

CHINA AND THE CHIDLIT FACTORY

A STUDY ON THE CHINESE CHILDREN'S LITERATURE MARKET

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Chapter 1: Introduction

“I had been reading children's books all my life and saw them not as minor amusements but as part of the whole literary mainstream; not as ‘juveniles’ or ‘kiddie lit’, one of the most demeaning terms in the scholastic jargon. My belief was, and is, that the child's book is a unique and valid art form; a means of dealing with things which cannot be dealt with quite as well in any other way.”

- Lloyd Alexander, American writer (1924-2007)

It is not unusual for children’s books to be perceived as a minor form of literature, or as Lloyd Alexander described it: ‘kiddie lit’. This is not only restricted to people without any knowledge of literature, but can for example even be seen on a university website offering creative writing courses, stating that “they love great literature” and participants “won’t write mass-market thrillers or children’s fiction on our programs”, thus undermining the idea that children’s literature can in fact be a form of great literature as well.¹ Fortunately, most people who are seriously involved in this type of literature do acknowledge the great importance of children’s books and the influence they can have on not only the lives of children, but sometimes even the entire literary world. In fact, the importance of children’s literature can also be seen simply by looking at the significant share it takes up in the general publishing industry, showing that it is not a genre of literature that deserves to be belittled. In this thesis, I will not focus on the global children’s literature market in general, but look at one specific country in which children’s books are essential for the prosperity of the entire publishing industry: China. As one of the world’s largest publishing industries and home to more than 220 million children under the age of 14, it is a place where children’s literature has been able to thrive and become the booming business that it is nowadays.

Despite the fact that China’s current children’s literature market is very interesting for research due to its unprecedentedly fast development and intriguing history, there are unfortunately few substantial scholarly sources regarding this topic, certainly in terms of non-Chinese language articles. Therefore, with this sector being such a booming business nowadays, I believe it will be very interesting and worthwhile to explore the current Chinese children’s literature market in this thesis. The goal of this thesis is to provide both a broad and deep understanding of what this fast-growing market precisely entails, something that has thus yet to be done in the academic world. Whereas most sources available at the moment only provide

¹ Said (2013)

readers with a very small part of the market, such as statistics about its growth in the last decade or the titles of some popular books, this thesis aims to give a complete and detailed image of the children's literature market. The central research question that will help me reach this goal, is: "How is the current Chinese children's literature market reflected in the dynamics of Beijing bookstores?" Below, I will discuss this question in detail.

First of all, let me explain my motives for choosing this research question. In order to be able to give a complete and detailed image of the current Chinese children's literature market, I believe it is important to look at this topic from two different angles. This question not only allows me to first research the general situation of the current children's literature market through all kinds of available sources such as statistics and newspaper articles, but also forces me to look at the market from a very different point of view, namely bookstores. Since some information can simply only be retrieved through literary sources and statistics (e.g. sales numbers), and other information will only be available to me by doing my own research in these stores, I believe this research question is a good combination of two different types of research that will lead to an interesting and complete study of the contemporary children's literature market in China. I would also like to mention here that I am aware of the fact that nowadays bookstores are not the only way to obtain books (alternatives being e.g. libraries and the internet). However, since I believe it is best for this thesis to focus on one specific type of location to conduct my fieldwork, I decided bookstores would be the best option. Whereas the internet is restrictive in its contact with customers and libraries have a limited amount of books – certainly in terms of recent books –, bookstores will give me both the opportunity to talk to customers and at the same time provide me with the most complete variety of products. Also important to clarify here is the term 'dynamics' of bookstores that is used in the research question. In this thesis, 'dynamics' refers to the fact that my research in the bookstores is not only restricted to static information such as the books, but also includes interaction with the customers and observation of their behavior. Finally, the reasons for choosing Beijing as the place to conduct my fieldwork need to be explained here briefly. As I was unfortunately unable to research this topic in several cities, I have decided Beijing would be the best choice since it is the center of the Chinese publishing industry with more than 40% of Chinese publishers located there², and also because of the fact that it is home to some of the largest bookstores in the entire country.

Apart from the question itself, I will also briefly explain the exact meaning of 'children's

² BIZ Beijing (2012): p. 1

literature' in this thesis. The first problem one encounters in defining this is the age range, because until what age category can books be referred to as 'children's literature', and does it for example also include youth literature? The fact is that there is not one specific age range attached to this term, different experts and institutions use different categorization systems. Therefore, I decided to follow the age range of China's largest online retailer of children's books, DangDang.com. In this thesis, 'children's literature' includes children up to the age of 14 years. As children at the top of this range will most likely prefer books from the youth literature department, I have also taken this into consideration during my research and not merely focused on the children's literature department. A last important note here is that 'children's literature' does not refer to school related books in this thesis, and only includes children's books that are used outside of school and during leisure time.

Finally, I will end this introduction by giving an overview of the chapters throughout this thesis and briefly explaining the methodology used when necessary. Even though the current children's literature market is the focus of this thesis, I will start off by discussing the history regarding this type of literature in China in the next chapter. In order to provide a complete overview of China's children's literature market and give a framework in which the current situation can be placed, I believe its extraordinary history must not be overlooked and deserves a chapter of its own. In the third chapter I will look closely at the contemporary Chinese children's literature market by using statistics and other written sources such as newspapers and scholarly articles – both in Chinese and English. This chapter will form the main body of the thesis and shall be used for comparison with the results of my own fieldwork in the bookstores. Those results are the focus of chapter four. I have conducted my fieldwork in four different stores in Beijing, and it consisted of three research methods, namely mapping of the store or relevant department, observing the products and customers, and last but not least, interviewing the parents. Before discussing the results themselves, all three methods and their purpose for this thesis will be further explained in that respective chapter. In chapter five, I will analyze how the information from chapter three and the results from my own research overlap, contradict and complement each other – in other words, I will use this chapter to analyze how the current Chinese children's literature market is reflected in the dynamics of Beijing bookstores. In the sixth chapter, the conclusion, I will review the information provided throughout this thesis and form a coherent answer to my research question. Having explained the framework of this thesis, I will now turn to the history of children's literature in China and thus start my search for an answer to the central question of this thesis: "How is the current Chinese children's literature market reflected in the dynamics of Beijing bookstores?"

Chapter 2: History

Even though China is often praised for having a culture that goes back several thousands of years, its history of children's literature is remarkably short. Just a hundred years ago, China was still unfamiliar with the modern concept of this specific type of literature for children, but since then it has already undergone several radical changes. In order to be able to fully grasp the magnitude and rapid development of the contemporary children's literature market, and perhaps also useful for understanding some of its current characteristics, I believe a historical overview cannot be neglected in this thesis. Therefore, in this chapter, I will discuss the origins and historical changes of Chinese children's literature up until the start of the 21st century.

As implied above, in traditional China there was no such thing as a special type of literature for children. One of the main reasons for this lies in the fact that during that time children were often treated as miniature adults and not seen as a distinct group that was in dire need of their own type of entertainment.³ This did, however, not mean that children – mostly boys – did not read at all back then. There were in general two ways for children to read or enjoy literature: on the one hand, there was the educational material written specifically for children and on the other hand, there was the material the children enjoyed, but that was not meant specifically for them.⁴ Despite the fact that the educational material was directed at children, it is not regarded as children's literature by experts such as Farquhar for the reason that the Chinese saw them as properly belonging to education: they were simply texts for “enlightening the ignorance” of the very young.⁵ Ho, too, sees these texts as merely being a part of children's educational road, helping them reach the final goal of passing the prestigious civil service examination.⁶ As for the second category, this mostly includes oral or written literary works that were originally created for adults, but were also abundantly available to children. According to Ho, this included famous books such as *Journey to the West*, *Dream of the Red Chamber* and *Romance of the Three Kingdoms*. These works were mostly available to children in the form of open-air plays or operas, but also in written copies that were based on the simplified versions of these same professional storytellers.⁷ Whether or not these children were really able to read these highly appraised works of literature in written form might be open for

³ Bi (2003): p. 57

⁴ Farquhar (1999): p. 18

⁵ Ibid.: p. 15

⁶ Ho (1997): p. 129

⁷ Ibid.

discussion, but the stories themselves were indeed available to them in the shape of oral performances and could thus be enjoyed by them as well.

The term ‘children’s literature’ (儿童文学) would only appear in China for the first time in the magazine *New Youth* in 1918.⁸ There are several factors that played a key role in the establishment of this type of literature specifically for children, but one of the most important is the increasing influence of the West, which also resulted in fundamental changes in the traditional education system. As the influence of the West became more profound, the attitude towards children’s books started to change, amongst others resulting in hostility towards Confucian children’s texts.⁹ Also, as Farquhar mentions, “in any society, awareness of the special characteristics of childhood is a necessary precondition for the emergence of a modern children’s literature”.¹⁰ As I have shown, this awareness and interest in children’s psychology was nowhere to be seen in traditional China, but under the influence of famous May Fourth writers such as Lu Xun, that changed at the beginning of the twentieth century: these writers finally recognized the importance of creating a new literature especially for the young.¹¹ In the beginning, children’s books mainly consisted of translated Western classics such as fairytales of the brothers Grimm and Andersen,¹² but it would not take long before original Chinese texts for children began to appear as well. From its very beginning, Chinese children’s literature was often used as an ideological tool, not only teaching children heavy moral lessons, but for example in the case of the May Fourth intellectuals, also showing them the importance of modernizing and enlightening Chinese society.¹³ These May Fourth writers were, however, by no means alone in this: using children’s literature for these kind of revolutionary goals would become very common in the next couple of decades.

The years 1937 to 1949 were marked by war: first, the national war against Japan and, second, the civil war between the Communists and the Nationalists. Even though this situation provided the perfect opportunity for revolutionary children’s literature to rise, the propaganda works published during this period often made little distinction between adult’s and children’s literature. Furthermore, scarcity of paper during wartime also made this a relatively low production period.¹⁴ This, however, changed again drastically after the Communists won the civil war and established the People’s Republic with Mao Zedong as its leader in 1949. Like all

⁸ Farquhar (1999): p. 32

⁹ Ibid.: p. 21

¹⁰ Ibid.: p. 19

¹¹ Ibid.

¹² Ho (1997): p. 30

¹³ Farquhar (1999): p. 35

¹⁴ Ibid.: p. 6

the arts during that time, children's literature was centralized under layers of bureaucracy and harnessed as an instrument of social control and ideological change.¹⁵ In her book, Farquhar divides the period from 1949 until Mao's death in 1976 in three different stages, each stage representing a different attitude towards children's literature. The first period is 1949 to 1956, which she calls "a time of consolidation and relaxation of controls" and is generally regarded as the first golden age of children's literature.¹⁶ Popular books included mostly realistic stories about children's everyday lives, and also fairytales and tales about animals. The years 1957 to 1965, the second period, were unfortunately less golden. Political controls on children's literature were tightened and Party policy insisted on revolutionary popularization and on education about class struggle. Children's literature became a type of propaganda.¹⁷ According to the famous writer Mao Dun, "politics was in command" and Diény regarded children's books during those years as a "cement block of propaganda".¹⁸ The last period is the infamous Cultural Revolution of 1966 to 1976. This period of cultural destruction was not a good time for children's literature, and for literature in general for that matter. Not only were schools and libraries closed, but the institutions governing children's literature were smashed.¹⁹ Even though these three periods are all part of Mao's rule, the development of children's literature during the first and the last one could not be further apart.

The death of Mao Zedong in 1976 and the announcement of new leader Deng Xiaoping's 'four modernizations' in 1978 marked yet another drastic change in the history of children's literature. These four modernizations were directed at the nation's industry, agriculture, technology and defense, and would lead to a much needed new period of development for children's literature in China. Lu Bing, one of the country's most influential theoreticians in children's literature, specified the new task of children's books:

"Children's literature is a literature to educate children. Our socialist reconstruction has stepped into a new period. Children's literature should adhere to the proletarian literature and art line, carry out the Communist Party's policy in literature and art, and make the maximum efforts to realise the general task in the new period. Children's literature must educate the new generation to develop morally, intellectually and physically and train a vital new force for the four modernisations. In this new period,

¹⁵ Farquhar (1999): p. 249

¹⁶ Ibid.: p. 249/251

¹⁷ Ibid.: p. 271

¹⁸ Ibid.: p. 250

¹⁹ Ibid.: p. 283

children's literature should focus on Communist ideological and moral education, science education and democracy education.”²⁰

Even though this task still included “carrying out the Communist Party's policy” and giving children moral instructions, there were clearly new modern goals such as a focus on science and democracy education. These modern goals can indeed be found along with the more conservative tasks in children's books produced during that time, showing that it did in fact really change. In his article, Bi shows that stories from the mid-1980s to the mid-1990s can be placed in four major categories that show a new sense of modernity in the books.²¹ The first category he calls ‘New Relationships’, by which he means stories about unusual friendships that overcome class struggle and that advocate moral values of kindness, sympathy, mercy, and ultimately love. The second category is ‘Open Door Policies’, including books that feature many Western aspects such as the Western lifestyle and children's names such as James and Mary. The third one, ‘New Aspirations’, tries to inspire children to be ambitious and become experts in fields such as technology, fundamentally different from the books during Mao's rule that encouraged children to become ordinary workers. The fourth and last category includes books about making money and becoming rich, again something that could not occur during Mao's rule, and is called ‘To Be Rich Is Glorious’.

Finally, I would like to end this chapter by stressing the importance of general developments in China's economy during this specific period for the future of children's literature. After Deng Xiaoping announced his four modernizations and open door policy, many big changes took place in China, but the one that would turn out to be of utmost importance for the future of China's children's literature publishing market and the publishing industry in general, was the fact that the country's economy moved from a planned economy to a market economy. The publishing industry followed closely behind and started to participate in this new commercial environment, filled with challenges and fierce competition.²² It was this transformation that would prove to be of vital importance for the further development of the Chinese children's literature publishing industry. Indeed, with its entry into the 21st century, China would simultaneously enter what is now referred to as the ‘golden decade’ of children's book publishing.

²⁰ Bi (2003): p. 59

²¹ Ibid.: p. 64

²² Baensch (2003): p. 87

Chapter 3: The Golden Decade

In this chapter, I will discuss what is generally called the golden decade of China's children's literature publishing market. In these slightly more than ten years from 2003 to the present, the children's literature market developed at an unprecedented speed and became the booming business that it is nowadays. First of all, I will very briefly discuss the current situation of China's general publishing market, that is, merely the information that is crucial for understanding the rapid development of the children's literature segment. Thereafter, I will devote the rest of this chapter to the golden decade of children's books publishing in China, and pay special attention to the current situation. All of the information provided below is based on English and Chinese written sources such as statistics and articles.

As we have seen in the previous chapter, the Chinese publishing industry had been fully monopolized by the government in the thirty years after 1949,²³ but would gradually start to develop after Deng Xiaoping's announcement of economic reform and opening up in 1978. Even though the publishing industry already underwent major changes in the last quarter of the twentieth century, this would pale in comparison to the rate at which it started to develop after China's entry into the World Trade Organization (WTO) in 2001. According to the regulations that came with China's entry into the WTO, the Chinese publishing industry had to open up to the outside world, which would lead to fierce competition on the market and have enormous consequences for the development of the entire industry.²⁴ Since that moment roughly ten years ago, the more market-oriented Chinese publishing industry has made enormous leaps forward at high speed and made China the largest publisher of books in the world nowadays.²⁵ At present, there are 581 official publishing houses in China, many of which have been merged into publishing groups since 2010 in the hope that they would increase competitiveness through a better use of resources.²⁶ Even though the Chinese government officially recognized private publishing houses in 2009, these publishers are still dependent on co-operation with official publishing houses in order to actually get ISBN's and publish a book.²⁷ Furthermore, the number of books published in 2011 was 370,000 – a large contrast to the 150,000 of 2001 –, and the annual sales of publishing, printing and distribution industries in China amounted to 1.65 trillion yuan (264 billion dollars) in 2012.²⁸ Overall, it can be said that the Chinese

²³ Italian Trade Commission (2009): p. 43

²⁴ Bai (2005): p. 924

²⁵ Li (2012): p. 2

²⁶ BIZ Beijing (2012): p. 1-2

²⁷ Liu (2013, April)

²⁸ Li (2012): p. 2

publishing industry has made enormous improvements in the last twelve years especially, making it one of the most important publishing industries in the world. It is in exactly this context of rapid development and opening up, that the Chinese children's literature sector would start to flourish.

At around the same period as the general publishing industry, China's children's literature sector started to enter a period of rapid development in 2003, an era marked by terms such as the market economy and digitalization.²⁹ In the past ten years, this sector has developed at an unbelievable speed, resulting in sales witnessing annual double-digit growth. 2007 was one of the highlights in this decade, with a growth rate of 24.42% in a year where the general book market grew at a rate of 11.18%.³⁰ Only in 2012 the sales increased by a 'mere' 4.7%, but considering that in this difficult economic period the general publishing market saw a decline of 1.05%, that is still an enormous achievement.³¹ As for now, children's literature still ranks first among China's book publications in terms of variety and volume. According to statistics provided by CCBF (China Shanghai International Children's Book Fair), China is currently home to more than 220 million children under the age of 14,³² which makes it an extremely interesting market for children's books publishing. This can also be seen in the fact that out of the 581 official publishing houses mentioned above, 523 are involved in publishing children's books, also including 32 that are specialized in children's literature alone.³³ As for the number of books published, in 2012 this was a total of 40,000 children's books, making China the number one country in terms of published children's books.³⁴ Especially when compared to the 7,254 titles produced in 2001, 40,000 is a staggering number.³⁵ With such an increase in books, it will not come as a shock that the number of children's book writers has also become significantly larger: after the Cultural Revolution in 1976 there were about 20 children's book writers, but in 2013 almost 1000 writers were member of the PRC writer's union (thus not counting the 'unofficial' writers of whom there are also many, running into the thousands) – accounting for a total of 1/10 of the union's members.³⁶ Just as important as the books and the writers are of course the customers of the market without whom the children's literature sector could not even exist: parents and their children. Young parents – mostly living in cities – are

²⁹ Li (2012)

³⁰ Chen (2013)

³¹ Lu (2014)

³² CCBF (2013, September 23)

³³ Ai (2014)

³⁴ Wang (2013)

³⁵ Baensch (2003): p. 87

³⁶ Hou (2006) & Zhang (2013)

willing and able to spend money on books for their children, believing that it is a good investment in the child's education and thus future. CCBF's statistics show that 52.45% of Chinese parents prefer to buy books, followed by borrowing books from a library with 26.61%.³⁷ Of those parents who buy books, more than 70% purchases books for their children every month, with almost 60% spending more than 30 yuan every time, totaling more than 360 yuan (60 dollars) each year.³⁸ In dollars this may not seem as much for Western people, but considering the annual household income gap between China and the United States, it has to be relativized.³⁹ Having discussed the most significant statistics, I will now highlight several important characteristics of China's current children's book publishing market, which have been chosen for the fact that they occurred most often in the sources used here.

First of all, I would like to discuss the different categories into which children's books can be divided in China. There are more than ten of these categories, including: children's literature, children's popular science, children's cartoons or comics, baby reading, youth reading, children's intelligence, children's arts, cards, crafts and handwork, picture books, and classical reading for children.⁴⁰ According to Liu Chang, deputy editor-in-chief of the magazine *China Publishing Today*, children's literature is by far the largest segment, accounting for about 40%, and other very popular categories include picture books, popular science and cartoons.⁴¹ Other types of books that are not specifically mentioned above, but have indeed proven to be very popular as well in recent years, are 'campus', fantasy and animal stories.⁴² There is one category which I would like to elaborate on, namely picture books. Ten years ago, picture books were a rare sight at the Chinese children's literature market, but nowadays it has become one of the most popular and best sold categories.⁴³ In European countries, but also America, Japan and Taiwan, picture books appeared much earlier, but to the Chinese picture books in a modern sense are something new – which can be seen in the fact that translated foreign picture books dominate the Chinese market.⁴⁴ In contrast to classic Chinese picture books, the modern version is often inspired by daily life, thoughts and emotions, which appeals to many young children and, according to the famous Chinese writer Cao Wenxuan, is designed to help shape children's

³⁷ CCBF (2013, July 25)

³⁸ Licher (2010)

³⁹ Weagley (2010)

⁴⁰ Baensch (2003): p. 92

⁴¹ Licher (2010)

⁴² Zhang (2013)

⁴³ Wang (2013)

⁴⁴ Zhou (2013)

personalities.⁴⁵ The illustrations in the books are not merely pretty, but really help to tell a story and help children visualize it, making it very interesting and fun to read.

One of the other categories mentioned above has become quite popular over the last decade as well: handwork books. These handwork books are not only entertaining and full of beautiful, often three-dimensional pictures, but they also stimulate the creative and thinking process of children.⁴⁶ This educational value is without a doubt one of the main reasons for the popularity of handwork books, something that is extremely important to Chinese parents.⁴⁷ However, the term ‘educational value’ might be a bit confusing, because it contains many different sorts of education. For example, educational value can obviously be found in dual-language books, history books, popular science, etc. Nonetheless, that is not the only kind of education parents are after. Perhaps even more important is teaching children about the basic values of life, such as love, hope, and the value of education.⁴⁸ Those kind of values can be found in all sorts of books, varying from science fiction to stories featuring animals. As Sun Zhangjing mentions in his article, even books such as Harry Potter can teach children valuable lessons such as the good versus the evil, and the fact that the good will always prevail.⁴⁹

I mentioned before that foreign books translated into Chinese (hereafter simply referred to as ‘foreign books’, unless stated otherwise, and thus meaning children’s books with foreign origins, but translated into Chinese and published by a Chinese publisher) dominate the total number of picture books in China, but in fact that statement can be taken even one step further: it can be said that during the last decade, foreign books have taken over the Chinese children’s literature market in general. In 2006, more than 80% of the books were of foreign origin, and according to statistics from CCBF that number has already risen to 90%.⁵⁰ According to Jiang Yanping, vice general manager of *Openbook*, however, it seems that the desire for foreign children’s books in China is cooling nowadays as the number of original Chinese books is increasing.⁵¹ Whether or not this is really the case, the amount of foreign books on the Chinese children’s literature market is still enormous and can often be found amongst the most popular and best sold books. This can for example be seen in the top-10 bestseller lists from DangDang.com, the biggest online retailer of children’s books. I have studied the lists from 2010 to 2013, all showing a percentage of foreign books of 80% or higher. In 2011 and 2012

⁴⁵ Zhou (2013)

⁴⁶ Baensch (2003): p. 92

⁴⁷ CCBF (2013, September 9)

⁴⁸ Geng (2013)

⁴⁹ Sun (2009)

⁵⁰ Hou (2006) & CCBF (2013, June 13)

⁵¹ Lu (2014)

this percentage even reached a full 100%, thus not including one single original Chinese children's book. One of the reasons for the large number of foreign books on the Chinese market, is that it simply provides publishers with an almost guaranteed success. By far most of the foreign children's books that are published in China have already proven to be bestsellers in their country of origin, so in pursuing short-term financial gains, most publishers choose to introduce these foreign bestsellers instead of gambling with Chinese books.⁵² Also, Chinese parents and children seem to love these foreign classics and bestsellers. Foreign books are often of a far greater quality than Chinese books – something that I will return to later on in this chapter –, and really know how to touch children's hearts. According to Lang Jin, manager of sales at the Shanghai branch of China National Publications Import and Export Group Corporation, "Foreign children's books emphasize cultivating children's abilities via games or tasks, or telling truths through vivid stories, and Chinese parents welcome this".⁵³ In this new millennium, parents seem to welcome the fact that foreign books expand their children's world, something that is of great value nowadays.

Throughout the last decade, several books and writers have really captured Chinese children's hearts. Apart from Western classics such as the fairytales of the Grimm brothers and stories by Andersen, two of the most popular series in the last ten years have been the *Goosebumps* and *Harry Potter* series.⁵⁴ Both of these series, and especially the last one, have had great success in the West as well, and promoted the genre of children's fantasy books in China. Other books that have done really well in 2012 are for example the originally French *the Little Hen* series, selling more than 5 million copies in that year, and *the Magic School Bus*, selling 3 million books.⁵⁵ Two other foreign books that still enjoy immense popularity are the Japanese *the Little Girl at the Window*, and the Irish *Guess How Much I Love You*. As for Chinese writers, there are generally three big names that are mentioned everywhere: Yang Hongying, Cao Wenxuan, and Zheng Yuanjie. Yang Hongying is one of China's most well-known children's book authors, having written the immensely popular *Diary of a Smiling Cat* and *Mo's Mischief* series, with the latter selling about 20 million copies.⁵⁶ Cao Wenxuan, who apart from being a praised children's book writer is also a professor at Peking University, was already popular in the '80s and '90s and is best known for his book *The Grass House*,⁵⁷ which

⁵² Yu (2007): p. 33

⁵³ CCBF (2013, August 26)

⁵⁴ Yu (2007): p. 88

⁵⁵ Wang (2013)

⁵⁶ Licher (2010)

⁵⁷ Wang (2007): p. 2

has been reprinted 130 times in the last decade. Finally, also being considered one of China's best children's book writers, is Zheng Yuanjie. Just like Cao Wenxuan, he too was already known for his work at the end of the 20th century, which mostly included fairy tales. The works of all three authors are still very popular today.

In this era of digitalization, there is of course one aspect of the publishing market that cannot be ignored here: e-books. Even though some people see it as a danger to the publishing market, it certainly doesn't have to be. From the 220 million Chinese children under the age of 14, more than 91% has access to the internet, showing that there is a large market for digital children's books in China.⁵⁸ The use of digital media creates enormous opportunities for both writers and publishers in creating exciting products that combine reading, listening, watching, and playing.⁵⁹ Many publishers are starting to realize the importance of e-books if they want to keep developing, and therefore more and more of them are publishing books not only in print, but also in digital format that can be read on e-readers, telephones, computers, tablets, etc.⁶⁰ From 2010 onwards, the e-book market for children's books has started to develop rapidly in China, and even though there are still many challenges to be faced, it is without a doubt an important part of the future of publishing.

Finally, I will end this chapter by pointing out some of the problems that still prevail in the Chinese children's literature sector and are mainly caused by the – too – rapid development of the last decade. There are still several problems such as books with extremely high prices and piracy, but one of the most urgent problems is the seemingly low quality of original Chinese children's books. This latter problem is not only acknowledged by Chinese parents themselves, but for example also by experts such as book critic Gu Lili and president of the general editorial department under China Children's Press & Publication Group (CCPG), Lü Weizhen.⁶¹ There are several reasons for this phenomenon, the first and perhaps foremost being money. In this market economy, publishers want to make as much money as quickly as possible, resulting in a lack of care about content and quality of books. One of the consequences is that nowadays bookstores are filled with books that are practically identical, only because it is a way for publishers to make quick money.⁶² For example, there are currently 947 versions of *A 1000 Why's* and even more of the *365 Night Stories*, but the only real difference between these stories

⁵⁸ CCBF (2013, September 23)

⁵⁹ Ibid.

⁶⁰ Li (2012)

⁶¹ Lu (2014)

⁶² Liu (2013)

is the publisher and the cover of the book.⁶³ Also, a much heard problem is the fact that Chinese writers and illustrators pale in comparison to their foreign colleagues when it comes to their ability to understand children. Unlike them, many Chinese writers use the language and perspective of adults when writing children's books, which results in books that children do not like and understand.⁶⁴ Their lack of knowledge about different age categories of children and their corresponding intelligence, interests, etc. also results in books that contain content which is not actually suitable for many children, such as an overload of violence or even pornographic elements.⁶⁵ In order to solve this problem of low quality Chinese children's books, certain steps have to be taken according to some Chinese and foreign experts. Such steps may amongst others include raising the currently very low bar that allows every publisher to publish children's books, writers having to invest in thoroughly understanding children, and implementing national compulsory children's age categories for all books. Because as for now, the golden decade of Chinese children's literature publishing does not seem to be the golden decade of Chinese children's literature itself.

⁶³ Frederick (2013)

⁶⁴ Pan (2013)

⁶⁵ Lu (2014)

Chapter 4: Fieldwork

Having discussed the general situation of the current Chinese children's literature market as portrayed in written sources, I will now turn to my own fieldwork that I have conducted at a type of location where this market becomes tangible in a certain way: bookstores. This fieldwork can be divided into three separate categories, namely maps, observations, and interviews. In this chapter, I will first briefly introduce each of the four stores that are part of this research and thereafter will focus on the fieldwork itself. I will discuss the results category by category, in the order mentioned above, and each of the three parts will be provided with a short introduction explaining the method that was used and its purpose for this thesis. Please note that the meaning of these results in relation to the current Chinese children's literature market will not yet be analyzed here, that is the focus of the next chapter.

- Bookstores

Initially, I intended to visit six bookstores in Beijing: four general and two specialized in children's books. However, on arrival I discovered that two bookstores had already gone bankrupt,⁶⁶ leaving me with the four other stores. The first three bookstores that I will introduce were chosen for the fact that they represent some of China's largest and most extensive bookstores. The last store mentioned below is part of this research for the fact that it is specialized in children's books.

Wangfujing Bookstore 王府井书店

Wangfujing Bookstore, located at Beijing's famous shopping street, is one of the largest bookstores in China and has long been known as the "no. 1 bookstore of the People's Republic".⁶⁷ It opened in 1955 and belongs to the Xinhua Bookstore chain that was originally established in 1937, which is a state-owned enterprise that owns thousands of bookstores all over China. This six-floor building that is dedicated to a large variety of book genres has one floor that is filled entirely with children's and youth books. I visited this store on Sunday, January 5th, 2014, when it was buzzing with activity.

⁶⁶ Mainly due to the large scale emergence of online retailers and e-books, many thousands of Chinese bookstores have gone bankrupt in the last decade. Most of these are small private bookshops, struggling to keep up with the online retailers who often sell books at reduced prices.

⁶⁷ Yu (2007): p. 111

Xidan Book Building (or: Beijing Book Building) 西单图书大厦

Xidan Book Building, too, is part of the state-owned Xinhua Bookstore chain and is located at a central area with many shopping malls. Just as Wangfujing Bookstore, it is one of the country's largest bookstores, though the term 'book building' does indeed do the store more justice. This multi-level building opened in 1998 and covers all kinds of subjects, from law and economics to lifestyle and cooking. It has a large children's and youth literature department, which was filled with many children and parents during my visit on Friday, January 10th, 2014.

Zhongguancun Book Building 中关村图书大厦

Unlike the two stores mentioned above, Zhongguancun Book Building is not located in the center of Beijing, but in the area that is known as China's 'Silicone Valley'. The multi-level book building opened in 2003 and, too, is part of the Xinhua Bookstores. It is surrounded by several universities and scientific institutions, which sets a profoundly cultural and academic tone.⁶⁸ Focusing more on academic subjects, Zhongguancun Book Building's children's literature department was not as large as those found in the other stores, but it is undoubtedly still noteworthy. During my visit on Wednesday, January 8th, 2014, the department was relatively quiet. This might both have to do with the fact that it was not during the weekend, and also with the targeted customers of this store.

Poplar Kid's Republic 蒲蒲兰绘本馆

As the name suggests, Kid's Republic is a Beijing bookstore that is dedicated entirely to children's books – picture books in particular. This relatively small and very colorful store opened in 2005 and was founded by the Japanese children's books publisher Poplar Publishing Co. Through this store, Poplar mainly wants to "promote cultural awareness amongst young children through picture books".⁶⁹ It distinguishes itself from the other stores by focusing entirely on young children and creating a playful, care-free environment that encourages children to discover the books in the store. I visited the store on Saturday, January 11th, 2014, during which time there were just a few customers, which might have to do with the fact that this store is not that well-known, certainly in terms of the other three bookstores.

⁶⁸ Yu (2007): p. 114

⁶⁹ Brehm (2011)

- Maps

The first part of my fieldwork consists of mapping the children's literature departments, or in the case of Kid's Republic, the store itself. I mapped these departments as accurately as possible, showing a top view of all the sections and their corresponding category of children's books. These maps are mainly useful in providing me with information such as which different sections there are (e.g. picture books) and which sections are the largest. Analyzing which book categories are represented in most of the stores or take up a large part of a certain department, will help me understand what kind of children's books are presumably most in demand or at least published nowadays. Apart from mapping the children's literature department, I have also made a map of the youth department where possible, which was in Wangfujing Bookstore and Xidan Book Building. All of these maps can be found in appendix 1 (pages 40 - 46).

The first thing that must be noted here, is the unusual map of Poplar Kid's Republic. Contrary to the other three stores, Kid's Republic does not make use of categorizing books. In order to encourage children to explore the store and its books, the shelves on the walls and the shelves running through the store in the shape of a rainbow are not provided with category names. The only visible categorizing that has been used is a separate shelf with a children's book top 10, a small department with untranslated Japanese books and two tables with mostly Japanese and Chinese writers and picture books with animals as the main characters. Even though the importance of the lack of categorization must not be ignored, I have decided to mainly focus on the maps of the other three stores here, which are more useful for comparison. However, I do want to stress that the sense of adventure and playfulness that derives from the decision to leave out categorization implies that Kid's Republic is a store that seems to hold the needs and wants of the child itself in high esteem.

As for the other three stores, one might think that since they all belong to the Xinhua Bookstores chain, they all feature the same categories and set-up. This is, however, not the case. Whereas Wangfujing's most represented category is 'enlightenment readings for children', the same segment occupies less space in the Xidan store and is completely absent in Zhongguancun Book Building. In turn, Xidan's largest segment is 'stories for children', which sounds just as vague and broad as 'enlightenment readings for children'. The last one features a wide arrange of books, from encyclopedias to Barbapapa. 'Stories for children' is not any more specific and often seems to overlap with the other available categories such as 'picture story books' and 'general readings for children'. In the Zhongguancun store, 'picture books' are most prominent, followed by 'children's art and handwork'. Interestingly enough, this last category is the only

one that is featured under the same name in all three of the stores. Some of the categories that are available in two of the three stores, are ‘phonetic reading’, ‘popular science’, ‘puzzle games’, ‘picture books’, ‘infant readings’, ‘Chinese classics for children’ (albeit under a slightly different name), and as mentioned ‘enlightenment readings for children’. Each of the stores does, however, contain some unique categories, such as ‘Disney’, ‘bilingualism’, ‘bedtime stories’, and books for young children who are preparing to go to school. Also, some of the categories seem to be featured at only one of the three children’s literature departments, but they are in fact also available at the youth section of one of the other stores, which I will discuss below. These include ‘manga’, ‘cartoons’, ‘books for youth’, and ‘Chinese and foreign classics for youth’. The children’s literature department of the Wangfujing Bookstore also has a separate section dedicated to four Chinese children’s book writers – Yang Hongying, Zheng Yuanjie, Cao Wenxuan and Shen Shixi –, the first two of which also have their own section at the youth department of Xidan. Finally, all stores have a separate set of shelves for one or more publishing houses, but none contain the same: Wangfujing has a large segment for ‘Children’s Fun Publishing Co Ltd’, Xidan for ‘Hongen’, and Zhongguancun features ‘Jieli Publishing Company’, ‘Xin Shidai’, and ‘Beijing Keji’.

The youth departments of Wangfujing and Xidan are included here, as mentioned in the introduction, because the children at the top of the 0-14 age range will presumably read these books. Both departments contain many books of the ‘Chinese and foreign classics for youth’ category, but also ‘historical books for youth’, ‘encyclopedias for youth’, ‘cartoons’, as well as a small section of ‘children’s English’. Looking at the map of the Wangfujing youth department, it is clear that ‘discovery’, ‘popular science’, and ‘cartoons’ are the categories that are most prominent, as these are placed most centrally in the department and take up the largest amount of shelf space. For the Xidan Book Building, this is ‘extra-curricular books’, again a vague name that also includes many books that are placed under ‘popular science’ in the other store. One of the main differences with the children’s literature department categories is the addition of psychological and moral guides for young adults, though I believe these books on the youth department are more appropriate for the age 16 and up, and will not be read by children in the age range that is used for this thesis.

- Observations

Apart from mapping, I have also been carefully observing what went on in the stores. This does not only include activity such as the behavior of parents and their children, but for example also

some particular facts about the children's books themselves. The information that derives from observation is of great importance for this thesis, as its analysis can shed light on several aspects of the children's literature market. Below, I will discuss my observations and analyze them in the next chapter.

First, let me look at some general observations. All stores put effort in creating an atmosphere fit for children, some more than others. The Wangfujing and Zhongguancun stores had some colorful decorations, Xidan Book Building chose a fun sea theme, and Kid's Republic was undoubtedly most successful with handmade decorations, round windows that could be used as seats, and a multifunctional rainbow running through the store. For some photographs of the interior of these stores, see the end of this chapter (pages 26 - 28). Unfortunately, I was not allowed to take pictures in the Zhongguancun Book Building, therefore these are absent. As for the number of customers, Wangfujing and Xidan were at the top: running into the hundreds of parents and children flooded the children's literature department during the several hours I was there. Even though the Zhongguancun and Kid's Republic stores weren't as busy, there was a similar scene going on in all stores. Parents and children did not come with a plan, but simply strolled around the department for a long time, sitting and lying in the aisles, reading many books (resulting in books that are damaged and have dirty finger prints on them) and, in by far most cases, eventually buying a whole stack of children's books – many of them truly spent most of the day in the bookstore. Also, in comparison to other departments in the stores, it was obvious that the children's literature department was the most popular at Wangfujing Bookstore and Xidan Book Building.

Seeing the fact that all stores had different categories, determining which category was most visited overall is difficult. However, it is not any less useful to shed some light on the most popular sections per store. For Wangfujing, 'enlightenment readings for children' attracted the most customers, not surprising since it appeared to be the most general and varied category. However, several smaller sections were also extremely popular, mainly being 'Disney', 'Barbie' and 'children's handwork'. At the Xidan Book Building, apart from the general 'stories for children' category, the most visited sections seemed to be 'picture story books' and 'puzzle game'. In turn, Zhongguancun had one obvious winner, 'manga', but two close-up followers were 'picture books' and 'cartoons', the last one including mostly Disney books. Unfortunately, due to the lack of categorization and the small amount of customers, I am not able to name the most popular category for Kid's Republic, though the table with animal picture books was one of the children's favorites. I would like to note here that even though the other stores did not have a separate segment for animal stories, these were in fact present in large numbers in all

stores, albeit classified under different categories. For the two youth departments, the most popular sections were ‘popular science’ and ‘manga’. As for the most neglected sections in the stores, overall these seemed to be the original English books and the more serious categories such as ‘Chinese classics for children’ and ‘Chinese and foreign classics for youth’.

As for the books themselves, there was an overwhelming amount of choices available in all the stores, but especially Wangfujing and Xidan. However, these two stores were also the ones where the largest number of similar books could be found. Especially obvious was the enormous number of *A 1000 Why’s* and bedtime stories, the last one even having about six large shelves to itself at Xidan. Apart from these, puzzle books also featured a lot of the same content, although it was a bit less obvious for the fact that they had different titles. In Kid’s Republic there were no similar books to be found and in fact not one copy of *A 1000 Why’s* or bedtime stories: the sales clerk told me the reason for this was that the store only sold quality books, thus suggesting that the ones mentioned above are not. Furthermore, something that was clear in all four stores, was the large amount of translated foreign books. The covers of the books often state the country of origin, which made it easy to see that Chinese writers were largely outnumbered. One fact that also needs to be mentioned is the large amount of book sets being offered and sold, often displayed on a large table. Buying entire sets of series such as *Barbapapa* or *the Magic School Bus* is very common and is in fact often the only way to obtain a series, separate copies are not available in many cases. Finally, the last observation I would like to highlight in this part, is that books with attractive covers and many pictures were – perhaps unsurprisingly – certainly the most popular. Whereas parents in general looked at the content of a book, children often simply picked the most beautiful book and added it to the buying stack.

What I found to be very interesting, is that there was only one store – Kid’s Republic – that had a section with a top-10 of children’s books. Admittedly, Zhongguancun Book Building also had a segment with bestsellers, but for some peculiar reason it only featured Japanese manga books. Although most thus did not have a top-10, all stores except for Zhongguancun did recommend some books in one way or another. The Wangfujing Bookstore had the most posters that recommended books by certain publishing houses and especially posters recommending youth books, followed by Xidan Book Building. Kid’s Republic used handmade paper cards to highlight certain books and their content, but it was more informational than a real recommendation. Interestingly enough, it seemed that most customers did not pay a lot of attention to Poplar’s top-10 or the posters with recommended books, but rather looked through a large number and variety of books themselves and then decided which ones to buy. Also, if they wanted a recommendation for a good book, parents would often turn to the sales persons

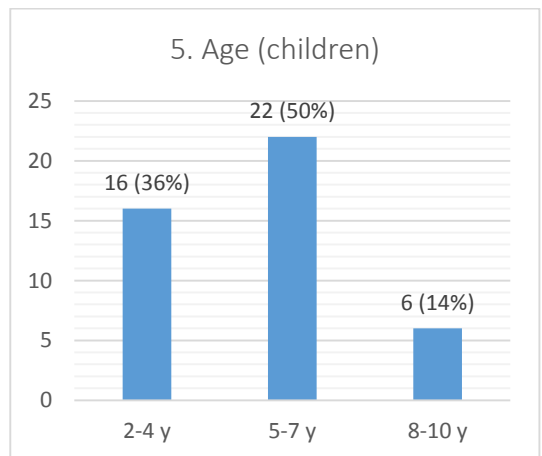
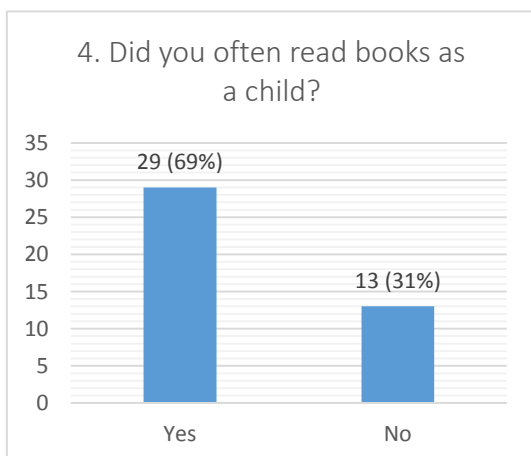
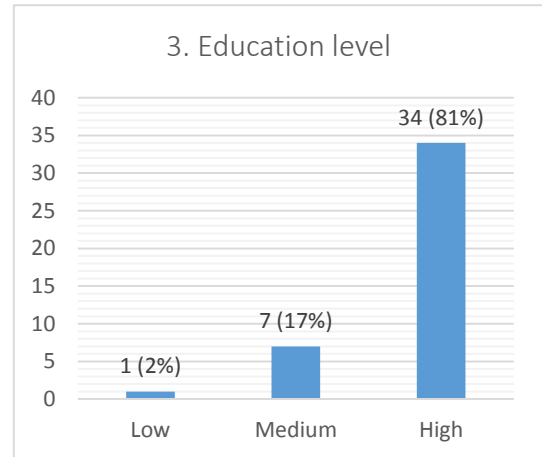
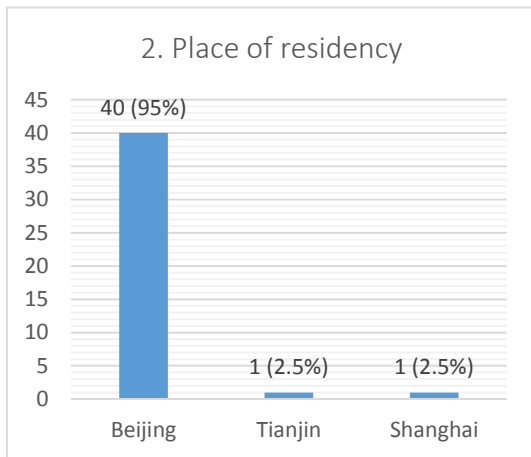
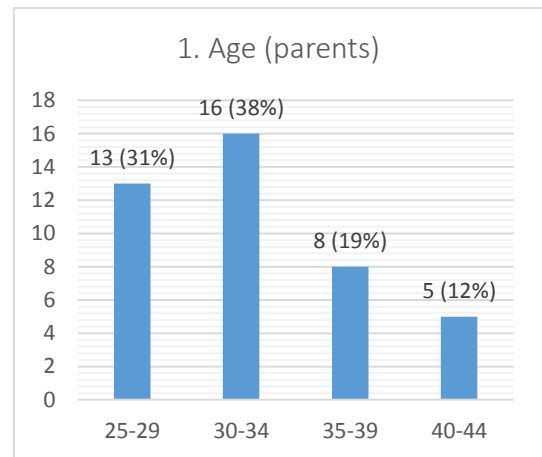
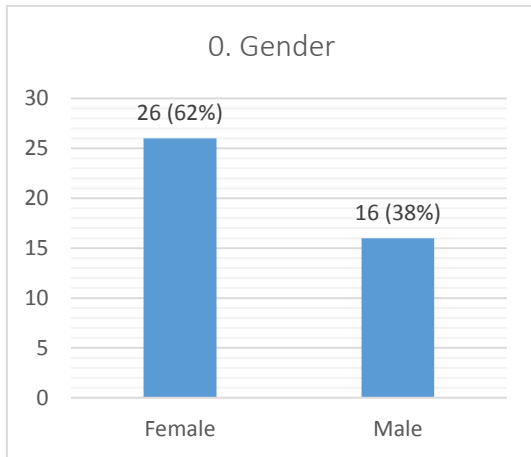
for help. Furthermore, apart from Kid's Republic, all stores had a wide variety of merchandise and toys, including brands such as Vtech and Fisher Price. However, most parents and children seemed to focus solely on the children's books, leaving the relatively expensive toys aside.

Finally, I believe it is important to mention the relation between the popularity of the children's and youth literature departments at the Wangfujing and Xidan stores. Even though both attracted many customers, it was clear that the children's literature department was most popular. This department was indeed filled with so many people, that it was not unusual for children and parents to find a 'quiet' place to sit and read at the youth literature department.

- Interviews

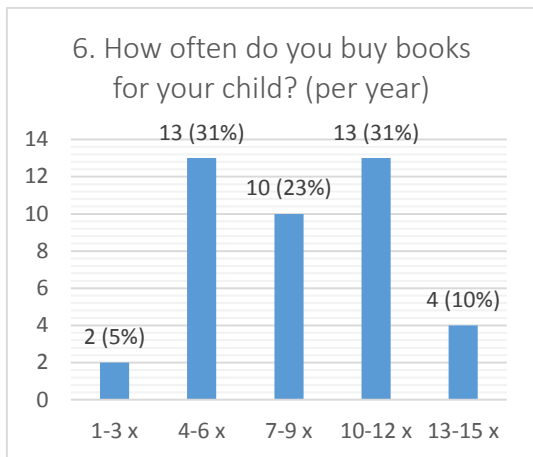
The last part of my fieldwork in the bookstores consisted of interviewing parents. I have conducted a total of 42 short interviews, which mainly included multiple choice and yes/no questions. They were thus not intended as in-depth interviews, but the goal was to obtain quantitative information concerning the general opinion and buying behavior of parents towards children's books. The analysis of the interview results will provide me with useful information about the background of these parents, the average amount of times they purchase books for their children, whether or not educational value is an important factor, etc. Unfortunately, due to both the relatively small number of customers at the Kid's Republic store and the manager's wishes to not interfere with the peaceful atmosphere, I was unable to interview parents in this particular store. Therefore, all the interviews used in this thesis are conducted at the three remaining stores. The division in the number of interviews is as follows: Wangfujing Bookstore 17, Xidan Book Building 16, and Zhongguancun Book Building 9. A copy of the interviews in Chinese can be found in appendix 2 (pages 47 - 89).

On the next few pages, the answers to each question will be shown using diagrams, as this will give a clear overview of the interview results. Since the goal of these interviews is to obtain quantitative information, the results will only be discussed as a whole and not per store. However, three questions showed a slight deviation between the separate results, and thus these diagrams will be provided with a note showing the results of each separate store as well. Furthermore, some diagrams will be provided with an extra note explaining a certain point regarding that particular question. Finally, it must be noted that the word 'book' in all cases refers to children's books, as it did in the original Chinese interview.

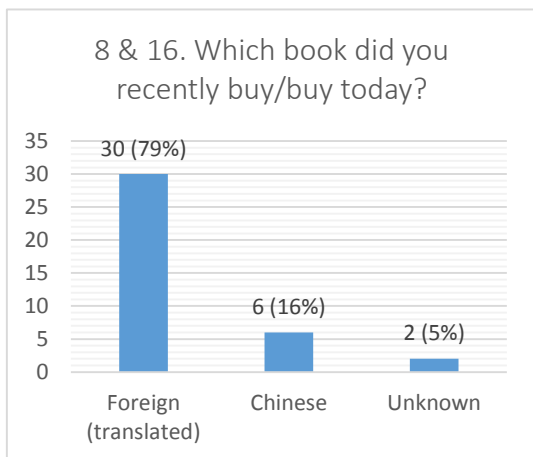
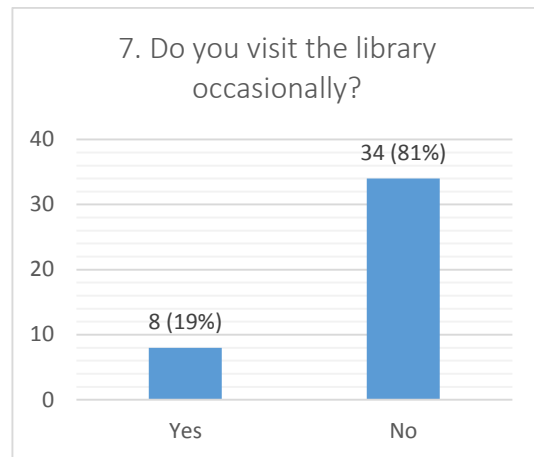


4 - The results of this question differed slightly per store. WFJ: 10 out of 17 'yes', XI: 12 out of 16 'yes', ZGC: 7 out of 9 'yes'.

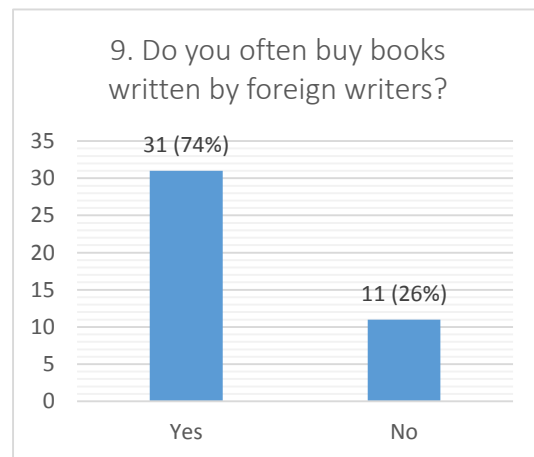
5 - The total number of children is 44: two parents said to have two children, the remaining all have one.



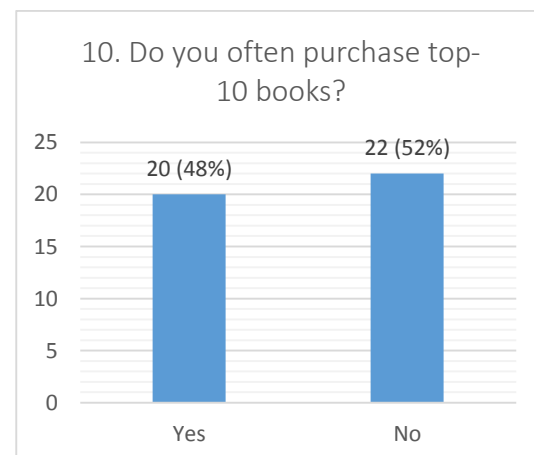
6 - Many of these parents added that they buy multiple books each time, especially those in the lower regions of 1-6 times.

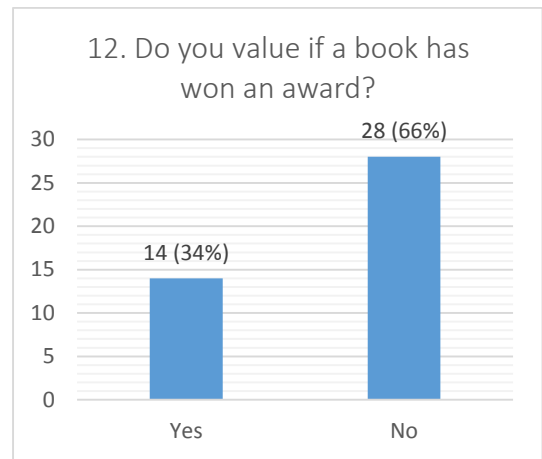
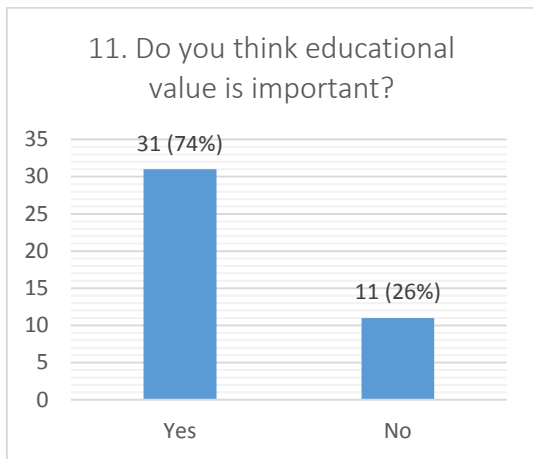


8&16 - As these questions were very similar and not answered by everybody, I have combined the two. The main goal of these questions was to find out what the buying ratio between foreign and Chinese books is. Interviewees did not know that this was the goal and only gave a book title, which I looked up on author later. Therefore, it can be seen as a confirmation of question 9.

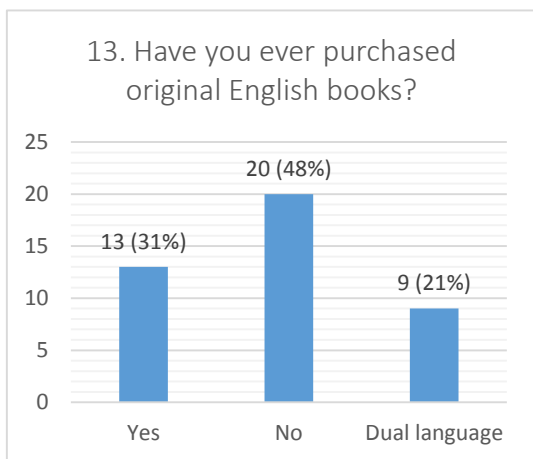


10 - As I only discovered that these three stores had no top-10 section on arrival, many interviewees interpreted it as 'popular books'. However, I believe this makes the results misleading and will therefore not use them in the analysis.





12 - The results of this question differed slightly per store. WFJ: 4 out of 17 'yes', XI: 8 out of 16 'yes', ZGC: 2 out of 9 'yes'.



13 - The original interviews did not include the 'dual language' option, but as the first interviewee opted this, I have included it in all 42 interviews. Furthermore, the results of this question differed slightly per store. WFJ: 7 'yes', 6 'no', 4 'dual', XI: 3 'yes', 9 'no', 4 'dual', ZGC: 3 'yes', 5 'no', 1 'dual'.

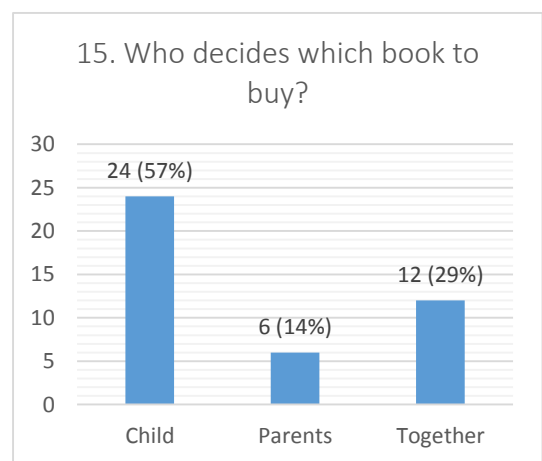
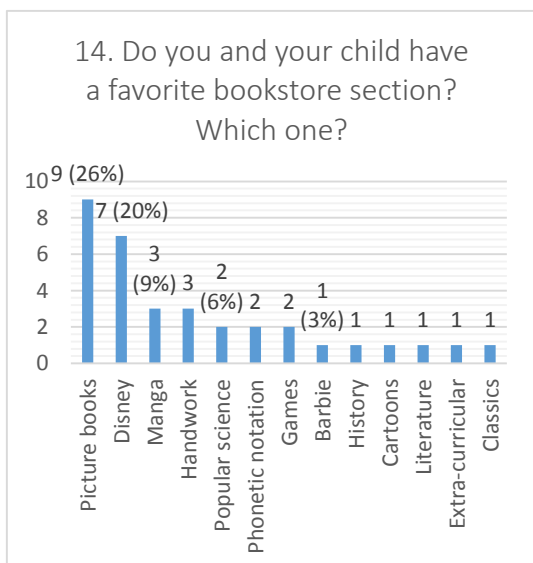




Image 1: Impression of Wangfujing Bookstore's children's literature department



Image 2: Small section of Wangfujing Bookstore's youth literature department



Image 3: Xidan Book Building's children's literature department



Image 4: One segment of the youth literature department of Xidan Book Building



Image 5: Impression of Poplar Kid's Republic with the rainbow and window sitting places



Image 6: Poplar Kid's Republic with its top-10 shelves

Chapter 5: Analysis

As mentioned previously, I will use this chapter to analyze the meaning of the results of my fieldwork in relation to the current Chinese children's literature market as portrayed in chapter three. Analyzing how the information from the third chapter and the results from my own research overlap, contradict and complement each other, will enable me to form an answer to the main question of this thesis. I will take the information provided in chapter three as the basis of this analysis and look at how it coincides with the results of my fieldwork, thus finding out how the current Chinese children's literature market is reflected in the dynamics of Beijing bookstores.

The first and foremost statement of chapter three is the idea of the current Chinese children's literature market as a booming business. Amongst others, double-digit growth numbers, the fact that almost every publishing house is involved with children's books, and the number of published books running into the many tens of thousands have led to this statement. Fortunately, as it turns out, my fieldwork has also confirmed the idea of this market as a booming business in several ways. First of all, this can be seen by merely looking at my observations. Especially in the Wangfujing Bookstore and Xidan Book Building, the amount of customers was enormous, with hundreds of parents and children flooding the children's and youth literature departments in just several hours. Other observations such as noting that it is the most visited literature department in the entire store, the unbelievable amount of books available and seeing most parents buy stacks of books instead of one, uphold this statement as well. In fact, everything in the bookstores seemed to scream 'booming business!' to me. Furthermore, the results of interview question 6 also acknowledge the fact that this market is thriving, indicating that many parents purchase children's books very regularly and often many at once. Thus, both written sources and my fieldwork have shown that calling the current Chinese children's literature market a booming business is certainly not an understatement.

Another important point made in the third chapter concerns the customers without whom this market would have never been able to flourish, i.e. the parents. As mentioned in the respective chapter, the general group of customers is made up of young parents living in cities who are willing to invest in their children's future by purchasing books for them. This is indeed verified by the interview questions regarding the parent's background. Question 1 shows that most customers can be found in the age category 30-34, followed by the even younger group of 25-29. These two groups combined take up more than two-third of the entire number of parents and thus largely outnumber the somewhat older parents aged 35 and up. The statement

that these parents generally live in the city can also be seen in the results of question 2, showing that 100% of the interviewees live in cities. Of course, the fact that I was only able to conduct my research in Beijing must have influenced these results in a major way, but I do believe that the results are at least an indication that it is in fact mostly parents living in cities who regularly purchase children's books. Moreover, statistics provided by CCBF in chapter three pointed out that of those parents who prefer to buy books instead of going to the library, more than 70% purchases books for their children every month. However, according to the results of interview question 6, this statement seems a bit too optimistic – only 9.5% of the interviewees said to purchase children's books more than 12 times per year. This number rises to 40% when we look at the number of parents who buy books at least 10 times per year and to 64% for people who purchase some at least every two months. Therefore, my fieldwork suggests that the percentage provided by CCBF might be somewhat lower in reality, but still acknowledges that most parents purchase children's books on a very regular basis.

Even though the information provided above already gives an adequate image of what type of people purchase children's books, the interview questions from my fieldwork regarding the parents' background can clarify that even further. Apart from the fact that the general customers of children's literature are young parents living in cities, the results from interview question 3 regarding the educational background show that by far most of them have enjoyed a high level of education with a staggering percentage of 81%. Also, as question 4 shows, almost 70% of these interviewees answered that they have read many children's books as well during their childhood. It thus seems that the personal and educational background of parents plays a distinctive role in the importance they attach to their children reading books.

The next point discussed in the chapter concerning the current situation of China's children's literature market is book categories. The statement that there are more than ten children's book categories seems legitimate. Yet, looking at the maps of all stores combined together, I get the impression that there are in fact *far* more than ten and that there is not actually a coherent system to categorize all these different types of books systematically, as implied in the third chapter. However, by far most statements concerning the book categories are indeed confirmed by my fieldwork in the bookstores. For example, the declaration that picture books, popular science, cartoons and handwork belong to the most popular categories amongst children's books can also be seen by observing which sections in the bookstores were most visited and looking at question 14 of the interviews stating the children's favorite categories. Other popular categories that have come forward from my research and are not mentioned explicitly in chapter three, are Disney, Japanese manga, phonetic notation and puzzles. In

general, the books belonging to these popular categories have one thing in common that is extremely important to these children: attractiveness in the shape of pictures and bright colors. Also interesting is the fact that my fieldwork showed which categories were least popular, completing the picture of what Chinese children do and do not like to read nowadays. These latter categories mostly include classics and history books, which mostly look less appealing than the abovementioned book categories, thus seeming to uphold the idea that attractive books are preferred and bought more often.

Whereas children seem to gravitate towards fun and beautiful books, chapter three has suggested that one of the most important reasons for purchasing children's books for parents is actually their educational value. In fact, 31 out of the 42 interviewees did indeed acknowledge that educational value is very important to them. As was mentioned in chapter three as well, some parents did add that educational value did not necessarily have to be restricted to learning how to count or speak English, but teach them about everyday life and culture as well. One parent even told me she had a strong preference for the latter, as her child would learn all the other things at school eventually, but not the moral lessons that could be attained from books. Unfortunately, I am not able to make a distinction between these different kinds of educational value here, since it was only included in the interviews as a whole. However, I can state that in general, most parents believe it is very important that books teach their children something valuable – whether it is learning English or the importance of friendship.

Another prominent point mentioned before is the statement that nowadays a large amount of children's books on the Chinese market is of foreign origin. 'A large amount' is in fact even an understatement, since the statistics in chapter three suggest that this percentage may lie somewhere around 80 to 90 percent. This, too, became very clear as being a truthful statement during my fieldwork in the bookstores. As discussed in the previous chapter, these Chinese children's book publishers generally print the country of origin at the cover of the book, making it very easy for me to come to the conclusion that there are indeed extremely many foreign children's books in China. I do not dare to give an exact percentage of the amount on the market, but I believe the 80 to 90 percent mentioned above is very plausible as this was also the result of a few small scale test samplings of my own. Furthermore, not only did my fieldwork confirm the fact that most of the children's books available in China are of foreign origin, it also showed that these books are indeed very appreciated by Chinese parents and highly in demand. This can be seen in the interview results, where 74% of the parents said to buy foreign books very often, which was also confirmed by looking at the country of origin of books that these same parents bought recently: 30 out of the 38 books were written by foreign

writers. Most parents did not elaborate on why foreign books have their preference – perhaps the fact that these are most abundantly available is reason enough –, but some did say that their quality is superior to Chinese children’s books and they are useful in widening their children’s worldview by introducing them with other cultures. However, one of the other parents mentioned that she did in fact prefer Chinese books, as she believed that these were essential in teaching her child about Chinese culture and values, something foreign books will never be able to do.

Furthermore, another very interesting similarity between information provided in the third chapter and my fieldwork in the bookstores concerns popular Chinese writers. In the third chapter, I named three Chinese children’s book writers who were mentioned the most in articles concerning Chinese children’s literature and are in general perceived as the most successful in China: Yang Hongying, Zheng Yuanjie and Cao Wenxuan. The fact that all of these three writers, together with the female children’s book writer Shen Shixi, were the only Chinese writers to have their own section in the Wangfujing bookstore, does indeed say something about their ongoing popularity in China. At the Xidan bookstore, too, Yang Hongying and Zheng Yuanjie were the only writers who had the privilege of being represented under their own category name. Even though the reason for this might simply be that they are considered by many as the most important children’s book writers of the last couple of decades and therefore deserve to have their own shelves, I believe in a way it is also a very easy way to make money for publishers and bookstores. Instead of taking the risk of publishing and promoting new and upcoming Chinese children’s book writers, choosing to keep holding on to the old success of writers like Zheng Yuanjie and Cao Wenxuan who were already popular in the 1990s is an easy and safe way that will almost guaranteed lead to making money.

The final point of the third chapter concerning the current Chinese children’s literature market was that some problems still prevail in this booming business, in particular the seemingly low quality of original Chinese children’s books. I will not try to reach a conclusion about whether or not this is true for the majority of Chinese books and writers since that would require much more detailed research, but I can confirm one specific point mentioned in the concerned chapter: there is indeed an enormous amount of books on the market that is extremely similar in content. Precisely as mentioned in chapter three, these books mainly include *A 1000 Why’s* and *365 Night Stories*, of which every bookstore except for Poplar Kid’s Republic contained many different versions. Browsing through a number of those books showed me that even though the cover might have a different color and the publishing house a different name, these books are in fact all alike qua content. The problem is, however, not only restricted to

these two types of books and also seeps through to other categories such as puzzles and handwork books. Whether or not this is an indication that there is indeed a serious problem with the quality of original Chinese children's books, it does undoubtedly show how commercial and money oriented this market is. That, as a matter of fact, might be seen as a problem in itself as well.

It thus seems that by far most of the information provided in the third chapter can be confirmed in one way or another by analyzing the fieldwork that I have conducted in the four Beijing bookstores. However, some information can simply neither be confirmed nor denied by this fieldwork and can therefore be considered as additional information, not any less useful because of this though. This for example includes the statements regarding the currently flourishing e-book market. Since this is something that is more alive in the digital world of internet and cannot be seen as clearly in bookstores, it did not occur in my fieldwork. Fortunately, this of course also works the other way around: my fieldwork in the bookstores has brought up some complementary information as well. First of all, the interview questions regarding the buying behavior of parents have for instance shown that about two-third of the parents do not value whether or not a book has won some kind of award – which in a way complies with my observation that they do not pay much attention to recommended books or the top-10 as well –, and that most parents let their children decide for themselves which books they want to read. Only 6 out the 42 parents said to make the decision themselves, which was mainly the case with very young children. I find the fact that most parents let their children decide very interesting, since educational value is of great importance to the average parent, but letting their children choose themselves – which, as I have mentioned, is probably a choice between books with the prettiest colors and pictures – seems a little contradictory.

Finally, before turning to the final chapter and forming an answer to the main question of this thesis, I would like to add one more valuable statement concerning the current Chinese children's literature market that my fieldwork has produced, namely its target group. Surprisingly, none of the written sources consulted for the information provided in the third chapter have mentioned anything about the general age of children targeted by this market. However, after analyzing my research, I have a fairly good impression of what this is. Even though it is difficult to give an exact age range, I estimate that the main focus of this market lies on children aged between 3 and 7 years old. I base this on the fact that the number of children from the interviewed parents aged between 5 and 7 were largest in number, closely followed by the age group 2 to 4. Also, taking into account the fact that older children might prefer to buy books themselves and were thus underrepresented in the interviews, I also took

into consideration the fact that the youth literature department was significantly less popular and filled with children than the children's department. In fact, it is not that surprising that these young children are the targeted group for this market. In general, Chinese children enter primary school at the age of 6, after which their free time will become sparser year by year. Therefore, targeting young children who still have relatively large amounts of leisure time that parents are willing to fill with useful activities like reading is a very wise and logical choice.

Chapter 6: Conclusion

In the introduction, I set the goal of giving both a broad and deep understanding of the current Chinese children's literature market. Despite the fact that this segment takes up a significant part of the entire Chinese publishing industry and is one of its fastest growing sectors, not much research has been done about this intriguing market. Therefore, I decided to give the Chinese children's literature market the attention it deserves and find out what it entails precisely by making it the focus of this thesis. The research question that has provided a central theme throughout this thesis, is: "How is the current Chinese children's literature market reflected in the dynamics of Beijing bookstores?". In this final chapter, I will briefly review the most important information provided throughout the previous chapters and at the end will give an answer to this main question.

First of all, I would like to take a quick glance back at the second chapter of this thesis, namely the history of children's literature in China. Even though this chapter might not seem as essential as the others for answering the research question, I would like to highlight its essential role here nonetheless. For one, discussing the history has shown the bigger picture of children's literature in China and provided us with a context in which the current market can be placed. Furthermore, some interesting similarities can be found between the history and the current situation. Take for example the profound influence of the West on the prosperity of children's literature in China, the supposed lack of interest in children's psychology and their world by many Chinese writers, and the significant role education has played in children's books throughout the entire history and up until now. In my opinion, seeing how its history and the current situation seem different in so many ways, but at the same time show a great level of continuity as well, is very valuable in understanding children's literature in China as a whole.

As for the main part of this thesis, it is of course the current Chinese children's literature market that has been the absolute focus. By analyzing how the information concerning the current situation based on written sources coincided with the results of my fieldwork, I hope I have been able to provide the readership with a satisfactory and complete image of the current Chinese children's literature market. The analysis has shown that a large amount of similarities could be found between the information provided in the two chapters, which can be seen as some degree of verification and therefore is very useful. The combination of these two types of research has not only acknowledged the fact that the Chinese children's literature market is indeed a booming business, but it has also pointed out its commercial character and some of the prevailing problems that still need solving. On a somewhat deeper level, it has also shed light

on other aspects of the market, such as the customers with their corresponding likes and buying behavior, and some characteristics concerning the products themselves. All of this combined together with the additional information that both the written sources and my fieldwork have provided respectively, make up a complete and detailed picture of what this interesting market entails precisely.

Finally, the only remaining task is taking these results and form them into one coherent answer to the question that has taken on a central role throughout the previous chapters: “How is the current Chinese children’s literature market reflected in the dynamics of Beijing bookstores?”. As we have seen that the two types of information have mostly verified each other, it can be said that in general the current Chinese children’s literature market as portrayed in this thesis is reflected quite accurately in the dynamics of Beijing bookstores. When looking at it more closely, though, we find that it is actually reflected in several different ways. On a broad level, the market seems to be reflected as both a booming business and commercial market that has risen at an unprecedented speed in the last decade and has thus become an invaluable sector to the entire publishing industry. Peeking under this surface image, it becomes clear that several problems still prevail in this flourishing market. Here, the current Chinese children’s literature market is thus reflected as one that is actually far from perfect and in which money often seems to be prioritized over the quality of the products. Finally, at a once again deeper level, I believe the market is reflected as a necessity in providing children with books that will guide them through their childhood and can teach them valuable lessons that will stay with them forever. Overall, all these reflections combined together provide an image of the current Chinese children’s literature market as it really is, namely a successful market that is able to influence both the lives of children and an entire industry, and – as long as it never stops aiming for quality and keeping up with modern times –, will continue doing so for a very long time.

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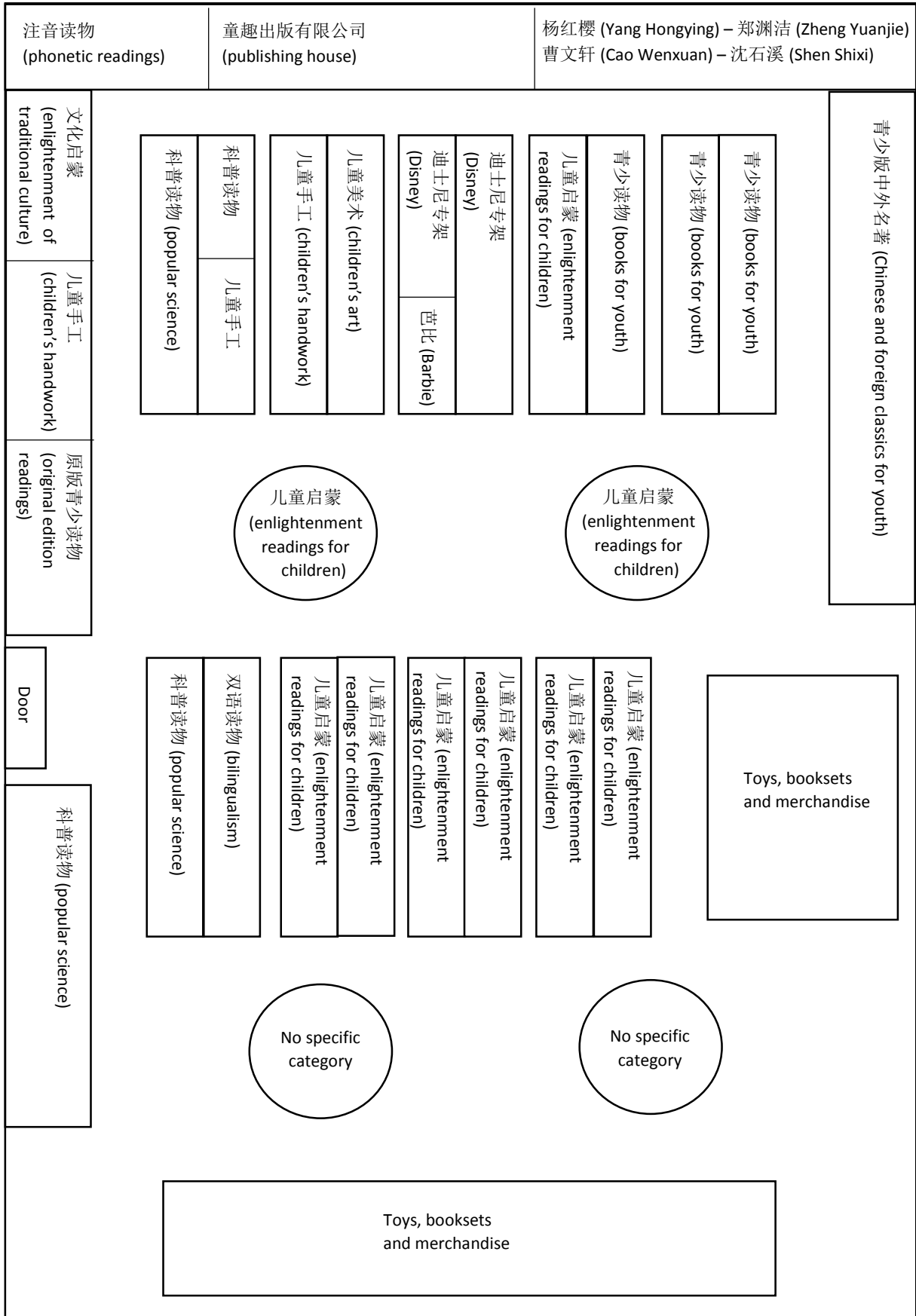
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Appendix 1: Bookstore maps

1. Wangfujing Bookstore (children's literature department)
2. Wangfujing Bookstore (youth literature department)
3. Xidan Book Building (children's literature department)
4. Xidan Book Building (youth literature department)
5. Zhongguancun Book Building
6. Poplar Kid's Republic

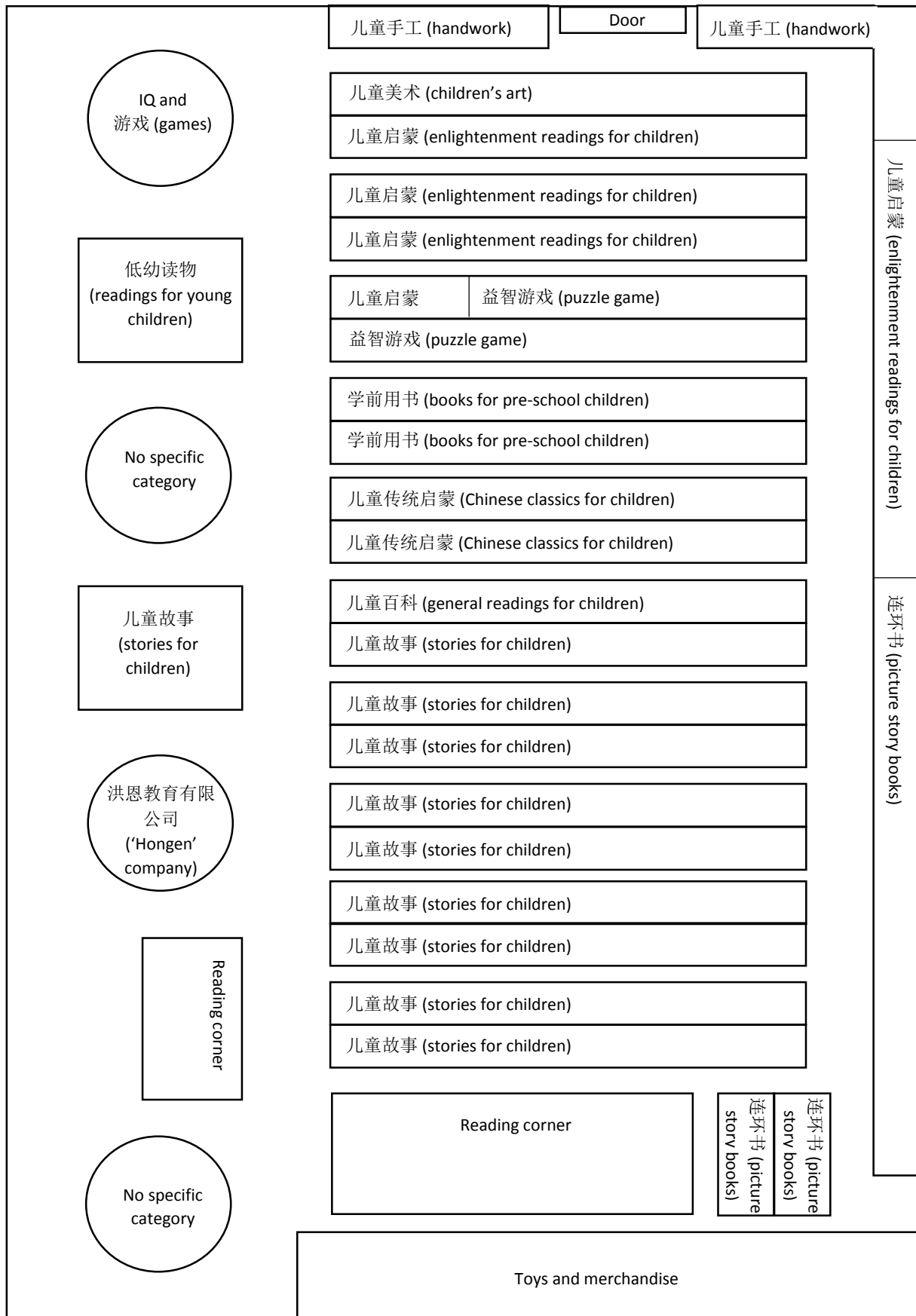
Map: Wangfujing Bookstore – children’s literature department



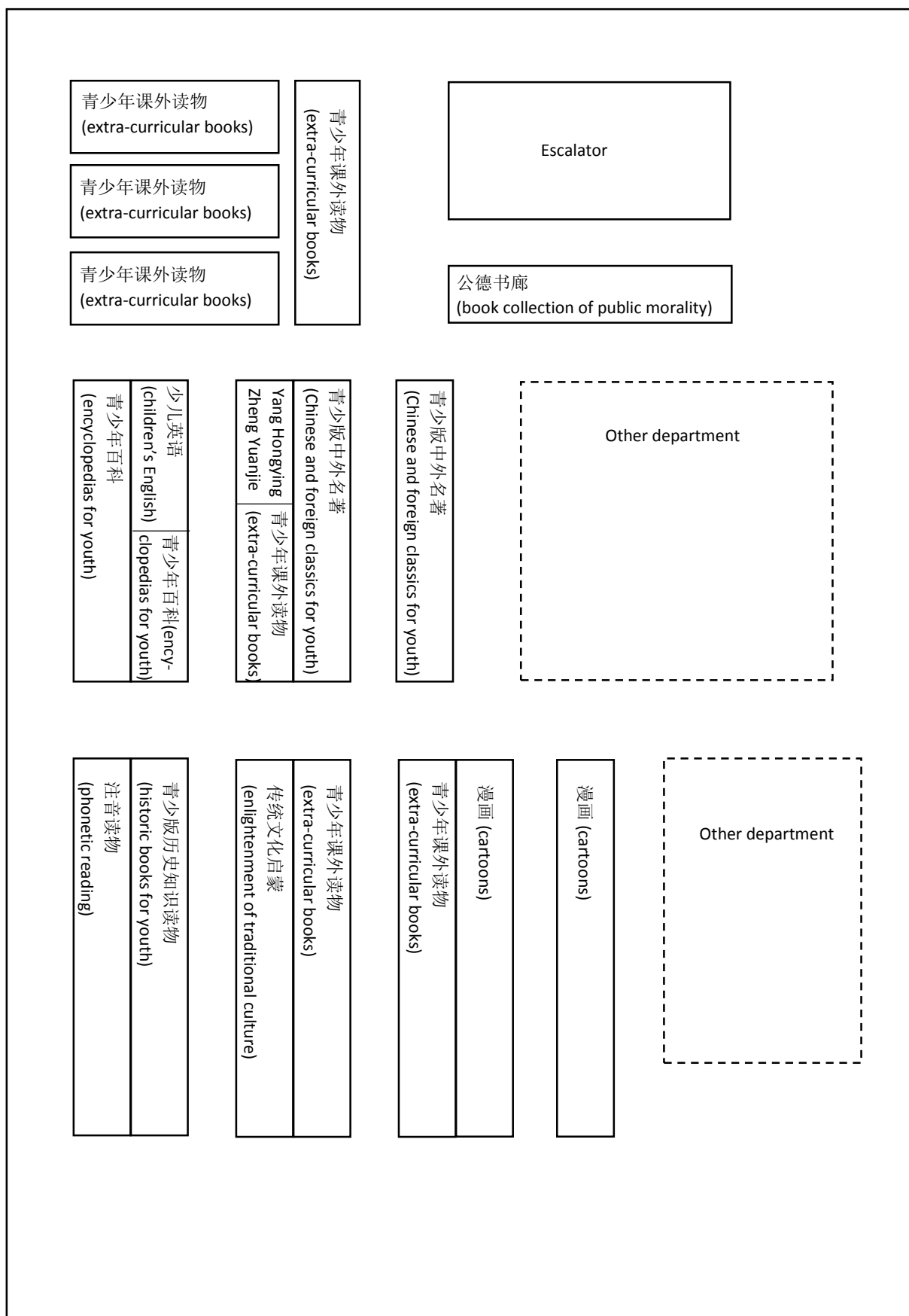
Map: Wangfujing Bookstore – youth literature department

		青少读物 (Books for youth)					
快乐阅读(happy readings)	中外文学名著 (Chinese and foreign classics)	青少版中外名著 (Chinese and foreign classics for youth)		青少版中外名著 (Chinese and foreign classics for youth)			
		青少版历史知识读物 (historical books for youth)					
	青少读物 (books for youth)		青少年励志读物 (self-improvement books for youth)				
	动漫 (cartoon and caricature)	儿童英语 (children's English)					
	动漫 (cartoon and caricature)						
	动漫 (cartoon and caricature)						
	Recommended books	科普读物 (popular science)					
		科普读物 (popular science)					
	Recommended books	青少年百科 (encyclopedias for youth)	科普读物 (popular science)				
		趣味数理化 (maths, physics and chemistry)	科普读物 (popular science)				
Recommended books	科学探索 (discovery)						
	科学探索 (discovery)						
Recommended books	家庭教育 (family education)	幼儿教育 (pre-school education)					
	青少年心理 (youth psychology)	青少年青春期必读 (guide for adolescents)					

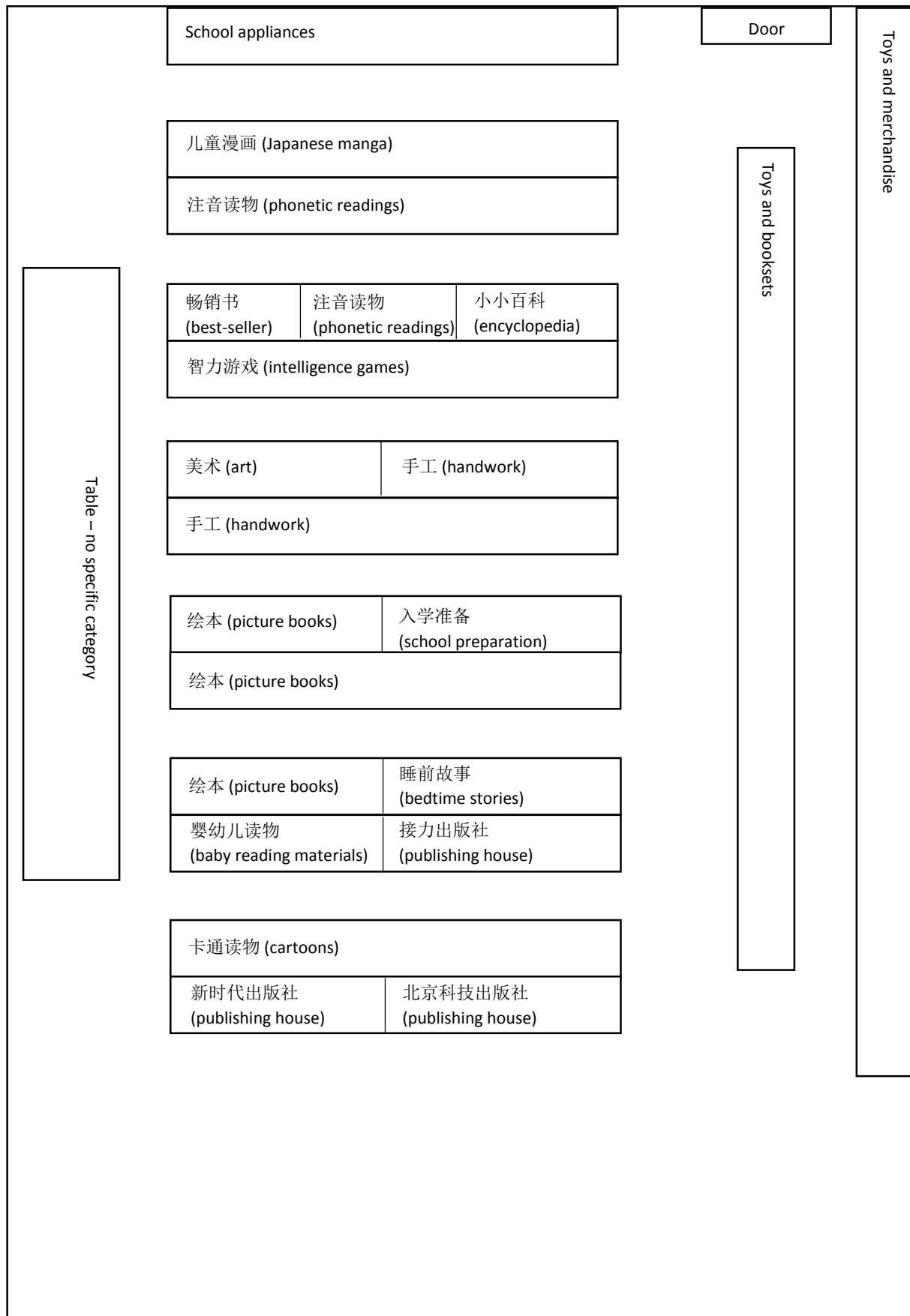
Map: Xidan Book Building – children’s literature department



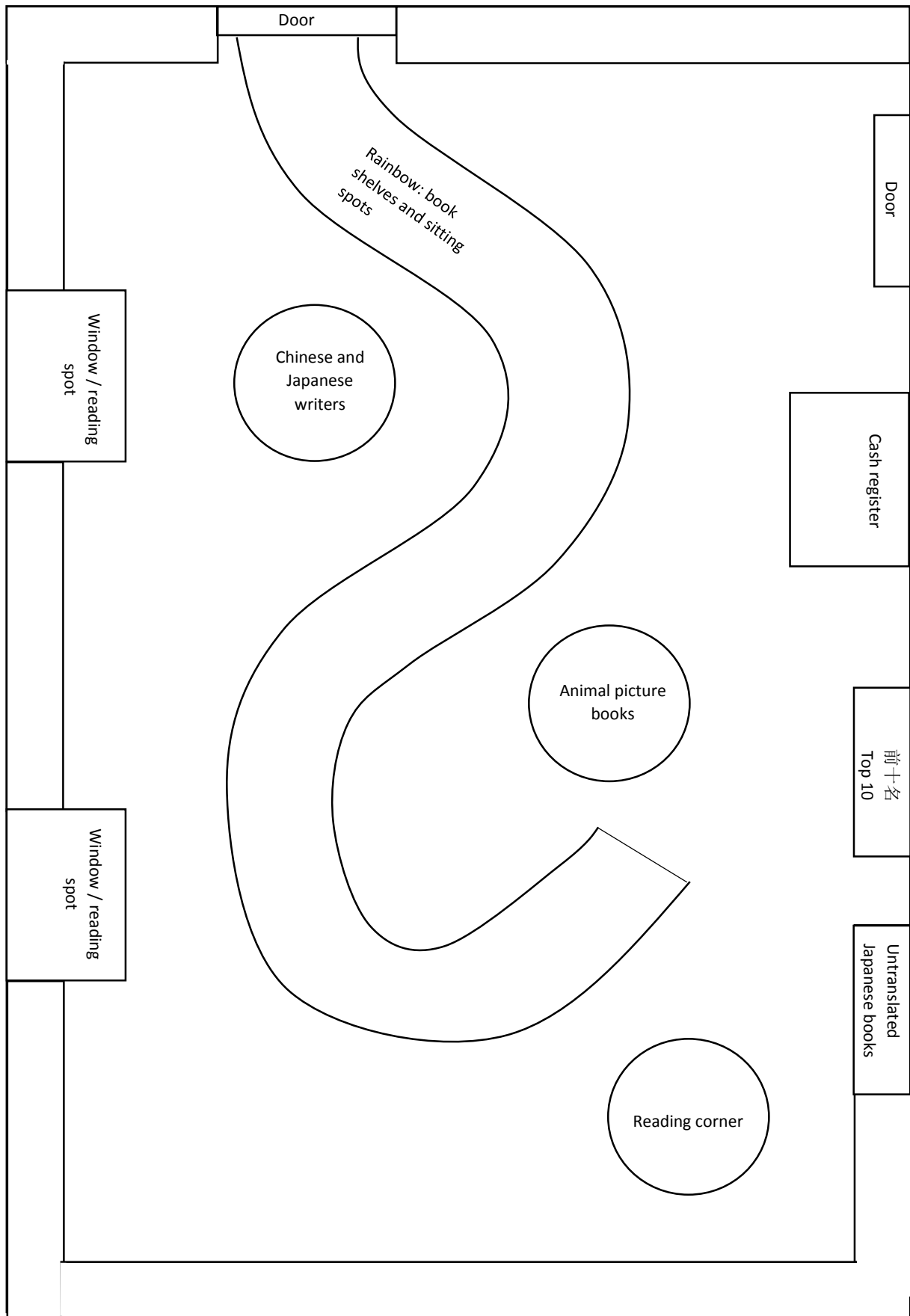
Map: Xidan Book Building – youth literature department



Map: Zhongguancun Book Building – children’s literature department



Map: Poplar Kid's Republic



Appendix 2: Interviews

Wangfujing Bookstore: 17 interviews

Zhongguancun Book Building: 9 interviews

Xidan Book Building: 16 interviews



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Wangfujing Bookstore (05/01/2014)

女

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京 (海淀区)
- 3) 您最高的教育程度是什么?
本科
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他 (们) 几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
恐龙大陆
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
科普
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)

女

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 15 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , Cars



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Wangfujing Bookstore (05/01/2014)

女

- 1) 您多大了?
28 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8-9 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
注音
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
33 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
手工
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , (一种手工童书, 还不知道哪一本)



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Wangfujing Bookstore (05/01/2014)

女

- 1) 您多大了?
35 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 8 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 15 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
西游记
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
历史
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
28 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
硕士
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
睡前故事
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
33 岁
- 2) 您住在哪儿?
天津
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
十万个为什么
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
科普
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
女

- 1) 您多大了?
40 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8-9 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
大物理
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Barbie & Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , Barbie



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
中专
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
2 个孩子, 2 & 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 15 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
格林童书
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , Barbie



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
39 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
牙科
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
女

- 1) 您多大了?
43 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大专
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 8 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
日本的童书
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Manga
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
女

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大专
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
托马斯
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
女

- 1) 您多大了?
36 岁
- 2) 您住在哪儿?
上海
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
中学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 4 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 3 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , 小熊维尼



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Wangfujing Bookstore (05/01/2014)

女

- 1) 您多大了?
27 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
博士
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
双语的
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



Lian van Alebeek
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Wangfujing Bookstore (05/01/2014)
女

- 1) 您多大了?
40 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
圣诞颂歌
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
都喜欢
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , 圣诞颂歌



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Wangfujing Bookstore (05/01/2014)
男

- 1) 您多大了?
35 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
猜猜我多爱你
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)
女

- 1) 您多大了?
28 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
博士
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 3-4 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
不一样的卡梅拉
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



Lian van Alebeek
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Zhongguancun Book Building (08/01/2014)
女

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
中学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
神奇校车
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , Barbie



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Zhongguancun Book Building (08/01/2014)
女

- 1) 您多大了?
28 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 4 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
手工
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
手工/美术
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)

女

- 1) 您多大了?
29 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
2 个孩子, 3 & 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Manga
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Manga
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)

女

- 1) 您多大了?
30 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 2 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 4 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
米菲
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)
男

- 1) 您多大了?
31 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
高中
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 15 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
神奇校车
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)

女

- 1) 您多大了?
30 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大专
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 4 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
不一样的卡梅拉
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)
男

- 1) 您多大了?
31 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
杨红樱
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Zhongguancun Book Building (08/01/2014)
女

- 1) 您多大了?
27 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
幼教
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
绘画
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
游戏
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , I SPY



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Xidan Book Building (10/01/2014)

女

- 1) 您多大了?
29 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
中学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 4 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 4 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Barbie
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
32 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
不一样的卡梅拉
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘画
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
34 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 5 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Cars
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , Winnie the Pooh



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
31 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
高中
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
十万个为什么
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
游戏
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)

女

- 1) 您多大了?
27 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 3 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
注音
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
女

- 1) 您多大了?
29 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
高中
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 10 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: , 杨红樱



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
36 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 9 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Manga
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Manga
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)

女

- 1) 您多大了?
28 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 4 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 4 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Disney princess
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
Disney
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



Lian van Alebeek
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Xidan Book Building (10/01/2014)
女

- 1) 您多大了?
38 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 10 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
红楼梦(学生版)
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
经典
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)

女

- 1) 您多大了?
33 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 12 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
猜猜我多爱你
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
X
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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女

- 1) 您多大了?
37 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大本
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 8 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6-8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
恐龙书
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘画
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)

女

- 1) 您多大了?
40 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 10 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 8 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
小王子
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
课外读物
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
女

- 1) 您多大了?
40 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 9 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 4 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
经典
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
儿童文学
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
29 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 6 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
不一样的卡梅拉
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
绘本
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
29 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
中学
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 3 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
Manga
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
卡通
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,



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Xidan Book Building (10/01/2014)
男

- 1) 您多大了?
36 岁
- 2) 您住在哪儿?
北京
- 3) 您最高的教育程度是什么?
大专
- 4) 您小时候常常看书吗?
Y: N:
- 5) 您有几个孩子? 他(们)几岁?
1 个孩子, 7 岁
- 6) 您经常买书给孩子吗? 每年几次?
Y: N: , 6 次
- 7) 您有时候去图书馆借童书吗?
Y: N:
- 8) 您最近买了哪一本童书?
X
- 9) 您经常买国外作家的童书吗?
Y: N:
- 10) 您经常买销售前十名的童书吗?
Y: N:
- 11) 您认为童书有没有教育性重要吗?
Y: N:
- 12) 您重视童书有没有得奖?
Y: N:
- 13) 您曾经买过没有翻译的英文童书吗?
Y: N: DL:
- 14) 在书店的童书部门, 您和孩子有没有最喜欢的部分?
手工
- 15) 谁决定最终买哪本书? 您还是孩子?
P: C:
- 16) 您已经决定今天会买哪一本书了吗?
Y: N: ,