the Literary Festival (i.e. European and Chinese authors). As the audience was able to follow the Festival at the venue (n = 4,288) or online (n = 112,059), an online questionnaire was prepared for both groups and attitudes towards the Festival events of both groups of visitors were collected and analysed.

After the analysis of research findings, guidelines and recommendations were derived to improve the quality/success of the festival. The research methodology can be used in the

study of festival phenomena and measuring the success of a festival from the perspective of different stakeholders. The methodology and findings summarised in this research study make an additional contribution to the promotion and popularisation of EU literature and authors in order to encourage cross-cultural cooperation.

Keywords: festival stakeholders, creative industry, research report, international festival

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摘要

文化节是提前策划的系列活动，提供了一个交流、讨论和展示项目/产品/服务的机会，同时通过参与活动的利益相关者之间的互动，扩大文化节的影响力。文化节利益相关者包括诸多群体，如组织者、参与者（参展方）、参观者、赞助商、志愿者、政策制定者、媒体和公众。创意产业利益相关者经常举办文化节和活动。根据 Throsby 同心圆模型（2008），与音乐、视觉和表演艺术一起，文学作为一种基本的文化表现形式，能够实现艺术价值的最大化。

本书旨在研究国际文化节中利益相关者发挥的作用和其对项目的满意度。此外，研究目标还包括促进形成适用于不同文化节样本的研究方法。本书有助于促进国际文化节出版业方面的研究，同时本书分析了第三届中欧国际文学节的效果。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。

过往研究存在的问题是缺乏对选定的文化节进行利益相关者的深入研究。本研究分析了第三届中欧国际文学节涉及的三组利益相关者（ $n = 78$ ）：文学节的中国观众及参加文学节的两组作家代表（即欧洲和中国作者）。由于观众既可以在现场（ $n = 4,288$ ）也可以在线上（ $n = 112,059$ ）参与文学节，本研究设置了在线问卷，用于收集和分析两类观众群体对文学节活动的评价。

分析研究数据所产生的指导方针和建议，有助于提高文化节的质量/效果。本研究方法适用于从不同利益相关者的角度评估文化节的效果。本研究总结的方法及成果，有助于推广欧盟文学和作家，从而对跨文化合作产生积极的影响。

关键词：文化节利益相关者，创意产业，研究报告，国际文化节

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1

INTRODUCTION



1 INTRODUCTION

Literary festivals are considered public events that bring together *production stakeholders* in the publishing sector¹ and *visitors* (consumers/readers of the products from sector) offering the possibility of social and cultural interaction between stakeholders taking part in the festival. Synonyms that are found in scientific and practical use are: “book festival, book-town festival, writers festival, writers’ festival, readers’ festival, festival of books, festival of authors, festival of literature” (Weber, 2018: 8). 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 distance between Europe and China is not only measured by kilometres but also by cultural differences such as the propensity to read, literary publications and attendance at literary festivals. Following such reflections, the Delegation of the European Union to China has conceived the International Literary Festival, which gathers writers from different countries of the European Union and the People’s Republic of China twice a year. In order to strengthen European and Chinese relations and improve mutual understanding, especially of their cultures, the project coordinators and the Delegation of the European Union to China focused here on the publishing industry as an important element of creative industry in Europe (Mijoč, 2021a). 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.

This scientific book contributes to the study of the specifics of international festivals aimed at the publishing sector and analyses the 3rd EU-China International Literary Festival. The book was written after the successful publication of two previous research studies that followed the Inaugural and the 2nd EU-China International Literary Festival (Mijoč, 2021a, Mijoč, 2021b). Research questions are focused on assessing the success of the festival, monitoring the satisfaction of all stakeholders of the festival, measuring quality and comparing the current festival with previous ones. The need for conducting research on festivals is found in the Editorial of the International Journal of Event and Festival Management (Mair & Weber, 2019),

1 E.g. authors, translators, proofreaders, owners of publishing companies, editors, literary agents, graphic designers, etc.

where it was noted that future festival and event research studies should also be focused on cross-cultural studies. Mair and Weber (2019) put particular emphasis on a comparison between Western and non-Western phenomena. They give an example (Pine, 2002) that the development policy of hotel groups or chains established in China needs to consider the Chinese socio-economic context, thus implying that a research model should be developed specifically for China hotel development. China's hotel industry is different from that of other countries due to fierce competition, multiform ownership and management systems, and coupled with China's unique culture society, it requires a different research approach. The example described above also applies to other examples in the festival and event industry. Moreover, although Getz (2010) states that existing reviews have already ascertained that attendance motivations have been thoroughly researched, Mair and Weber (2019) claim that social media has also been the focus of surprisingly few festival studies thus far. The analysed festival was organised in pre-pandemic times, and yet the interested audience was allowed to attend the festival events through social media. Namely, in the organisation of and participation in the Festival, visitors had access to numerous social networks skillfully used by the organisers. The scientific book brings comparison for the motivation of online and onsite Festival visitors.

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 a population (Horvat & Mijoč, 2019). This design resulted in a multi-layered quantitative research methodology. Research methodology is multi-layered and includes data collection through highly-structured questionnaires:

Questionnaire	Respondents	Language	Questionnaire items
1	European authors (international participants)	English	Adapted according to Mijoč and Horvat, 2015; Audiences London, 2012, Yoon et al., 2010, Silber and Triplett, 2015; Farr-Wharton, 2014, Mijoč, 2021a
2	Chinese authors (national participants)	Chinese	
3	Festival visitors	Chinese	

The scientific book is intended for the academic community, social sciences and humanities students, but also for the organisers and financiers of festivals, which focus on one of the creative industry sectors. The book is organised into six chapters. The first chapter of the book gives the introductory reflections, whereas the second chapter describes the methodology used in the three research studies of the 3rd EU-China International Literary Festival. Each of these research studies has a different sample frame (3.1) and a custom questionnaire (3.2) adopted after the first and the second study in accordance with the methodological recommendation of the previous book (Mijoč, 2021a; Mijoč, 2021b). As each research study focuses on different festival stakeholders, the findings are described in two chapters: the authors' (European and Chinese) opinions about the Festival (Chapter 4) and the visitors' opinions about the Festival (Chapter 5). In the final chapter, recommendations are made for future festivals and further research on this topic as well as related festivals.

Given the language and style of writing, I believe the book will be a useful theoretical and methodological basis for festival organisers and researchers focused on measuring the quality and dimensions determining various festivals.

Figure 1: Materials of the 3rd EU-China International Literary Festival



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

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

Sample results will be compared in black and white.

Figure 2: Cypriot author Antonis Gourgou and Chinese author Li Songzhang





2

**INTERNATIONAL FESTIVAL:
3rd EU-CHINA INTERNATIONAL
LITERARY FESTIVAL**

2 INTERNATIONAL FESTIVAL: 3rd EU-CHINA INTERNATIONAL LITERARY FESTIVAL

The 3rd EU-China International Literary Festival was held in Guangzhou and Shenzhen from 19 to 25 November 2018 in China. The Festival hosted 46 award-winning authors from the European Union and China, and aimed to promote cultural exchanges between the two sides and give insights into life, work, and a unique character of their literary traditions. Nine authors from Europe and 37 from China participated in this festival. In terms of events, an invite-only launch event in both Guangzhou and Shenzhen, 19 public events, and a number of university and embassy events were held.

The following EU countries were represented in this third festival:

Cyprus, Denmark, Finland, Malta, the Netherlands, Poland, Romania, Sweden, and the United Kingdom.

Figure 3: European authors of the 3rd EU-China International Literary Festival



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 three-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 4: Authors of the 3rd EU-China International Literary Festival



“Literature is becoming an ideal starting point for the European authors and their Chinese peers to engage in a series of events and discussions with readers and audiences and learn about each other’s vision of the world. In its celebration of the diversity, our festival is an indispensable part of the EU-China Year of Tourism and the European Year of Cultural Heritage.” Ambassador of the European Union to China, Nicolas Chapuis.

A total of 19 different literary events were held in Guangzhou and Shenzhen. Eleven events were held in Guangzhou at three venues, i.e. Shuter Life, Yan Ji You, and Fang Suo Commune, and eight events were held in Shenzhen at two venues, i.e. Yan Ji You and the Enclave Bookstore.

The Festival started with the opening session and the first event *Writers of the World*. Leading writers from China, Finland and Malta were introduced and their work, their writing lives, and their sources of inspiration from their own country and beyond were presented. Authors from around the world and the European Union Prize for Literature winner participated in the second event, *Memories, Stories and Art*, which was hosted by the Fang Suo Commune, and in which

they focused on their own processes and writing experiences. Four acclaimed authors and literary journal editors took part in the third event, *How to Tell the Tale: Exploring Multiple Avenues*, where they talked about how they approach creative projects and what decisions they tend to make in the process. The fourth event, *Deep, Dark and Human*, gave insight into how authors from Finland, Sweden and China discuss character building with a tendency to create complex, fallible, credible characters and other aspects of craft. In the fifth event, *Fine-tuning the Craft*, they talked about their own writing practices and observations. Four writers from Cyprus, Britain and China joined the sixth event, *The Author's Way*, which was held by Shuter Life, and introduced their stories about how they became writers, what encouraged them to take the challenging literary path, their typical writing routines and how they stay motivated and focused. The seventh event, *What Do We Share?*, hosted the award-winning Dutch author Mineke Schipper whose books have been translated all over the world, including China, in which she argued that we share some worldwide fundamental genres, such as origin myths and creation stories, stories about the end of humanity, and proverbs. Four prolific and celebrated writers gave insight into the eighth event, *The Writers Lies Within*, where they talked about their own background, how they entered the literary realm, and what lessons they have picked up on their respective journeys so far. The next event, *Language and Literature*, brought together the writers to discuss which writers they admire for their use of language, and why, and how they develop and improve their own language skills in the works they produce. In the session *Why We Write*, prominent authors from Europe and China focused on their motivations and reasons for writing from a different perspective and explained the key issues they faced as they develop as writers. In the last event in Guangzhou, *Global Voices, Local Stories*, writers from Cyprus, China and Malta took the stage to discuss how they present global themes in their writing informed by local events and people, and how the narratives can remain a relevant event as they transcend borders, cultures and languages.

The next eight events were held in Shenzhen. In the twelfth event, *Empathy on the Page*, four very talented writers talked about their writing and how they saw it fitting in with the social and geopolitical realities we face. The next event, *Writing: A Spotlight on Society's Soul*, brought together the award-winning novelist, a writer, and a literary journal editor to talk about their own writing and some other writers they have admired for their capacity to truly bare the society's soul. Four highly talented authors participated in the fourteenth event, *Our Writing Lives*, where they discussed how and why they got into a writing career, how they choose their next literary challenges, what challenges they have encountered along the way, and what advice they would offer to aspiring writers. Finnish author and psychologist Jussi Valtonen participated in the next event, *They Know Not What They Do*, in which he shared his perspectives on his book and some of the key themes therein such as family relationships, the commercialisation of everyday life, technology, beliefs and the hype about the brain. In the session *Landscape, Place, Memory and Belonging*, four leading writers talked about how they might give priority to certain elements at particular times, and whether they are introduced innately, or whether they are features they select and mold to fit the mood of the piece. Prolific and versatile authors from Poland, the UK and China were invited to take part in the Festival in the session *History, Culture*

and the Creative Process, where they discussed historical and cultural influences from the local to the far-flung places and how they might leave an imprint on their work. The eighteenth event, *Experimenting with Language and Style*, gathered four critically acclaimed writers who spoke about other innovative writers they have read and admired over the years. The last event in Shenzhen, *Igniting the Creative Spark*, aimed to provide a greater understanding of how leading writers from Sweden, China and the Netherlands discussed their work, their writing lives, their sources of inspiration from their own country and beyond, and the role they see literature and screen adaptations play in the modern era around the world.

Each of these events had two types of audiences – the audience members at the venue itself and the audience members over 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
Writers of the World	November 20, 2018 7:00 pm - 8:30 pm	Guangzhou	Yan Ji You	6,026	336
Memories, Stories and Art	November 20, 2018 7:00 pm - 8:30 pm	Guangzhou	Fang Suo Commune	6,272	309
How to Tell the Tale: Exploring Multiple Avenues	November 20, 2018 7:00 pm - 8:30 pm	Guangzhou	Shuter Life	6,864	198
Deep, Dark and Human	November 21, 2018 7:00 pm - 8:30 pm	Guangzhou	Yan Ji You	6,586	211
Fine-tuning the Craft	November 21, 2018 7:00 pm - 8:30 pm	Guangzhou	Fang Suo Commune	6,064	208
The Author's Way	November 21, 2018 7:00 pm - 8:30 pm	Guangzhou	Shuter Life	6,350	161
What Do We Share?	November 25, 2018 1:00 pm - 2:30 pm	Guangzhou	Yan Ji You	6,041	226
The Writer Lies Within	November 25, 2018 2:00 pm - 3:30 pm	Guangzhou	Shuter Life	5,580	231

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Language and Literature	November 25, 2018 3:00 pm - 4:30 pm	Guangzhou	Yan Ji You	5,691	212
Why We Write	November 25, 2018 4:00 pm - 5:30 pm	Guangzhou	Shuter Life	5,649	155
Global Voices, Local Stories	November 25, 2018 5:00 pm - 6:30 pm	Guangzhou	Yan Ji You	5,776	210
Empathy on the Page	November 23, 2018 6:00 pm - 7:30 pm	Shenzhen	Yan Ji You	5,884	234
Writing: A Spotlight on Society's Soul	November 23, 2018 7:00 pm - 8:30 pm	Shenzhen	Enclave Bookshop	5,478	296
Our Writing Lives	November 23, 2018 8:00 pm - 9:30 pm	Shenzhen	Yan Ji You	5,603	146
They Know Not What They Do	November 24, 2018 1:00 pm - 2:30 pm	Shenzhen	Yan Ji You	5,419	193
Landscape, Place, Memory and Belonging	November 24, 2018 2:00 pm - 3:30 pm	Shenzhen	Enclave Bookshop	5,523	226
History, Culture and the Creative Process	November 24, 2018 3:00 pm - 4:30 pm	Shenzhen	Yan Ji You	5,773	200
Experimenting with Language and Style	November 24, 2018 4:00 pm - 5:30 pm	Shenzhen	Enclave Bookshop	5,504	300
Igniting the Creative Spark	November 24, 2018 5:00 pm - 6:30 pm	Shenzhen	Yan Ji You	5,976	236
Total				112,059	4,288
					116,347

The Chinese visitors' interest in this Festival and the events that followed is shown by high attendance at the events (116,347 visitors) of both online visitors and those who personally visited the Festival.

The most popular events in Guangzhou for online visitors and those who attended the event personally were *How to Tell the Tale: Exploring Multiple Avenues* (n = 6,864) and *Writers of the World* (n = 336), respectively. When it comes to Shenzhen events, online visitors showed the greatest interest in *Empathy on the Page* (n = 5,884), while visitors at the venue expressed the greatest interest in the event *Writing: A Spotlight on Society's Soul* (n = 296). In terms of the total number of visitors, it can be seen that events in Guangzhou attracted a greater number of visitors (both online and at the venue – 66,899) compared to Shenzhen events (45,160). On average, Guangzhou events (i.e. 11 events) were attended by 6,082 visitors, while Shenzhen events (i.e. 8 events) were attended by 5,645 visitors.

➔ 2.1. Justification for organising a literature festival

In order to strengthen European and Chinese relations and improve mutual understanding, especially of their cultures, the project coordinators and Delegation of the European Union to China focused here on the publishing industry as an important element of Europe's creative industry. 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).

The Creative Treasury research projects define the book as “a collection of sheets of paper bound together and formed by written, artistic and digital content. A book is discovered by leafing through, reading, researching and thinking about the meaning of what has been read, and in terms of the way the book is read, books are divided into those that are read with eyes or fingers, by listening or by means of “smart” devices. In addition to readers and authors, the book is inextricably linked with publishing, i.e. the creative industry sector whose activities not only preserve cultural heritage but also enrich it with completely new products. Publishers keep up with technological advances, develop reading habits and preferences, and contribute to the education of society as a whole. Editors, reviewers, proofreaders, translators, illustrators, graphic designers and reading advocates add value to the book, and high-quality books contribute to the education and development of society in general.” (Horvat, Mijoč and Jobst, 2021)

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.

The promotion of individual cultures through the publishing industry products (books) is a prerequisite for economic representation, understanding and linking. The publishing industry products present cultural identity cards approaching traditions, customs and expectations in communication processes (Mijoč, 2021b).

Figure 5: The 3rd EU-China International Literary Festival event



3

RESEARCH METHODOLOGY



3. RESEARCH METHODOLOGY

Festivals differ from special events as they occur on a regular basis, whereas “a special event is a onetime or infrequently occurring event outside the normal range/programme or activities of the sponsoring or organising body” (Getz 1997). Festivals and special events are unique experiential products that are able to produce ranges of sensations, imaginations, emotions, and involvement with visitors (Ayob et al., 2011).

As the goal of the research is to examine the role and satisfaction of a large number of Festival stakeholders, three research studies were conducted. Each of the conducted research studies is analysed as a separate sample since it has a specially adapted questionnaire, a differently defined role at the Festival and a different data collection method.

Graph 1: Respondents



The data was collected by a highly structured questionnaire, and the data collection method implied the use of an online platform. The research was conducted in both official languages of the Festival, i.e. English and Chinese. The English questionnaire was sent to European authors, and the Chinese questionnaire was sent to Chinese authors and visitors. All questionnaires were originally created in English and then translated into Chinese by the Festival organiser. The dimensions and items in the questionnaire were created and adapted to the needs of the specific Festival based on previous studies (Mijoč and Horvat, 2015; Audiences London, 2012;

Yoon et al., 2010; Silber and Triplett, 2015; Farr-Wharton, 2014). This questionnaire was based on 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 and the second research report of the Festival.

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 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 78 responses were collected, where the items from the three research processes were merged into one dataset. The data were analysed using the statistical software package IBM SPSS Statistics 23.0 and the Windows package MS Office Excel. The SPSS software package 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 6: European and Chinese authors



→ 3.1. Sample description

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

Table 2: Number of respondents

Respondents	Sample		Sample frame	
	n	%	n	Response rate
EU authors	7	8.97	9	77.78%
China authors	23	29.49	27	82.19%
Visitors	48	61.54	6,124 ²	0.99%
Total	78	100.0		

The author response rate was as expected - very high (above 70%). Since the visitor research continues to fall under the pilot study, the response rate is expectedly low (less than 1%). The visitor 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 visitors was created from available e-mail addresses that visitors left in their application 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.

3.1.1. 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 visited one of the 19 festival events. In order to describe the visitor of the 3rd EU-China International Literary Festival, four demographic questions were included in the visitor's questionnaire. Table 3 presents the results referring to demographic questions.

² Although the total number of visitors was more than 110,000, the sample frame was set on an average number of visitors per event.

Table 3: Description of visitors

Gender	n	%
Female	35	79.5
Male	9	20.5
Total	44	100.0
Age	n	%
18-25	21	51.2
26-30	12	29.3
31-40	7	17.1
41-50	1	2.4
Total	41	100.0
Current occupation	n	%
Student	13	29.5
Production staff	1	2.3
Salesperson	1	2.3
Marketing/public relations officer	4	9.1
Administrative or logistical personnel	2	4.5
Human resource	1	2.3
Civil clerk	2	4.5
Techician/research personnel	1	2.3
Manager	2	4.5
Teacher	4	9.1
Counsellor	1	2.3
Specific operations (e.g. accountant, lawyer, healthcare worker, journalist, etc.)	4	9.1
Others	8	18.2
Total	44	100.0

Festival visitors who participated in the research are mostly female (79.5%). According to their occupational status, respondents are mostly students (29.5%) or employed (52.3%). Most of the visitors in the sample belong to a younger age group (up to 25 years – 51.2%), but an increasing interest is also shown by the population over 26 years of age. In terms of the average age of visitors, they are 26.51 years old with the standard deviation of 6.19 years.

Table 4: Education

Education	n	%
High school	2	4.7
Trade/technical/vocational training	28	65.1
Bachelor's degree	12	27.9
Master's degree	1	2.3
Total	43	100.0

The visitors are mostly finished trade or technical or vocational training (65.1%). In terms of respondents' participation in the Festival event, more respondents were recorded in the Guangzhou Festival events (56.25%) than in the Shenzhen Festival events.

Table 5: Event venues

City	n	%
Guangzhou	27	56.25
Shenzhen	21	43.75
Total	48	100.00

Almost 90% of respondents attended the events at venues (attended an event personally), while only 2.1% of the respondents participated in the Festival event as online visitors.

Table 6: Event visitors

Visitors	Responses		Percent of cases
	n	%	
Visitor at venue	42	89.4	89.4
Online visitor	1	2.1	2.1
Both	4	8.5	8.5
Total	47	100.0	100.0

A more detailed analysis of the visitors' opinions about the 3rd EU-China International Literary Festival is presented in Chapter 4.

Figure 7: Visual elements for the 3rd EU-China Literary Festival



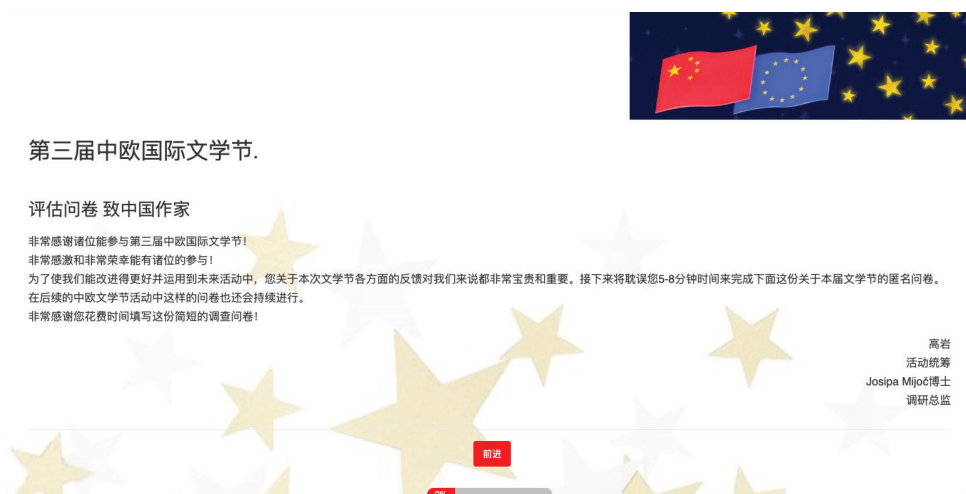
→ 3.2 Questionnaire

A questionnaire is a research tool used for determining the views of respondents and the facts about respondents, and it consists of groups of questions, statements and other research expressions focused on topics, hypotheses and research goals (Horvat and Mijoč, 2021).

After questionnaire construction, and content and logical testing of the questionnaire statements, they were corrected into the final version of the questionnaire sent online to the respondents from the sample. The SurveyGizmo platform³ was used in the data collection process for each survey.

All three questionnaires were easy to understand and follow⁴, and it took about 5 minutes on average to complete each.

Figure 8: Questionnaire



第三届中欧国际文学节.

评估问卷 致中国作家

非常感谢诸位能参与第三届中欧国际文学节!
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题也还会持续进行。

非常感谢您花费时间填写这份简短的调查问卷!

高岩
活动统筹
Josipa Mijoč博士
调研总监

前进

0%

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.

³ Example of the visitor survey: <http://sgiz.mobi/s3/9783ffe55541>

⁴ Both fatigue and accessibility scores were excellent for all three questionnaires.



Table 7: Number of questionnaire items

Parts of the questionnaire	Samples			Level of measurement
	EU authors	Chinese authors	Audiences	
Satisfaction with the Festival	19	13	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 (text) question
Reasons for joining the Festival	13	9	1*	5-point Likert scale very unimportant (1) to very important (5) *Closed question (nominal level of measurement)
About the Festival	11	8	11	5-point Likert scale strongly disagree (1) to strongly agree (5)
	-	-	4	Closed question (nominal level of measurement)
Favourite authors	-	-	3	Closed question (nominal level of measurement)
Festival possibilities for EU authors	7	-	-	5-point Likert scale strongly disagree (1) to strongly agree (5)
Overall satisfaction with the Festival	1	1	1	5-point Likert scale completely dissatisfied (1) to completely satisfied (5)
Suggestions	2	2	1	Open question
Information about the Festival	-	-	1	Closed questions (nominal level of measurement)
Culture lifestyle	-	-	2	Closed questions (ordinal level of measurement)
	-	-	1	Closed questions (nominal level of measurement)
	-	-	2	Open (text) question
Socio-demographic	-	-	4	Closed questions (nominal and ordinal level of measurement)
Total	60	40	40	

Compared to the first research on this Festival, the number of items for Chinese authors (Establishment of the contacts) has increased. Moreover, items referring to satisfaction with the Festival and reasons for joining the Festival have increased for both groups of the authors. Compared to the second research, the number of items has decreased in some dimensions in the visitor sample.

The data were first collected for all three studies and then analysed. Chapter 3 presents the results for both groups of authors analysed separately through questionnaire items. 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 9: Opening event of the Shenzhen Festival



4

ANALYSIS OF THE AUTHORS' OPINIONS ABOUT THE FESTIVAL



4 ANALYSIS OF THE AUTHORS' OPINIONS ABOUT THE FESTIVAL


An analysis of the authors' opinions about the 3rd 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 = 7) and Chinese authors (n = 23).



➔ 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 of European authors with the Festival, 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
Tours.	7	5.00	.000
Meals.	7	5.00	.000
Informal gatherings around the Festival.	7	5.00	.000
Accommodation in the Guangzhou hotel.	7	5.00	.000
Communication with the Festival before your departure for China.	7	5.00	.000
Overall schedule for the trip.	7	4.86	.378

Event organisation.	7	4.86	.378
The venues where the events were held.	7	4.86	.378
Flight and ground transport logistics.	7	4.86	.378
Festival promotion.	7	4.71	.488
Event programming.	7	4.71	.488
European event moderators.	7	4.57	.535
Level of audience engagement.	7	4.57	.787
Accommodation in the Shenzhen hotel.	7	4.57	.787
Networking opportunities.	7	4.43	1.134
Interactive communication between writers and audiences.	7	4.29	1.113
Consecutive translation.	7	4.00	.816
The content and the quality of the panel discussion.	7	3.86	.900
Chinese event moderators.	7	3.71	.756

European authors evaluated satisfaction with the following five items of the Festival (Mean = 5.0) with the highest average rating: tours, meals, informal gatherings around the Festival, accommodation in the Guangzhou hotel, and communication with the Festival before your departure for China. The average rating of the following three statements was equal to or less than 4: Chinese event moderators (Mean = 3.71), the content and the quality of the panel discussion (Mean = 3.86), and consecutive translation (Mean = 4.00).

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

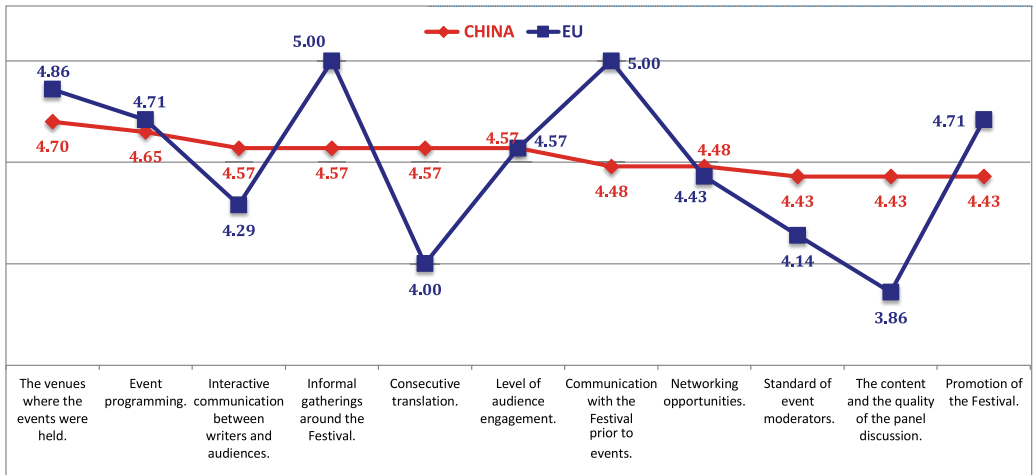
Table 9: Satisfaction with the Festival – Chinese authors

	n	Mean	Std. Deviation
The venues where the events were held.	23	4.70	.926
Event programming.	23	4.65	.832
Interactive communication between writers and audiences.	23	4.57	.728
Informal gatherings around the Festival.	23	4.57	.788
Consecutive translation.	23	4.57	.843
Level of audience engagement.	23	4.57	.843
Logistics around the Festival.	23	4.52	.994
Communication with the Festival prior to the events.	23	4.48	1.123
Networking opportunities.	23	4.48	.898
Standard of event moderators.	23	4.43	1.121
The content and the quality of the panel discussion.	23	4.43	.843
Festival promotion.	23	4.43	.843

Chinese authors gave the highest average ratings to venues where the events were held (Mean = 4.70) and event programming (4.65).

The lowest average ratings of Chinese authors, albeit high, point to suggestions for future improvements: Festival promotion (Mean = 4.43), the content and the quality of the panel discussion (Mean = 4.43), and standard of event moderators (Mean = 4.43).

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 referring to consecutive translation is rated lower by European authors (Mean = 4.00) than by Chinese authors (Mean = 4.57), as it was more difficult for them to adapt to and track consecutive translation. Although the results for this item are similar when compared to the previous two festivals, there is a similar gap, but it can also be seen that this group of authors (in the 3rd Festival) gave this item the lowest rating compared to the previous two surveys.

A very similar difference in ratings was recorded in relation to the item *The content and the quality of the panel discussion*, which was the lowest rated feature of the Festival by both groups of authors, but the difference between the Chinese and the European authors (which were more critical) was much higher.

Considering a close relationship between the organisers and the European authors whose journey and arrival required much more intensive communication with the organiser, it is not surprising that the European authors, in contrast to the Chinese ones, gave significantly higher ratings to items such as *Informal gatherings around the Festival* (EU 5.0 vs. China 4.57) and *Communication with the Festival prior to the events* (EU 5.0 vs. China 4.48).

Finally, when graph 2 is analysed, it is clear that Chinese authors rated all items uniformly, while European authors made a huge difference between those they are most satisfied with and those they are least satisfied with. Positive differences that were pointed out include further organisation of the Festival that is necessary, while improvements need to be made to reduce negative differences.

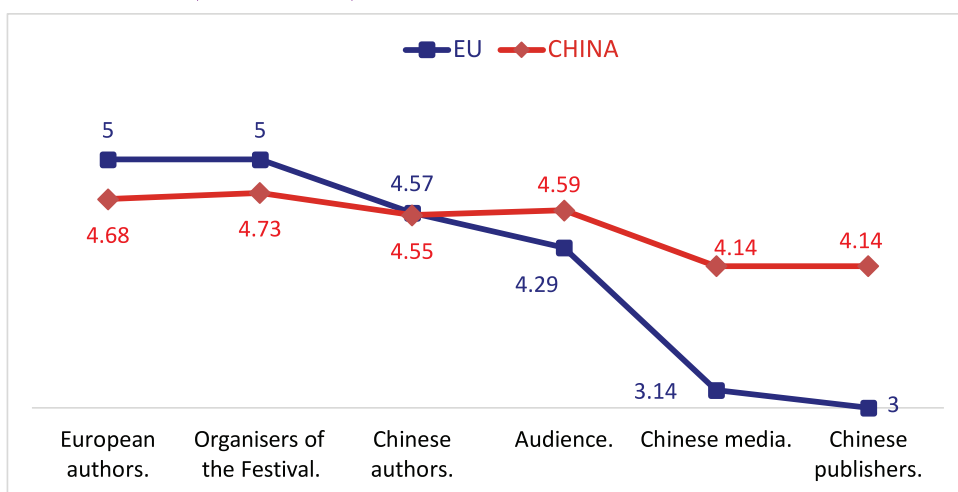
Figure 10: Pierre Mejlak, European author



→ 4.2 Contact establishment

It was important to identify the greatest benefits the 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 the contacts established between European authors and the Festival organizers (Mean = 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) and Chinese media (Mean = 3.14) 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 and the 2nd EU-China Literary Festival, we can see that in terms of the 3rd Festival a lower mean was recorded (Inaugural – Mean = 4.33, 2nd – Mean = 3.25) for the item referring to contact with the Chinese publishers.

➔ 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

- All of them, the people in the Festival.
- A friendly mood.
- Contact with other European and Chinese writers. A high level of audience engagement and interesting questions.
- Everything was exceptional, but I must say the choice of European writers was spot-on - we were a delightful group of people, with no exceptions. The Festival opened a window into another culture, facilitated contacts and will hopefully result in new collaborations and possibly new Chinese translations.
- I liked so many things about this Festival, but if I had to choose, it would be some of the informal gatherings - talking with other writers over a meal, and talking with other writers on the bus - sharing experiences and thoughts - and learning more about Chinese culture. (PS: When I rate Chinese publishers + media to 3, it is because I didn't meet any).
- Meeting with other writers, Chinese as well as European. Informal contacts with writers who did not speak English was not always easy, but we often still succeeded in communicating with each other.
- The European participants! I couldn't imagine a more thoughtful, warm-hearted and amazing group. Getting to know them and getting to spend this week with them was the best thing that has happened to me in a long time. It was also wonderful and thought-provoking to get to see a part of China, to get to meet Chinese authors and literary figures, and to discuss things in a Chinese-European group. The arrangements of the Festival overall were fantastic.

Chinese authors

- Interactive communication between the writers and the audiences.
- Interactive communication in public.
- Panel discussion.
- Communication between the EU and the Chinese writers.
- Interactive communication segment among writers.
- Communication.
- Interactive communication between the writers and the audiences.
- Interactive communication in terms of writers' private conversation.
- Interview with writers.
- Consecutive interpretation.

- Communication. One more suggestion, it would be better if there were two more special sessions for writers.
- Opportunities to communicate with writers.
- Talking with each other.
- A party and a private chat with writers after the Festival.
- Festival opening.
- Venue and communication among writers.
- Party.

Figure 11: Chinese and European authors



In the open-ended questionnaire items, Chinese authors pointed out excellent formal and informal communication with the authors, and interactive communication with the audience. Moreover, European authors highlighted that they were mostly satisfied with informal gathering, and contact with other, but mostly European authors.

Based on one comment made by a European author, we can notice that a low average rate given to contacts established with the Chinese publisher (Table 3) is due to the fact that they did not notice a single publisher during the Festival.

Figure 12: European and Chinese authors after a book event



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 reported by Global Times in the following text:

EU-China Literary Festival Opens in Guangzhou and Shenzhen

Published: 19/11/2018 - 09:56

Today, the Delegation of the European Union (EU) to China launched the 3rd EU-China International Literary Festival at a ceremony at the Yan Ji You bookstore in Guangzhou. The festival, to be held from 19-21 November and on 25 November in Guangzhou, as well as from 22-24 November in Shenzhen, will host a series of 20 events where 36 award-winning authors from the EU and China will hold insightful conversations regarding their lives as authors, their works, and how their cultures and traditions shape their experiences. Chinese audiences at the events will have a valuable opportunity to hear about the writing process from multiple winners of prestigious literary awards such as the European Union Prize for Literature. Conversations between acclaimed European and Chinese authors will shed light on how cultural differences inspire even more richness and complexity in the literary world.

Antonis Georgiou of Cyprus, winner of the 2016 European Union Prize for Literature, expressed his excitement to be joining the Festival: "This is an incredible and very special opportunity for us to be in China, to meet one another, and talk to each other. Most of us believe that Europe and China know so much about each other, but at the same time, we know almost

nothing at all. We often form, inside our heads, certain stereotypes, images, or thoughts that may be reversed, revised, or even confirmed through personal contact, such as in cases like this. Literature always plays a significant role; it is a very effective way to become acquainted with other peoples and other different cultures. Good books don't give us the answers. They set the questions. I hope that in these meetings, interesting questions are raised, even if we cannot necessarily answer them."

Xie Youshun, Professor at Sun Yat-Sen University, also looks forward to the event: "Both China and Europe have great literary traditions. They enter the world in different ways but share the same human motif, so I am very much looking forward to the EU-China Literary Festival!" Audiences will have the opportunity to hear from Professor Xie and Mr. Georgiou at events in Guangzhou.

Other prominent authors attending the Festival include **HUANG Lihai**, winner of the Lebanon International Literary Award and a number of other prizes; **SHENG Hui**, writer and art critic with works translated into English, Russian, Japanese, Hungarian, and Mongolian; **WEI Wei**, critically acclaimed novelist of the 3rd Lu Xun Literature Award; **Mathilde Walter Clark**, author and essayist born and raised in Denmark, whose works have been featured in a number of publications including *The Literary Review*, the *Iowa Review*, and *Absinthe*; **Pierre Mejlak**, Maltese author and winner of the 2014 European Union Prize for Literature; **Jussi Valtonen**, author and psychologist from Helsinki, Finland, and winner of the Finlandia Prize; and many more from countries including China, the Netherlands, Poland, Romania, Sweden, and the United Kingdom.

To build stronger connections with Chinese literary fans, the EU Delegation has given Chinese netizens a chance to share an exclusive dinner with these authors. In a contest launched on the official EU *#ExperienceEurope* WeChat account, account followers could win an opportunity to join the launch ceremony and dine with the authors in Guangzhou and Shenzhen, building a personal bond with some of Europe's most accomplished authors. During the contest, netizens shared stories and experiences on topics including what inspires authors to write, how to become a writer, and how food and literature can complement each other.

The 3rd EU-China International Literary Festival is part of a series of events under the two-year-long *#ExperienceEurope* initiative, which aims to introduce the culture, institutions, and people of the EU to Chinese audiences. The 1st and 2nd EU-China International Literary Festivals, held in November 2017 and May 2018 respectively, featured a total of 66 authors, who participated in dozens of individual events. With this Festival, the Delegation of the EU will have brought famous writers from each of the EU's 28 Member States to China, showing Chinese audiences the richness of contemporary European literature.

Author: Press and information team of the Delegation to CHINA

Source: https://eeas.europa.eu/delegations/china/53966/eu-china-literary-festival-opens-guangzhou-and-shenzhen_en

The event was widely and positively covered in the Chinese-language and English-language press, with at least 21 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 13: Guangzhou event in Shuter Life



➔ 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 interesting cross-cultural experience.	7	5.00	.000
An opportunity to present in front of an international and Chinese audience.	7	4.71	.488
An opportunity to meet and have discussions with Chinese writers.	7	4.57	.535
An opportunity to meet and have discussions with European writers.	7	4.43	.535
A chance to publish my work in the Chinese market.	7	4.29	.756
An opportunity to present my own writing in China.	7	4.29	.756
An opportunity to establish new contacts.	7	4.14	1.464
An opportunity to seek new sources of inspiration.	7	4.14	1.464
All expenses were covered.	7	3.86	1.464
A welcome break from the normal routine.	7	3.57	1.272
An opportunity to become well-known in the Chinese market.	7	3.43	.976
A chance to represent my own country in China.	7	3.43	.535
Having a prestigious biography.	7	2.29	1.380

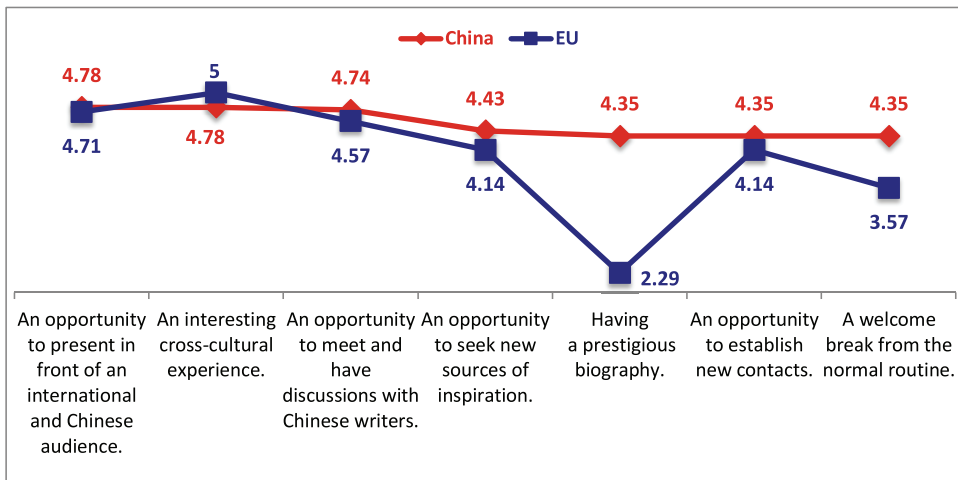
Both European and Chinese authors agree that participation in this Festival was a very interesting cross-cultural experience for them (the highest mean in each group). According to the average scores, both groups of authors emphasise their satisfaction with the international component of this Festival (*An opportunity to present in front of an international and Chinese audience*), which can be found in the Festival title. In addition to the aforementioned similarities, the authors agree that the Festival is a great opportunity to meet and have discussions with Chinese/European writers.

The average ratings of the Chinese authors for all statements were greater than 4, while the European authors rated the following items by grades less than 4: *All expenses were covered*, *A welcome break from the normal routine*, *An opportunity to become well-known in the Chinese market*, *A chance to represent my own country in China* and *Having a prestigious biography*.

Table 11: Reasons for joining the Festival – Chinese authors

	n	Mean	Std. Deviation
An interesting cross-cultural experience.	23	4.78	.422
An opportunity to present in front of an international and Chinese audience.	23	4.78	.422
An opportunity to meet and have discussions with Chinese writers.	23	4.74	.541
An opportunity to seek new sources of inspiration.	23	4.43	.992
Having a prestigious biography.	23	4.35	1.112
An opportunity to establish new contacts.	23	4.35	1.027
A welcome break from the normal routine.	23	4.35	1.112
An opportunity to represent China in an international event.	23	4.22	1.085
An opportunity to increase one's profile in China and abroad.	23	4.13	1.140

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

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

When assessing the reasons for their arrival at the Festival, the authors awarded fairly similar average ratings to all issues. Interesting differences were noted in two issues:

1. Having a prestigious biography (EU 2.29 vs. China 4.35) points out that it was more prestigious for Chinese than for European authors to participate in the Festival. The reason for this difference can be found in the fact that only one author from an EU country was selected as a representative of the country; those who select authors sent award-winning authors whose participation in festivals has become a “routine”.

2. A welcome break from the normal routine (EU 3.57 versus China 4.35) speaks in favour of this clarification. Although it may be expected that for individuals who travel more than 8,000 km to participate in the Festival this means a bigger break from the normal routine, this is still more pronounced with Chinese authors.

→ 4.5 About the Festival

Part of the questionnaire related to the evaluation of important Festival characteristics, which European and Chinese respondents described through their answers to 11 and 8 questions, respectively.

Table 12: About the Festival – European authors

	n	Mean	Std. Deviation
The Festival is a welcome development for European authors.	7	5.00	.000
For me personally, I feel participation in the Festival was a good decision.	7	5.00	.000
I enjoyed the Festival atmosphere.	7	5.00	.000
The schedule of the Festival programme was well-conceived.	7	5.00	.000
Festival staff and volunteers were helpful.	7	5.00	.000
The Festival is important for building European-Chinese cooperation.	7	4.86	.378
The Festival materials were well prepared.	7	4.86	.378
Based on the programme content, I have increased my knowledge of the contemporary Chinese literature scene.	7	4.71	.756
The Festival programme was diverse.	7	4.57	.535
The Festival is a welcome development for the European/Chinese publishing sector.	7	4.43	.787
I was frustrated because I was not able to use the usual digital platforms (e.g. Google, Facebook, etc.).	7	2.29	1.113

A high level of satisfaction with the Festival expressed by the European authors is also evident in the overall rating of the Festival itself, where five Festival related items scored a 5.0 rating, and the average rate referring to all of them was greater than 4.4. Chinese authors (Table 13) also gave high ratings to all Festival related items.

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. The European authors gave the lowest rating to their

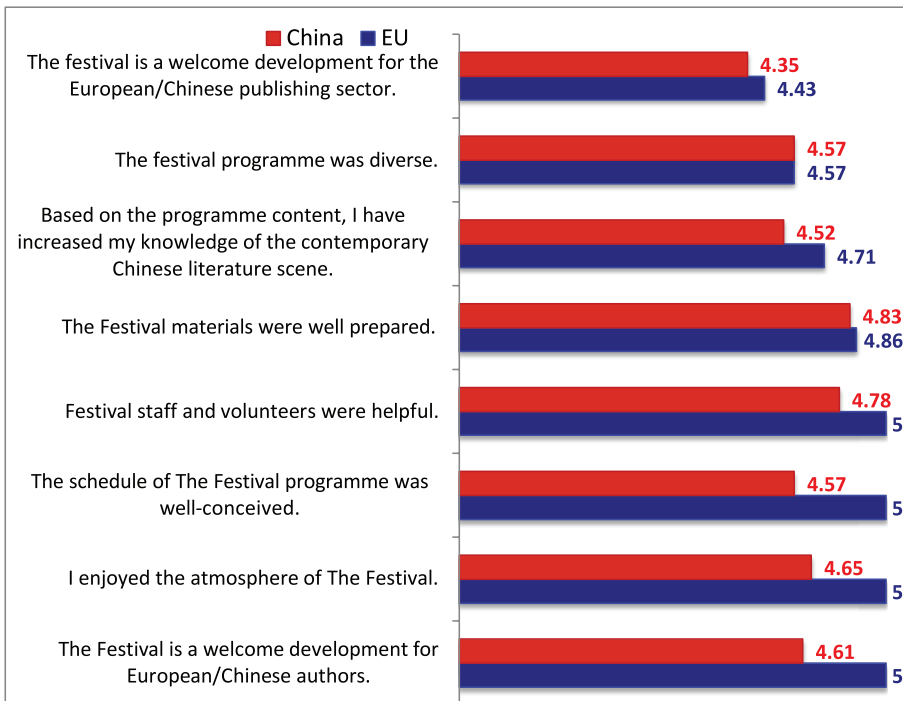
inability to use the usual digital platforms (Means: Inaugural = 3.17, 2nd = 2.38, and 3rd = 2.29), which suggests that they prepared better than was the case with the previous two Festivals.

Table 13: About the Festival – Chinese authors

	n	Mean	Std. Deviation
The Festival materials were well prepared.	23	4.83	.388
Festival staff and volunteers were helpful.	23	4.78	.422
I enjoyed the Festival atmosphere.	23	4.65	.647
The Festival is a welcome development for Chinese authors.	23	4.61	.656
The schedule of the Festival programme was well-conceived.	23	4.57	.788
The Festival programme was diverse.	23	4.57	.728
Based on the programme content, I have increased my knowledge of the contemporary European literature scene.	23	4.52	.790
The Festival is a welcome development for the European/Chinese publishing sector.	23	4.35	.982

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

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

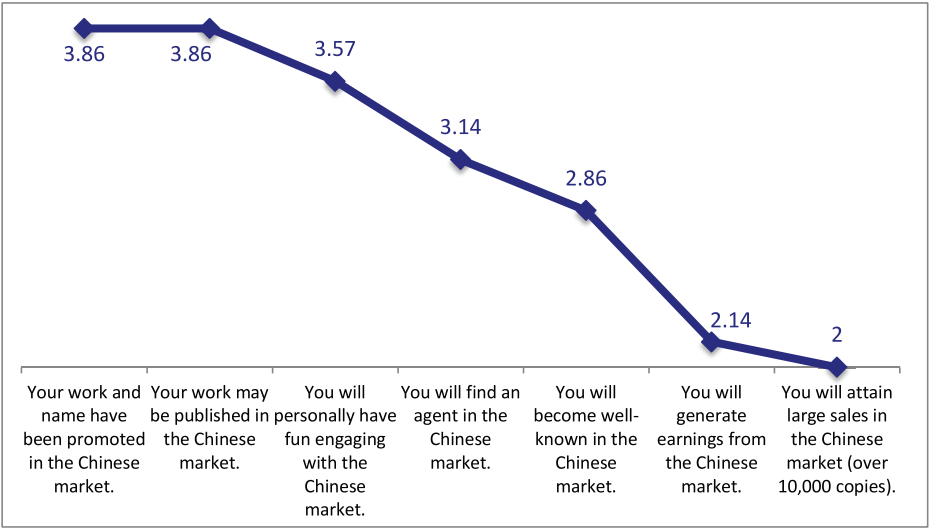


A comparative analysis of the response of the two research studies shows that both Chinese and European authors give the highest average ratings to Festival staff and Festival materials. Low average scores of all authors suggest that there is room for improvement related to the connection between the publishing sector and the authors. Unlike the previous year, the Festival materials were rated significantly higher, which encourages organisers in their efforts to make some improvements.

The difference in the ratings between the two groups of authors was recorded in terms of the following items: *The schedule of the Festival programme was well-conceived* and *The Festival is a welcome development for Chinese authors*. The Chinese authors awarded significantly lower average ratings to these items, pointing out that, in terms of organisation, more attention was paid to incoming authors.

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/her work brings a certain kind of expectation. In this research, the expectations of the European authors were explored for the features observed during the Festival referring to the Chinese publishing market. The European authors see the Festival's greatest potential in promoting their work and name in the Chinese market (Mean = 3.86). The lack of knowledge of the Chinese publishing market has resulted in low sales and expectations related to their possible literature sales (Mean = 2.00). If these results are compared with the previous Festival, we can notice significantly lower means in the 3rd Festival research results.

➔ 4.6 Final comments

In the last part of the survey, the authors were asked to rate their overall satisfaction with the 3rd EU-China International Literary Festival. The final average ratings revealed that the highest satisfaction with the Festival was expressed by the European authors (Mean = 5.00), but the Chinese authors also awarded a high overall average rating to this item (Mean = 4.61).

Table 14: Participation in the events

	Groups	n	Mean	Std. Deviation
Overall satisfaction with the 3 rd EU-China International Literary Festival	European authors	7	5.00	.000
	Chinese authors	23	4.61	.583

The research was concluded with two open-ended questions where in both studies the 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 when organising the Festival in the future.

Figure 14: European and Chinese authors at the event



4.6.1 Suggestions and recommendations

The authors were asked to put forward suggestions and advice related to the Festival.

From European authors

- Better moderators badly needed, better communication between European and Chinese writers.
- Few short suggestions: a) the interpreter during the events could perhaps sit next to the European authors and do a quick simultaneous interpretation to avoid wasting time; b) perhaps the writers could meet the moderator 30 minutes before the event to go through the themes, in order for the event to be more of a discussion rather than a Q&A; c) perhaps a meeting with a Chinese publisher as part of the programme.
- I hope the Festival continues and expands.
- Keep continue it!
- One thing that could be great: A list of all the places we went, day by day, sightseeing as well as restaurants.
- The EU-China Literary Festival creates a great opportunity for writers and readers to meet and gain more understanding of each other's literature and society in the East and in the West. I strongly advise to continue this important and relevant form of cultural exchange.
- The only question we had at some points was that the Chinese moderators liked to use a lot of time on the panels to speak about their own views, often in a quite theoretical and abstract way. Some moderators literally used more than half of the allotted time, although they were only 1/5 of the people. This may be a part of the cultural scene and perhaps it's fine – especially if this is what the local audience enjoys and expects. (I would ask them how they felt.) For European authors, however, it feels unexpected, because in Europe such events typically tend to be quite focused on the invited authors. If there is a way to discuss these expectations with the moderators beforehand, it might be worth doing.

Figure 15: European and Chinese authors at the Enclave Bookstore in Shenzhen



From Chinese authors

- Hope that we can have this Festival twice a year.
- The Chinese moderators have to pay more attention to the Festival.
- In order to have more communication in the future, I hope we can keep it on.
- The previous promotion of events and authors needs to be improved.
- If we can have a deep conversation, our communication will be better.
- Too few volunteers, we need more.
- Hoping Chinese writers can go to the EU in the near future.
- Hoping we keep the Festival on!
- Hoping the EU-China Literature Festival will be held annually.
- Hoping there will be more chances to communicate in the future.
- Provide opportunity to promote writers' books during the Festival.
- It would be great if we can have Chinese authors translated; introduction of writers to each other before we talk and communicate.
- More communication before the festival, and we need to have rules.
- To choose more appropriate moderators. We can have a roster of EU-China writers, which can help us to have communication that is more private.
- Translation of a part of Chinese writers' books into English, which can help EU writers to understand and communicate.
- Suggest that Chinese writers get a chance to go to the EU.
- A big thanks to the organisers for their detailed planning and considerate arrangements.
- Thanks to all writers and hope that the Festival will be even better.
- Hoping that Chinese writers can attend an EU literature festival just like we attended the China Festival.
- Extend book discussion times, not only communication with writers.

4.6.2 Comments and feelings about the Festival

Finally, in the questionnaire, the researcher asked the authors as respondents to summarise their comments and feelings about the 3rd EU-China International Literary Festival.

European authors

- An absolutely wonderful experience in every way imaginable. I would not hesitate to recommend it to other writers I know (and already have).
- I was struck by the seriousness and interest of the audiences and I enjoyed the interaction with the other writers, Chinese as well as European, and with the wonderful organisers and the devoted volunteers.
- I'm not exaggerating when I say this is the best- and most well organised- festival I've ever been a part of.
- A really great, very well-organised event.
- Thanks for everything, it was an incredible and unforgettable experience.

- The Literature Festival is a unique opportunity for European writers to engage with a new culture and to present their work to a new audience. It offers a great platform for exchange and inspiration.
- This is one of the most enjoyable and well-organised literary festivals I have ever attended.

Chinese authors

- This is a very important literature Festival, writers shared their opinions, and even more people (authors and visitors) participate.
- A professional and international literature Festival.
- Fun and effective activity.
- Fun and helped me to find out the difference in writing conditions, hot issues and cultural differences.
- This was a meeting that went beyond language. It was a meeting of souls, a rare friendship that is hard to find but once you do, you feel lucky to have it.
- A beautiful and joyful journey, so happy to have the chance to learn and experience with consideration and passion.
- Professional organisation, a good discussion and fun communication. Thank you.
- Hope we can go to Europe and visit EU writers in the future and attend a literature festival together.
- It opens our mind, widens our horizons.
- All in all, it's full of fun. It helps us to know more about EU writers, as it's a short-term activity, and difficulties in language understanding, hope we can talk more in the future.
- Literary feast, hope to see you soon.
- We need more communication in the field of literature, and the Festival is the best platform for us to communicate.
- A creative and effective event that creates more possibilities for the future.
- It makes me feel like seeing my girlfriend only in a short time.
- Widens our views and increases our ability to communicate.
- I benefited a lot, it's an enjoyable event to talk face to face with EU writers.
- It helps us to find out more the differences between the EU and China by means of face-to-face communication, and it's a meaningful and wonderful festival.

Figure 16: Peter Goff, Project Coordinator



4.6.3 Summary of author-related 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 = 7).
- Another study was conducted in Chinese and it included Chinese authors (n = 23).

Satisfaction with the EU-China Festival

- The European authors who took part in the Festival evaluated their satisfaction with five Festival items with the highest average rating (Mean = 5.0), while the Chinese authors assigned the highest average rating to the venues where the events were held (Mean = 4.70) and event programming (Mean = 4.65).
- The differences between two survey results highlight the problem of bilingualism at the Festival: consecutive translation was rated lower by the European authors (Mean = 4.00) than by the Chinese authors (Mean = 4.57), as it was more difficult for them to adapt to and track simultaneous translation. If we compare these results with previous two festivals, in the 3rd Festival, the European authors had difficulties adjusting to the language barrier.
- The European authors established and maintained much more intensive communication with the organiser, so it is not surprising that, in contrast to the Chinese authors, the European authors gave significantly higher ratings to items such as: *Informal gatherings around the Festival* (EU 5.0 vs. China 4.57) *Communication with the Festival prior to the events* (EU 5.0 vs. China 4.48)
- The lowest rate of both groups of authors can indicate the fields in the organisation of the Festival which can be improved:
- Chinese authors: Festival promotion (Mean = 4.43), The content and the quality of the panel discussion (Mean = 4.43), and Standard of event moderators (Mean = 4.43).
- European authors: Chinese event moderators (Mean = 3.71), The content and the quality of the panel discussion (Mean = 3.86), and Consecutive translation (Mean = 4.00).

Contact establishment

Both groups of authors expressed their satisfaction with the contacts established with the European authors (EU 5.0 and China 4.68) and the Festival organisers (EU 5.0 vs. China 4.73).

Although the authors were satisfied with contact establishment during the Festival, there is still room for improvement in terms of future organisation of the Festival. The lowest average rating awarded to contact establishment with Chinese publishers (Mean = 3) and Chinese media (Mean = 3.14) suggests that this segment of interconnection can be organised better through both formal and informal contacts.

Best of the Festival

The authors list some of the best moments of the Festival:

- Meeting with other writers, both Chinese and Europeans, and a friendly atmosphere.
- Communication! Interactive communication between writers and audiences.

Reasons for joining the Festival

- Both European and Chinese authors agree that participation in this Festival was a very interesting cross-cultural experience for them (the highest mean in each group).
- Both groups emphasise their satisfaction with the international component of this Festival.

About the Festival

The fact that the authors are highly satisfied with the Festival is mostly manifested in Festival staff and volunteers that were helpful (European authors: 5.0, and Chinese authors 4.78). In addition to the apparent lack of relevance of the authors and publishers at the Festival, there is also a low average rating given to the development of the European/Chinese publishing sector. Furthermore, both groups of authors gave a low average rating to the items referring to increasing knowledge of the contemporary Chinese literature scene and a diversity of the Festival programme.

Unlike the previous year, the Festival materials were rated significantly higher, which encourages organisers in their efforts to make some improvements.

Suggestions

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

1. Improving the networking opportunities

- Organise a meeting before the event (at least 30 minutes before), where moderators can meet the authors and go through the themes.
- Help authors to create more network possibilities between EU and Chinese authors. Maybe some basic contact information should be exchanged through a group e-mail address before the Festival starts, and after the Festival, a follow-up letter for both groups of authors.
- More communication among the authors in the future.
- Provide an opportunity to promote writers' books during the Festival.

2. Organisation related suggestions

- Moderators need to communicate better between European and Chinese writers and focus less on their own views and interpretations. Organisers need to write to them what they are expected to do and explain what their role is in the event.

Some Chinese authors also suggest: “We need to have rules.”, which could also be useful.

- After the Festival, it would be good to create a short list of all events and places the group of authors visited.
- Hope that we can have this Festival twice a year.
- Previous promotion of events and authors needs to be improved.
- More volunteers.
- Hoping Chinese writers can go to the EU in the near future to present their work.
- Increase book discussion parts, not only communication with and between writers.
- **Continue this important and relevant form of cultural exchange.**

3. Future projects

- A meeting with a Chinese publisher as part of the programme.

Feeling about the Festival

- European authors
 - An incredible and unforgettable experience.
 - A really great, very well-organised event.
 - A wonderful experience in every way imaginable.
 - ***This is one of the most enjoyable and well-organised literary festivals I have ever attended.***
- Chinese authors
 - A very important literature Festival.
 - Professional organisation, good discussion and fun communication.
 - It opens our minds and widens our horizons.
 - *We need to communicate more about literature, and the Festival is the best platform for us to communicate.*

Figure 17: Chinese and European authors



Figure 18: European author Jussi Valtonen from Finland in Shenzhen



5

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



5 ANALYSIS OF THE VISITORS' OPINIONS ABOUT THE FESTIVAL

Festival visitors are divided into two groups: those who personally joined events and those who attended events online. The total number of Festival visitors was 116,347. Since this is a pilot research study on this kind of Festival, only 48 visitors participated in the pilot study. The visibility of the Festival and the reasons for participating in the Festival are described in tables 15, 16, 17, 18 and 19. The event information was measured by the likelihood of multiple choice of respondents, and Table 15 shows the percentage of responses and cases.

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

Festival visibility	Responses		Percent of cases
	n	%	
EU-China Literary Festival official website	2	3.4	4.2
EU-China Literary Festival official Weibo	2	3.4	4.2
EU-China Literary Festival official WeChat	5	8.5	10.4
EU Delegation to China official Weibo	2	3.4	4.2
#Experience Europe# official WeChat	2	3.4	4.2
Bookworm official website	1	1.7	2.1
Bookworm official WeChat	1	1.7	2.1
The venue partners' official WeChat or promotional materials like posters, etc. in the bookshops and shopping malls	17	28.8	35.4
Author posts	6	10.2	12.5
Recommended by others	13	22.0	27.1
Total	59	100.0	122.9

WeChat was once again confirmed as the most useful channel for communication with potential Chinese visitors since in cumulative 52.1% of cases this response was given as the reason for participating in an event. In addition to social networks, personal recommendation proved to be very important (i.e. 27.1% of cases). It is interesting to see that venue partners can have a strong impact on potential visitors because 35.4% of visitors indicated that the venue partners' official WeChat or promotional materials provided information about the event.

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

Reason for participating in an event	n	%
I found the description interesting.	7	14.9
I wanted to see a particular author.	6	12.8
I like this kind of literary and cultural events.	28	59.6
It's a rarely high standard international festival.	4	8.5
I was just at the venue and passing by.	2	4.3
Total	47	100.0

By analysing the reasons for their attendance, it can be noticed that the visitors deliberately came to participate in the events since only 4.3% of them selected a response implying a random visit - *I was just at the venue and passing by*. The most remarkable response referring to the quality of life of respondents is *I like this kind of literary and cultural events* (59.6% of responses).

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

Items	Responses		Percent of cases
	n	%	
I attended the events in person.	20	52.6	58.8
I watched on a livestreaming platform.	2	5.3	5.9
I have heard thereof or noticed related info.	16	42.1	47.1
Total	38	100.0	111.8

Table 17 analyses the ways in which the audience became familiar with Festival events before they decided to attend them. More than half of the responses refer to the item *I attended the events in person* (52.6% of responses), while 42.1% of respondents have heard of the events or noticed related info.

Figure 19: Audiences at the venue



Table 18: Reasons for participating in the event in the cities where the Festival was held

Reasons for participating in an event		City		Total
		Guangzhou	Shenzhen	
I found the description interesting.	n	3	3	6
	% city	50.0	50.0	100.0
I wanted to see a particular author.	n	6	0	6
	% city	100.0	0.0	100.0
I like this kind of literary and cultural events.	n	13	15	28
	% city	46.4	53.6	100.0
It's a rarely high standard international festival.	n	3	1	4
	% city	75.0	25.0	100.0
I was just at the venue and passing by.	n	1	1	2
	% city	50.0	50.0	100.0
Total	n	26	20	46
	% city	56.5	43.5	100.0

The reasons for participating in an event in the cities where the Festival was held reveal that Guangzhou visitors focused on the authors who were part of the event (100%) and that they expected an event of a high standard (i.e. 75% vs. 25% Shenzhen).

➔ 5.1 Satisfaction with the EU-China Festival

The perspectives from which visitors observe the Festival and Festival related activities differ from the opinions described in the previous chapter, where we analysed groups of authors. Table 18 lists average grades for seven statements referring to satisfaction with the EU-China Festival.

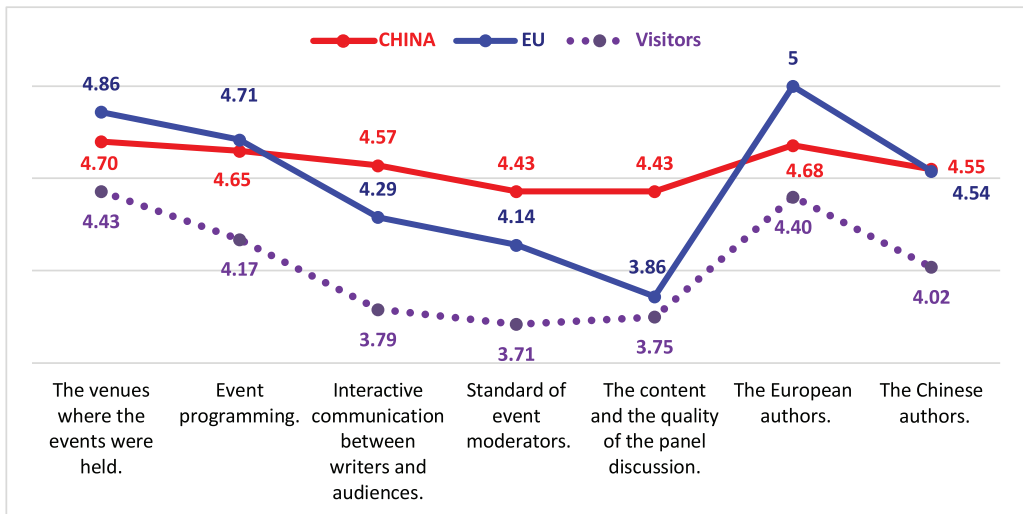
Table 19: Satisfaction with the Festival – visitors

Statements about the Festival	n	Mean	Std. Deviation
The standard of event interpreters.	48	4.46	.771
The European authors.	48	4.40	.818
The arrangement, environment and facilities at the venues.	48	4.33	.753
The event is well organised and runs smoothly.	48	4.17	.930
The Chinese authors.	48	4.02	.934
Interactive communication between writers and audiences.	48	3.79	.922
The content and the quality of the panel discussion.	48	3.75	.978
The standard of event moderators.	48	3.71	1.166

Festival visitors are most satisfied with the standard of event interpreters (Mean = 4.46) and the European authors who participated in the event (Mean = 4.40). Just like both groups of authors, visitors gave the lowest average ratings to *The standard of event moderators* (3.71) and *The content and the quality of the panel discussion* (Mean = 3.75). This is an indication that this disadvantage is not due to the multiculturalism of the Festival itself, because all three groups of respondents rate these statements with the lowest values when it comes to describing the Festival itself.

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).

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

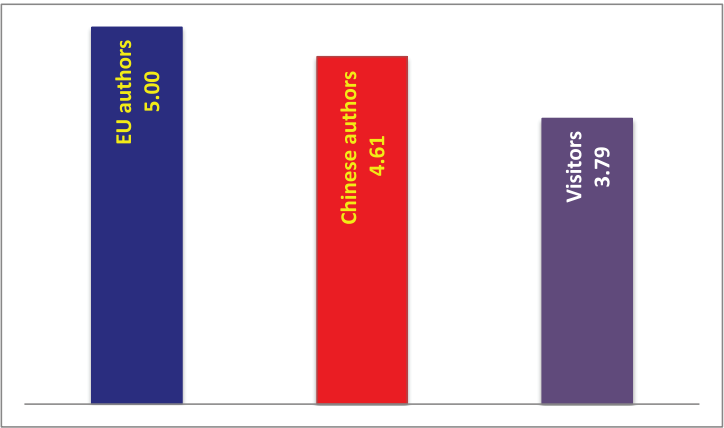


If the item 'Satisfaction with the Festival' is analysed in parallel with all three research processes, it can be noticed that, when compared to the research studies in which the authors were interviewed (graphs 7 and 8), the visitors were least satisfied with the Festival in terms of all items.

Although visitors gave lower average ratings to the Festival than the authors, their opinions are still in line with the conclusion, and all three groups are most satisfied with the following:

- European authors,
- Venues at which the events were held, and
- Event programming.

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 the European authors can be described as the most satisfied group.

Visitors were given the opportunity to describe their satisfaction with the best parts of the Festival and their answers are listed in Table 20.

Table 20: Visitors’ answers to an open-ended question – What did you like most about the Festival?

Answers	n
Interactive communication between writers.	5
Diana Evans’ writing experience. In this part, she mentioned literature is about sympathy, which touched me.	1
Literature conception differences between EU and Chinese writers.	1
Central European writers who talk about the origin, conception and the concept of creativity in their works.	1
Interactive communication.	1
Interpreting segment.	1
The literature difference on Deep, Dark and Human between the EU and China.	1
Kindness of writers at events.	1
Writers sharing their personal experiences.	3
Kind and friendly writers. Translation done professionally.	1
Introduction to the writing process by writers.	1
Communication related to Dark and Human; the audience questions answered kindly.	1
The opening, and the discussions about Landscape, Place, Memory. The first Chinese writer’s speech at the opening, and the speech by the Enclave Bookshop manager were very impressive.	1
The audience discussing psychoanalysis.	

Answers	n
Speeches focused on the writer's theme.	1
Professional interpreters.	1
Event venue.	1
Sharing by EU writers. This helps me know different cultures from different views.	1
Mr. Xu sharing the Tibetan "Wangshan" part is interesting and natural.	1
I like the environment in Yan Ji You.	1
My favourite part are the living details shared by EU and Chinese writers, and the cultural difference between the EU and China.	1
Booklets which include a few parts of writers' works.	1
My favourite is the translation by the interpreter and the host.	1
Communication.	1
My favourite part is the one chaired by moderator Hu Chuanji.	1
Consecutive translation.	3

➔ 5.2 About the Festival

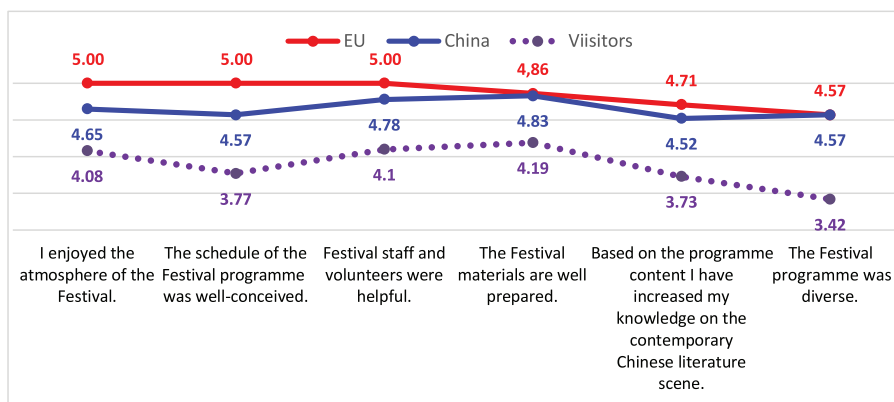
Festival visitors were asked to rate the Festival segments through 11 statements in a separate part of the questionnaire.

Table 21: About the Festival – visitors

Items	n	Mean	Std. Deviation
The Festival materials were well prepared.	48	4.19	.762
The Festival is important for building European-Chinese cooperation.	48	4.15	.825
For me personally, I feel participation in the Festival was a good decision.	48	4.12	.937
Festival staff and volunteers were helpful.	48	4.10	.973
I enjoyed the Festival atmosphere.	48	4.08	1.007
Advance marketing enabled me to have a good knowledge of the Festival programme and schedule.	48	3.88	.981
I will speak positively to others about the Festival.	48	3.83	1.059
The schedule of the Festival programme was well-conceived.	48	3.77	1.096
Based on the programme content, I have increased my knowledge of the contemporary Chinese literature scene.	48	3.73	1.106
Based on the programme content, I have increased my knowledge of the contemporary European literature scene.	48	3.73	1.086
The Festival programme was diverse.	48	3.42	1.048

The highest average ratings were given to the statements ‘The Festival materials were well prepared.’ (Mean = 4.19) and ‘The Festival is important for building European-Chinese cooperation.’ (Mean = 4.15), which points to the importance of this Festival and a serious approach to its preparation and organisation. In addition, visitors believe that the programme should be more diverse (Mean = 3.42).

Graph 9: About the Festival – Comparison of three samples



If all three research studies are compared, the slightest difference in responses can be seen in the segment referring to respondent satisfaction with the organisation in general, i.e. with Festival staff and volunteers and the Festival materials.

→ 5.3 Lifestyle questions

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

Table 22: 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	9	20.5
Don't know	1	2.3
Total	44	100.0

Figure 20: Romanian author Doina Rusti with Festival coordinator Zoe Xie



Source: Facebook Doina Rusti

Festival visitors regularly visit cultural events since 77.3% 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 13 events, which would mean that on average that attended one cultural event a month.

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 23).

Table 23: Types of cultural activities visitors participated in

Creative, artistic, theatrical or musical events	Responses		Percent of cases
	n	%	
Read a book for pleasure	35	17.2	79.5
Wrote articles or books	20	9.8	45.5
Went to the cinema	38	18.6	86.4
Went to the theatre	21	10.3	47.7
Attended an art exhibition	28	13.7	63.6
Attended a classical music concert	13	6.4	29.5
Attended some other live music concert	16	7.8	36.4
Went to the dance	2	1.0	4.5
Performed or created artwork	3	1.5	6.8
Use electronic media to watch or listen to art	28	13.7	63.6
Total	204	100.0	463.6

Table 23 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. A total of 48 respondents selected 204 activities (percentage of cases = 463.6%).

The most frequently selected activity is 'Went to the cinema' (86.4% of cases) and 'Read a book for pleasure' (79.5% of cases). Table 23 presents an excellent platform for Festival organisers in relation to the organisation of future marketing activities.

Figure 21: Polish author Wojcieck Jakielski and UK author Diana Evans

Finally, the visitors were asked about the number of books they read in the last 12 months. On average, the visitors read almost 8 books (Mean = 7.78) in the past year, and based on other results given in this subsection, it is possible to conclude that our Festival visitors are young people (Mean = 26.51) who frequently read books and visit cultural events once a month.

➔ 5.4 Festival authors

As one part of the audience related questionnaire, respondents were asked to choose their favourite European author.

Table 24: Favourite European author during the Festival

Who are your favourite authors?	n	%	Valid %
Antonis Georgio	4	8.3	9.5
Mathilde Walter Clark	4	8.3	9.5
Jussi Valtonen	5	10.4	11.9
Pierre Mejlak	5	10.4	11.9
Mineke Schipper	5	10.4	11.9
Wojciech Jagielski	5	10.4	11.9
Doina Rusti	1	2.1	2.4
Helena von Zweigbergk	3	6.3	7.1
Diana Evans	6	12.5	14.3
None	4	8.3	9.5
Total	42	87.5	100.0
System missing values	6	12.5	
Total	48	100.0	

Although the difference between authors is rather small, we can notice that the top European author is Diana Evans (14.3%).

→ 5.5 Visitor suggestions

The survey of Festival visitors was concluded with an open-ended question where they were asked to provide additional suggestions and/or comments. Visitor comments are listed below and they will be used by organisers in future Festival organisation.

Table 25: Additional suggestions and/or comments by Festival visitors

Answers	n
1.5 hours event is not enough for 4 writers. I suggest that time slots should be expanded and greater attention should be paid to the theme.	1
Too much time spent on Chinese writers, too less time on EU writers. I suggest that one interview part should be arranged for one writer only, and more time should be dedicated to the Questions and Answers part (Q&A).	1
The questions for writers asked by the moderator should be effective and specific.	1
The moderator needs to improve their skills.	1
The details should be improved, e.g. the interaction and signature part (volunteers can help in this activity).	1
The interpreter was wonderful.	1
As a volunteer, I hope we can plan in advance. Every volunteer needs to know their activity in advance so that they can do their own work well. Also, I hope we can have an agenda for 90 minutes.	1
The moderator needs to control the quality and pace of the festival.	1
We spent more time on translations, less time for the audience to listen to what writers share; hopefully this part can be improved.	1
If we can have a quiet place, then we can communicate more and know more.	1
It's better to give audiences more opportunities to ask questions, it seems like the moderator spends more time on talking.	1
It could be better if there is a chance to have some English books of authors.	1
Hopefully we can do better in terms of promotion by using some technique.	1
The venue is not large enough.	1
Consider promoting writers' works before the event. I would also suggest publishing part of author's work and biography online before the event.	1
I plan to attend the Festival in person next time.	1
I hope communication between the writers and the host could be smooth; the Questions and Answers part (Q&A) should be prepared better.	1
I hope the time dedicated to face-to-face discussion can be longer; better promotion of EU writers before the Festival.	1
I hope we can create a WeChat group, so we can share more photos we took.	1
I hope we can have more time at the weekend (Monday to Friday, most of us need to work).	1

Answers	n
The live streaming part can be improved in terms of the network and phone used (I suggest we have a fixed phone and a better network).	1
The questions the host asked the writers were too wide; maybe we can have a few parts of the writers' works in advance.	1
Hopefully we can have a chance to buy their books if we are interested in.	1
There should be an opportunity at the event next time to buy the book written by a certain author and this would enable the visitor to talk to the writer about his/her work after the event.	1
I suggest that books are sold at the Festival, and the writers could introduce these books to us; more time should be dedicated to the Questions and Answers part (Q&A).	1
I suggest that we can have excellent photography equipment.	1
Hopefully we can have more organisations like this.	1
Moderating can be done better next time.	1
Organise more different activities.	1
We should have more time for the Festival, the time is too short.	1
The moderator spoke too much, with lots of guiding and uncomfortable content, and finally they did not interact with the audience.	1
Translation should be improved.	1
The organiser should invite world famous writers.	1
The conversation is weak, and sometimes it feels like they are doing their own small speeches.	1
Very satisfied with everything.	1

Finally, overall satisfaction with the Festival was compared for all three samples by means of the One-Way ANOVA test (Table 26).

Table 26: Overall satisfaction – ANOVA for three research samples

Samples	n	Mean	Std. Deviation	Std. Error	Test statistics ANOVA
EU authors	7	5.00	.000	7	F = 14.546, p < 0.001
Chinese authors	23	4.61	.583	23	
Visitors	48	3.79	.849	48	

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 visitors.

Figure 22: Chinese author Xie Hong and Dutch author Mineke Schipper sign the Festival Welcome Board.

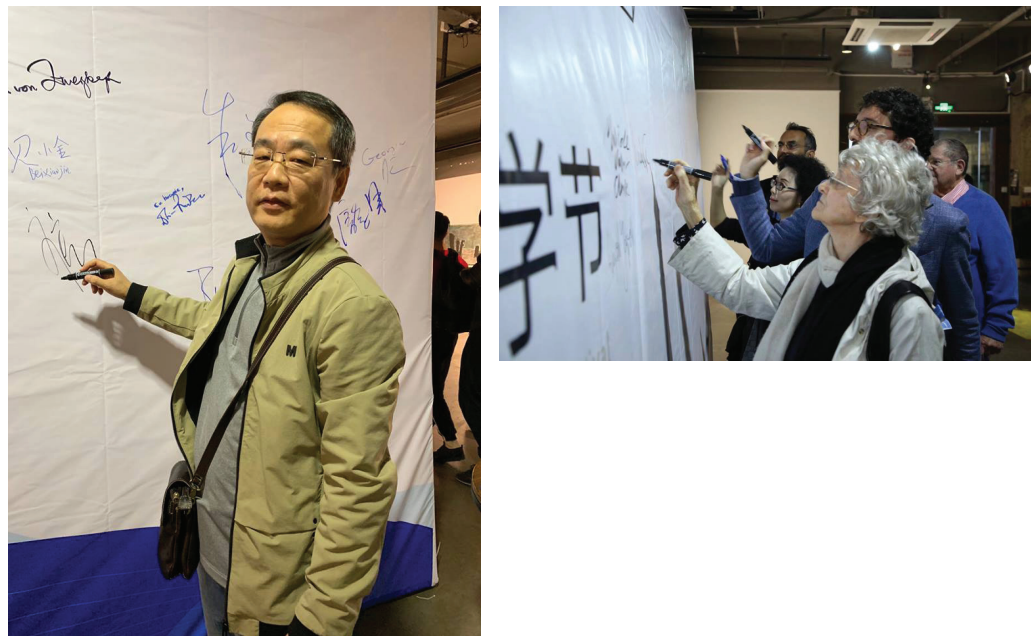


Table 27: Plans for attending the next EU-China Festival

Loyalty	n	%
Yes	45	93.8
No	3	6.3
Total	48	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 93.8% said they planned to attend the next EU-China Festival. 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 23: The percentage of visitors planning to attend the next EU-China Festival



➔ 5.6 Summary of visitor-related research

- 48 Festival visitors participated in the pilot study.
- Two types of visitors: visitors at the venue and online visitors.
- The Festival had more than 116,000 visitors in total.

Information about the Festival

- WeChat was once again confirmed as the most useful channel for communication with potential Chinese visitors since in cumulative 52.1% of cases this response was given as the reason for participating in an event.
- Personal recommendation was found very important (27.1% of cases).
- Venue partners can have a strong impact on potential visitors because 35.4% of visitors indicated this option.

Satisfaction with the EU-China Festival

- Festival visitors are most satisfied with the European authors who participated in the event (Mean = 4.40) and the standard of event interpreters (Mean = 4.46).
- If we compare results obtained in all three research processes, we can see that the visitors are least satisfied with the Festival.
- Although visitors gave lower average ratings to the Festival than the authors, their opinions are still in line with the conclusion, and all three groups are most satisfied with the following: a. European authors, b. Venues at which the events were held, and c. Event programming.

About the Festival

- The highest average score was given to the statements 'The Festival materials were well prepared' (Mean = 4.19) and 'The Festival is important for building European-Chinese cooperation' (Mean = 4.15).
- Visitors agree that the programme has to be more diverse (Mean = 3.42).

Lifestyle

- Festival visitors regularly visit cultural events, which is confirmed by 77.3% of visitors who said they had visited a creative, artistic, theatrical or musical event in the last 12 months.
 - The most frequently selected activities are 'Went to the cinema' (86.4%) and 'Read a book for pleasure' (79.5%).
- Respondents read almost 8 books (Mean = 7.78) in the last 12 months, they belong to a young age group (Mean = 26.51), and they frequently attend cultural events (on average every month).

Best authors

- According to visitors, the best European author of the Festival is Diana Evans (14.3%).

Suggestions

Suggestions put forward by visitors can be summarised in two segments:

1. Improving event moderators

- In general, visitors agreed that the questions for authors were too wide.
- The European authors did not have an equal opportunity to participate in the conversation as Chinese authors.

2. Organisation related suggestions

- More time for Q&A during the event.
- Include volunteers earlier in the organisation process. They need to be trained to communicate with visitors and authors about every Festival event.
- A lot of time was spent on translation.
- Prepare online materials about authors' works and biographies before the event.
- Research participants suggest creating WeChat groups for visitors. Although that group already exists, it needs to be better presented to the audience.

Finally, visitors suggest organising a place for informal communication with the authors, where they can buy books from authors that participate in the event.

6

CONCLUSION



6 CONCLUSION

Festival research is prevalent in the academic and professional literature, but there is a lack of continuous observation of festivals, especially those aimed at all festival stakeholders. Analysis of research in the field of festivals reveals a large number of studies that analyse the level of satisfaction with a festival based on the case study method. More sophisticated methods, both qualitative and quantitative, would provide a more nuanced study of particular festivals and places, yet at the same time contribute further to advancing our theoretical and practical knowledge of festivals (Mair & Weber, 2019).

The efforts of this research study ultimately aim to systematically improve the quality of festivals, ensure continued funding, and lay the groundwork for related festivals funded by the EU Delegation to China. Research studies that accompany EU-China literary festivals aim to measure the success of a festival, monitor the level of satisfaction of all stakeholders, and improve festival quality, making them valuable to festival organisers interested in excellence.

The stakeholders of the 3rd EU-China International Literary Festival are European authors, Chinese authors, visitors, volunteers and organisers. Organising their interaction required exceptional organisational skills. This report focuses on the analysis of three studies, namely European authors, Chinese authors and visitors of the 3rd EU-China International Literary Festival.

Based on the research findings, statistically significant differences in expectations and satisfaction with the Festival segments were found in relation to the role of the examined respondents. Greater satisfaction was found among European authors and lower satisfaction among Festival visitors.

When compared, the differences between authors point to the problem of bilingualism at the Festival, i.e. consecutive translation is rated lower by European authors (Mean = 4.00) than the average rating by Chinese authors (Mean = 4.57), as it was more difficult for the latter to adapt to and track simultaneous translation. These ratings present one of the general problems of international festivals.

The authors are satisfied with established contacts. Still, there is room for improvement in terms of future organisation of the festival due to the fact that the authors gave the lowest ratings to contact establishment with Chinese publishers (Mean = 3.00) and Chinese media (Mean = 3.14). The average scores indicate that both groups of authors are satisfied with the international component of this Festival (*An opportunity to present in front of an international and Chinese audience*), which additionally justifies the accomplished purpose of the Festival. In their comments, the authors stressed: *This is one of the most enjoyable and well-organised literary festivals I have ever attended.*

Recommendations for future Festival organisation refer to better preparation of event moderators, engaging more volunteers, greater involvement of the publisher, and more time dedicated to discussions. By getting publishers into communication with the authors, the Festival has the opportunity to become a platform for business activities in the field of international publishing projects. Since this concept has not been realised or anticipated within this Festival, the organisers recommend reflecting on new project activities aimed at networking authors and publishers. Literary agents and media as important stakeholders are also more than welcome to be more included in the future International Literary platform.

Although the festival does not have a sales character, all three groups of respondents agreed that this is something missing at the Festival. Presentation and promotion of books written by the authors are needed, but selling signed books after the main event could also be a good idea. Visitors suggest that the skills of the event moderators need to be improved, as their questions were too broad and European authors did not have the same opportunities to participate in the conversation as Chinese authors. This Festival once again proves the loyalty of the visitors, as 93.8% of the visitors said that they would like to attend the next EU-China Festival. Due to the numerous media reports and live streaming, the Festival can be seen as a highly successful promotional product.

According to the definition of the festivals, organisers should continue to organise the Festival and maintain this trend as it is only through continuity that the Festival influence and visibility can grow.

The book brings the results of primary research conducted in an international environment, based on the proposed measurement instrument adapted to each of the three groups of festival participants (i.e. authors, visitors, organisers). Through such an approach the book achieves multiple scientific contributions in the field of methodology by: a) proposing a methodology for measuring the success of a festival, b) conducting primary research in a multicultural environment and describing the data collection process, c) testing the proposed methodology, d) critically reviewing the applied methodology, and e) recommendations for future research on a related phenomenon.

The scientific book has made a scientific contribution in the field of multidisciplinary economic projects because the analysis of the collected data establishes general guidelines related to the big event industry at the global level.

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APPENDIX

Appendix A: Questionnaire for European authors

Evaluation of the EU-China Festival

The 3rd EU-China International Literary Festival

Dear authors,

Thank you for your participation in the 3rd 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. Thank you very much in advance for your sincere answers.

Peter Goff

Project Coordinator

Josipa Mijoč, Ph.D.

Head of research

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 the Festival before your departure for China.					
Flight and ground transport logistics.					
Accommodation in the Guangzhou hotel.					
Accommodation in the Shenzhen 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.					
The content and the quality of the panel discussion					
Interactive communication between writers and audiences					
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.					
Audience.					
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 when deciding to join this Festival, from (1) very unimportant to (5) very important.*

	1	2	3	4	5
An interesting cross-cultural experience.					
An opportunity to present in front of Chinese audience.					
An opportunity to meet and have discussions with European writers.					
An opportunity to meet and have discussions with Chinese writers.					
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.					
Having a prestigious biography.					

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 were 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 Festival atmosphere.					
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) The following statements refer to possibilities that may arise after 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.					
An opportunity to 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.					

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

- 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

Questionnaire for Chinese author

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！

Dear authors,

Thank you for your participation in the 3rd EU-China International Literary Festival. Please dedicate 5-8 minutes of your time to fill out an anonymous questionnaire about your satisfaction with the Festival. Thank you very much in advance for your sincere answers.

Peter Goff

Project Coordinator

Josipa Mijoč, Ph.D.

Head of research

- 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).**

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。

Communication with the Festival prior to the events

文学节活动前的沟通

Logistics around the Festival

文学节期间的后勤工作

Event programming

活动流程安排

Event marketing

活动市场推广

Informal gatherings around the Festival

文学节期间的非正式聚会

The venues where the events were held.

活动场地

Networking opportunities

与会人员间相互交流机会

Standard of event moderators

活动主持人水准

Consecutive translation

即席翻译

Level of audience engagement

现场观众参与度

Festival promotion

文学节的活动宣传

The content and the quality of the panel discussion

作家间对谈交流活动的内容和质量

Interactive communication between writers and audiences

作家与观众的互动交流环节

2) With regard to the establishment of contacts, please rate your level of satisfaction with the categories below,

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。

from (1) indicating very unsatisfied to (5) indicating very satisfied.*

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
Festival organisers. 活动组织策划者					
Audience. 观众和到访者					
European authors. 欧洲作家					
Chinese authors. 中国作家					
Chinese publishers. 中国出版社					
Chinese media. 中国媒体					

3) What did you like most about the Festival?

您最喜欢本次文学节的哪部分？

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.

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。

An interesting cross-cultural experience.

一次有趣的跨文化交流体验

An opportunity to meet and have discussions with European writers.

一次和欧洲作家会面 and 交谈的机会

An opportunity to present in front of an international and Chinese audience.

一次面对国际性和中国观众做文学交流的机会

An opportunity to seek new sources of inspiration.

一次寻求新灵感的机会

A welcome break from the normal routine.

一次为日常生活注入活力的小憩

An opportunity to establish new contacts.

一次建立新的人脉的机会

An opportunity to increase one's profile in China and abroad.

一次增加您在中国和海外知名度的机会

An opportunity to represent China in an international event.

一次作为中方代表参与国际性活动的机会

Having a prestigious biography.

一富个人履历

5) About the Festival.

Please rate to which extent you agree with the following statements, from

1 - strongly disagree to 5 - strongly agree.

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。

The Festival materials were well prepared.

文学节各物资和设施、设备都得到了充分准备和安排。

Festival staff and volunteers were helpful.

文学节工作人员和志愿者都非常有帮助。

Based on the programme content, I have increased my knowledge of the contemporary European literary scene.

通过活动内容增进了我对欧洲当代文学的了解。

The Festival programme was diverse.

文学节的活动内容和形式是丰富多样的。

The schedule of the Festival programme was well-conceived.

文学节活动的计划和内容安排是经过精心构思的。

I enjoyed the Festival atmosphere.

我很享受文学节活动现场的氛围。

The Festival is a welcome development for the Chinese publishing sector.

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。

The Festival is a welcome development for Chinese authors.

对于中国作家来说本次活动是非常受欢迎的一项进展。

6) In general, with the EU-China International Literary Festival I am:

总结，我对此次中欧国际文学节：

- Please select - (请选择)

Completely dissatisfied 一点也不满意

Dissatisfied 不满意

Neither dissatisfied nor satisfied 中立

Satisfied 满意

Completely satisfied 完全满意

7) Please write one or two sentences to summarise your comments and feelings about this Literature Festival.

请用一到两句话概括下您对本次文学节的评价和感受。

8) In conclusion, if you have any additional suggestions and/or comments, it would be greatly appreciated if you could share them with us.

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 the audience

Satisfaction with the EU-China Festival

首届中欧国际文学节满意度调查问卷

非常感谢诸位能参与首届中欧国际文学节！

非常感激和非常荣幸能有诸位的参与！

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

非常感谢您花费时间填写这份简短的调查问卷！

高岩

活动统筹

Josipa Mijoč博士

奥西耶克大学

1) I participated in the Festival events in the following city:

我参加了文学节在下列城市的活动：

Guangzhou

Shenzhen

Guangzhou and Shenzhen

2) I participated in the Festival events as:

我以如下形式参与了本届文学节活动：

a visitor in the bookstore (or visited an event)

现场观众

an online visitor

在线直播观众

both

两者都有

3) Where did you get the information about this Festival?

您是通过何种途径得知本次活动资讯的？

EU-China Literary Festival official website

中欧国际文学节活动主办方官方网站

EU-China Literary Festival official Weibo

中欧国际文学节活动主办方官方微博

EU-China Literary Festival official WeChat

中欧国际文学节活动主办方官方微信公众号

EU Delegation to China official Weibo

欧盟在中国官方微博

#Experience Europe# official WeChat

#纵情欧洲#官方微信公众号

Bookworm official website

老书虫官方网站

Bookworm official WeChat

老书虫官方微信公众号

The venue partners' official WeChat or promotional materials like posters, etc. in the bookshops and shopping malls

场地方微信公众号/店内或商场内实体活动资讯呈现等

Author posts

关注的某位作家发布的活动信息

Recommended by others

经人介绍推荐

Others

其他

4) What made you decide to attend an event?

让您来到本次活动的决定性因素是什么？

I found the description interesting.

我发现关于本次活动的介绍描述很吸引人

I wanted to see a particular author.

我想看某位作家

I like this kind of literary and cultural events.

我喜欢这类文化交流活动

It's a rarely high standard international festival.

这是一次难得的高品质国际性活动

I was just at the venue and passing by.

刚好在场地顺便参加

Others

其他

5) For each point below please rate the level of your satisfaction from (1) indicating very unsatisfied to (5) indicating very satisfied.

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。*This question is required. 此项为必答题。

The event is well organised and runs smoothly.

活动组织安排是否得当有序

The arrangement, environment and facilities of the venues.

场地环境设施

The European authors.

欧洲作家

The Chinese authors.

中国作家

The standard of event moderators.

活动主持人的水准

The standard of event interpreters.

活动现场翻译的水准

The content and the quality of the panel discussion.

作家间对谈交流活动的内容和质量

Interactive communication between writers and audiences.

作家与观众的互动交流环节

6) What did you like most about the Festival?

对于本次文学节哪部分是您最喜欢的？

***This question is required.** 此题为必答题。

7) Please rate to which extent you agree with the following statements, from 1 - strongly disagree to 5 - strongly agree:

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）

***This question is required.** 此题为必答题。

Advance marketing enabled me to have a good knowledge of the Festival programme and schedule.

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。

The Festival materials were well prepared.

本次文学节的物资、设施、设备都准备得齐全、完善。

Festival staff and volunteers were helpful.

文学节工作人员和志愿者都非常有帮助。

Based on the programme content, I have increased my knowledge of the contemporary European literature scene.

通过活动内容增进了我对当代欧洲文学的认知。

Based on the programme content, I have increased my knowledge of the contemporary Chinese literature scene.

通过活动内容增进了我对当代中国文学的认知。

The Festival programme was diverse.

文学节活动的形式和内容是丰富多样的。

The schedule of the Festival programme was well-conceived.

文学节活动流程的设计和安排是经过精心设计的。

I enjoyed the Festival atmosphere.

我享受文学节现场的氛围。

For me personally, I feel participation in the Festival was a good decision.

对我个人而言，我感到参加本次文学节是一个正确的决定。

The Festival is important for building European-Chinese cooperation.

这样的文学节对建立中欧间各领域的合作非常重要。

I will speak positively to others about the Festival.

我会跟其他人积极地谈论此次文学节。

8) In general, with the EU-China International Literary Festival I am:

总体而言，我对本次文学节感觉：

***This question is required.** 此题为必答题。

Please select – 请从下列选项中选择

completely dissatisfied 非常不满意

dissatisfied 不满意

neither dissatisfied nor satisfied 中立

satisfied 满意

completely satisfied 非常满意

9) We would appreciate any additional suggestions or comments you may have.

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。

***This question is required.** 此题为必答题。

10) About the Inaugural EU-China Literary Festival :

关于首届中欧国际文学节：

I attended the events in person.

参加过现场活动

I watched events on a livestreaming platform.

观看过在线直播

I have heard thereof or noticed related info.

了解或关注到过相关资讯

11) With the exception of EU-CHINA events, have you attended or participated in any creative, artistic, theatrical or musical events in the last 12 months?

Please tick one box only.

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。

Yes – How many times?

是的— 大概参加过多少次呢？

No

没有

Don't know

不知道

12) Which (if any) of these activities have you done or tried to do in the past 12 months? Tick as many boxes as apply.

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。

Read a book for pleasure; how many books have you read?

闲暇时读书；大概完成了多少本书的阅读呢？

Wrote articles or books 写作

Went to the cinema 观看电影

Went to the theatre 观看戏剧

Attended an art exhibition 参加艺术展览

Attended a classical music concert 参加古典音乐会

Attended some other live music concert 参加其他现场音乐会

Went to the dance 参加舞会

Performed or created artwork 参演或者编排艺术表演

以上都没有:如果有的话

Used electronic media to watch or listen to art 通过电子媒体观看和收听文艺节目

None of these 以上都没有

13) Do you plan to attend the next EU-China Festival?

您计划还将参加下一届的文学节活动吗？

***This question is required.** 此题为必答题。

Yes 是

No 不是

14) My favourite European author in this Festival was

本次文学节我最喜爱的欧洲作家是

About you

关于您的个人信息

15) Gender:

性别：

Female 女性

Male 男性

16) Birth year:

出生年份：

17) Your current occupation:

您目前从事的职业：

Students

全日制学生

Production staff

生产人员

Salesperson

销售人员

Marketing/public relations officer

市场/公关人员

Customer service

客服人员

Administrative or logistical personnel

行政/后勤人员

Human resource

人力资源

Finance/auditing

财务/审计人员

Civil clerk

文职/办事人员

Technician/research personnel

技术/研发人员

Manager

管理人员

Teacher

教师

Counsellor

顾问/咨询

Specific operations (e.g. accountant, lawyer, healthcare worker, journalist, etc.)

专业人士(如会计师、律师、建筑师、医护人员、记者等)

Others其他

18) Education:

学历：

Primary school or below 小学及以下学历

High school 中学学历

Trade/technical/vocational training 职高、专科等学历

Bachelor's degree 学士学历

Master's degree 研究生学历

Doctorate degree or above 博士及以上学历

Others其他

Contact information



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

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Peter Goff is the programme director of the EU-China International Literary Festival. Originally from Ireland, he has worked in China as a journalist for several publications, including the Irish Times, the South China Morning Post and The Telegraph, among others.

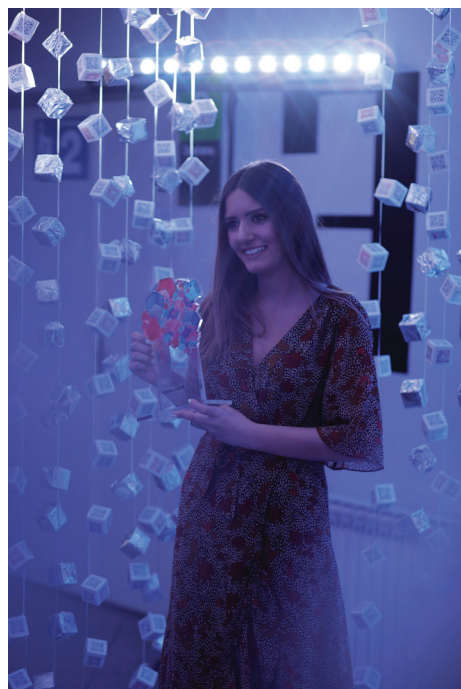
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Jasna Horvat, editor

Jasna Horvat is a full professor, cultural theorist, writer and multimedia artist. She works at the Faculty of Economics in Osijek and is the founder of the Andizet Institute and the initiator of Creative Treasury. Her rich literary oeuvre has been designated by the term *Ars Horvatiana* by the literary critics and described as a successful connection of science and art in accordance with the Oulipian practice. She has won the following awards for her scientific and literary work: the Prize of the Croatian Academy of Sciences and Arts for Literature (2010), the Seal of the City of Osijek for Special Achievements in the Field of Literature (2011), and the Croatian National Science Award (2017).

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Ivana Jobst is a student of the graduate study programme in Financial Management at the Faculty of Economics in Osijek and the President of the Organising Committee of the popularisation symposium *Creative Treasury*. Her research interests are organisation of big events and mastering the theoretical and practical knowledge of building social responsibility.

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Festivals are events that are planned in advance and that provide an opportunity to network, discuss, and present projects/products/services, but also to popularise festival themes with the possibility of social and cultural interaction between stakeholders taking part in the festival. Festival stakeholders can be observed through several groups, i.e. organisers, participants (exhibitors), visitors, sponsors, volunteers, policy makers, media and the public. Festivals and events are often applied by stakeholders in the creative industry sector. The aim of the book Research Study on Festival and Events is to examine the role and satisfaction of a large number of stakeholders in an international festival. In addition, the results are intended to encourage the process of developing and validating a research methodology for researching festivals on different samples. The research study examines the specifics of an international festival aimed at the publishing sector and analyses the 3rd EU-China International Literary Festival. The EU-China International Literary Festival is held twice a year in China, and a number of events are attended by Chinese and European Union authors, and authors from China and the European Union take part in a number of events. The Festival programme is aimed at Chinese audiences, and events take place in two Chinese cities.

Previous research indicates the existence of a research gap in the research on festival events which is reflected in the failure to simultaneously examine multiple stakeholder groups at a selected festival. The methodology and findings summarised in this research study make an additional contribution to the promotion and popularisation of EU literature and authors in order to encourage cross-cultural cooperation.

文化节是提前策划的系列活动，提供了一个交流、讨论和展示项目/产品/服务的机会，同时通过参与活动的利益相关者之间的互动，扩大文化节的影响力。文化节利益相关者包括诸多群体，如组织者、参与者（参展方）、参观者、赞助商、志愿者、政策制定者、媒体和公众。创意产业利益相关者经常举办文化节和活动。本书旨在研究国际文化节中利益相关者发挥的作用和其对项目的满意度。此外，研究目标还包括促进形成适用于不同文化节样本的研究方法。本书有助于促进国际文化节出版业方面的研究，同时本书分析了第三届中欧国际文学节的效果。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。

过往研究存在的问题是缺乏对选定的文化节进行利益相关者的深入研究。本研究总结的方法及成果，有助于推广欧盟文学和作家，从而对跨文化合作产生积极的影响。