



文学节及其活动调查研究

RESEARCH
4th EU-China
STUDY ON
International
FESTIVAL AND
Literary Festival
EVENTS

第四届中欧国际文学节

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JOSIPA MIJOČ • IVANA JOBST

RESEARCH STUDY ON FESTIVAL AND EVENTS

4th EU-China International Literary Festival

ABSTRACT

After three successful research studies and three scientific books, the *EU-China International Literary Festival* international project team focused on testing and applying the international festival research methodology. Based on previous research studies, reports and scientific books, the authors had sufficient knowledge of the methodological guidelines for conducting demanding multilingual and cross-cultural research.

The research and methodological definition of the scientific book is the EU-China literary festival conceived as the interaction of European and Chinese authors with Chinese audiences and the promotion of European culture in Chinese cities. This book focuses on the analysis of the 4th EU-China International Literary Festival organised by the Delegation of the European Union to China. The goal of the Festival is to bring distant cultures closer by virtue of literature as a medium, and the Festival has been held twice a year in China since 2017. The audience could attend Festival events either at the venue (n = 6,914) or online (n = 377,098). The number of online attendees far exceeded the number of visitors who attended live events, which strongly popularised EU-China cooperation, cross-cultural differences, new media monitoring literary events, literature itself and the authors.

The research methodology was used to measure the views of three groups of stakeholders in the *EU-China International Literary Festival* (n = 70), i.e. 1. Festival visitors, 2. European authors (international participants), and 3. Chinese authors (national participants). By analysing the views of the three groups of respondents, the book analyses the measure of both the success of the *EU-China International Literary Festival* and the level of satisfaction with the Festival. Comparison and identification of similarities and differences among the three groups of respondents is one of the research goals. Based on a large number of media releases and live streamings, the Festival can be seen as a highly successful promotional product where the culture of the European Union was presented to the Chinese visitors.

In addition to the research methodology, the scientific book also provides the design of research procedures applied in multilingual research by international research teams. An enviable longitudinal series of data collected from the three groups of stakeholders was created by the

fourth measurement of Festival success. The tested international festival research methodology can be used by future researchers of festival phenomena for developing an instrument for gathering the views of festival participants (authors, visitors and organisers) of literary and all other related festivals. The efforts of this research study are ultimately aimed at a systematic increase in the quality of festivals, ensuring continued funding, and laying the groundwork for related festivals funded by the EU Delegation to China.

Keywords: creative industry, literary festival, research methodology, festival stakeholders, international festival

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摘要

在进行三次成功的研究并撰写出三本科学书籍之后，中欧国际文学节国际项目团队继续专注于测试并应用国际文学节研究方法。基于以往的研究、报告和科学书籍，作者们对于进行多语言和跨文化研究的方法指南已经有了充分的了解。

中欧文学节致力于欧洲和中国作家与中国读者的互动，以及欧洲文化在中国城市的推广，基于此我们进行科学书籍的研究和方法论的定义。本书重点分析了由欧盟驻华代表团组织的第四届中欧国际文学节。文学节的目标是通过文学这一媒介拉近遥远的文化距离，自2017年起每年在中国举办两届。观众可以在现场（ $n = 6,914$ ）或在线（ $n = 377,098$ ）参加文学节活动。在线参与人数远远超过现场活动的观众人数，这有力地普及了欧盟-中国的合作及跨文化差异，推动了新媒体视域下的文学事件，鼓舞了作者和文学本身。

该研究方法被用来衡量三组干系人群在中欧国际文学节的观点（ $n = 70$ ），即1. 文学节访客；2. 欧洲作者（国际参与者）；3. 中国作者（国家参与者）。通过分析三组受访者的观点，本书分析了中欧国际文学节成功与否和对文学节满意度的衡量标准。比较和识别三组受访者之间的异同是研究目标之一。基于大量的媒体发布和直播，文学节可以被视为向中国访客展示欧盟文化的一个非常成功的宣传产品。

除了研究方法之外，该科学书籍还提供了国际研究团队在多语言研究中应用的研究程序设计。通过对文学节第四次成功地测量，从三组干系人群中收集了大量的优秀纵向系列数据。经过测试的文学节研究方法可以被未来研究人员用于开发一种工具，用于收集文学和所有其他相关活动的参与者（作者，访客和组织者）的观点。这项研究的最终目的是系统地提高文学节的质量，确保持续的资助，并为欧盟驻华代表团资助的相关节日奠定基础。

关键词：创意产业，文学节，研究方法，文学节干系人群，国际节日

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1

INTRODUCTION



1 INTRODUCTION

Festivals are increasingly recognised for their multidimensional role as a tool in cultural enrichment, education, novelty and socialisation (Crompton, 1997). They are also seen as tools that provide important activities and spending outlets for locals and visitors, and enhance the image of local communities (Duran and Hamarat, 2014, after Getz, 1993; Gürsoy et al., 2004). 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 (Mijoč, 2022). Furthermore, many festivals were held for instrumental purposes – to generate positive economic impact and secure jobs and growth, and on the other hand, to strengthen community resilience and promote tolerance towards diversity (Mair, 2019).

There are an increasing number of festivals that specialise in different areas, from music to art, literature and food, and ultimately bring together different types of audiences (Bennett and Woodward, 2016). Festivals that specialise in bringing together writers are both important venues for discussing trends in literary culture and the promotion of the place where they are held (Throsby et al., 2022). Literary festivals differ from most other festivals in that they are not merely passive viewings of programme content, but require active participation and interaction in performance (Robertson and Yeoman, 2014, after Johnston 2013; Ommundsen 2009). Literary festivals provide, *inter alia*, an opportunity to learn about writers through an authentic portrayal of their personalities and individuality, giving visitors an added dimension and a more personal experience in understanding the book (Weber, 2018). In order for such festivals to be continuous, it is necessary to monitor and measure the loyalty of visitors and their motives for future visits (Kruger and Saayman, 2019).

The revival of the Silk Road has also been achieved through literary connections, as evidenced by the enthronement of the EU-China International Literary Festival, which took place in China in 2017. The EU-China International Literary Festival is held twice a year in China, and a series of events bring together authors from China and the European Union authors. The book analyses the views of visitors to 62 festival events that were part of the 4th EU-China International Literary

Festival held in Beijing from 17 May to 5 June 2019. The festival includes public events with outstanding European and Chinese literary talents in front of a Chinese, some of whom were present live on site (6,914), but also online (377,098).

The initiator of the project, Peter Goff, pointed out that the festival was created in order to strengthen European and Chinese relations and improve mutual understanding, especially of their cultures. The authors spoke about their experiences in creative work and about their books.

The result of the authors' literary work is a book, which, as a product of the creative industry, lay at the heart of the festival that celebrated literature, which is one of the 12 sectors of the creative industry (book and publishing). This justifies the festival's focus on the medium of literature, as it was chosen as a method of bringing distant cultures closer together. According to Horvat et al. (2018), the *creative industry implies copyrighted production covered by projects that generate non-material products and services intended for market exchange*. The creative industry is a measure of the development and innovation of society based on knowledge, project work, and the ability to create copyrighted prototypes (Mijoč, 2020). Although festival research is usually found in scientific and professional literature, there is a lack of continuous observation of the festival, especially those aimed at all festival stakeholders. Research studies that follow EU and Chinese literary festivals provide an assessment of the success of the festival, monitor the satisfaction of all stakeholders, and provide recommendations for quality improvement, making them valuable material for cultural festival organisers who are interested in hosting the festival again.

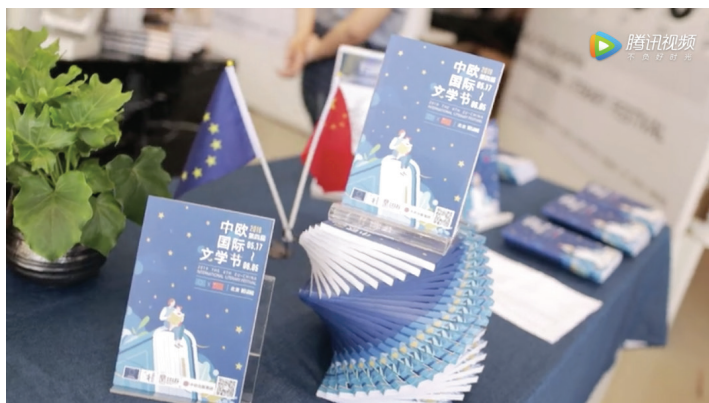
The research methodology involves data collection using highly structured questionnaires that have been tested in previous research studies (Mijoč, 2022a, 2022b). Since the research aims to develop a methodology for measuring satisfaction with EU-China festivals, the book presents a methodological framework for three groups of respondents: 1. Festival visitors, 2. European authors (international participants), and 3. Chinese authors (domestic participants). The measuring instrument was created in Chinese for the first and the third group of respondents, and in English for the second group. Data were collected through the online data collection platform Alchemer. Databases containing contact information of festival participants, visitors, and organisers were used in data collection. The collected data were analysed by statistical methods using IBM SPSS Statistics 25.0.

The introduction explains the basic guidelines that guided the research team in developing and applying the methodology for studying international festivals (Chapter 1). Following the introduction, Chapter 2 presents the goals and purpose of the Festival. Chapter 3 describes the methodology of the research studies on the 4th EU-China International Literary Festival. Each of the three research studies has a different sampling frame and adapted questionnaires, which were adopted after the first study in accordance with the methodological recommendations of the first, second and third books. Since each research study focuses on different stakeholders

of the Festival, the results are summarised in two chapters: the opinions of the (European and Chinese) authors about the Festival (Chapter 3) and the opinions of the visitors about the Festival (Chapter 4).

The book is the result of an intensive collaboration between the researchers and the organisers. The conclusions of each research study (Chapter 7) aim at recommendations for the future organisation of the festival as well as for future research on this and related festivals.

Figure 1: Materials of the 4th EU-China International Literary Festival



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

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

Sample results are compared and presented in tables in black and white.

Figure 2: Latvian author Zane Zustra





2

**4th EU – CHINA INTERNATIONAL
LITERARY FESTIVAL**

2 4th EU – CHINA INTERNATIONAL LITERARY FESTIVAL

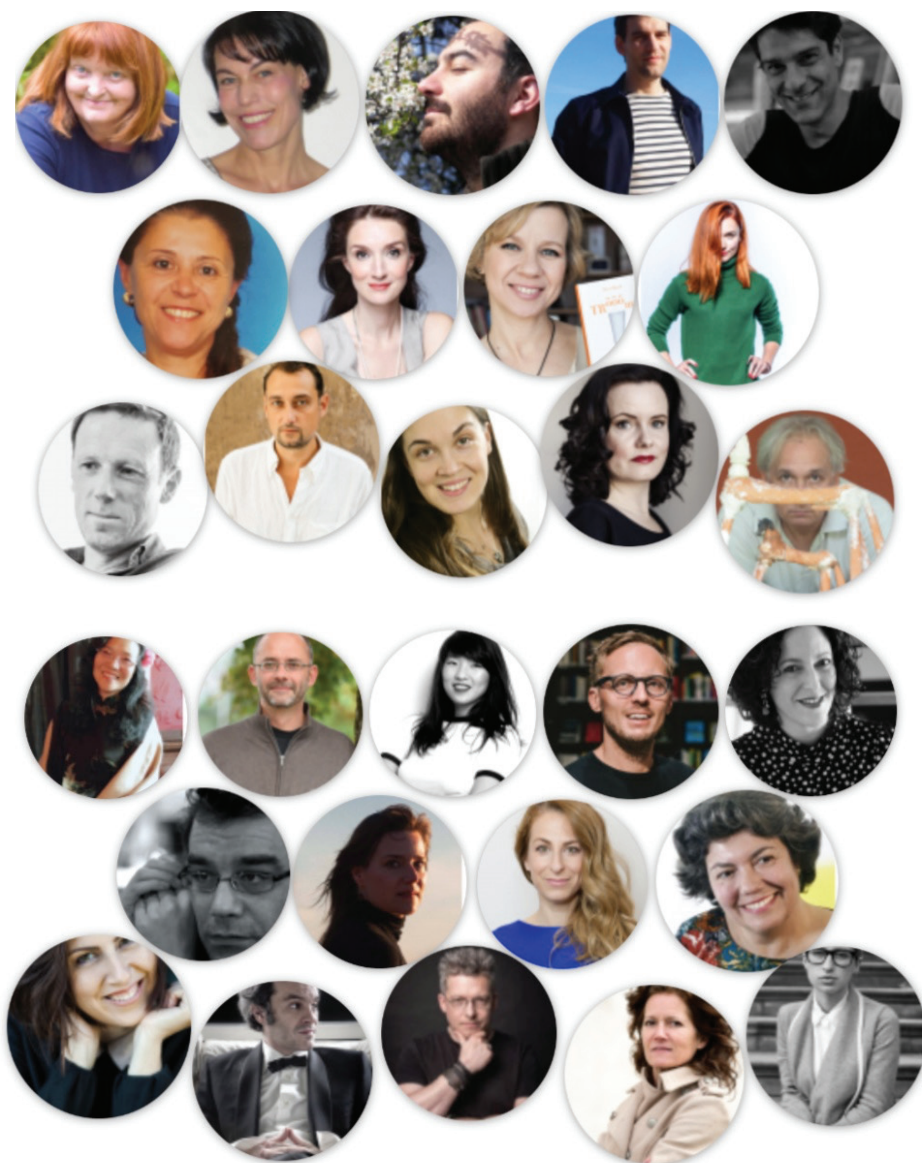
This book is focused on an analysis of the fourth event organised by the Delegation of the European Union to China in the form of a festival: the EU-China International Literary Festival. The 4th EU-China International Literary Festival was held in Beijing, China, from 17 May to 5 June 2019. The Festival, which featured 49 award-winning authors from the European Union and China, aims to promote cultural exchanges between the two sides and provide insights into the life, work and unique character of their literary traditions. Twenty-eight authors from each Member State of the European Union, and 21 authors from China participated in the event. The internationally recognised festival was divided into 40 events for children and 22 events for adults (including the Opening Ceremony) under four themes:

- The Amazing Modern Woman,
- What European and Chinese Writers are Concerned About,
- Close Encounters with Top European Illustrators,
- Fantasy Stories from the West.

In addition, Member States offered 17 events in universities and their embassies, and Chinese publishers held 12 events. So, in total, there were 91 events during the three weeks. The following EU countries were represented at this fourth festival:

Austria, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, and the United Kingdom.

Figure 3: European authors of the 4th 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 four-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 was organised with the aim of welcoming authors from all EU Member States to China and connecting with Chinese authors and audiences to promote exchanges between cultures. Furthermore, this fourth edition was organised by Beijing Reading Festival and China Citic Press.

Figure 4: Authors of the 4th EU-China International Literary Festival



“Writing, publishing, translating and reading books are fundamental to sharing our values and our cultures, our stories and our history as Europeans. Our festival opens a space for dialogue. European authors will be able to engage with Chinese colleagues to promote exchanges between our cultures and look for new artistic inspirations. In this way, literature can help us better understand the world around us,” said European Union Ambassador to China Nicolas Chapuis.

In total, 62 different literary events were held in Beijing over nine full days at five venues – three Citic bookstores (publishers in China), The Bookworm in Sanlitun, and Qushengzhi Children’s Reading Centre with the following numbers:

- Nineteen events were held in Citic Bookshop: VIVA Mall/Fu Li,
- Seventeen events were held in Citic Bookshop: The Place,
- Fourteen events were held in Citic Bookshop: Qi Hao/Genesis,
- Ten events were held in the Bookworm, and
- One event was held in Qushengzhi Children’s Reading Centre.

The fourth edition of the festival began with the Opening Ceremony and a programme for adults with the well-known Croatian artist and author-illustrator Svjetlan Junakovic and Zeng Zirong, director of the Citic Museum. At *The Sublime World of Art, Education and Storytelling* they discussed how art, storytelling, and the publishing world work together to create multi-layered beautiful things to inform, entertain, and inspire.

The opening day of the festival featured novelist, children’s book author and literary critic Leonora Christina Skov from Denmark, writer, television host and documentary filmmaker

Zsolna Ugron from Hungary, and novelist and children's book author Zhou Xiaofeng from China to talk about their own writing, contemporary literature, and gender issues around the globe. Their event *Female Voices in Literature* offered different insights into the world of contemporary literature.

The next event, *Our Writing Worlds*, brought together two heavyweights of the literary world, who have taken their books to every corner of the globe. Italian children's and young adult author Pierdomenico Baccalario and literary legend Su Tong, who has written the globally acclaimed novels, spoke about their lives and careers as writers.

In the last event of the session, *Myriad Ways to Tell the Tale*, highly versatile and prolific writers from China, Denmark, and Austria spoke about what literature means to them, where they find their muse, and how they decide what genre and form to work with from project to project. The event featured award-winning author of short stories and novels Yi Zhou, novelist (including autofiction) and children's book author Leonora Christina Skov, and novelist, storyteller, and author who has written texts for collaborative works with various artists Xacer Bayer.

The second day of the festival began with the event *History, Society and Pioneering Literature*, where successful children's book author (and beekeeper) Kostas Harlas, acclaimed Chinese writer Li Er, and Austrian writer and philosophy graduate Xaver Bayer explored their historical and social influences. They discussed which writers they consider truly groundbreaking and why, and how they try to emulate elements of them in their own work.

In this session, the programme was followed up with *Literature: A Spotlight on Society's Soul*. Zane Zusta from Latvia and Zhu Wenying from China discussed specific elements of craft in their own writing, and also talked about some other writers they admire for their ability to bare the soul of society.

The final evening session, *Characters Keep the Pages Turning*, aimed to provide a better understanding of how creating complex, well-rounded, and believable characters is an essential part of the novel and short story writing process. The topic that followed was discussed by Hungarian writer Zsolna Ugron, author of best-selling novels Zhang Lijia, and young Chinese literary star Di An.

The third day of the festival presented the event *Poetic Voices: Art That Unites Pleasure and Truth*. Tom Nisse, a prolific poet and prose writer from Luxembourg, and talented Chinese poet Zhang Ning teamed up to present some of their work and discuss the role of poetry and poetics in the 21st century.

The next event, *Embracing the Creative Process*, brought together Slovenian author and journalist Michal Hvorecky, Chinese prose writer Xu Zechen, and Cypriot novelist Sofronis Sofroniou to discuss the development of their stories and characters into full-realised, multi-layered, and complex novels and nonfiction.

Leading writers from China, Lithuania and Portugal were featured, sharing their personal experiences and anything that might provide fertile ground for their stories. Prose writer Meng Hui, author and curator Gabija Grusaite, and novelist and academic writer Ana Philomena

Amaral participated in the evening event *Delving Deep: The Hunt for Fertile Ground*.

The fourth day of the festival began with the *Literature and Society* event. The invited writers spoke about their craft of writing and some other writers they have admired. Ana Philomena Amaral, a novelist from Portugal, Tom Nisse, a poet and prose writer from Luxembourg, and Chinese author and literary scholar Liang Hong participated in this session.

In the festival session, *Why We Write*, Chinese literary star Feng Tang and critically acclaimed Cypriot novelist Sofronis Sofroniou discussed their motivations and reasons for writing. The authors shed light from different perspectives on the most important question for each writer: Why and when did they decide to begin a life in literature?

Three leading writers from Lithuania, China and Slovenia discussed social issues on stage. The session *Politics, Culture, Identity and History: The Writer's Ingredients* featured authors Gabija Grusaite, Yuan Chu and Michal Hvorecky.

In this evening session, the three best-selling children's authors discussed phenomena and ways that can create a lifelong love of reading. To discuss these topics, very talented writers Patricia Forde from Ireland, Tuutikki Tolonen from Finland and Yang Qingxiang from China participated in the event *Art and Literature in Education in the Digital Era*.

Critically acclaimed Chinese poet Xi Chuan joined Bulgarian lawyer-turned-poet Ketii Bozokuva and Swedish poet, novelist, and critic Ulrika Nielsen on stage to discuss how nothing can be useless to them. They participated in the opening of the fifth day of the festival with the event *To a Poet Nothing Can Be Useless*.

Writers from the Czech Republic, China, and Spain took the stage to discuss how their writing addresses global issues informed by local events and people, and how narratives can remain relevant even when they cross borders, cultures, and languages. The *Local Stories, Global Writers* event featured novelist and screenwriter Radka Trestikova, artist, illustrator, graphic novelist, and designer Quan Zhou, and best-selling author and critically acclaimed mystery writer A Yi.

The next event, *Art Makes the World Go Round*, featured three talented artists and illustrators who had the opportunity to showcase some of their creative works and discuss their perspectives on combining art and storytelling with a social conscience. Max Ducos from France is an author/illustrator and writer, Hei Mi is an illustrator from China, and Piret Raud is an Estonian graphic designer.

Science fiction masters Rafat Kosik of Poland and Li Hongwei of China spoke at *The Art of World Building - How Sci-fi Writers Create and Inhabit Their Realms* about the worlds they create, how they conceive and construct alternate universes, and how they then proceed to inhabit them.

Three authors discussed the role of journalism, nonfiction, and prose in today's world and their approach to delivering quality narratives. Furthermore, in the *As a Matter of Fact* event, Ulrika Nielsen from Sweden, Yuan Ling from China, and Adina Rosetti talked about how the truest facts can be in all kinds of fiction.

Let's Get Visual: Graphic Artists on Their Craft introduced Quan Zhou from Spain and Wang Shou from China. They discussed how graphics and illustrations are created and how they can take narratives to a higher level.

The last event, *Assessing the World Through a Prism of Light*, concluded a programme for adults at the festival. Radka Trestikova, a Czech novelist and screenwriter, Ketí Bozokuva, a prolific poet and prose writer from Bulgaria, and a young and award-winning Chinese writer Wen Zhen took the stage to discuss storytelling through their own creative prisms.

The session for children began with the event *A Dragon in the Sitting Room*. Through the storytellers, the children got to know a dragon who comes to the castle with the idea of fighting with the prince and kidnapping the princess, and who does the things that dragons usually do.

Peter Svetina from Slovenia introduced the event *How Mr Felix Entered a Bicycle Race*. He presented a funny story that focused on relevant questions for children – how do characters get into stories and how do they become a book?

Latvian author Zane Zusta talked about her country and children's lives there, such as their favourite games and food. She introduced her lovable character Ucipici in the event of the same name – *Where is Ucipici, the Lost Latvian Owl*. The event included a book reading and games where children learned how to interact with strangers and not get lost.

Based on a true incident during World War II, the *Soldier Bear* event told the story of an orphaned bear cub adopted by a group of Polish soldiers in Iran. The event was presented by Bibi Dumon Tak from the Netherlands for children between 8 and 12 years of age in the form of storytelling and children's drawing and interaction.

Slovenian author Peter Svetina told the story about the magic ring and how it works. *The Magic Ring* event introduced a new opera singer and her adventures for children ages seven and up.

The *Black Sheep in Texas* event was about two boys struggling with the same problems and losses. Successful children's author Kostas Harlas from Greece presented the dreams of Fendy and Molten in the form of stories.

Dutch children's writer Bibi Dumon Tak led an entertaining illustrated discussion on bird language, i.e., Dutch and Chinese bird language, and talked about the difference between fiction and nonfiction in storytelling. *The Big Book of Birds* event described European and Chinese bird songs through storytelling and drawing.

In a discussion aimed at all fans of picture books, from general readers to professional illustrators, famous Croatian picture book author, illustrator and sculptor Sijetlan Junakovic spoke about how he has developed his career, how he approaches each creative project, and how he hones his craft to constantly improve and create new and inspiring works of art. This *Art Has No Boundaries* workshop was aimed at all picture book lovers, fans and professional illustrators.

Greek author Kostas Harlas presented *The Anger Box* – a unique, captivating story about the consequences of anger and family quarrels and the value of harmonious family life.

In the *Upicici Thinks Outside the Box* session, writer Zane Zusta told funny stories about how Upicici overcame difficulties by being creative and thinking outside the box.

Bibi Dumon Tak is not only a writer, but also an animal rescuer in Amsterdam, Holland. She shared the story *Scout's Heaven*, and how she drives around the city one evening a week to rescue dogs, cats, herons, blackbirds, snakes, and other animals that need help.

Croatian artist and storyteller Svjetlan Junakovic discussed some philosophical ideas through the eyes of his picture books in the event *Big World, Small World – Talking about Philosophy with Children through Picture Books*.

Leading Danish writer Leonora Christina Skov explained how to look for key scenes in your own life, write them down, form chapters, and gradually gather enough content for a book. In the workshop *How to Write a Memoir*, she tried to learn how to tell and write down your own story.

Slovenian writer Peter Svetina shared some great stories about a young child's adventures with his father in his *I Recognised You by Your Red Socks* event.

In this storytelling session *Ulysses Moore and Century: Ring of Fire*, Italian author and creator Perdomenico Baccalario introduced his action-packed and award-winning 18-volume Ulysses Moore series, which is full of mysteries, riddles, codes and time travel. He also talked about his Century series, in which every hundred years four children from four cities (Rome, Paris, New York and Shanghai), all born on February 29, Leap Day, must save the world.

Croatian author/illustrator and artist Svjetlan Junakovic explained why he thinks *Love is Magic*. He let the visitors experience the spiritual dialogue between parents and children in a real and interesting way.

Belgian author/illustrator of children's books Michel van Zeveren created a wonderful book and event of the same name - *That's Mine!* In this session, young visitors could see sketches, original illustrations and live drawings, and ask questions.

Irish storyteller Patricia Forde told young visitors about a little bear – *The Dragon Hunter*.

Talented author/illustrator Michel van Zeveren from Brussels, Belgium, discovered his imagination and told where and how he wrote the book *And Why?*

In this workshop, Finnish author Tuutikki Tolonen showed how the main character of her latest book *Monster's Nanny* came to her because she did not invent her herself. At the *My Very Own Strange Nanny* event, any young visitor could draw and write.

Irish writer Patricia Forde shared her acclaimed book *The List*, in which most words are forbidden. In this book, set in the post-apocalyptic, neo-mediaeval city of Ark, speech was constrained to 500 sanctioned words. This storytelling event is intended for children twelve years and older.

Tuutikki Tolonen from Finland spoke about the themes in her book *Monster Nanny*. She also talked about her life as a writer and the children asked questions of all kinds.

In the *The Making of a Picture Book* event, author/illustrator of children's books Michel van Zeveren talked about where he gets his ideas, how he develops characters and storylines, and how he ends up with great books.

The Visitor is a story about friendship written by German writer and artist Antje Damm. He created a cardboard diorama and photographed the scenes, giving the illustrations a special luminosity and depth.

Quan Zhou is a graphic novelist who talked about how Chinese people living outside China live and what it is like to live between two realities – a Chinese family and a European society. Her event *A Story of a Spanish-born Chinese Woman* also featured her book *Gazpacho Agridulce*.

Writer Clare Azzopardi travelled all the way from the Mediterranean island of Malta to present her story *The Cats along the Shore*.

Adina Rosetti, an award-winning author from Romania, presented her books based on Romanian and classical fairy tales. In her illustration workshop, *Why Do Witches Fly on Broomsticks*, she answered a range of unusual questions in a fun and creative way for her young visitors, ages 5 to 12.

In the event *The Ear*, Estonia's leading children's book illustrator Piret Raud spoke about Dutch artist Van Gogh's headless ear and her search for identity, meaning and acceptance.

Multi-award-winning Polish author Rafal Kosik introduced the creative world of Felix, Net and Nika, a fantasy and science fiction series that entertains children and adults alike around the world. The event *Felix, Net & Nika and the Gang of Invisible People*, presented the stories full of action, suspense and humour.

Max Ducos has developed a great dual career as a painter and author/illustrator. In the event *My Books and My Universe*, French artist, illustrator and writer Max Ducos took the stage to discuss how picture books are the right medium between painting and cinema.

German author and illustrator Antje Damm presented her book *Ask me*. It contains more than 100 questions accompanied by rich and varied pictures designed to stimulate conversation between parents and children.

Romanian writer Adina Rosetti told her wonderful story of *Miss Day-After-Tomorrow and the Game of Time*, a funny story in which time begins to flow faster than usual and the children strive to grow up faster than in the normal way. The children came along to think about time, asked questions about time and other things, and drew their own pictures of passage of time.

Clare Azzopardi from Malta told a story about a big bird named Mingu. The event, *Mingu*, includes storytelling and activities for children ages 6 to 10.

The *Emma Loves Pink* event featured Estonian illustrator and writer Piret Raud. She drew and presented a beautiful book dedicated to all little girls who love the colour pink.

Spanish writer and graphic artist Quan Zhou spoke about her own experiences as a native of Spain with Chinese parents and discussed concepts of racial, cultural, and national identity. The

event, *Who Am I? A Question of Identity*, spoke primarily about the lessons she learned growing up with mixed identities.

Clare Azzopardi, a writer from Malta, told the story of Max. The *Max Takes the Sweet Shop for a Walk* event was presented in the form of storytelling followed by activities for children.

Rafal Kokik is a critically acclaimed science fiction author from Poland who has written many science fiction and young adult books. In the event *Stories from Space and Beyond*, he talked about his life as a science fiction author, how he creates new worlds and the characters to develop exciting storylines. He also introduced some of his characters and stories, especially one of his latest books *Rosary*.

In the *Drawing Dragons and Nature Scenes* workshop, French artist and author-illustrator Max Ducos demonstrated how to draw dragons and nature scenes, and use them to develop beautiful images that tell compelling stories.

The Visitor was a workshop run by German author Antje Damm. It is a book made of cardboard and after the storytelling each child built their own paper airplane.

Each of these events had two types of audiences – audience at the venue itself (in-person audience) and live stream viewers (online visitors). Although the events were free for visitors, they could only register online through the Eventbrite platform, which allowed the event organiser to keep track of event completeness and record the final number of visitors.

The programme is shown in Table 1.

Table 1: Events and the number of visitors

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
The Opening Ceremony	May 17, 2019	Beijing	Delegation of the European Union	7,124	124
How Mr Felix Entered a Bicycle Race	May 18, 2019 11:00 - 12:00	Beijing	Citic Bookshop. The Place	5,008	34
The Sublime World of Art, Education and Storytelling	May 18, 2019 13:00 - 14:00	Beijing	Qi Hao/Genesis	5,388	41
Female Voices in Literature	May 18, 2019 13:00 - 14:00	Beijing	The Bookworm	5,199	88
Where is Upicici, the Lost Latvian Owl?	May 18, 2019 13:00 - 14:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,933	35

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Soldier Bear	May 18, 2019 13:00 - 14:00	Beijing	Citic Bookshop. The Place	5,731	41
Our Writing Worlds	May 18, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	5,441	98
The Magic Ring	May 18, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,957	31
Black Sheep in Texas	May 18, 2019 15:00 - 16:00	Beijing	Citic Bookshop. The Place	6,803	34
Myriad Ways to Tell the Tale	May 18, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	6,970	76
The Big Book of Birds	May 18, 2019 17:00 - 18:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,442	35
Art Has No Boundaries	May 18, 2019 17:00 - 18:00	Beijing	Citic Bookshop. The Place	6,561	63
The Story of Upicici, the Lost Latvian Owl	May 18, 2019 18:00	Beijing	Qushengzhi Children's Reading Centre	5,389	35
The Anger Box	May 19, 2019 11:00 - 12:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,961	49
Upicici Thinks outside the Box	May 19, 2019 11:00 - 12:00	Beijing	Citic Bookshop. The Place	6,308	38
Scout's Heaven	May 19, 2019 11:00 - 12:00	Beijing	The Bookworm	5,800	38
Big World, Small World – Talking about Philosophy with Children through Picture Books	May 19, 2019 13:00 - 14:00	Beijing	Citic Bookshop. The Place	6,300	37
Workshop: How to Write a Memoir	May 19, 2019 13:00 - 14:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,744	38
I Recognised You by Your Red Socks	May 19, 2019 13:00 - 14:00	Beijing	The Bookworm	5,254	45
History, Society and Pioneering Literature	May 19, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	6,360	96

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Love is Magic	May 19, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,149	30
Literature: A Spotlight on Society's Soul	May 19, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	6,297	79
Characters Keep the Pages Turning	May 19, 2019 17:00 - 18:30	Beijing	The Bookworm	5,510	89
2 nd Briefing	May 24, 2019	Beijing	The Bookworm	7,034	72
That's Mine!	May 25, 2019 13:00 - 14:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,723	46
The Dragon Hunter	May 25, 2019 13:00 - 14:00	Beijing	Citic Bookshop. The Place	5,768	34
Poetic Voices: Art That Unites Pleasure and Truth	May 25, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	6,668	48
And Why?	May 25, 2019 15:00 - 16:00	Beijing	Citic Bookshop. The Place	6,389	46
Workshop: My Very Own Strange Nanny	May 25, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,488	35
Embracing the Creative Process	May 25, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	6,211	97
Delving Deep: The Hunt for Fertile Ground	May 25, 2019 17:00 - 18:30	Beijing	The Bookworm	6,851	37
The List	May 25, 2019 17:00 - 18:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,892	49
Literature and Society	May 26, 2019 13:00 - 14:30	Beijing	Qi Hao/Genesis	6,277	103
Why We Write	May 26, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	5,336	121
Monster Nanny	May 26, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,969	48
Politics, Culture, Identity and History: The Writer's Ingredients	May 26, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	6,146	98

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Art and Literature in Education in the Digital Era	May 26, 2019 17:00 - 18:30	Beijing	The Bookworm	6,523	76
The Making of a Picture Book	May 26, 2019 17:00 - 18:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,443	84
3 rd Briefing	May 31, 2019	Beijing	The Bookworm	7,019	68
The Visitor	June 1, 2019 11:00 - 12:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,675	46
A Story of a Spanish-born Chinese Woman	June 1, 2019 11:00 - 12:00	Beijing	Citic Bookshop. The Place	5,231	98
The Cats along the Shore	June 1, 2019 13:00 - 14:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,527	46
The Closing Ceremony – Children’s Day Event	June 1, 2019 13:30 - 14:30	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	7,341	3,224
Why Do Witches Fly on Broomsticks?	June 1, 2019 13:00 - 14:00	Beijing	Citic Bookshop. The Place	5,884	52
The Ear	June 1, 2019 13:00 - 14:00	Beijing	The Bookworm	6,576	61
To a Poet Nothing Can be Useless	June 1, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	6,624	79
Local Stories, Global Writers	June 1, 2019 15:00 - 16:30	Beijing	The Bookworm	6,480	104
Felix, Net & Nika and the Gang of Invisible People	June 1, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,537	43
Art Makes the World Go Round	June 1, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	6,228	81
The Art of World Building – How Sci-fi Writers Create and Inhabit Their Realms	June 1, 2019 17:00 - 18:30	Beijing	The Bookworm	5,255	78
Ask Me	June 1, 2019 17:00 - 18:00	Beijing	Citic Bookshop. The Place	6,980	56

Event	Date and Time	City	Venue	Online visitors	Visitors at the venue
Miss Day-After-Tomorrow and the Game of Time	June 2, 2019 11:00 - 12:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,122	54
Mingu	June 2, 2019 11:00 - 12:00	Beijing	Citic Bookshop. The Place	6,280	39
Emma Loves Pink	June 2, 2019 13:00 - 14:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,333	49
Who Am I? A Question of Identity	June 2, 2019 13:00 - 14:00	Beijing	Citic Bookshop. The Place	5,121	68
As a Matter of Fact	June 2, 2019 15:00 - 16:30	Beijing	Qi Hao/Genesis	5,108	45
Max Takes the Sweet Shop for a Walk	June 2, 2019 15:00 - 16:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	5,893	39
Stories from Space and Beyond	June 2, 2019 15:00 - 16:00	Beijing	Citic Bookshop. The Place	5,231	63
Let's Get Visual: Graphic Artists on Their Craft	June 2, 2019 17:00 - 18:30	Beijing	Qi Hao/Genesis	5,953	76
Assessing the World through a Prism of Light	June 2, 2019 17:00 - 18:30	Beijing	The Bookworm	5,287	89
Workshop: Drawing Dragons and Nature Scenes	June 2, 2019 17:00 - 18:00	Beijing	Citic Bookshop. VIVA Mall/ Fu Li	6,526	56
Workshop – The Visitor	June 2, 2019 17:00 - 18:30	Beijing	Citic Bookshop. The Place	6,540	32
Total				377,098	6,914
					384,012

The interest of Chinese visitors in this festival and subsequent events is reflected by a high number of visitors at events (384,012), made up of online visitors and those who attended the festival in person.

The most popular event was The Closing Ceremony - Children's Day Event (n = 10,565). The Closing Ceremony was a great success and a perfect day to coincide with the 4th EU-China International Literary Festival because both parents and children enjoyed International Children's Day.

Online visitors were more engaged than on-site visitors. They were most attracted to the following events:

- The Closing Ceremony - Children's Day Event (n = 7,341)
- The Opening Ceremony of the 4th Festival (n = 7,124)
- 2nd and 3rd Briefing (n = 7,034; n = 7,019)
- Ask Me (n = 6,980)
- The Anger Box (n = 6,961)
- The Magic Ring (n = 6,957).

The audience that visited the venue in person was most attracted to the following events:

- The Closing Ceremony - Children's Day Event (n = 3,224)
- The Opening Ceremony of the 4th Festival (n = 124)
- Why We Write (n = 121)
- Local Stories, Global Writers (n = 104)
- Literature and Society (n = 103).

When analysing the total number of visitors, it is noticeable that the events of the 4th edition of the festival attracted a larger number of visitors (both online and on-site – 384,012) than the 3rd edition (116,347). The number of visitors (online and in-person) increased by 230.06% compared to the 3rd edition of the festival and by 239.79% compared to the 2nd edition of the festival.

Figure 5: The 4th EU-China International Literary Festival event



3

RESEARCH METHODOLOGY



3 RESEARCH METHODOLOGY

The research on the festival, especially the continuous one that focuses on all festival stakeholders and on increasing its quality, is rare, and the research study on this festival is valuable material for the organisers of cultural festivals interested in excellence. Using the proposed methodology, the views of the authors (European and Chinese) and the audience on the dimensions and controversies of the festival are studied. The samples consist of the three most important stakeholders of the festival. In accordance with the objectives of the festival, three empirical research studies were conducted with different groups of samples.

Data were collected by using a highly-structured questionnaire, and the method of data collection included the use of the online platform. The research was conducted in the two official languages of the festival, 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 prepared in English and then translated into Chinese by the festival organiser. The dimensions and items of the questionnaire were based on previous studies (Mijoč and Horvat, 2015; Audiences London, 2012, Yoon et al., 2010, Silber and Triplett, 2015; Farr-Wharton, 2014, Mijoč, 2021) and adapted to the needs of the specific festival.

The research was conducted within a week after the end of the festival, and the data collection process lasted for three weeks. The researchers sent an invitation to participate in the study to the contacts of the participants one week after the festival according to the list of three samples of festival participants (European and Chinese authors and Chinese audience) and a reminder two weeks after the festival.

A total of 70 responses were collected in all three research studies, where the items from the three research processes were combined into one data set. Data were analysed using the statistical software package - IBM SPSS Statistics 25.0 and the Windows package - MS Office Excel.

Figure 6: Chinese and European authors



➔ 3.1 Sample description

The collected data will be analysed depending on which sample respondents belong to, thus describing the sampling frame as well as the sample of the research studies.

Two samples were focused on the authors of the festival and one sample was directed to the visitors. Table 2 shows the number of respondents for each research study.

Table 2: Number of respondents

Respondents	Sample		Sampling frame	Response rate
	n	%	n	
EU authors	19	27.1	28	67.86%
Chinese authors	8	11.4	21	38.10%
Audiences	43	61.4	6,096 ¹	0.71%
Total	70	100.0		

The average response rate was over 60% for European authors and slightly lower (under 40%) for Chinese authors. As visitor research continues to fall under the pilot study, the response rate is low as expected (less than 1%). The visitor response rate could be improved and in future festival planning, the organisation and research team will approach respondents with a different methodology. The sampling frame for visitors was created from the available e-mail addressed left by visitors when they registered for the events.

¹ Although the total number of visitors was more than 384,000, the sampling frame was set on the average number of visitors per event.

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

3.1.1 Festival visitors

In contrast to the sample of authors, which failed to collect basic demographic characteristics, the sample of visitors provides a description of socio-demographic characteristics of visitors as respondents to the third research study (Table 3).

Table 3: Description of visitors

Gender	n	%
Female	31	72.1
Male	12	27.9
Total	43	100.0
Age	n	%
Under 18	1	2.8
18-25	10	27.8
26-30	5	13.9
31-40	9	25.0
41-50	11	30.5
Total	36	100.0
Current occupation	n	%
Students	9	20.9
Production staff	1	2.3
Marketing/public relations officer	1	2.3
Administrative or logistical personnel	4	9.3
Human resource	1	2.3
Civil clerk	1	2.3
Technician/research personnel	1	2.3
Manager	4	9.3
Teacher	7	16.3
Counsellor	4	9.3
Specific operations (e.g. accountant, lawyer, healthcare worker, journalist, etc.)	2	4.7
Others	8	18.6
Total	43	100.0

Festival visitors who participated in the survey are predominantly female (72.1%). According to their professional status, the respondents are mostly students (20.9%) or teachers (16.3%). In the sample, most of the visitors are from the population aged 31 and older (55.5%), but there is also an increasing interest in the population aged 30 and younger. When we analyse the age of the visitors, they are on average 33.53 years old with a standard deviation of 10.26 years.

Table 4: Education

Education	n	%
Primary school or below	1	2.3
High school	1	2.3
Trade/technical/vocational training	2	4.7
Bachelor's degree	19	44.2
Master's degree	16	37.2
PhD degree or above	4	9.3
Total	43	100.0

Most of the visitors have completed a bachelor's and a master's degree study programme (81.4%).

In previous years when the festival was organised, the literary events were held in different cities (Chengdu, Shanghai, Suzhou, Guangzhou, Shenzhen), but the 4th EU-China International Literary Festival was held only in Beijing.

Most of the respondents (86.0%) attend the events locally (they attended an event in person), while only 2.3% of the respondents attended the festival as online visitors. A more detailed analysis of the visitors' views of the 4th EU-China International Literary Festival is presented in Chapter 4.

Figure 7: Visual elements for the 4th EU-China Literary Festival



→ 3.2 Questionnaire

Data collection in social research is the first phase of the research process, and one of the ways to collect data is through a questionnaire, which is used to survey a selected part of the population (Horvat et al., 2000). According to Bethlehem (2009), the questionnaire is a measurement tool used in a survey and requires attention in the design of the questionnaire.

The research of the 4th EU-China International Literary Festival was conducted through a survey using the Alchemer platform² to collect data for each survey. All three questionnaires were easy to understand and follow,³ and it took about 5 minutes on average to complete each.

Figure 8: Questionnaire



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

2 Example of the visitor survey: <https://survey.alchemer.com/s3/5013230/>

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



Table 5: 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 been increased. Moreover, items referring to satisfaction with the Festival and reasons for joining the Festival have been increased for both group of authors. Compared to the second research, the number of items has decreased in some dimensions in the visitor sample. The number of items for the 3rd and the 4th research has not changed.

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: The Opening Ceremony



4

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



4 ANALYSIS OF THE AUTHORS' OPINIONS ABOUT THE FESTIVAL

An analysis of the authors' opinions of the 4th EU-China International Literary Festival is the focus of the following subchapters. Festival authors represented the framework for two separate studies: European (n = 19) and Chinese authors (n = 8).



→ 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. Table 6 shows a description of the level to which European authors were satisfied with the Festival.

Table 6: Satisfaction with the Festival – European authors


	n	Mean	Std. Deviation
Meals.	19	5.00	.000
Informal gatherings around the Festival.	19	5.00	.000
Overall schedule for the trip.	19	4.95	.229
Tours.	19	4.95	.229
Event organisation.	19	4.95	.229
Chinese event moderators.	19	4.89	.315
Accommodation in the Beijing hotel.	19	4.89	.458
European event moderators.	19	4.84	.501
The venues where the events were held.	19	4.84	.375
Event programming.	19	4.84	.375
Festival promotion.	19	4.84	.375

The content and the quality of the panel discussion.	19	4.74	.653
Interactive communication between writers and audiences.	19	4.74	.452
Level of audience engagement.	19	4.74	.452
Flight and ground transport logistics.	19	4.68	.671
Consecutive translation.	19	4.63	.683
Communication with the Festival prior to your departure for China.	19	4.58	.838
Networking opportunities.	19	4.32	.885

European authors evaluated satisfaction with the following two items of the Festival with the highest average rating (mean = 5.0): *Meals* and *Informal gatherings around the Festival*. Almost all items of the Festival have a very high average rate (mean ranging between 4.58 and 4.95). Only one statement has a mean value of less than 4.5, i.e. *Networking opportunities*.

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

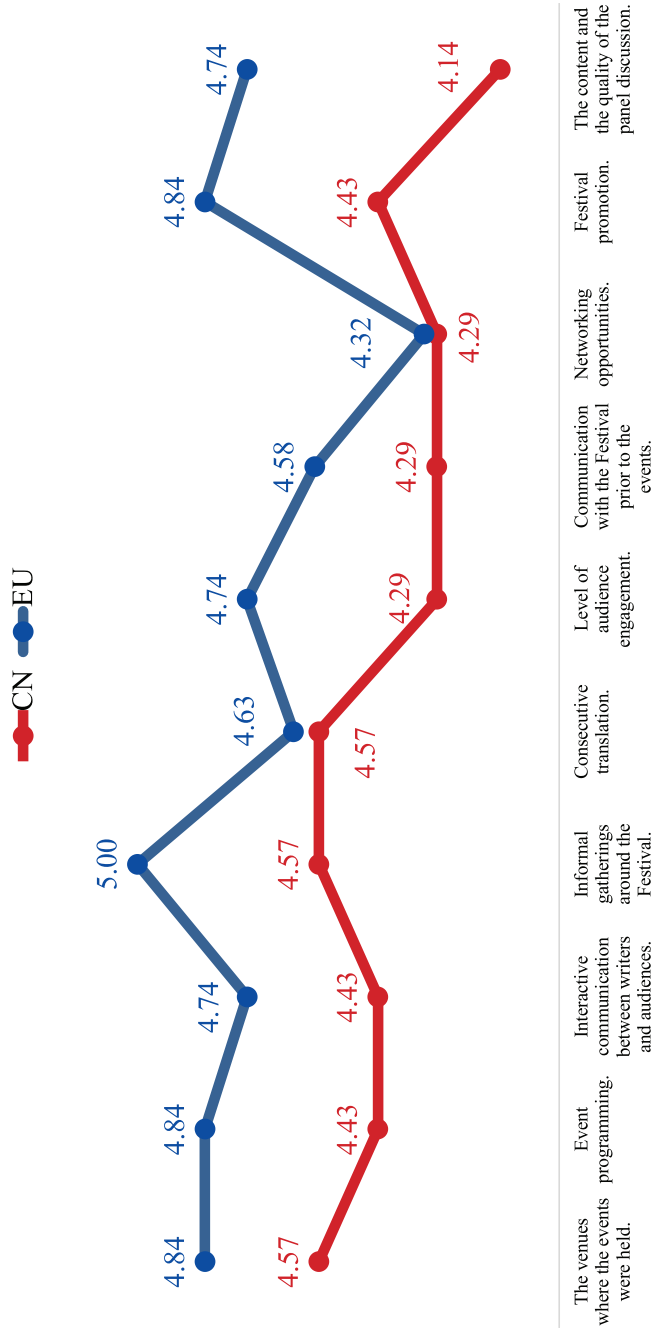
Table 7: Satisfaction with the Festival – Chinese authors

	n	Mean	Std. Deviation
The standard of event moderators.	7	4.57	.787
Logistics around the Festival.	7	4.57	.787
Consecutive translation.	7	4.57	.786
The venues where the events were held.	7	4.57	.787
Informal gatherings around the Festival.	7	4.57	.787
Interactive communication between writers and audiences.	7	4.43	.787
Festival promotion.	7	4.43	.787
Event programming.	7	4.43	.976
Communication with the Festival prior to the events.	7	4.29	.756
Level of audience engagement.	7	4.29	.756
Networking opportunities.	7	4.29	.951
The content and the quality of the panel discussion.	7	4.14	.900

Chinese authors gave the same highest average rating (i.e. 4.57) to the following items: *Standard of event moderators*, *Logistics around the Festival*, *Consecutive translation*, *Venues where the events were held*, and *Informal gatherings around the Festival*.

The lowest average ratings of Chinese authors, albeit high, point to suggestions for future improvements: *Communication with the Festival prior to the events* (mean = 4.29), *Level of audience engagement* (4.29), *Networking opportunities* (4.29), and *Content and the quality of the panel discussion* (4.14).

Graph 1: 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 two analysed groups of authors gave different points of view. We can notice that EU authors are more satisfied than Chinese authors. In previous years, the main problem was bilingualism at the Festival, which has been successfully overcome by better simultaneous translation. A very similar difference in ratings was recorded in relation to items *Consecutive translation* (4.63 vs. 4.57) and *Network opportunities* (4.32 vs. 4.29).

Considering the 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, have received significantly higher ratings on items such as Informal gatherings around the Festival (EU 5.0 vs. CN 4.57), and Communication with the Festival prior to the events (EU 4.58 vs. CN 4.29).

Finally, Chart 2 shows that there have been positive improvements in the organisation of the Festival over the years. In the case of noticeable positive differences, further organisation of the Festival is necessary, while in the case of negative differences, improvements need to be made.

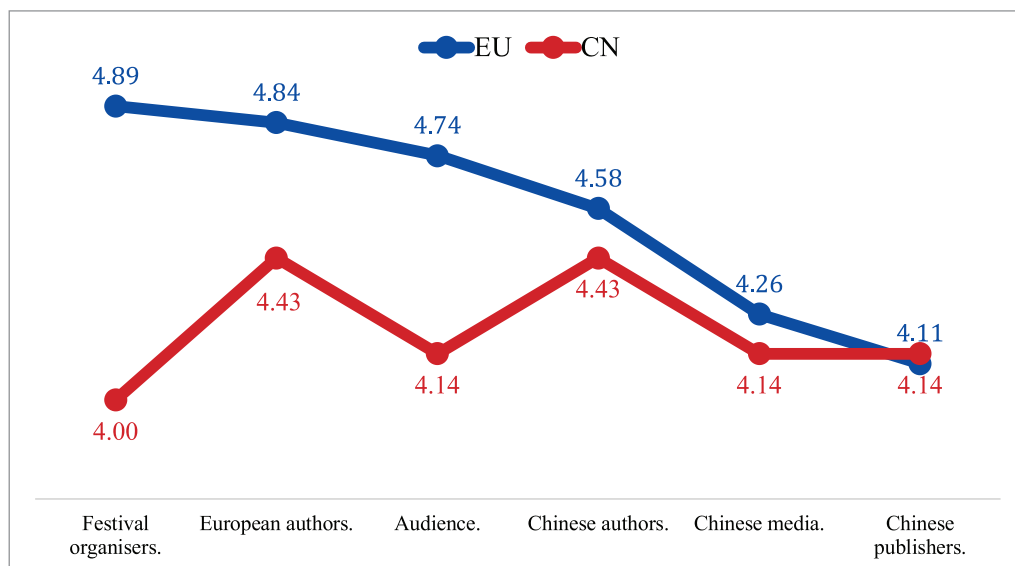
Figure 10: Croatian author Svjetlan Junakovic and Greek author Kostas Haralas



→ 4.2 Contact establishment

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

Graph 2: Contact establishment



The overlap between the two groups of authors analysed is shown in Graph 2.

For the most part, European authors expressed their satisfaction with the contacts established between Festival organisers (mean = 4.89) and European authors (mean = 4.84). Such a high rating was expected given that the authors' schedules during the Festival were intertwined with formal and informal social gatherings.

Graph 3 shows the greatest benefit that the Festival brought to European authors, but also opens up room for improvement in future organisation since the lowest average ratings were given to the establishment of contact with Chinese publishers (mean = 4.11) and Chinese media (mean = 4.14). For example, if we compare the results of the 3rd EU-China Literary Festival, we can see significant improvements. In terms of the 4th Festival, a higher mean (mean_{2nd} = 3.25, mean_{3rd} = 3.00) was recorded for the item referring to contact with Chinese publishers.

➔ 4.3 Best of the Festival

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

What did you like most about the Festival?

European authors

- Meaningful exchange.
- One of the best-organised festivals I have ever attended. The authors were treated extremely well, the hosts were very kind and attentive. In addition to that, the authors also had an opportunity to get to know with each other, they were not isolated, as can happen in big festivals. Programme planning - first work and then tours - was very smart, too. I'd gladly give more than five points if that were possible.
- All of it!
- I loved meeting Chinese authors. Being European and having the opportunity to chat with them and exchange points of view was amazing.
- The opportunity to meet the audience of my book in China, communication with children and their parents, the experience of cultural exchange. I am very happy with the chance to take part in this Festival.
- It was an amazing experience at all levels, an opportunity to network and a chance to learn about a completely different culture. Everything was so well organised.
- I enjoyed the interaction with other authors. I would have liked to learn more about Chinese authors and their work. The contact with the Festival team was also great and very interesting. All in all, the trip was a great enrichment for me and certainly one of the most important experiences I could have on a trip!
- The friendly atmosphere and the attention to detail on the part of the organisers.
- Everything was perfect. It is a pity that this was the last one, because we need more meetings like this.
- The other authors were amazing, the translators were amazing and the sessions with kids were great.
- Everyone involved was very passionate and serious about their work. I enjoyed every interaction with all of them.
- The dialogue with the authors, the public and the organisers.
- Excellent organisation and meetings with the audience.
- I liked best Zoe and Karen and Lina and Conny and Peter and Andy and Svjetlan and Bibi and Xaver and... I liked the meetings with the kids and also some free time. I liked an open window over the street and the singing of a bird in front of the hotel at 5 a.m. I liked evening meetings with food and small talk. I liked all the voices singing the words I did not understand in the Thai restaurant.
- Meeting the children who were a fantastic audience.

- I liked most the opportunity to meet new wonderful people and also the perfect organisation of the Festival. Accommodation and meals were great!
- The logistics, the communication with the organisers, informal events and especially volunteers.
- I liked everything about the Festival. It was great to meet potential Chinese readers and publishers, and I enjoyed meeting fellow writers from China and abroad. The tour to The Great Wall was also memorable. And the food was delicious.
- Discovering new cultures and new perspectives.

Chinese authors

- Increase dialogue and communication between authors.
- Interaction with European authors.
- Interaction with readers.
- Love all.
- Interaction with European authors.
- Interaction.
- The Opening Ceremony.

Figure 11: Chinese author Su Tong



Based on response analysis, it can be seen that Chinese authors emphasised excellent formal and informal communication between the authors and interactive communication between the audiences.

The European authors mainly listed meeting new cultures, the food and enjoying sessions with children. In addition, the European authors highlighted that they were especially satisfied with the organisation, informal gatherings, and contact with other European and Chinese authors.

Figure 12: Children's book event



4.3.1 Media report

Although this kind of book does not include media analysis, a summary of the authors' opinions about the importance of the Festival is reported by an official website of the European Union in the following text:

The 4th EU-China International Literary Festival Opens in Beijing

Published: 22/05/2019 - 12:36

From May 17, 2019 the Delegation of the European Union to China, in association with the Citic publishing group, will launch the 4th EU-China International Literary Festival at a ceremony at the Delegation of the European Union to China in Beijing. The festival will run from May 17 to June 5 and will host more than 90 events in Beijing bookshops, universities and European embassies, where 28 award-winning authors from the EU and counterparts in 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 and the Lu Xun Literature Prize. Conversations between acclaimed European and Chinese authors will shed light on how cultural differences inspire even more richness and complexity in the literary world.

Speaking ahead of the festival, Nicolas Chapuis, Ambassador of the European Union to China, said that, "Writing, publishing, translating and reading books are fundamental for sharing our values and our cultures, our stories and our history as Europeans. We are proud of our cultural diversity, and we want to make it widely available to new readers in China."

He added that the success of previous editions of this festival has only encouraged the EU to scale up the event and invite this time 28 exceptional writers from every European Union Member State.

“They represent different cultures, different literary traditions and styles. They write for children and for adults. Some have already been translated into Chinese. Our festival opens a space for dialogue. European authors will be able to engage with Chinese counterparts to promote exchanges between our cultures and look for fresh artistic inspiration. As such, literature can help us better understand the world around us.”

Looking ahead to her visit to China, renowned Dutch poet and children’s author Bibi Duman Tak said that, “I never thought that I ever would have been trailing behind my words to the other side of the world. And once landed there, I would even find readers. Imagine, my words ahead of me! The only thing I can do is cheer. And I have already begun here in Amsterdam.”

Chinese novelist and short story writer Zhu Wenying said: “When the fire broke out in Notre Dame in Paris last month and one of the spires fell, countless people in China and around the world were extremely sad. This was not just for the sake of the loss of a beautiful building, but for the romance of the place, for our fascination with European literature and some of its protagonists that were written about in that church - Casimodo, Claude and Esmaralda in Victor Hugo’s novel of the same name. When we look forward to the gathering of writers from 28 countries in the European Union, it is not only that we are excited about this wonderful literary event, but also that it gives us an opportunity to review, to take a deep look at history and to consider the future of Chinese and European literature.”

Some prominent authors attending the festival include QUAN Zhou, from Spain, an artist, illustrator, graphic novelist, intercultural speaker, radio hostess and senior visual designer, she documents the experiences of Spain’s recently arrived 200,000 strong community of Chinese people. Her first graphic novel, *Gazpacho Agridulce*, was published in 2015 and tells the story of a Chinese family fresh off the boat 35 years ago in Spain; Sofronis Sofroniou, coming in from Cyprus, is a critically acclaimed novelist, winner of the National Award of Literature in Cyprus and the Best Newcomer Novelist Award from the Hellenic Authors’ Society for his debut novel, *Crude Iron*; Max Ducos, a French multi-award winning artist and author, whose picture books aim to balance painting and cinema. He is always particularly attentive to details when creating a children’s book, offering several levels of reading; ZHANG Lijia, the UK’s entrant, the author of the critically acclaimed memoir “Socialism Is Great!” about her decade-long experience of working at a rocket factory in Nanjing and her debut novel *Lotus*, on prostitution in contemporary China, was published by Macmillan and was featured by BBC radio’s World Book Club; Pierdomenico Baccalario, an Italian writer, during his more than 20-year publishing and media career, Pierdomenico has written and managed the international franchise of *Geronimo Stilton*, that have sold over 90 million copies worldwide, and worked on animated TV series that have aired in over 100 countries. As an author he sold around 10 million copies; Leonora Christina Skov, from Denmark, a literary critic and author, she has won the Booksellers’ Prize, The Golden Laurel among other awards, an avid traveller and previous writer-in-residence

for Swatch Art Peace Hotel in Shanghai; and many more from countries including China, the Netherlands, Bulgaria, Romania, Sweden, and Ireland.

China is being represented with a glistening array of literary stars, including the following: Su Tong, a well-known contemporary writer whose masterpiece “The Yellow Finch” won the ninth Mao Dun Literature Award and his novella “Witch and Wife” was honoured among the Top 100 Chinese Novels of the 20th Century, and was adapted into Zhang Yimou’s most famous movie *Raise the Red Lantern*. Also in attendance is Xichuan, a well-known contemporary writer, whose writing and poetry have had a wide influence in contemporary Chinese poetry circles. Along with Haizi and Luo Yihe, he is known as one of the three great contemporary poets of Peking University. He has won prestigious awards such as the Lu Xun Literature Award, the Zhuang Zhongwen Literature Award, and the UNESCO Azberg Prize. Xu Zechen, a well-known contemporary writer, is considered to be among the best of China’s “post-70s writers”, his most celebrated work “If the Snow Seals” won the 6th Lu Xun Literature Award Short Story Award, while “Jerusalem” won the Lao She Literature Award and was nominated for the 9th Mao Dun Literature Award in 2015. The list of Chinese writers also includes Wen Zhen, famous for her “An Xiang Road”, is the youngest ever Lao She Literature Prize winner and the first among the post-80s generation to win one of China’s four major literary awards. Not only contemporary style writers are represented here, Zhu Wenying is acclaimed for going back to China’s traditional roots and has been hailed as the revier of “the ancient and splendid and delicate cultural atmosphere of Jiangnan”, some of her works were collected by the National Library of France and have been included in the University of Hawaii’s pure literature journal (MANOA), which is considered to be “the most promising young writers album in the Pacific Rim”, with masterpieces including “Little South of Lily’s Aunt” and “Prosperity”. Some of China’s most celebrated modern female writers are in the line-up too, including Xu Xiaobin, who is considered the representative of ‘Chinese women’s literature.’ Known by the literary world for her works such as “The Enchantress”, “The Witch”, “The Elf Falling into the Mortal World”, she won the first “Lu Xun Literature Award” in the country, the first “Female Literature Award” in the country, and the British PEN Literature Award. Xu’s masterpiece “Feather Snake” was bought and translated by the world famous publisher Simon & Schuster and published in English. It became the only Chinese work that year to be included in the international schedule of one of the West’s top publishing houses. The event also invited several other well-known Chinese contemporary writers, including: Li Jingze, Li Wei, Liang Hong, Yan Zhou, Di An, Hei Mi and others.

The 4th EU-China International Literary Festival is the finale in a series of events under the two-year-long #Experience Europe initiative, which aims to introduce the culture, institutions, and people of the EU to Chinese audiences. The 1st, 2nd and 3rd EU-China International Literary festivals, held in November 2017, May 2018 and November 2018, respectively, featured more than 160 authors, who participated in a series of events in Beijing, Chengdu, Shanghai, Suzhou, Guangzhou and Shenzhen. With this festival, the Delegation of the EU will have brought two famous writers from each of the EU’s 28 Member States to China, showing Chinese audiences the richness of contemporary European literature.

To learn more about how the EU and China promote cultural exchange and other topics, please follow us and indicate your focus topics and any experts or EU representatives with whom you would like an interview.

About #Experience Europe

From May 2017 to May 2019, the #Experience Europe campaign by the Delegation of the European Union to China entertained Chinese audiences and informed them about the history, policies, values, economy, culture and lifestyle of the EU, its 28 Member States and its 500 million citizens through a series of 24 monthly topics in the form of social media posts, online competitions, podcasts, infographics, and animated videos. The overall #Experience Europe campaign also featured cultural events, four large policy forums, and a series of public lectures on issues such as peace and prosperity, the environment, education, trade, and many other topics of interest.

About the Delegation of the European Union to China

The Delegation of the European Union to China was established in 1988 and is located in Beijing. It conducts official relations between the European Union and China and seeks to deepen EU-China cooperation and exchanges in all fields. To improve outreach to Chinese audiences, in May 2017, the EU Delegation launched a new public diplomacy campaign titled #Experience Europe.

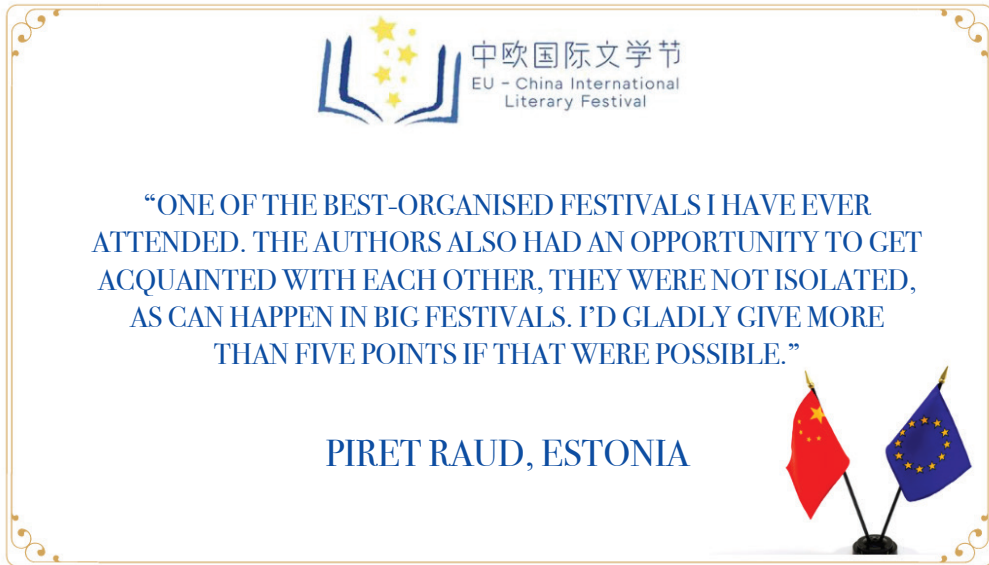
Author: Press and information team of the Delegation to China

Source: https://eeas.europa.eu/delegations/china/62943/4th-eu-china-international-literary-festival-opens-beijing_en

The event was widely and positively covered in the Chinese-language and English-language press, with at least 55 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: Citation from a European author

➔ 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 8 and 9.

Table 8: Reasons for joining the Festival – European authors


	n	Mean	Std. Deviation
An interesting cross-cultural experience.	19	4.95	.229
An opportunity to present my own writing in China.	19	4.79	.535
An opportunity to present in front of an international and Chinese audience.	19	4.79	.535
An opportunity to seek new sources of inspiration.	19	4.58	.692
An opportunity to meet and have discussions with Chinese writers.	19	4.58	.507
A chance to publish my work in the Chinese market.	19	4.47	.772
An opportunity to establish new contacts.	19	4.42	.838
A chance to represent my own country in China.	19	4.32	1.057
An opportunity to meet and have discussions with European writers.	19	4.05	.911
All expenses were covered.	19	4.05	1.129

A welcome break from the normal routine.	19	3.79	1.437
You will become well-known in the Chinese market.	19	3.74	1.240
Having a prestigious biography.	19	3.05	1.393

Both European and Chinese authors agreed that participation in this Festival was a very interesting cross-cultural experience for them (the highest mean in each group). The authors scored an average value of over 4 on the statements related to the opportunity to meet and have discussions with Chinese/European writers.

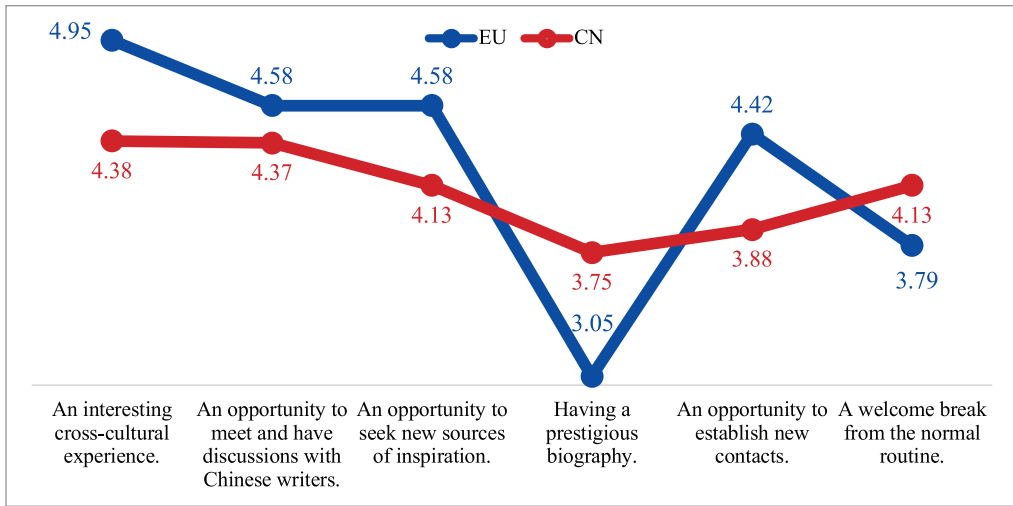
According to the mean scores, the European authors emphasise their satisfaction with the international component of this Festival (An opportunity to present my own writing in China/to present in front of an international and Chinese audience), which we can find in the title of the Festival. The European authors are also more satisfied with their reasons for joining the Festival than the Chinese authors (with the exception of the item Having a prestigious biography).

Table 9: Reasons for joining the Festival – Chinese authors

	n	Mean	Std. Deviation
An interesting cross-cultural experience.	8	4.38	.916
An opportunity to meet and have discussions with Chinese writers.	8	4.37	1.061
An opportunity to increase your profile in China and abroad.	7	4.14	1.215
A welcome break from the normal routine.	8	4.13	1.126
An opportunity to seek new sources of inspiration.	8	4.13	1.126
An opportunity to meet and have discussions with European writers.	8	4.00	1.195
An opportunity to establish new contacts.	8	3.88	1.126
Having a prestigious biography.	8	3.75	1.389

The responses of Chinese and European authors are compared in Graph 3.

Graph 3: Reasons for joining the Festival – Comparison of EU-Chinese authors



Both Chinese and European authors put expectation of a very interesting cross-cultural experience as the main motive for participating in the Festival. When other reasons for participating in the Festival are compared, interesting differences can be found in two points:

- 1) Having a prestigious biography (EU 3.05 vs. CN 3.75) points out that the prestige of participation was for greater Chinese than for European authors. The reason for this difference can be found in the fact that only one author from every EU Member State was selected as a representative of the country. Those who select authors sent award-winning authors whose participation in the festivals is already a “routine”.
- 2) An opportunity to establish new contacts (EU 4.42 vs. CN 3.88) and an opportunity to seek new sources of inspiration (EU 4.58 vs. CN 4.13) are in favour of this clarification. A representative European author from the country expected to meet a much larger number of participants in a completely new festival environment and find a different way of inspiration with other Chinese authors and the audience.

→ 4.5 About the Festival

Part of the questionnaire related to the evaluation of important Festival characteristics, which European and Chinese authors described through 11 items and 8 items, respectively.

Table 10: About the Festival – European authors

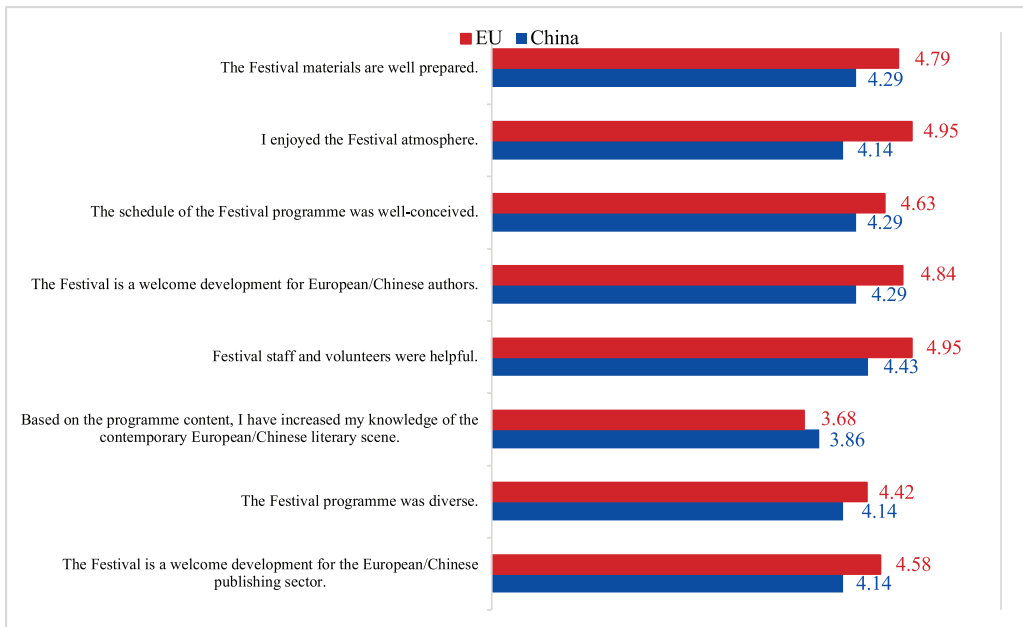
	n	Mean	Std. Deviation
For me personally, I feel participation in the Festival was a good decision.	19	4.95	.229
I enjoyed the Festival atmosphere.	19	4.95	.229
Festival staff and volunteers were helpful.	19	4.95	.229
The Festival is a welcome development for European/Chinese authors.	19	4.84	.375
The Festival materials are well prepared.	19	4.79	.713
The schedule of the Festival programme was well-conceived.	19	4.63	.684
The Festival is important for building European-Chinese cooperation.	19	4.58	.769
The Festival is a welcome development for the European/Chinese publishing sector.	19	4.58	.769
The Festival programme was diverse.	19	4.42	.692
Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene.	19	3.68	.885
I was frustrated because I was not able to use the usual digital platforms (e.g. Google, Facebook, etc).	19	2.95	1.580

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 an average rating for three Festival items was 4.95, and most of them averaged more than 4.40. The Chinese authors (Table 11) gave slightly lower scores for all Festival items (with the exception of the programme content related item). When we compare these results of European and Chinese authors with the previous Festival, we find that the mean scores in the research on the 4th Festival are significantly lower.

Table 11: About the Festival – Chinese authors

	n	Mean	Std. Deviation
Festival staff and volunteers were helpful.	7	4.43	.535
The Festival is a welcome development for European/Chinese authors.	7	4.29	1.113
The schedule of the Festival programme was well-conceived.	7	4.29	.951
The Festival materials are well prepared.	7	4.29	.756
The Festival is a welcome development for the European/Chinese publishing sector.	7	4.14	1.215
I enjoyed the Festival atmosphere.	7	4.14	1.215
The Festival programme was diverse.	7	4.14	1.069
Based on the programme content, I have increased my knowledge of the contemporary European literary scene.	7	3.86	.900

The Festival average rating for both studies is compared and shown in Graph 4.

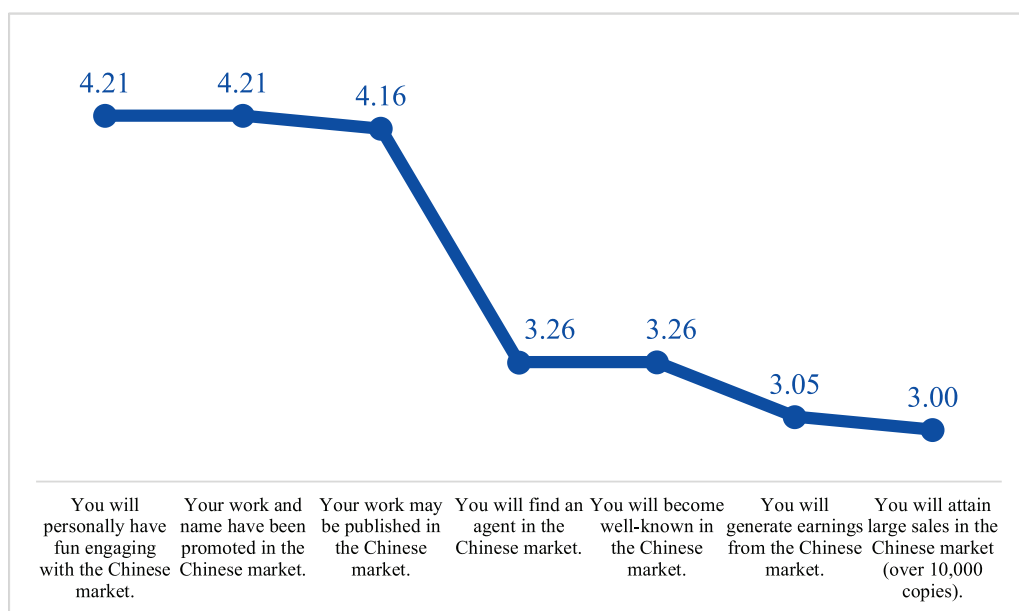
Graph 4: About the Festival – Comparison of EU-Chinese authors

A comparative analysis of the responses in the two research studies shows that both the Chinese and the European authors gave the highest average ratings to Festival staff, materials, and the atmosphere. According to the previous Festival results, one of the recommendations was to communicate with the European authors about using digital platforms before their

arrival. European authors gave the lowest scores when asked about the possibility of using common digital platforms (mean_{inaugural} = 3.17, mean_{2nd} = 2.38, mean_{3rd} = 2.29, mean_{4th} = 2.95). Furthermore, when comparing the results of the 3rd Festival, it can be seen that European and Chinese authors gave significantly lower scores for the item Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene (3rd - EU: 4.71, CN: 4.52, 4th - EU: 3.68, CN: 3.86). This indicates that the organisers still have room for further improvement and better preparation before the start of the Festival.

Graph 5 lists statements present only in the research study of European authors and aimed at identifying Festival opportunities for EU authors.

Graph 5: 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 European authors were explored for the features observed during the Festival that refer to the Chinese publishing market. The European authors see the Festival's greatest potential in personally engaging with the Chinese market (mean = 4.21) and promoting their work and name in the Chinese market (mean = 4.21). The lack of knowledge of the Chinese publishing market has resulted in low sales and sales expectations of their possible literature sales (mean = 3.00). When compared with the previous year, we can notice significantly higher means in the 4th 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 4th EU-China International Literary Festival. The final average ratings revealed that the highest satisfaction with the Festival was expressed by the European authors (a total average rating of 4.84). The Chinese authors awarded a significantly lower average rating to this item than the European authors referring to both this festival (mean = 4.25) and the previous festival (mean = 4.61).

Table 12: Participation in the events

	Groups	n	Mean	Std. Deviation
Overall satisfaction with the 4 th EU-China International Literary Festival	European authors	19	4.84	.375
	Chinese authors	8	4.25	.707

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 in the further organisation of the Festival.

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.

European authors

- I would have liked to have had the opportunity to attend other sessions. Not all of them, but one or two. But all in all, this was simply a great experience.
- As a children's book author, I didn't attend a panel discussion, so there was not much public exchange between the European/Chinese children's book authors.
- Before the festival, I would have like to have had the time to read some of the works of the Chinese authors I had to discuss with. I suggest that next time you bring the authors together, try to give them enough time to get a book or two from each other so they have a better perspective during the discussions.
- Everything was great.
- I hope that this literary forum will continue and friendships will develop between European and Chinese authors.
- I wish there was more interaction with the reading audience.
- I would like to participate in similar festivals and events. I think it's very important to build better connections.
- Intense reception. Intense meetings.
- It would be useful to organise a meeting with literary agents if possible.
- Keep up the good work.
- Organise a networking event with other Chinese publishers.
- Many thanks for this opportunity!

Figure 15: Children's event with Greek author Kostas Haralas



Chinese authors

- Promote the festival in advance so that people from all fields can find time to attend.
- The pace of literary events may slow down a bit.
- There needs to be more interaction between EU writers and Chinese writers.
- There can be a broader and more diverse form, such as visiting a university, facing more readers, communicating with professional readers, and attracting, popularising and promoting ordinary readers. Of course, this is very difficult.
- No suggestions.
- Maybe it would be better if people who understand the literary world better participate in the planning and execution.

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 4th EU-China International Literary Festival.

European authors

- I felt so good from the moment I arrived in Beijing for the whole 2 weeks when I returned to my homeland!
- Excellent! I'm very amazed how a small group of people were able to organise such a high quality event. Very warm, very human!
- I already have a publisher and an agent in China and they helped me to present myself better at the festival in Beijing.
- I think it is very important in the cultural field to exchange ideas and learn about other ways of working and living. It opens horizons and promotes mutual understanding!
- I wish I could participate in more festivals like this. It was an honour for me to represent Portugal. I hope I can meet all this new family again.
- I would have loved to have arranged meetings with possible publishers.
- Incredible experience! Felt like home because of the friendly festival staff, because of the beautiful hotel, because of the new impressions, because of the fluent English speaking people around us and so on and so on!! Thank you!
- Intense dialogue. The opportunity to write new poems.
- It was an incredible experience for me. I hope my poetry will find a translator in Chinese.
- It was extremely well organised and I was received more warmly than ever before. I was overwhelmed by the attention the children paid to my readings.
- It was a great opportunity to meet my colleagues from China and get to know their perspective. And especially for me as an SF writer, it was very important to observe such a fast developing country.
- It was the best organised and most productive festival I have participated in so far.
- It was wonderfully organised, and it was a great opportunity to meet authors from different cultures and have interesting discussions. It was very interesting to get a glimpse of Chinese

culture, both contemporary and past.

- One of the best festivals I have ever attended. Very author friendly and extremely well organised. Deserves every bit of support.
- The festival was overall an amazing experience. The environment, the people and the business were a great mix. Even though it was a bit stressful due to lack of time to get used to the time change, it was perfect!
- The festival was organised with a big heart, an open mind and hardworking hands. I came home with impressions that have already been incorporated into new stories for children.
- The literary festival made me realise that my latest novel will also appeal to readers outside of Scandinavia. It was wonderful to meet and exchange experiences and ideas with various Chinese audiences, journalists and writers from China and abroad.
- Worth coming and eye-opening.

Chinese authors

- Very enthusiastic and professional. Looking forward to the next edition!
- A pleasant cultural exchange.
- International standard, Chinese style.
- A cross-cultural and cross-regional literary festival, we hope that we can hold such events more frequently.
- The organisation is carefully thought-out, and communication is harmonious and free.
- Good ideas can be made more professional.

Figure 16: Peter Goff, Project Coordinator



Figure 17: Citation from a European author



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 attended events in person and those who attended events online. The total number of visitors to the Festival was 384,012. Since this is a pilot research study on this kind of festival, only 43 visitors participated therein.

The visibility of the Festival and the reasons for participating in the Festival are described in tables 13, 14, 15, and 16. The event information was measured by the likelihood of multiple choice of respondents, and Table 13 shows the percentage of responses and cases, respectively.

Table 13: How did visitors find out about the event?

Festival's visibility	Responses		Percent of cases
	n	%	
EU-China Literary Festival official website	2	3.6	5.1
EU-China Literary Festival official Weibo	4	7.1	10.3
EU-China Literary Festival official WeChat	11	19.6	28.2
EU Delegation to China official Weibo	2	3.6	5.1
#Experience Europe# official WeChat	1	1.8	2.6
Bookworm official website	4	7.1	10.3
Bookworm official WeChat	12	21.4	30.8
The venue partners' official WeChat or promotional materials like posters in the bookshops and shopping malls	3	5.4	7.7
Recommended by others	17	30.4	43.6
Total	56	100.0	143.6

WeChat was once again confirmed as the most useful channel for communication with potential Chinese visitors since in cumulative 69.3% 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 in 43.6% of cases. Unlike in previous year when the venue partners had a strong influence on potential visitors (35.4%), it was not the case with the 4th Festival. Only 7.7%

of respondents said that they noticed information about the event on venue partners' official WeChat or in promotional materials.

Table 14: What made visitors decide to attend the event?

Reason for participating in an event	n	%
I found the description interesting.	14	15.9
I wanted to see a particular author.	18	20.5
I like this kind of literary and cultural events.	34	38.6
It's a rarely high standard international festival.	20	22.7
I was just at the venue and passing by.	2	2.3
Total	88	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 2.3% 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* (38.6% of responses).

Table 15: How did you become familiar with Festival events?

Items	Responses		Percent of cases
	n	%	
I attended the events in person.	22	44.0	57.9
I watched on a livestreaming platform.	5	10.0	13.2
I have heard thereof or noticed related info.	23	46.0	60.5
Total	50	100.0	131.6

Table 15 analyses the ways in which the audience became familiar with Festival events before they decided to attend them. Almost half of the responses refer to the item *I have heard thereof or noticed related info* (46.0% vs. 44.0% *I attended the events in person*).

Figure 18: Citation from a European author

➔ 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 groups of authors were analysed. Table 16 lists seven statements referring to satisfaction with the EU-China Festival.

Table 16: Satisfaction with the Festival - visitors

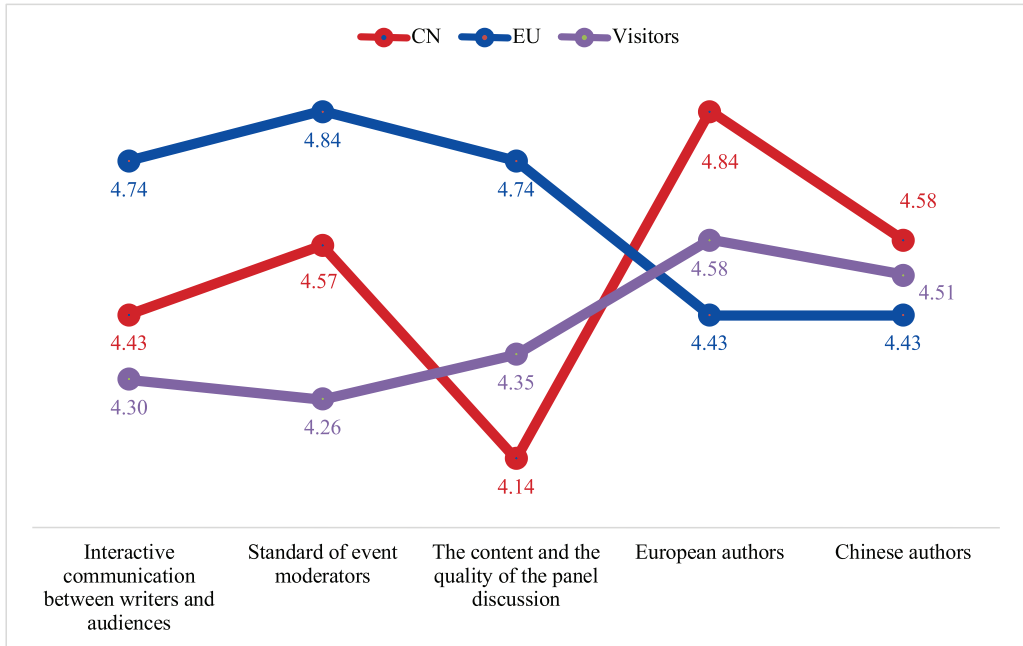
Statements about the Festival	n	Mean	Std. Deviation
The European authors.	43	4.58	.587
The standard of event interpreters.	43	4.53	.631
The Chinese authors.	43	4.51	.668
The arrangement, environment and facilities at the venues.	43	4.51	.798
The event is well organised and runs smoothly.	43	4.49	.631
The content and the quality of the panel discussion.	43	4.35	.870
Interactive communication between writers and audiences.	43	4.30	.887
The standard of event moderators.	43	4.26	1.002

Festival visitors are most satisfied with the European authors who participated in the event (mean = 4.58), as well as the standard of event interpreters (mean = 4.53). Visitors gave the lowest average ratings to *The standard of event moderators* (4.26) and *Interactive communication*

between writers and audiences (mean = 4.30). This statement about event moderators has improved greatly over the years, but it can be improved even more because this disadvantage is not just the result of multiculturalism of 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 6).

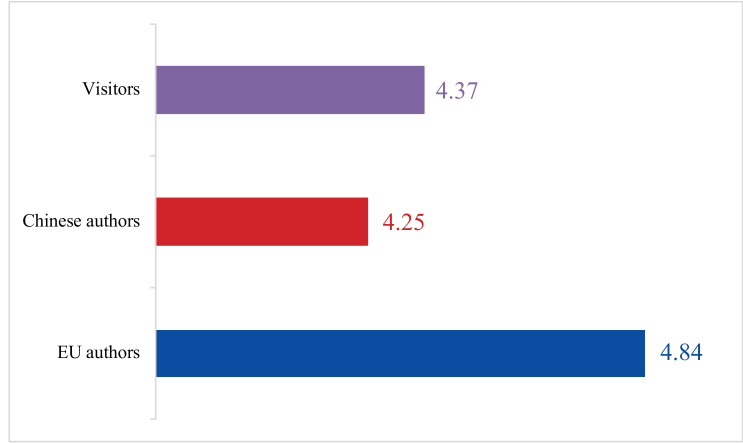
Graph 6: Satisfaction with the Festival – Comparison of three samples



If the item 'Satisfaction with the Festival' is analysed in parallel, it can be noticed that all three research groups differ in their (non)satisfaction with the Festival (graphs 6 and 7) in terms of all items.

Although in the majority of statements the visitors gave slightly lower average ratings of the Festival than the authors, their opinions are still in line with the conclusion, and all three groups are most satisfied with European and Chinese authors.

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



Figures shown in Graph 7 referring to visitor satisfaction (4.37) with the Festival are much higher now than in previous year (3.79), and they support the conclusion that 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 17.

Table 17: Visitors’ answers to an open-ended question – What did you like most about the Festival

Answers
Opportunity to meet European writers.
Meet the authors.
Storytelling session for writers and children.
Interaction between writers and children.
Cultural exchange.
Interaction between writers and children.
During and after the event, there was time to communicate with the writer, and I felt that the atmosphere of the event was very relaxed and friendly.
Volunteers.
Children like this environment.
Interaction between the authors and the audience.
Opening ceremony and the sharing.
Direct communication with writers.
Interaction between children and writers.
Writers’ narration and interaction.
Both EU authors and Chinese authors are of high quality.

Broaden your horizons and increase knowledge.

The Q&A session.

The Q&A session.

Participation of some writers; the CITIC Qihao Bookstore translators are very active; I will participate in these salon activities in the future.

Su Tong.

Like the events for adults. At the same time, there are also live broadcasts in the Zai Yi app, which can make up the unattended performances.

The frankness of European writers and their unreserved narration of past social and family experiences are hard to come by. In addition, their extraordinary curiosity and sensitivity to language (this sensitivity may come from their proficiency in several languages). I think this is also an important aspect of writing good works. I am especially impressed by the Slovak writer Michal Hvorecky's sharing of the changes in Czechoslovak society in the 20th century and the dark period he experienced. The one he mentioned most was 'freedom', which is the writer in my imagination - an uncompromising person and always questioning himself.

Chinese and foreign writers on related topics about the role of history in literature.

Su Tong's event.

My favourite is the mutual appreciation between Chinese picture book artist Hei Mi and Estonian painters.

Writers share their writing insights, experiences, insights, stories, etc.

The interaction.

The part where the authors explain the writing background.

The Q&A session.

Dialogue with writers: The content is specific and the workshop is a rare opportunity for close contact with writers.

The Q&A session.

Introduction to European Writers' Works.

The humour in the guest conversation. The venue is very atmospheric and the host is very nice.

I personally like the dialogue part of the writers. In fact, the focus of such activities lies in the collision of thinking in multiple cultural backgrounds. The audience listens and can also generate their own thinking. This is the most meaningful and valuable link.

Su Tong's event.

The Q&A session.

European writers' writing techniques.

Su Tong's event.

The writer comes to tell the story in person, and the child can be brought into the story. And interactive activities also attract children.

The children's activities are very rich. From the author's perspective, I learned about the ideas and stories behind their creations, so that I have a deeper understanding of the book. The host Gary is great.

The Q&A session.

Interaction between the authors and the audience.

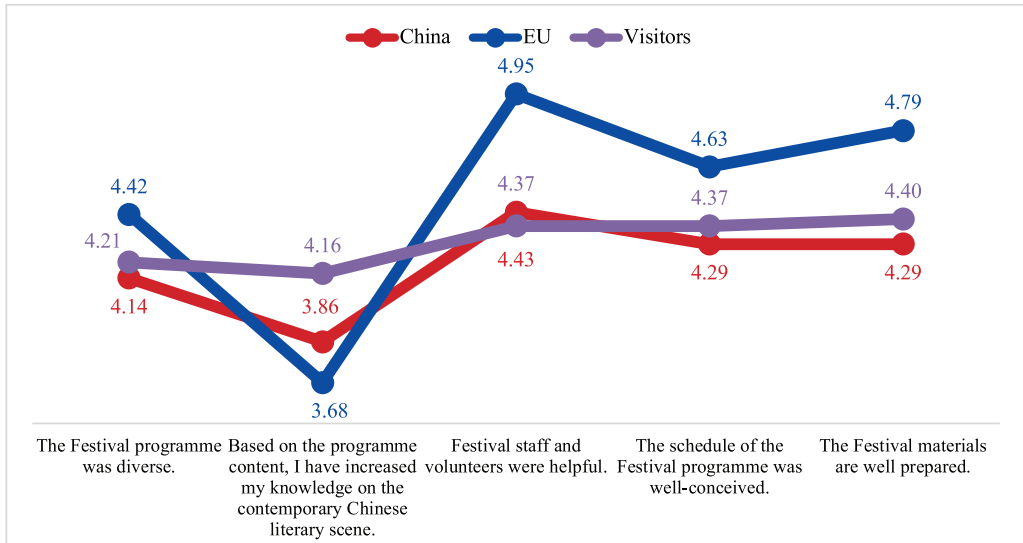
→ 5.2 About the Festival

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

Table 18: About the Festival – visitors

Items	n	Mean	Std. Deviation
For me personally, I feel participation in the Festival was a good decision.	43	4.74	.693
The Festival is important for building European-Chinese cooperation.	43	4.51	.985
I enjoyed the Festival atmosphere.	43	4.47	.855
The Festival materials are well prepared.	43	4.40	.877
The schedule of the Festival programme was well-conceived.	43	4.37	.787
Festival staff and volunteers were helpful.	43	4.37	.900
Advanced marketing enabled me to have a good knowledge of the Festival programme and schedule.	43	4.35	1.021
I will speak positively to others about the Festival.	43	4.33	1.063
Based on the programme content, I have increased my knowledge of the contemporary European literary scene.	43	4.30	.939
The Festival programme was diverse.	43	4.21	1.013
Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene.	43	4.16	1.045

The highest average ratings were given to the statements *I feel participation in the Festival was a good decision* (mean = 4.74) and *The Festival is important for building European-Chinese cooperation* (mean = 4.51), which points to the importance of this Festival and a serious approach to its preparation and organisation. The results showed that visitors gave significantly higher average ratings to this than to the 3rd Festival.

Graph 8: About the Festival – Comparison of three samples

If all three research studies are compared, the slightest difference in responses can be seen between the Chinese authors and visitors, especially in the segment referring to respondent satisfaction with the organisation, i.e. with Festival staff and volunteers, Festival materials, and the schedule of the Festival programme.

➔ 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 19: Attendance at cultural events

Have you attended or participated in any creative, artistic, theatrical or musical events in the last 12 months	n	%
Yes	38	90.5
No	4	9.5
Total	42	100.0

Figure 19: Chinese author Liang Hong



It seems that Festival visitors regularly visit cultural events since 90.5% of them confirmed they had visited a creative, artistic, theatrical or musical event in the last 12 months. When the frequency of attendance is evaluated, respondents answered that on average they attended 7 events in a year, which would mean that on average they attended one cultural event every month or two.

In addition to the frequency of visits to cultural events during the year, respondents chose (they were allowed to select multiple activities) the type(s) of cultural activities they participated in (Table 20).

Table 20: Types of cultural activities visitors participated in

Creative, artistic, theatrical or musical events	Responses		Percent of cases
	n	%	
Read a book for pleasure	31	16.7	72.1
Went to the cinema	20	10.8	46.5
Went to the theatre	34	18.3	79.1
Attended an art exhibition	21	11.3	48.8
Attended a classical music concert	32	17.2	74.4
Attended some other live music concert	17	9.1	39.5
Went to the dance	21	11.3	48.8
Performed or created artwork	2	1.1	4.7
Use electronic media to watch or listen to art	8	4.3	18.6
Total	186	100.0	432.6

Table 20 shows the percentages of responses and the percentage of cases where, due to a large number of different cultural activities, different activities were selected. A total of 43 respondents selected 186 activities (percentage of cases = 432.6%).

The most frequently selected activity is 'Went to the theatre' (79.1%) and 'Attended a classical music concert' (74.4% of cases). Table 20 provides excellent guidelines for Festival organisers on the future organisation of marketing activities.

Figure 20: Citation from a European author



Finally, the visitors were asked about the number of books they read in the last 12 months. Visitors read approximately 14 books (mean 14.15) in the past year, and based on other results in this subchapter, it can be concluded that our Festival visitors are mostly young people (mean = 33.53) who frequently read and attend cultural events on average every month or two.

→ 5.4 Festival authors

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

Table 21: Favourite European author during the Festival

Who are your favourite authors?	n	%	Valid %
Michel van Zeveren	5	13.2	13.2
Sofronis Sofroniou	1	2.6	15.8
Leonora Christina Skov	1	2.6	18.4
Piret Raud	1	2.6	21.1
Tuutikki Tolonen	1	2.6	23.7
Zsolna Ugron	2	5.3	28.9
Patricia Forde	1	2.6	31.6
Pierdomenico Baccalario	2	5.3	36.8
Zane Zusta	4	10.5	47.4
Tom Nisse	2	5.3	52.6
Clare Azzopardi	1	2.6	55.3
Bibi Dumon Tak	2	5.3	60.5
Ana Filomena Amaral	1	2.6	63.2
Adina Rosetti	2	5.3	68.4
Michal Hvorecky	2	5.3	73.7
Quan Zhou	3	7.9	81.6
Ulrika Nielsen	1	2.6	84.2
None	6	15.8	100.0
Total	38	100.0	
System missing values	5		
Total	43		

Although the difference between authors is rather small, we can notice that the top European authors are:

- Michel van Zeveren (13.2%) from Belgium, and
- Zane Zustra (10.5%) from Latvia.

➔ 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 useful to organisers for future Festival organisation.

Table 22: Additional suggestions and/or comments by Festival visitors

Answers
Hope it can be held in a more relaxing space.
Increase writer and audience interaction.
I hope I'll be notified of the event sooner and that promotion will start sooner.
More children's authors.
No suggestions.
The activity is great, but I hope I can provide authors' books next time.
No suggestions.
Hope the festival will be held in Beijing next time.
No suggestions.
No suggestions.
No suggestions.
The rhythm of activities can be more relaxed.
Satisfied.
Hope to expand the venue and publicity.
I am very satisfied with the event itself. It is a very precious opportunity. However, as a loyal literature lover, I am disappointed with the following: 1. Some mistakes in the Festival brochures; 2. Publicity in advance is insufficient, and now there are few visitors and the atmosphere is deserted; 3. Live sound audio quality is poor; 4. The host at Li Er's event doesn't understand literature, shows off in English, uses translation, and can't guide the discussion in depth.
Communicate more, increase understanding, enhance knowledge.
No suggestions.
No suggestions.
There are two translators, one Chinese and one native English, each translated into their own language, so that the dialogue will be more flavourful. Or simultaneous translation. Looking for common ground among writers, some dialogues seem not to have anything to discuss.
Should do real live broadcasting.
1. The image of the writer and a description of his/her work can be given in more detail. Don't use one article to introduce all writers, but introduce them in sections; 2. During the event, the audience can be gathered in a fan group to facilitate event information for better interaction; 3. The on-site interactive session is a bit cold, and I don't know much about European writers, hence I can't raise quality issues; 4. Play a video promo that will make the atmosphere on the scene better; 5. Need to introduce more of the works of the writers; 6. You can make some cards on site to let the readers bring home as a way of remembering the literary festival; 7. There can be some peripheral products that the audience can buy, and you can also have some benefits. 8. Venues are a bit far away from each other. I want to change from Qihao to The Bookworm, so I don't have to bother to move.

Many of us have a natural way of avoiding the issues of 'freedom' and 'human rights'. In the session I attended, when Michal Hvorecky spoke about the historical process in Eastern Europe and his own understanding of freedom, some readers gradually left the room. The readers and the host's question mean roughly why political factors should be added to writing. This is perhaps the greatest advantage of Western writers – to go out, broaden their views, learn foreign languages, and find themselves. What we have to deal with is the ambiguity and fear of self-identity.

Hope to hold events in Beijing close to the city centre.

Very satisfied, hope to maintain the level of quality.

I hope for better translators; I hope that the questions prepared by the host in advance can be appropriately adjusted according to the writer answers.

Hope that more Chinese writers will participate.

No suggestions.

1. There is a problem with the translation of the event brochure: For example, there is an introduction of a Chinese-American female writer whose English name is Jiali, but the Chinese translation and printing does not match it (sorry, the brochure is gone, I can't remember the specific page number and the exact information). 2. The name Michel of the Belgian picture book author printed on the poster was mistranslated as 'Mike'. 3. The speaker is from a French-speaking country, and his works are all in French, but the on-site translator does not understand French very well, which somewhat affected the quality of some lectures and exchanges. For example, the speaker mentioned a French word *pourquoi*. Because the French pronunciation of the word involves an association, the French word must be spoken, but the translation did not understand the word and the explanation was not in place.

There are many on-site staff members but their role is limited. The staff members are chatting on one side, and are walking around in groups with work cards behind the projection screen when writers are talking.

Better promotion needed, let more people know about the literary festival. I learned about the literary festival from the Cultural Section of the Italian Embassy.

1. The content of the discussion is too superficial, not deep enough, not professional enough, not academic enough, is this a mass entertainment activity?! 2. The time is too short to discuss the content in depth; 3. The EU-China International Literary Festival, but it is like Children's Day; 4. There was little or no dialogue between writers in the two activities I participated in.

I hope to increase the proportion of communication between the writer and the audience, so that the audience can have a stronger sense of participation.

No suggestions.

No suggestions.

The interaction time between the writer and the audience is too short.

I like it very much, I will also participate next time.

I hope more events of this kind will be held, and have more publicity, so that we can know the specific information of the event.

Continue to enrich children's literary activities.

No suggestions.

It would be more ideal if all participating writers could stop and sign for readers after interacting with the audience.

In the end, overall satisfaction with the Festival was compared for all three samples using the One-Way ANOVA test (Table 23).

Table 23: Overall satisfaction – ANOVA for three research samples

Samples	n	Mean	Std. Deviation	Std. Error	Test statistics ANOVA
EU authors	19	4.84	.375	.086	F = 4.073, p < 0.05
Chinese authors	8	4.25	.707	.250	
Visitors	43	4.37	.725	.110	

According to the results presented above, it is possible to conclude that there is a statistically significant difference between the samples ($p < 0.05$) in terms of satisfaction with the Festival. Festival EU authors seem to be much more satisfied with the Festival than Chinese authors and visitors.

Figure 21: Chinese and European authors



Table 24: Plans for attending the next EU-China Festival

Loyalty	n	%
Yes	43	100.0

One of the best ways to measure success of a festival is to evaluate visitor loyalty. Visitors were asked about their intention to re-attend the Festival, and 100.0% said they planned to attend the next EU-China Festival. These results are encouraging for the organisers since both the authors and the audience members achieved high average ratings, as shown in this research.

Figure 22: The percentage of visitors planning to attend the next EU-China Festival



6

SUMMARY OF THE THREE RESEARCH STUDIES



6 Summary of the three research studies

a) Authors

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 ($n = 19$).
- Another study was conducted in Chinese and it included Chinese authors ($n = 8$).

Satisfaction with the EU-China Festival

- The European authors in the Festival were most satisfied with the following two items of the Festival: Meals and Informal gathering around the Festival (mean = 5.0). Almost all items achieved a very high average rate (mean between 4.58 and 4.95), while the Chinese authors gave the highest average rating to the Standard of event moderators (mean = 4.57) and Logistics around the Festival (4.57).
- In previous years, the main problem at the Festival was bilingualism, which has been successfully overcome at the 4th Festival with better simultaneous translation (mean_{EU} = 4.63 vs. mean_{CN} = 4.57).
- The European authors had much more intensive communication with the organiser, so it is not surprising that, in contrast to the Chinese authors, the European authors received significantly higher ratings on items such as: Informal gatherings around the Festival (mean_{EU} = 5.0 vs. mean_{CN} = 4.57) and Communication with the Festival prior to the events (mean_{EU} = 4.58 vs. mean_{CN} = 4.29).
- The lowest rating given by both groups of authors can indicate the fields in the organisation of the Festival which can be improved:
 - Chinese authors: Communication with the Festival prior to the events (mean = 4.29), Level of audience engagement (mean = 4.29), Networking opportunities (mean = 4.29), and The content and the quality of the panel discussion (mean = 4.14),
 - European authors: Communication with the Festival prior to your departure to China (mean = 4.58) and Networking opportunities (4.32).

Contact establishment

The European authors are more satisfied than their Chinese counterparts and they expressed their satisfaction with the contacts established between Festival organisers ($\text{mean}_{\text{EU}} = 4.89$ vs. $\text{mean}_{\text{CN}} = 4.00$) and the European authors ($\text{mean}_{\text{EU}} = 4.84$ vs. $\text{mean}_{\text{CN}} = 4.43$).

The lowest average rating given for contact establishment with Chinese publishers ($\text{mean} = 4.11$) and Chinese media ($\text{mean} = 4.14$) suggests that this segment of interconnection can be organised better through formal and informal contacts. On the other hand, if we compare the results reported from the 2nd and the 3rd Festival, we can see significant improvements ($\text{mean}_{2\text{nd}} = 3.25$, $\text{mean}_{3\text{rd}} = 3.00$, $\text{mean}_{4\text{th}} = 4.14$).

Best of the Festival

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

- Meeting with other writers, Chinese as well as Europeans, and friendly mood,
- Communication! Interactive communication between writers and audiences.

Reasons for joining the Festival

- Both European and Chinese authors agreed that participation in this Festival was a very interesting cross-cultural experience for them (the highest mean in each group).
- The average rating of more than 4 was given by both European and Chinese authors to statements referring to the opportunity to meet and have discussions with Chinese/European writers.
- The European authors were more satisfied with their reasons for joining the Festival than the Chinese authors (with the exception of the item *Having a prestigious biography*).

About the Festival

The authors were most satisfied with the Festival itself ($\text{mean}_{\text{EU}} = 4.95$), predominantly with Festival staff and helpful volunteers ($\text{mean}_{\text{EU}} = 4.95$ vs. $\text{mean}_{\text{CN}} = 4.43$). The Chinese authors gave slightly lower ratings to all issues related to the Festival, with the exception of the programme content item.

Both groups of authors gave a low rating to the item pertaining to increased knowledge of the contemporary Chinese literary scene ($\text{mean}_{\text{EU}} = 3.68$ vs. $\text{mean}_{\text{CN}} = 3.86$) and the statement that the Festival programme was diverse ($\text{mean}_{\text{EU}} = 4.42$ vs. $\text{mean}_{\text{CN}} = 4.14$). The average rating of Europeans referring to their inability to use the usual digital platforms like Google, Facebook, etc. was also low ($\text{mean}_{\text{EU}} = 2.95$).

If we compare these results of European and Chinese authors with the previous Festival, we can notice significantly lower means in the 4th Festival research.

Suggestions

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

1. Improving networking opportunities

- Make a networking event with other Chinese publishers.
- Hope this Festival will continue to promote friendship between European and Chinese authors.
- The interaction between European and Chinese authors still needs to be strengthened.
- Help authors to create more network opportunities between EU and Chinese authors.
- More communication between authors in the future.

2. Organisation related suggestions

- More engagement with the reading public.
- Better promotion of the Festival before it begins.
- Less overlap in the Festival programme.
- More audience in European/Chinese children's book discussions.
- The pace of literary events may slow down a bit.
- Attracting, popularising, and promoting ordinary readers.
- Continue this important and relevant form of cultural exchange.

3. Future projects

- Meeting with a Chinese publisher or literary agents as part of the programme.
- A different form of the programme (such as visiting a university, facing more readers, communicating with professional readers).

Feelings about the Festival

- The Festival opens up the horizon and promotes mutual understanding.
- An honour to represent my home country.
- Incredible experience.
- Wonderful experience in every way imaginable.
- Extremely well organised.
- Very enthusiastic and professional.
- A pleasant cultural exchange.
- International standard with Chinese style.
- Worth coming and eye-opening.
- The Festival was organised with a big heart, an open mind, and hardworking hands.
- Wonderful to meet and exchange experiences and ideas with various Chinese audiences, journalists, and writers from China and abroad.
- A cross-cultural and cross-regional literary festival.

Figure 23: Zsolna Ugron from Hungary



b) Visitors

- 43 Festival visitors participated in the pilot study.
- Two types of visitors: visitors at the venue and online visitors.
- Festival had more than 384,012 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 69.3% of cases this response was indicated as the reason for participating in an event.
- Personal recommendation was found very important (43.6% of cases).
- Unlike in previous year when the venue partners had a strong influence on potential visitors (35.4%), it was not the case with the 4th Festival. Only 7.7% of respondents marked this option.

Satisfaction with the EU-China Festival

- Festival visitors are most satisfied with the European authors who participated in the event (mean = 4.58) and the standard of event interpreters (mean = 4.53).
- If we compare results obtained in the previous research studies, we can notice that visitors expressed a significantly higher level of satisfaction with the Festival.
- Although visitors gave slightly lower average ratings to the Festival than the authors in the majority of statements, they are still in line with the conclusion, and all three groups are most satisfied with European and Chinese authors.

About the Festival

- The highest average rating was given to the statements that participation in the Festival was a good decision (mean = 4.74) and that the Festival is important for building European-Chinese cooperation (mean = 4.51).
- A low average was scored in the statements referring to increased knowledge of the contemporary Chinese literary scene from the Festival programme (mean = 4.16) and the Festival programme was diverse (mean = 4.21).

Lifestyle

- Festival visitors regularly visit cultural events, which is confirmed by 90.5% of respondents who said they had visited a creative, artistic, theatrical or musical event in the last 12 months.
- The most commonly selected activities are 'Went to the theatre' (79.1% of cases) and 'Attended a classical music concert' (74.4% of cases).
- Respondents read approximately 14 books (mean = 14.15) in the last 12 months, they mostly belong to a young age group (mean = 33.53) and frequently attend cultural events (on average every month or two).

Best authors

- According to visitors, the best European author of the Festival is Michel van Zeveren (13.2%) from Belgium.

100.0% of visitors are planning to attend the next EU-China Festival.

Suggestions

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

1. Improving event moderators

- Hosts do not understand literature, show off in English, uses translation, and can't guide the discussion in depth.
- Choose better translators, the questions prepared by the host in advance can be appropriately adjusted according to the writer answers
- In general, visitors agreed that the questions for authors were too wide.

2. Organisation related suggestions

- The rhythm of activities can be more relaxed and the programme can be held in a more relaxing space.
- Increase interaction between writers and audiences.
- The public need to be notified of the Festival earlier and it must be promoted as soon as possible.
- Hope to expand the venue and publicity.
- Some mistakes in the festival brochures.

- The live sound audio quality is not good.
- Real live broadcasting necessary.
- The on-site interactive session is a bit cold, and I don't know much about European writers, hence I can't raise quality issues.
- There can be some peripheral products that the audience can buy, and you can also have some benefits.
- The venues are far away from each other.
- Hope to hold events in Beijing close to the city centre.
- Hope that more Chinese authors will participate.
- The content of the discussion is too superficial, not deep enough, not professional enough, not academic enough.
- The EU-China International Literary Festival, but it is like Children's Day – there are too many sessions for children.

7

CONCLUSION



7 Conclusion

In order to continuously observe and analyse festivals, it is necessary to observe the level of satisfaction of the different festival actors. Since there are few studies that have continuously analysed festivals over the years, the EU-China International Literary Festival strives to systematically monitor the quality of the festival and collect data that will be valuable to the organisers in terms of future improvements.

This 4th EU-China International Literary Festival brought together 28 authors from all EU Member States and 21 Chinese authors. The literary sessions were held in the form of dialogue, interaction between European and Chinese authors and connection with the audience in order to promote exchange between cultures.

The number of visitors (online and in person) increased by 230.06% and 239.79% compared to the 3rd and the 2nd the Festival, respectively. Based on a large number of visitors, the 4th Festival can be seen as a highly successful edition of the Festival. It seems that visitor loyalty grew over the years as at this Festival 100.0% of visitors said they planned to attend the next EU-China Festival.

Table 25: Plans for attending the next EU-China Festival by years

Edition of the Festival	%
Inaugural	95.6
2 nd	87.8
3 rd	93.8
4 th	100.0

In the analysis of the research results, statistically significant differences were found in the expectations and satisfaction with the Festival segments with regard to the role of the respondents studied. Greater satisfaction was found among the European authors, and lower satisfaction among Chinese authors and Festival visitors. Considering the 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 received significantly higher ratings than their Chinese counterparts.

In previous years, the main problem at the Festival was bilingualism, which was successfully overcome at the 4th Festival with better simultaneous translation (EU – mean: 4.63 vs. China – mean: 4.57). Despite these better scores than in previous years, this is still one of the general problems of international festivals.

The biggest advantage of the Festival is enjoyed by the European authors, but it also opened up room for improvement in its future organisation since the lowest average rating was given to contact establishment with Chinese publishers (mean = 4.11) and Chinese media (mean = 4.14). On the other hand, significant improvement can be seen if we compare these results with the ones obtained for the 3rd EU-China Literary Festival.

According to the average scores, the European authors emphasise their satisfaction with the international component of this festival (*An opportunity to present my own writing in China/ An opportunity to present in front of an international and Chinese audience*), which additionally justifies the fulfilled purpose of the Festival. In their comments, the authors agreed: *It was the best organised and most productive festival I have participated in so far.*

Suggestions put forward by authors for the future organisation of the Festival are as follows:

- make better promotion of Festival before it begins,
- reduce overlap in the Festival programme,
- include more communication between authors in the future,
- improve moderators by better preparation before the event,
- possibly organise a networking event with other Chinese publishers.

Certain long-term changes were not made in accordance with the recommendations of the last festival, so they should be improved in the future in the following order:

- establish and maintain contact between publishers and authors,
- network authors and publishers,
- involve literary agents and media more,
- sell and sign author books after the main event.

There is no doubt that the EU-China Literary Festival is constantly changing and evolving. With all its modifications, the Festival has maintained its primary importance in strengthening European and Chinese relations and improving mutual understanding. It is also a good guide for the treatment of the audience because organisers continuously measure the quality and satisfaction with festivals, but also determine the part of the festival that can be improved.

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APPENDIX

Appendix A: Questionnaire for European authors

Evaluation of the EU-China Festival

The 4th EU-China International Literary Festival

Dear authors,

Thank you for your participation in the 4th EU-China International Literary Festival. Please dedicate 5-8 minutes of your time to fill in an anonymous questionnaire about your satisfaction with the Festival. Thank you 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 prior to your departure to 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 are well prepared.					
Festival staff and volunteers were helpful.					
Based on the programme content, I have increased my knowledge of the contemporary Chinese literary scene.					
The Festival programme was diverse.					
The schedule of the Festival programme was well-conceived.					
I enjoyed the 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.					
You will become well-known in the Chinese market.					
You will find an agent in the Chinese market.					
You will attain large sales in the Chinese market (over 10,000 copies).					
You will generate earnings from the Chinese market.					
You will personally have fun engaging with the Chinese market.					

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

- a. completely dissatisfied
- b. dissatisfied
- c. neither dissatisfied nor satisfied
- d. satisfied
- e. completely satisfied

- 8) Please write one or two sentences to summarise your comments and feelings about this Literary Festival.

- 9) If you have any suggestions and/or advice, it would be greatly appreciated if you could share them with us.

- 10) In conclusion, we would appreciate any additional suggestions or comments you may have.

Thank you!

Appendix B: Questionnaire for Chinese authors

Questionnaire for Chinese authors

非常感谢诸位参与第四届中欧国际文学节！

我们希望提升文学节的质量。您关于本次文学节的反馈，对我们来说非常宝贵。接下来，我们希望借用您5分钟，填写一份文学节的匿名问卷。非常感谢您的真诚建议！

高岩

项目总监

Josipa Mijoč博士

Dear authors,

Thank you for your participation in the 4th EU-China International Literary Festival. Please dedicate 5-8 minutes of your time to fill in an anonymous questionnaire about your satisfaction with the Festival. Thank you 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

The standard of event moderators

活动主持人水准

Consecutive translation

交传人员水平

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 when 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和交谈的机会

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 your 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.

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 are 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 Literary 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

非常感谢诸位参与第四届中欧国际文学节！

我们希望提升文学节的质量。您关于本次文学节的反馈，对我们来说非常宝贵。接下来，我们希望借用您5分钟，填写一份文学节的匿名问卷。非常感谢您的真诚建议！

高岩

项目总监

Josipa Mijoč博士

Thank you for your participation in the 4th EU-China International Literary Festival. We would really like to be better in the future and your opinions matter to us. Please dedicate 5 minutes of your time to fill in an anonymous questionnaire about your satisfaction with the Festival. Thank you in advance for your sincere answers.

Peter Goff

Project Director

Josipa Mijoč, Ph.D.

Head of Research

1) 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 on-line visitor

在线直播观众

both

两者都有

2) 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

The Bookworm official website

老书虫官方网站

The 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

3) 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 in the venue and passing by.

刚好在场地顺便参加

Other

其他

4) 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

5) 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。

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

请为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。

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

提前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 are 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 literary 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 literary 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。

- 7) 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

- 8) We would appreciate any additional suggestions and/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。

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

- 9) With the exception of EU-CHINA events, have you attended or participated in any creative, artistic, theatrical or musical event 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

10) Which (if any) of these activities have you done or tried 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。

11) 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

Use 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

12) 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

12) 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

1) Gender:

性别：

Female 女性

Male 男性

2) Birth year:

出生年份：

3) Your current occupation :

您目前从事的职业：

Student

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

4) 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

PhD degree or above 博士及以上学历

Others其他

BIOGRAPHIES



Josipa Mijoč, author

Josipa Mijoč is a scientist, producer and cultural theorist. She teaches a number of courses at the Faculty of Economics and Business 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 research processes of the EU-China International Literary Festival.

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Ivana Jobst, author

Ivana Jobst is a research and teaching assistant in the Department of Quantitative Methods and Informatics at the Faculty of Economics and Business in Osijek and a PhD student in the Postgraduate university study programme at the University of Osijek. She teaches several quantitative and methodological courses in undergraduate and graduate studies. As the President of the Organising Committee, she participated in the symposium on popularisation of creative industry, Creative Treasury, and in the Millennial competition in creative industry as the coordinator of the competition.

She received the Rector's Award of Josip Juraj Strossmayer University of Osijek (2019) and the *Vodik* Award (2019) for the workshop *12 hubs of the creative industry*.

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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 and Business 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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Peter Goff, editor and project coordinator

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Zoe Xie, research assistant

Zoe Xie worked at The Bookworm Beijing from 2017 to 2018 as Events and Marketing Manager. She has cooperated with Peter Goff, Programme Director of the 1st to 5th EU-China International Literary Festivals, from 2017 to 2020. She is currently pursuing her MA degree in English (Literary Studies) at The Chinese University of Hong Kong.

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After three successful research studies and three scientific books, the EU-China International Literary Festival international project team focused on testing and applying the international festival research methodology. Based on previous research studies, reports and books, the authors had sufficient knowledge of the methodological guidelines for conducting demanding multilingual and cross-cultural research.

The research and methodological definition of the EU-China literary festival conceived as the interaction of European and Chinese authors with Chinese audiences and the promotion of European culture in Chinese cities. This book focuses on the analysis of the 4th EU-China International Literary Festival organised by the Delegation of the European Union to China. The goal of the Festival is to bring distant cultures closer by virtue of literature as a medium, and the Festival has been held twice a year in China since 2017.

In order to continuously observe and analyse festivals, it is necessary to observe the level of satisfaction of the different festival actors. An enviable longitudinal series of data continuously analysed festivals over the years, the EU-China International Literary Festival strives to systematically monitor the quality of the festival and collect data that will be valuable to the organisers in terms of future improvements.

经过三次成功的探索调研并推出三本细致严谨的书籍之后，中欧国际文学节国际项目团队聚焦于测试并应用国际文学节调研方法。基于先前的调研、报告和书籍，作者对关于开展高要求的多语言和跨文化研究的方法指导纲领有了充分的了解。

中欧国际文学节的调研和方法论释义被视为欧洲和中国作家与中国读者的互动，以及欧洲文化在中国城市的促进推广。本书重点分析了由欧盟驻华代表团组织的第四届中欧国际文学节。文学节的目标是通过文学为媒介拉近遥远的文化距离，自2017年以来，中欧国际文学节每年会在中国举办两届。

为了持续观测分析文学节，对文学节不同参与者的满意度观测是有必要的。多年来，中欧国际文学节通过一系列令人羡慕的纵向数据持续分析文学节，致力于系统地监督文学节的质量，并收集对组织者在未来改进有价值的