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“Man in Danger” Media Festival in Łódź – the structure and motivations of the festival visitors

Festiwal Medialny w Łodzi „Człowiek w niebezpieczeństwie”
– struktura i motywacje festiwalowych gości

Słowa kluczowe: miasto postsocjalistyczne, Łódź, festiwal sztuki

Key words: post-socialist city, Łódź, art festival

INTRODUCTION

Since the earliest times, people have celebrated a variety of holidays and performed different rituals, including festivals. The early ones were organized already in the ancient times (e.g. religious festivals), but it is only in the last few decades that they have gained real importance. Recently, the increasing number, variety and social and economic importance of festivals have made them an object of study in many sciences, such as sociology, anthropology, geography and event studies. The last of the mentioned disciplines is devoted to the study of different types of events, such as conferences, fairs, business meetings and festivals. Researchers conduct analyses of the structure and motivations of the event-goers, as well as the social and economic effects of events (Cudny et al. 2012).

This article is a cross-disciplinary study, based on event studies and the geographical approach. Geographical studies of festivals are conducted as a part of human geography, in such sub-disciplines as cultural geography (treated as a part of human geography), urban and tourism geography. Broadly speaking, festival activity is an element of human culture. Culture is seen as a complex whole, comprising knowledge, beliefs, art, morality, laws, customs and other skills and habits, acquired by people as members of society (Kłoskowska, 2005). This is a very

broad definition of culture, but according to Williams (1995), it is also reasonable to understand culture in a narrower sense, as “artistic and intellectual activities”. This concept of culture includes language, arts, philosophy, journalism, fashion and advertising. Williams (1995) also distinguished between two basic types of culture: idealist and materialist. Festivals are an element of general human culture, as they constitute a part of the skills, habits, intellectual work and values, acquired and cultivated by the members of society.

In recent decades, culture has become an important study issue in geography, where it is understood as an element “constituted through space and as a space, (...) a realm, medium level or zone” (Mitchell 2000). The last decades have brought a “cultural turn” in the social sciences. “Geography was no exception to this and gradually, through the 1980s, all the sub-disciplines of human geography came to be conscious of the cultural dimensions of their field of study” (Shurmer-Smith 2002). The role of culture, the various ways in which it modifies the world, influences human decisions and development strategies started to be more appreciated (Radcliffe, S.A. 2006).

The growing role of culture in geographical studies had an impact on cultural geography, which is a geographical sub-discipline, frequently identified with human geography. It happens when human culture is interpreted as human civilization. Culture studies understood in this way include in fact an analysis of all aspects of human activity. In a narrower sense, cultural geography is a part of human geography. According to Lorimer (2005) cited in Cudny et al. (2012), we may distinguish among three basic research trends in contemporary cultural geography:

1. the traditional cultural geography also known as the Berkeley School,
2. new cultural geography,
3. “more-than-representational” cultural geography.

The first of these trends, established by Carl Sauer, focuses on the analysis of the relations between man and the environment. Researchers representing this trend analysed the material elements of human culture preserved in the landscape (Mathewson 2011). In the 1980’s that approach was not sufficient for many geographers any more. Then, another research trend emerged, called “new cultural geography”, inspired by the work by Cosgrove and Jackson (1987). It analyses the human culture phenomena in a slightly different way. New cultural geography, referring to culture as a holistic, complex and dynamic phenomenon, is defined as a process of creating artifacts rather than the final product (Czepczyński 2007). Researchers representing this trend investigate issues such as colonialism, postmodernism, human gender, racism, ethnic problems, the media and popular culture, as well as festivals, mass events and free time management. The third trend described by Lorimer (2005), called “more-than-representational” cultural geography, concerns the rules of individual behaviour in the contemporary, multi-

dimensional world. Here, the researchers pay more attention to the socio-cultural laws governing human behaviour and shaping contemporary cultural patterns (Cudny et al. 2012).

The issues studied in cultural geography include festivals. They are treated as an expression of human non-material culture and are often regarded as an emanation of the culture of the community inhabiting a given area (community-based festivals). It is believed that they present and shape the cultural heritage of a particular location. Art festivals (e.g. film festivals) promote and support culture understood as artistic activity, they encourage young artists, enable them to meet more experienced artists and art patrons. Moreover, such events have a considerable influence on the local community. They allow its members to pursue their interests, they support education, and are a place where social contacts can develop (building social capital). Furthermore, multicultural festivals present the heritage of multinational areas, created as a result of massive migrations. It may be stated, then, that festivals are a product of human culture and at the same time they shape this culture. That is why they are of interest to cultural geographers.

Festivals are analysed in other sub-disciplines of human geography. For example, urban geography examines the impact of festivals on the image and economy of the city. In this case, researchers study the influence of festivals on the perception of the city by tourists, but also by its inhabitants and investors. They look into the problem of generating income by festivals, e.g. from tourism, which may enhance the economic development of cities (Quinn 2005). Recent years have brought publications on urban geography, which regard the organization of festivals in post-socialist cities. However, according to Cudny et al. (2012), this particular trend has not fully developed yet and requires further studies.

In tourism geography, which includes the analysis of the distribution of tourist assets and the range and structure of the tourist traffic, festivals are treated as tourist assets that generate tourist traffic (De Bres and Davis 2001). Tourist traffic resulting from travelling to festivals is referred to as festival tourism, treated as an element of event tourism, which in turn is often regarded as a part of cultural tourism.

The authors decided to describe the case study of a documentary film festival entitled "Man in Danger" Media Festival (further referred to as Media Festival), held in Łódź, one of the largest Polish cities. Łódź is an example of a post-socialist industrial city, which, according to Matlovič (2004) and Ondoš and Korec (2006), is a transitional form between a socialist and a capitalist city. The fall of socialism caused the development of civil liberties in the countries of Central and Eastern Europe, and subsequently of social, cultural and artistic activity, including rapid development of festivals. Besides, the fall of the system brought some dramatic socio-economic changes in Polish cities, especially as regarded industry. Production was reduced, which led to intensive deindustrialization (Słodczyk 2001).

Today, Łódź – a post-socialist and post-industrial city – is still the weakest among Polish large cities and its authorities are constantly looking for new ways to enhance development (Cudny 2012). One of their ideas is to promote cultural and entertainment activities, including different types of urban events, which often take place in the urban public space, sometimes spectacular and highly promotional. The best example here is the urban icon of Łódź, Manufaktura – a shopping centre, where some events of the Dialogue of Four Cultures Festival are held (Rouba 2011).

This paper represents a multi-disciplinary approach, combining cultural and urban geography with event studies. The authors present the influence of festivals on the post-socialist cities, the main concepts and the study methods that have been used. Next, they describe Media Festival – its history, venue and organizational structure, as well as the results of the questionnaire survey regarding the stratification of the festival visitors, their evaluation of the event and their motivations to attend it. The authors present the influence of the festival on urban culture and its accessibility to the city inhabitants, the role of the event in shaping their interests, developing the social capital, as well as improving the contemporary socio-economic situation of Łódź.

FESTIVALS AND THE POST-SOCIALIST CITIES

Let us start by defining the concept of festival. According to Jędrysiak (2008), a festival is “a series of artistic events, usually of one type (e.g. film, music, theatre), which are a review of achievements in a given field, organized at one time and under a common name, often in the form of a competition”. There are many types of festivals. One of the typologies found in the literature on the subject is based on the location of the events. Using this criterion, festivals may be divided into urban and rural ones (Falassi 1987). Another kind of festivals are art festivals, presenting different forms of culture-based artistic expression (Waterman 1998, Quinn 2005). Media Festival, discussed further in this article, is a film event, organized annually in Łódź by the Museum of Cinematography. It is an example of an urban art festival, so besides event studies, it may be a study object of cultural and urban geography.

As it has been mentioned before, one of the novelties in the post-socialist cities was the development of culture-related activities, including organizing festivals. A perfect example of this phenomenon is Łódź.

Festivals have considerable social significance (Waterman 1998). They play an important role in the development of the cultural-artistic activity, help in shaping and developing the cultural heritage of a given place (Gold and Gold 2005), enable the local community and tourists to experience culture and art (Cudny and Rouba 2011), and may also play a significant role in city

branding as a marketing tool (Rouba 2012). After 1989, dozens of new art festivals started to be organized in Łódź, one of them being Media Festival. Similar festival activity developed in other Polish cities, such as Warsaw, Wrocław or Kraków (Stanisławska 2007). It was a response to the need for culture and freedom of association and assembly, visibly growing after the fall of the former system. What is more, people started to look for interesting ways to occupy their free time. The development of festivals was also a result of the people's willingness to develop old and new social contacts with people representing similar views and interests. The authors decided to investigate who and why attends Media Festival, and to establish the level of the audience's satisfaction with the event. In this sense, the analysis presented in this article may be treated as a fragment of cultural geography research into human behaviour, attitudes and beliefs, social organization and relations among groups of people (Duncan 1980).

The development of festivals was one of the functional-economic changes in cities after the fall of socialism. That time brought a number of changes in cities, such as the democratization of the political life, liberalization of the economic life, privatization, globalization, the development of entrepreneurship, transformations in the functional structure towards a post-industrial society, reintroduction of land rent and the development of socio-spatial segregation processes (Barta and Kovács 1997). Following the processes listed above, there appeared urban areas described as post-socialist cities. According to the theory of convergence, the course of the transformation processes in European post-socialist cities is similar to that of the transformations that took place after World War II in the cities of the capitalist world. They are comparable to the transition from the fordian economy, based on a mass production of consumption goods, to the post-fordian economy (Ondoš and Korec 2006). Post-fordism is based on the assumption that the significance of traditional industry declines, services develop, work becomes more flexible, population mobility grows, as well as the importance of expertise and skills. The changes resulting from the transition from fordism to post-fordism include the appreciation of the role of culture and the introduction of culture-based development strategies in cities (especially those in crisis).

For a few decades, some cities in Western Europe have been undergoing an economic and demographic crisis. Many of them, especially post-industrial cities, are losing their inhabitants, which means that their demographic potential and the purchasing power of the population are decreasing. Different authors refer to such centres as shrinking cities (Bleha and Buček 2010). According to some studies (Cudny 2012), one of them is Łódź. Organizing festivals may widen its cultural-entertainment offer; it may also create positive urban image and atmosphere. The city may seem more attractive to its own inhabitants and potential immigrants, which may help to partly solve the problem of depopulation. Cities with attractive atmosphere and well-developed cultural-entertainment offer attract migrants and do not lose

their inhabitants so easily. Researchers have proved that happier inhabitants and a better city atmosphere strengthen the tourist's perception of the city (Rouba 2010).

One of the ways to improve the situation of the stagnating cities was the culture-led regeneration strategy, directly connected with the appreciation of the role of cultural economy. Following this strategy, activities and facilities related to non-material culture are introduced in the cities. The strategy involves organizing large sports and cultural-entertainment events, including festivals. The events are often based on the local cultural heritage. They are supposed to enhance culture development, create a positive image of a given city and generate tourist traffic. Such an approach to the restructurization and development of cities has been recently taken in the countries of Central and Eastern Europe. An example here is Łódź, which in recent years has developed cultural-entertainment activity, including festivals. An institution organizing such events is Łódź Art Center, financed by the city. Its main aims include creating a positive image of the city through culture, redefining its identity, improving the quality of life of its inhabitants by giving them access to culture (Rouba 2011).

One of the festivals supported by the city authorities and treated as an element of the urban development strategy based on culture development, is Media Festival.

STUDY SITE, AIMS, METHODS AND A GENERAL DESCRIPTION OF THE FESTIVAL

Post-socialist cities are still undergoing a process of transformation and adjustment to the rules of democracy and free market (Sýkora 2009). The changes are both positive and negative, and they concern many different spheres of life, e.g. social, economic or spatial. Łódź is still battling the effects of the decline of the traditional textile industry, dominating the economic life here since the 19th c. Situated in central Poland, the city is currently inhabited by over 700,000 people and it is the capital of Łódź voivodeship (Fig. 1). For over 150 years, the development of Łódź was based on the textile industry, whose traditional structure was shaken by the transformation which started in Poland in 1989. It brought de-industrialization, the collapse of most textile factories and mass-scale unemployment. The crisis of the early 1990's partly ended as a result of industry restructurization, foreign investments and development of services (Cudny 2012).

A transition from the pre-industrial to industrial and then to post-industrial system is a natural process of the socio-economic development of contemporary societies (Korec 2007). However, in the case of post-socialist cities like Łódź, the change from the industrial to post-industrial economy was taking place extremely

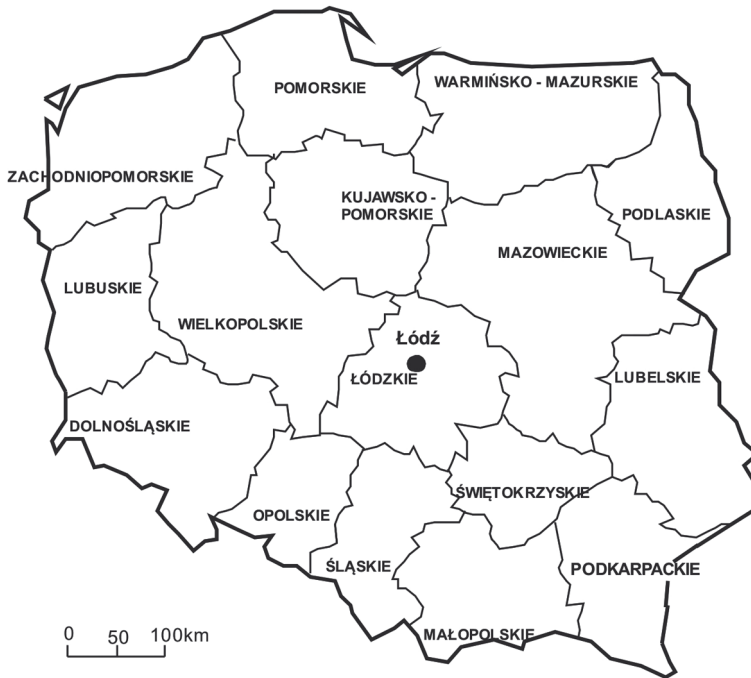


Fig. 1. Location of Łódź and Łódź voivodeship
 Ryc. 1. Położenie Łodzi i woj. łódzkiego
 Source: Cudny (2012)

fast, during an overall political, social and economic transformation. As a result of such quick changes in the economic structure, as well as the underdevelopment of services (the legacy of communism), Łódź entered a deep economic and demographic crisis. The city is trying out different ways of overcoming the economic and social stagnation. There are attempts to attract foreign investment in industry and services, revitalize neglected urban areas and implement the culture-led regeneration strategy, which includes organizing different types of festivals. Among the most popular events are film festivals. According to Suriková (2008), an element which is extremely important for the inhabitants of a given region is its culture and its components, referred to as the icons of a given social space. The icons representing the cultural heritage of Łódź, resulting from its post-war history, include buildings, history and events associated with Lodz as a city of filmmaking. They may be defined as a cluster of institutions established after the war, dealing with film education and production, as well as collections connected with the history of film. According to the heritage characteristic given by Czepczyński (2008), this cultural heritage of Film Łódź could be treated as a legacy of the past, so the material and non-material elements and values which were important for the previous generations are passed on to the contemporary ones.

Currently, an important characteristic of Łódź as a film city are festivals devoted to cinematography. The cultural heritage of Łódź was created after World War II, along with a great number of buildings and institutions related to film. They included the well-known film school, the largest film studios in Poland or the only Polish Museum of Cinematography, which is where Media Festival is held.

The authors decided to take a multidisciplinary approach to their study of Media Festival, by using a method applied in event studies, and to define the significance of the festival for contemporary Łódź, city culture, its inhabitants and the ongoing socio-economic transformations. For this purpose they followed a procedure typical of geographical analysis, regarding the changes in the post-socialist cities. Their goals included the following:

- presenting the history of the festival and its organizational structure;
- describing the stratification of the festival visitors according to their gender, age, education, profession and place of origin;
- examining the level of satisfaction among the festival visitors and their motivations to attend the event;
- defining the extent to which the event may contribute to the development of culture and social capital in a post-socialist city like Łódź.

The technique used to present the stratification of the festival visitors according to gender, age, education and place of residence, as well as to describe their motivations to attend the festival as well as their satisfaction, was the survey. Survey methods include a wide range of techniques, such as questionnaire, structured interview (standardized and non-standardized) or the Delphi method (a structured communication technique). Survey methods are based on sets of questions concerning a given phenomenon. Such a set of questions often takes the form of a questionnaire to fill in and is delivered to respondents in different ways (Cudny et al. 2011).

In the case of the survey conducted during Media Festival, the researchers distributed questionnaires among the festival visitors. They approached the persons entering the festival premises and asked them whether they had come to see Media Festival. Having received the affirmative answer, the questioners explained what the survey was about and asked whether the person would be willing to take part in it. If the person agreed, they received a questionnaire form, which they were to fill in at a time convenient to them and return it to the festival reception desk. The study tool was prepared on the basis of an article by Lee et al. (2004), who presented a theoretical review of the methods used to study the stratification and motivations of festival goers, as well as described the results of their own study of the visitors to the World Culture Expo, held in the South Korean city of Kyongju, in 2000.

The techniques used here for studying the stratification and motivations of event-goers are commonly used in the event studies (Uysal et al. 1993; Backman et al. 1995; Formica and Uysal 1996; Schneider and Backman 1996; Crompton and McKay 1997). It is a method used to analyse not only the audience of festivals, but also the participants of other events, such as congresses, conferences or fairs. The aim of such analysis is to establish the visitors' structure and their motivations to attend a given event. This information is very important for festival organizers, as it allows them to verify the adopted strategies. In this work, the analysis of the festival visitors' stratification and motivations was conducted for other purposes, mainly in order to define the role which the festival plays in the transformation and development of contemporary Łódź. This information is geographically relevant. Whether and how the festival contributes to the development of urban culture, whether it increases the possibility of contact with culture, and is a place of social interactions, is important from the point of view of cultural geography. On the other hand, examining the number of visitors, the percentage of tourists, and the number of jobs generated for the purpose of the event, is important from the point of view of urban and tourism geography.

This study is a part of a larger project realized at the University of Łódź Tomaszów Mazowiecki Branch – Institute of Tourism and Economic Development. Several research articles devoted to festivals were already realized there (Cudny and Rouba 2011, Cudny et al. 2012) as well as some Bachelor's thesis (Ogórek 2012). However, the authors had not come across any scientific publications which would be an example of this type of research in Central and Eastern Europe, or any other works presenting the methodology described above, adopted from the event studies and used in the geographical analysis of the post-socialist cities. They believe that this makes their own study unique.

The questionnaire distributed at Media Festival in Łódź consisted of several groups of questions. The first group contained questions regarding the respondents' socio-demographic position, which enabled the researchers to do their stratification. The next group of questions concerned satisfaction with the festival services, theme and venue. The third group of questions regarded the main motivations to attend the event. Referring to the work by Lee et al. (2004), the authors established six groups of motivations: those related to culture and art (contact with and learning about them), family life (e.g. spending time with family), the originality and novelty of the event, escape from everyday routine, event attractiveness and social contacts (made during the festival). Each group of motivations consisted of a number of subgroups, whose importance was rated by the respondents, using Likert's five-grade scale. The mark of 1 meant that a given motivation was the least important, and the mark of 5 – that it was very important. Further procedure included creating data bases and interpreting the final results.

The field study was conducted at the Museum of Cinematography in Łódź, i.e. at the main festival venue. The questionnaire forms were distributed on all days of the festival. The authors distributed the total of 300 questionnaires, 35% of which were returned. Finally the authors accepted for analysis 82 correctly filled questionnaires. Although the number of questionnaires may seem modest, it is actually quite considerable if we take into account the overall number of the festival visitors, as the correctly filled questionnaires accepted for further analysis constituted about 10% of the number of respondents. The admission to the event was free of charge, not ticketed; the number of visitors was estimated at about 800. Apart from the survey, the researchers also used the participant observation method, i.e. personally took part in the event. They were observing the festival visitors' behaviours, and the organizers' and volunteers' work. Other methods used by the authors included interviews with the organizers and the analysis of the documents which the latter agreed to show. Methods such as participant observation and structured interview are commonly applied in sociological and anthropological studies, but currently they are also widely used in cultural geography. Therefore, it may be stated that the methodology presented in this article derives from event studies, but it has been supplemented with methods used in cultural geography.

Festivals of documentary films are overviews of the most outstanding cinematographic achievements in this category. They are usually held annually and they show true reality, unchanged by fictionalization (Lubelski ed. 2003). The most important and best known documentary film festivals in Poland are organized in Warsaw, Kraków and Łódź. In Warsaw, they are the WATCH DOCS Festival and Planete Doc Film Festival. Another major event is the Kraków Film Festival, which is one of the oldest of this type in Europe.

The Museum where the Festival is held is a part of the cluster of film-related institutions, established after World War II in Łódź. Taking into consideration the exceptional role of film production in Łódź, a Museum of Cinematography was founded there – the only museum of this type in Poland. The museum exhibits posters, elements of film settings, as well as old filming equipment. The building includes a cinema auditorium. The museum was established in 1976 as a part of the Museum of Łódź History and it has been an independent institution since 1986. It is accommodated in the former palace of a Łódź industrialist, Karol Scheibler, in the centre of Łódź, at 1, Zwycięstwa Square, close to the film school.

Media Festival was established after the change of the political and economic system, in 1990. Currently it is staged in November, by the Museum of Cinematography, which is a public institution subject to the Łódź City Council. Thus the festival is organized from public money acquired from the city authorities. The

museum does not employ additional staff during the festival; it is managed by the museum workers and several volunteers.

The aim of the event is to present a review of Polish documentary films, in combination with a competition. The themes concern a wide range of hazards to the human condition in the contemporary world, which gave the name to the festival: "Man in Danger". The event presents films, television programs and videos, as well as radio reportages. It has the form of a competition, in which the main award is the White Cobra statuette and a money prize. It is given to the best documentary film selected by the jury. The 21st Media Festival: "Man in Danger" was held at the Museum of Cinematography on 16–19th November 2011. The main competition included 38 films, while the additional screenings presented 40 films. An additional attraction were the accompanying exhibitions (e.g. of photography).

RESPONDENTS' STRUCTURE AND EVALUATION OF THE EVENT

The stratification of festival visitors means dividing them into groups, according to different criteria (e.g. demographic). Such an analysis shows who attends the festival and what population groups dominate among the viewers (Kaczmarek et al. 2010). Questions referring to the quality of screenings and festival services allow the researchers to identify the weak spots of the event and eliminate them in the future. The answers to such questions allow us to say whether the festival develops the cultural and entertainment offer of the city. We may also see which groups of the city inhabitants find the event most attractive and whether and why it attracts tourists.

The respondents in the survey conducted during Media Festival in Łódź consisted of 62% of women and 38% of men. As regards age, the largest group consisted of people aged 18–25 (59%), and the smallest group – of people aged 66 and above (Tab. 1). Considering the vocational structure of the respondents, the largest groups consisted of students (50%) and specialists representing different professions (35%). This result confirms the previous one, obtained in the question about age, which showed that the majority of the audience were young people. This comes from the fact that the event was attended by many students of the nearby film school, and for some of them visiting the festival was a part of school classes. What is more, some other schools in Łódź and its region had sent their students to see the event. Teachers and lecturers wanted to make their students familiar with the technique of making documentary films, as well as to make them sensitive to the current social problems, presented during the festival.

As regards the respondents' place of origin, all of them came from Poland. The largest group inhabited the Łódź voivodeship (79%), including 65% living in

Tab. 1. Respondents by age
 Tab. 1. Respondenci według wieku

Age group	%
Under 18	4
18–25	59
26–35	18
36–45	10
46–65	8
66 and above	1
Total	100

Source: Authors' compilation, based on survey
 Źródło: badania autora na podstawie ankiety

the city of Łódź. Other voivodeships included mazowieckie (6%), wielkopolskie (5%), malopolskie (4%), pomorskie (2.5%), śląskie/Silesian (2.5%) and podlaskie (1%). Persons from outside Łódź were asked about the main purpose of their coming to the city. Only four persons said they had arrived specially for the festival, and further five – that they had come to visit the city and coming to the festival was an additional attraction. The remaining respondents quoted other reasons, e.g. studies, work, or visiting friends. It may be concluded that the majority of the visitors from outside the city arrived at the festival as a school assignment (students) or incidentally; only a few came as tourists. This clearly points to the fact that Media Festival is a local event. It is not much of a tourist asset, attracting tourists, but it is aimed at the local and regional visitor, and performs mainly cultural and educational functions in the local and regional community. On the basis of these results, we may say that the economic impact of the event is not significant. The study shows that only large festivals, which attract thousands of tourists, may have a positive influence on the economic balance of a given locality.

The next question in the questionnaire regarded the respondents' professional links with film production. They mostly confirmed that they were in a way involved in film-making (81%) and a considerably smaller group did not point to any such connection (19%). The respondents from the first group usually pointed to professions like cinematographer, producer, photographer or film director. A large number of the respondents who gave such answers were film school students. Because of the nature of their studies and additional work, they had connections with the film world. Besides, the event organizers claim that the festival is popular among authors of documentary films because it is one of the most pres-

tigious documentary film festivals in Poland. Therefore, for many film-makers it is a priority to attend it.

For 62% of the respondents it had been the first visit at the festival, but a relatively large number (38%) had attended the event before. The percentage of repeated visitors is important, because it shows the degree of satisfaction with the festival. The considerable percentage of visitors for whom it was the next visit to Media Festival proved that they had been satisfied with the previous staging.

Another question concerned the way in which the respondents had learnt about the festival. The main sources of information included friends, the festival website and promotion materials. Other sources included the film school teachers and organizers (Tab. 2).

The next part of the questionnaire included questions concerning the evaluation of the festival events. It is a very significant issue. Satisfaction with the themes of the screenings and individual festival services is vital for the evaluation of the whole event and its success. The venue is equally important and the tourists' opinion about the festival and the whole city depends on it. The first question in this part of the questionnaire referred to the events which were most interesting to the respondents. They usually mentioned the screenings of the films which took part in the competition and they said that those films were the main reason for attending the event. The accompanying events, such as photography or graphics exhibitions, were mentioned less often.

Tab. 2. The main sources of information about the festival

Tab. 2. Główne źródła informacji o festiwalach

Variant	%
Friends	34
Festival website	17
Promotion materials	10
A different website	8
Magazines unrelated to film	5
Television	4
Film press	1
Another source	21
Total:	100

Source: Authors' compilation based on survey

Źródło: badania autora na podstawie ankiety

Next, the respondents were asked to rate individual elements of the festival, using the scale from 1 (very poor) to 10 points (very good). The mean rating of the event organization was 8.6 points, the venue – 8.8 points, while the festival information was rated the lowest, with 7.1 points. Responses obtained in this question, show a positive evaluation of the event in the eyes of the festival goers. It is clear that most of the evaluated festival services received high scores. The results show that the spectators are satisfied with the services provided during the festival. This may affect a decision to revisit the festival in the next edition. As we can see from the questionnaire results only the festival information needs to be improved, thus it was indicated by slightly lower notes. In the next question, concerning the elements which should be improved in order for the festival to meet the visitors' expectations, the respondents mostly pointed to festival information as well (Tab. 3).

Tab. 3. Festival elements which should be improved to meet the visitors' expectations
Tab. 3. Elementy festiwalu, które należałoby poprawić, aby spełnić oczekiwania gości

Variant	%
Festival information	50
Nothing should be changed	26
Event organization	8
Themes of screenings	8
Venue	3
Other elements	5
Total:	100

Source: Authors' compilation based on survey
Źródło: badania autora na podstawie ankiety

The answers to the next question, in the form of a general, one-sentence evaluation of the festival, were positive. In this case, the respondents claimed that the event was: interesting, needed, original, of high artistic standard, positively influenced the viewers' worldview, was an interesting way to actively spend free time.

Satisfaction with the event is proved by the attendees' willingness to revisit the festival. This was the final question in the part of the questionnaire devoted to the evaluation of the event. The majority of respondents (81%) claimed that they would or probably would come to the next edition of Media Festival, and only 3% chose answer "no" or "probably no" (Tab. 4).

Tab. 4. Answers to the question about the plans to revisit the festival.

Tab. 4. Odpowiedzi na pytania dotyczące planów ponownego odwiedzenia festiwalu

Answer variant	%
Yes	55
Probably yes	26
I don't know	16
Probably no	2
No	1
Total	100

Source: Authors' compilation, based on survey

Źródło: badania autora na podstawie ankiety

The respondents' positive attitude towards the event is an important observation. The visitors like the festival, want to attend it next time it is organized. It can be said then that the festival comes up to the viewers' expectations; they treat it as an interesting way of spending free time and as a place of an encounter with culture. The event may be seen as an element which enriches the life of Lodz inhabitants and as a cultural-entertainment function.

MOTIVATIONS TO ATTEND THE FESTIVAL

Human behaviours are stimulated by different, more or less rational motivations. Festival visitors are also guided by certain motivations to attend an event. According to the encyclopedic definition, motivation is “a process of psychological regulation, giving a behaviour energy and channeling it towards achieving an aim; also permanent tendency (pursuit) to do activities oriented towards a given aim” (<http://www.pwn.pl>). In the case of the Media Festival visitors' reasons to attend the event, the authors identified them on the basis of an article by Lee et al. (2004). The motivations were divided into six groups: those related to culture and art (contact with and learning about them), event attractiveness, the originality and novelty of the event, social contacts (made during the festival), escape from everyday routine and family life (e.g. spending time with family). Each group of motivations consisted of 3–5 subgroups, whose importance was rated by the respondents, who allocated points to each motivation, according to Likert's five-point scale. According to this scale, the respondents could allocate the following marks to each motivation: 1 (unimportant), 2 (not very important), 3 (moderately important), 4 (important) and 5 (very important). Further study consisted of an analysis of the results, creating a proper data

base and calculating an arithmetical mean for the number of times each motivation was selected.

The highest rated group of motivations was related to culture and art. In contemporary societies, especially post-industrial ones, the role of culture increases. Cultural events more and more often become a part of everyday life, and going to a gallery, theatre or festival is a regular life-enriching activity. Within the group of culture- and art-related motivations, the highest rated were those related to the contact with culture and film art. They were allocated the average of 4.22 points, which proves their significance. Another important motivation was that related to experiencing a new cultural event (Tab. 5).

The second highest rated motivation was the one related to the attractiveness of the event. The respondents allocated the average of 4.16 points to this motivation, which can be interpreted as willingness to see new, interesting things. The third highest rated motivation was the willingness to gain new experience (Tab. 5). The two groups of motivations mentioned above show that festival visitors attended the event because it was attractive by presenting new, interesting films. Curiosity is an important motivation in this case. Another major aspect is the festival atmosphere, enhancing the viewers' personal development as a result of new experience gained by watching the films (Tab. 5). In this case, we may refer to the theory of experience societies, which regards contemporary post-industrial societies. More and more frequently, their members search for new experiences, provided by non-material culture. They enable them to develop, extend their knowledge, but also enjoy themselves and break away from the everyday routine. Festivals, which are becoming more and more varied, are in this case an interesting, new experience (Cudny et al. 2012). Every year, festivals offer new programs and pieces of art, often created outside the artistic mainstream. They make it possible to meet new, interesting people of similar interests. The very visit to the festival makes a lasting impression on the visitors, because of its unique, extraordinary atmosphere.

Motivations related to social contacts were slightly less important for the respondents. The highest numbers of points in this group were allocated to the willingness to meet people of similar interests (3.63 points), make new, interesting acquaintances (3.61 points) and go out with friends (3.61 points). These are typical motivations related to socialization, i.e. developing interpersonal relations, which help to build and form the social capital (a network of connections, contacts). The festival plays significant social roles, connected with personal development and the creation of social relations. Roles of this type certainly include giving people an opportunity to have contact with culture and gain new, interesting experiences. Another significant social role is connected with meeting people who have interests similar to ours. Yet another role is the tightening of peer relations. Those

Tab. 5. Mean values of the motivations to attend the festival

Tab. 5. Główne motywy przybycia na festiwal

Motivations to attend the festival	Mean value
Related to culture and art	
To experience culture and film art	<u>4.22</u>
To extend knowledge about film art	4.02
To become familiar with a new cultural event	4.06
Related to the event attractiveness	
To enjoy the festival atmosphere	3.91
To see new, interesting things	<u>4.16</u>
To take part in festival life	3.76
To see the premises of the Museum of Cinematography	3.51
Related to originality, novelty	
To gain new experience	<u>3.72</u>
To have a kind of adventure with film	3.62
Out of curiosity	3.71
Looking for benefits and experience enriching myself	3.70
Related to social contacts	
To meet new, interesting people	3.61
To meet people with similar interests	<u>3.63</u>
To meet people from my occupation group	3.22
To go out with friends	3.61
To meet interesting people from abroad	2.99
Related to the escape from the everyday routine	
To escape from the tedious routine of every day	<u>2.89</u>
To unwind	2.85
To slow down the pace of everyday life	2.84
Related to family life	
To spend more free time together with the family	1.73
To see interesting films together with the family	<u>1.78</u>
To show the family an interesting place	<u>1.78</u>
To introduce interesting people to the family	1.72

Source: Authors' compilation, based on survey

Źródło: opracowanie autora na podstawie ankiety

important social roles of festivals were confirmed in the motivations to attend the event.

The results of the survey show that the least significant motivations are those related to the escape from the everyday routine and to the family life (Tab. 5). In a situation when a festival is oriented towards young people and a small group of film professionals, like in the case of Media Festival, the event in a way becomes a part of their everyday activity, such as school classes or study. This may explain why the motivations related to the escape from the everyday routine are of little importance. The low rating of the motivations related to family comes from the fact that it is not the kind of festival which you attend with your spouse and children because of the presented themes and the artistic character of the films. Moreover, they are difficult and often present drastic social problems. Events attended by families tend to offer lighter entertainment, e.g. culinary, folk, or some theatrical festivals (e.g. those presenting puppet theatre art). What is more, the high percentage of young people, who do not have their own families yet, makes these motivations rather insignificant (Tab. 5).

CONCLUSIONS

Łódź is a post-socialist and a post-industrial city, but not a typical example of those, because the culture-related functions have been playing an important role here for decades. After World War II, film-making activity in Łódź developed on a large scale. The political and economic change in Poland in 1989 led to the decline of the film industry. Luckily, the leading Polish film school – the State Higher School of Film, Television and Theatre, has survived. What is more, the only Museum of Cinematography in Poland, has managed to avoid liquidation and is presently under the care of the city authorities. The changes related to culture and film which took place in Łódź after 1989 were not all negative, though. They brought a boom of festival activity; nowadays there are over 10 important film festivals held in the city. One of them is Media Festival, organized by the Museum of Cinematography and the city authorities.

The analysis presented in this article refers to a number of disciplines. The main method of study comes from the event studies, though it is supplemented with participant observation and interview, which are cultural geography methods. The article regards a festival – an element of non-material (symbolical) culture, as well as its influence on the city inhabitants. It describes festival attendees, their evaluation of the event and motivations to attend it. From this point of view, the analysis can be treated as a cultural geography study, or, more precisely, new cultural geography. Considering the fact that the festival is held in a large post-socialist city, the article may be included in urban geography studies.

We should ask ourselves whether Media Festival plays any important roles for the city. The event certainly increases the opportunity to experience culture and spend free time in an interesting way, so it develops the cultural function of Łódź. It is an occasion for those who are interested in high film culture. The documentaries presented during the festival are often highly artistic and not shown in cinemas or TV. The admission is free, which enlarges the group of visitors and makes the event accessible to people who otherwise could not attend it for financial reasons. It is also an opportunity to promote exclusive culture, oriented towards the more demanding and better educated audience. The festival creates favourable conditions for making interpersonal relations, especially within the group of people interested in documentary film. They may meet and exchange experiences, which helps film-makers to develop new ideas. The festival also supports young artists, as they are competing for prestigious awards and money prizes.

As regards the festival visitors, they are mainly young people, especially students from Łódź and its region. The majority of respondents pointed to their professional links with film production. Most respondents evaluated the event positively, by expressing their willingness to revisit it (80%). The positive reception of the festival is very important, because having good impressions will encourage the visitors to come again and praise both the event itself and the city in which it was held (promotion).

The main motivations to attend Media Festival included the willingness to experience culture, curiosity, the originality of the event, as well as the willingness to meet people of similar interests. The respondents were mostly students, also from the film school in Łódź, as well as their teachers and people somehow connected with film production. The festival offers them an opportunity to be in contact with culture and film art and they want to stay in touch with people of similar (professional) interests. Other motivations, such as escape from the everyday routine or those related to family life, were mentioned less frequently.

Looking at the survey results, can Media Festival contribute to the restructurization of Łódź – a post-industrial and post-socialist city? The authors believe that it certainly can. It is a small event and cannot be compared to other large film festivals in the world. However, about 11% of the respondents said they had come to Łódź specially to attend the festival or that it was one of their purposes. The strong points of this event include reinforcing the role of culture in the city, cultivating and shaping the cultural heritage related to film, expanding the range of the possible ways of spending free time by the inhabitants, as well as increasing the socialization opportunities, thanks to contacts with other people of similar interests. Another important aspect is the educational function of the festival, which shows burning social issues, builds pro-social attitudes and evokes the viewers' empa-

thy. It is particularly important, if we consider the fact that the festival is attended mainly by young people. The development of culture, shaping and supporting the local cultural heritage associated with Film Łódź and strengthening the social contacts are important functions of urban art festivals, including Media Festival.

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STRESZCZENIE

Artykuł przedstawia problemy dotyczące rozwoju festiwalu sztuki miejskiej w miastach postsocjalistycznych na przykładzie Łodzi – jednego z największych miast Polski. Autorzy przeprowadzili ankietę podczas Festiwalu Medialnego „Człowiek w niebezpieczeństwie”, zorganizowanego w Łodzi, a poświęconego głównie filmom dokumentalnym. Rozważania dotyczą zjawisk z dziedziny geografii kulturowej i miejskiej, analizowanych w badaniach nad wydarzeniami kulturalnymi, a także oceny tych wydarzeń i motywacji uczestnictwa w nich. Uczestnikami są głównie młodzi mieszkańcy Łodzi, z których wielu jest studentami szkoły filmowej. Głównymi czynnikami motywującymi uczestnictwo w „evencie” są potrzeba doznań kulturalnych i nowych doświadczeń, ciekawość oraz chęć rozwijania kontaktów towarzyskich. Na podstawie analizy autorzy przedstawiają wnioski dotyczące roli wydarzeń kulturalnych w rozwoju kultury w mieście i spełnieniu potrzeb mieszkańców. Badanie ukazuje, że festiwal odgrywa znaczącą rolę w zaspokajaniu potrzeb kulturalnych, pogłębianiu zainteresowań oraz tworzeniu kapitału społecznego.