

Segmentation and motivations of the attendees' of the Mediaschool Festival in Łódź, Poland

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Abstract. The article presents the case study of the Mediaschool Film Festival held in Łódź, a large Polish post-industrial and post-socialist city. The authors' main goals were to establish the number of the festival visitors, as well as investigate their structure, main motivations to attend the festival, and the level of satisfaction with the festival services. As a result, the authors draw conclusions concerning the role of the festival as a place of the film culture consumption, as well as its role in the development of social capital. The basic method of study was the survey, conducted among the festival visitors in 2011. It contained questions concerning the structure of the festival audience, the evaluation of the event, and the main motivations to attend it. The method was adapted from the event studies, which was a tactical move in order to place the research on the borderline between cultural geography and event studies. Other methods typical of cultural geography and used in the present study included participant observation and semi-structured interview with the festival organisers. The event is one of the urban festivals created after the fall of communism. It is visited mainly by young people, often connected with the Łódź film school. First of all, the festival satisfies the need for contact with culture and film art, thus contributing to the creation of social capital and the development of the film school in Łódź (a part of the cluster of film institutions in the city). The event is a meeting point for film people from Łódź, Poland and abroad. Thus it could be also described as an obligatory point of passage in film-related network of connections.

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1. Introduction

The article concerns the stratification and motivations of the attendees of a small film festival held in Łódź, a Polish post-socialist and post-industrial city. The research issue lies on the border between two research trends, the first one being cultural geography, and the other – event studies. The article presents the number and stratification of viewers, their motivations to attend the festival, as well as their evaluation of the event. The basic method used in this study is a questionnaire. However questionnaires are commonly used in geographical studies, the survey methodology used here with regard to the festival goers' motivations was adopted from event studies. The method was supplemented with other research tools, characteristic of cultural geography, i.e. direct observation and a semi-structured interview with the festival organisers.

The authors set themselves a number of basic study aims. They wanted to establish the number of the festival visitors, their structure and the range of the event. In order to achieve these aims, the authors analysed the festival visitors according to their gender, age, education, occupational structure and place of origin. Moreover, they evaluated the level of satisfaction among them and the main motivations which persuaded them to attend the event. As a result, it was possible to draw conclusions concerning the role of the festival as a place of film culture consumption and promotion, as well as in the development of social capital. Another important aim of the article was to present the history of the festival, its organisational structure and the program of the 2011 event, during which the study was conducted.

As regards the composition of the article, it begins with an introduction, after which the authors present the theoretical approach on the basis of the existing literature. Next, they present the general

description of the research area and the festival, as well as the research methods and the results of the field study conducted during the event. The article ends with conclusions.

2. Theoretical approach

The article concerns a festival held in a large post-socialist Polish city. According to Gibson and Stewart (2009: 6) cited by Cudny (2013), in order for an event to be treated as a festival, it '... had to meet at least one (and preferably more than one) of the following criteria: the use of the word 'festival' in the event name; it being an irregular, one off, annual or biannual event; emphasis on celebrating, promoting or exploring some aspect of local culture, or being an unusual point of convergence for people with a given cultural activity, or of a specific subcultural identification'. The film festival described further in this article may be included in the group of art festivals, treated as a separate category by e.g. Visser (2005) and Ratkowska (2010), which according to the encyclopaedic definition, is a '... gathering, usually annual, for the purpose of evaluating new or outstanding motion pictures. Sponsored by national or local governments, industry, service organizations, experimental film groups, or individual promoters, festivals provide an opportunity for filmmakers, distributors, critics, and other interested persons to attend film showings and meet to discuss current artistic developments in film.' (<http://www.britannica.com/EBchecked/topic/206977/film-festival>).

The article presents an issue which fits into both new cultural geography and the event studies, as it analyses the stratification of festival attendees, their motivations to attend the event, as well as their

evaluation of the festival. Therefore, the authors decided to present a concise description of both research trends.

The last few decades have brought a dynamic development of festival studies, conducted as a part of geographical analysis. In this case, we may refer the development of these studies to the cultural turn in geographical sciences (see: Cudny et al., 2012; Cudny, Stanik, 2013). In the last decades of the 20th century, geographers started to focus on aspects such as gender, age, race, interests and needs, as well as on the influence these factors have on the contemporary world (Mitchell, 1995). This trend was also observed in cultural geography, which until recently had studied mostly the material dimension of human culture. The 1980s brought a trend called new cultural geography. Its representatives criticised the earlier approach, sometimes referring to it as object fetishism (Jackson, 2000). They believed that the material elements of culture visible in the landscape are not the only or not the most important object of study. New cultural geography studies included elements of non-material culture, which was at the same time connected with the new, often politically-oriented social trends (Mitchell, 2004).

The changes which took place within the framework of the cultural geography research paradigm attracted researchers' attention to festivals. Their analysis, which is a part of cultural geography, included several basic research trends.

Researchers study the way festivals reflect the history and cultural heritage of a given place. They also investigate the social relations that occur during festivals. Festivals have been studied as events during which local culture, e.g. folklore, is presented (Bird, 1983). Many studies concerned art festivals, mainly those held in cities (Waterman, 1998; Quinn, 2005). They included works devoted to music (Aldskogius, 1993; Brennan-Horley et al., 2007; Curtis, 2009), theatre (Mitchell, Wall; 1989; Cudny, Rouba, 2011), and film festivals (Bassett et al., 2002; Cudny, 2011). Cultural geography studies include works devoted to religious festivals as well (Lodrick, 1987; Prorok, 1998; Ryan, Gu, 2010; Cudny et al., 2011a). We may also find publications concerning multi-cultural festivals organised by multicultural communities formed as a result of migrations (D'Hautesserre, 2011), or festivals presenting sexual minorities (Gorman-Murray et al., 2008).

A substantial element of the geographical analysis of festivals were their economic and spatial results, such as generating income from festival tourism, as well as creating urban space as a space of temporary culture consumption, in particular its transformation from an area of ordinary (everyday) duties to a cultural space occupied (temporarily) for festival purposes. An important study issue was also the lasting influence on the spatial management (tangible impacts of festivals), in the form of, e.g., newly-built festival facilities (Hall, Page, 2012). An important part of the studies was the analysis of festivals in terms of tourism geography, where they are treated as events generating tourist traffic (Cudny, 2013).

The 1990s brought significant political changes all over the world, one of which was the fall of communism in Europe and creation of post-socialist cities. So far, studies of post-socialist urban areas have mainly concerned their physical and functional spatial structure, housing structure, social spatial structure, suburbanisation processes and urban planning issues (Kubeš, 2013). Although the introduction of democracy and market economy in this region brought about greater interest in culture, relatively few academic works have been devoted to the roles festivals play in the transformation of post-socialist cities (Staniśławska, 2007; Young, Kaczmarek, 2008; Johannson, Kociatkiewicz, 2011). An example here is the University of Łódź (Poland), where a number of geographical works concerning festivals held in post-socialist cities have been written (Cudny, 2006, 2011, 2013; Cudny et al. 2011a, 2012; Cudny, Rouba, 2011, 2012; Cudny, Stanik, 2013).

Apart from cultural geography, this article represents event studies as well. One of the studied issues is the stratification of festival goers and their motivations to attend events (see Getz, 2010; Cudny et al., 2012). The aim of this kind of studies is to establish who and why attends a festival as a viewer and to use this knowledge in order to improve festival management. Many publications have been devoted to the problem of segmentation (stratifying) of festival visitors, who are divided according to their socio-demographic features (Formica, Uysall 1995; Grant, Paliwoda, 1998; Nicholson, Pearce, 2000; Chang, 2006).

A frequently examined issue in event studies is also the viewers' motivations to attend festivals.

'A decision to visit a festival is a directed action which is triggered by a desire to meet a need. ... Motives are the starting point that launches the decision process' (Crompton, McKay, 1997: 425). We may quote here several works, whose authors analysed the motivations to attend different types of events: art (Schneider, Backman, 1996; Nicholson, Pearce, 2001; Zyl, Botha, 2003; Bowen, Daniels, 2005), religious (McDowall, 2010), or food and wine festivals (Yuan et al., 2005). Based on the review of the literature concerning festival attendance motivations, presented by Lee et al. (2004), we may list seven groups of motivations, most frequently mentioned in event studies publications: (a) event novelty, excitement; (b) escape from everyday routine; (c) social factors – socialisation, family togetherness; (d) cultural exploration; (e) relaxation and leisure; (f) nature appreciation, (g) entertainment.

Apart from the stratification of the festival attendees according to their socio-demographic features and the motivations to attend the events, event studies included other elements as well, such as the services offered during festivals and their influence on the viewers' satisfaction (Lee et al., 2007; Lee et al., 2008). In this case, the aim is to check whether the festival facilities and the services which are offered (information, catering) satisfy the viewers' needs. Negative opinions were a clear indication which element of a given festival is in need of improvement.

For the purposes of this article, it is vital to present the concept of social capital and the role played by festivals in creating it. According to Arcodia and Withford (2006: 5), 'Social capital is used to name the capacity of individuals to secure benefits by virtue of their membership in social structures'. Those authors say that social capital involves the use of social organisations (networks), norms, trust, information channels and human relations for mutual benefit. Social capital can be regarded as a community asset which can be increased or decreased, and does not remain static. Festivals influence social capital as they gather people sharing similar interests and present achievements in a given area of culture (e.g. film); they are places where people meet, and exchange experiences and knowledge (Arcodia, Withford, 2006).

At this point we may refer to the actor-network theory. It assumes that there are various relations/interactions among different actors, creating functional and spatial systems in the social space. Such networks reflect the relations between the persons who create them and institutions. The interactions are extremely important because actor-networks enable their actors to maintain personal and virtual contacts, and exchange information and ideas; they make it possible to cooperate creatively on given projects and create social capital (Wasserman, Faust, 1994).

Culture and its actors also form a particular type of network (Lange et al., 2009). It includes the organisers of cultural and artistic events (including festivals), the artists and institutions cooperating with them (galleries, theatres, cinemas, city authorities, foundations, film schools etc.), as well as the spectators. In the cultural networks, festivals are so called obligatory points of passage (Fig. 1). According to Quinn (2005), festivals are located in specific places and they have always been meeting points. According to Valck (2007), film festivals are very important for the world cinema. Without them the film network could not exist and would fall apart. That is why she called film festivals obligatory points of passage in the film industry. 'Obligatory points of passage are the nodes in the network that have made themselves indispensable to its practice' (Valck, 2007: 36).

These nodes gather spectators, both living in the city and arriving from outside. The festivals are meeting places for people representing different branches of film industry, as well; apart from actors, film school students, they can also be attended by film producers, financiers and film equipment producers. As a point of passage, festivals gather representatives of the creative class and contribute to the development of creative industries in the place where the festival is held (Fig. 1) (for details about the role of the creative class and creative industries in city development see publications by Scott, 1999, 2001, 2002; Florida, 2002; Pratt, 2008). The authors believe that the Mediaschool festival described in this article can also be seen as a kind of such an obligatory point of passage, which integrates different groups of people involved in film industry and thus the social capital is developed.

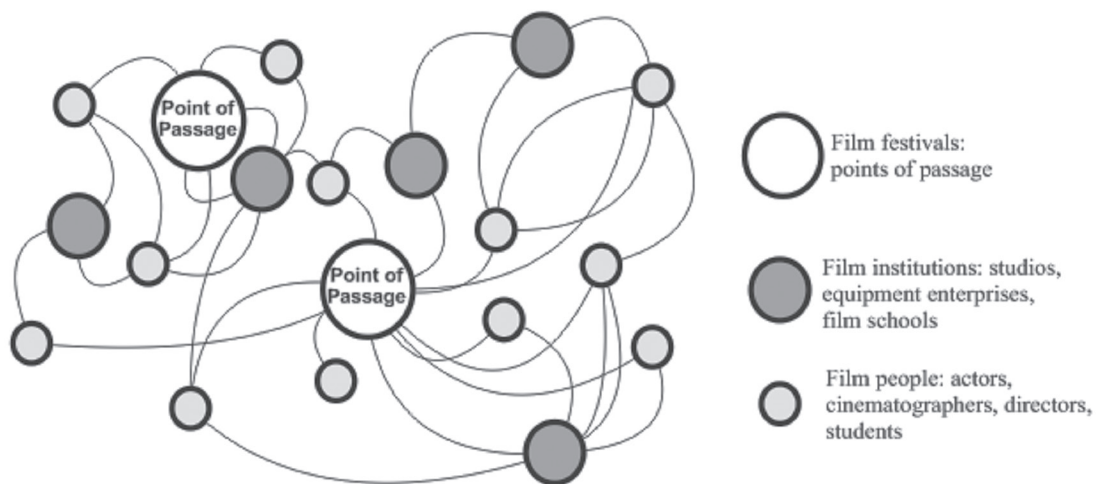


Fig. 1. The role of film festivals in the film industry network

Source: Authors' compilation

3. Description of the study area

The object of the analysis is the Mediaschool – the International Festival of Film and Television Schools, organised by the State Higher School of Film, Television and Theatre in Łódź, from now on referred to as PWSFTviT (*Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna*). Before presenting the analysis of the festival itself, it is necessary to describe its venue and the city where it is held. Łódź is the third most populated Polish city, and the capital of a large *voivodeship* in the centre of Poland. Due to the decline of the textile industry, which dominated in the city from the 19th century, Łódź is going through a serious socio-economic crisis. It is an example of a post-socialist and post-industrial city which is looking for new ways of development (see: Liszewski, 2009; Cudny, 2012).

From the point of view of this article, it is vital to briefly describe the role of culture in Łódź. Culture in post-socialist cities underwent many significant changes as a result of the socio-economic transformation. In socialist times, culture – a phenomenon occurring in a civil society – was restricted by the state. Sports, entertainment and culture could only thrive under the supervision of the official organisations and institutions, controlled by the authorities. Moreover, socialism was a closed system. Cultural, economic and social relations had mostly a nation-

al range. They could gain some international character only if other socialist countries were involved (Enyedi, 1998). The system affected socialist cities, where culture-related activity was largely reduced due to the state's control over cultural institutions and weak grass-roots social initiative.

In some socialist cities, however, the situation looked a little better. An example here is Łódź, which was not a typical manufacturing city, because apart from the industrial functions, it performed significant culture-related functions as well. Even before 1989, the city had a large number of museums, cinemas, theatres and culture centres, significantly subsidised by the state and socialist enterprises (Cudny, Stanik, 2013). The city also became the Polish centre of film production and education. In 1948, a film school was established in Łódź (currently PWSFTviT), which is still the most important Polish academic centre of film-making, famous abroad for having produced such renowned artists as Roman Polański, Krzysztof Zanussi, Andrzej Bartkowiak or Sławomir Idziak. Later, the largest Polish film studios were opened there. The film industry is an element of the cultural heritage of Łódź. Moreover, a number of cultural festivals were organised in the city still in the socialist times. Two of the ten music festivals presented in the article (Cudny, Rouba, 2012a) had existed before 1989. Out of the eleven theatre festivals which were organised in 2011, five had existed before the fall of the system. Two out

of nine art festivals held in 2011 had been created before 1989 (Cudny, Rouba, 2011).

The period following the fall of socialism in 1989 was marked by intensive changes in culture, both in Poland and Łódź. On the one hand, the activity of many former cultural institutions was restricted. They stopped being subsidised after the decline of textile factories. Besides, the 1990s was a time when many Łódź cinemas and the Łódź Film Centre were closed down. In the next years, the problems of Łódź culture were partly overcome. New initiatives were launched, there appeared new galleries, clubs, music cafes, as well as private museums, theatres, new cinemas, and a private centre of film production. After the fall of socialism, civil liberties were granted, including the freedom of associations and assembly. The role of the local authorities increased and the civil society slowly started to form. As a result, there appeared numerous non-governmental organisations and associations supporting culture. City authorities started to play an increasingly important role. In Łódź, they strongly supported cultural activity, treating it as a priority as regarded the further development of the city. As a result, the number and variety of the festivals held in Łódź increased (see: Cudny, Rouba, 2012b; Cudny, Stanik, 2013).

According to Young and Kaczmarek (2008), Łódź is an example of a city where, after the fall of communism, the importance of culture started to grow. The image of Łódź has not been too flattering so far; the city has been perceived as an undeveloped, impoverished, gray and industrial. The aim of the festivals currently organised in Łódź is to restructure the city through culture and to improve its unfavourable image. In 2011, a promotion strategy for Łódź for the period of 2010-2016, commissioned by the city authorities, was presented. One of the strategic aims stated in the document is the development of culture through organising and supporting all kinds of events (art festivals, fashion and sports events) which may help in creating the new Łódź brand (Klima, Rosińska-Bukowska, 2012).

The 1990s was a time of rapidly developing festival activity in Łódź, with 50-60 events organised every year. Due to the strong tradition of film production, a particularly well developed type of event is the film festival. Recently, there have been 12 significant film festivals held in Łódź, one of which

was the Mediaschool (Cudny, 2011). It is a small event, but significant for the city, and first of all for film-related institutions, such as the film school. As regards other festivals held in Łódź, there are several large Polish and international cultural events, attracting up to several thousand spectators. Let us mention festivals, such as: (a) theatrical events: the New European Classics – the International Theatre Festival of World Classics; the Łódź Ballet Meetings – the International Ballet Art Festival; the Festival of Pleasant and Unpleasant Arts; (b) musical events: the Tansman International Competition of Musical Personalities; the Karol Szymanowski International Piano Competition; the Polish Students' Song Festival YAPA; the Film Music Festival; (c) film events: Cinergia – the European Cinema Forum; Plus Camerimage (held in Łódź in 2000-2009); (d) events presenting different arts (e.g. graphics, photography, design): the Łódź of Four Cultures Festival (formerly the Dialogue of Four Cultures Festival – *Festiwal Dialogu Czterech Kultur*); Fotofestiwal – the International Festival of Photography; the International Festival of Comic Books and Games; the Łódź Design Festival; (e) travel events: the Explorers Festival.

On the other hand, there are many smaller events organised in the city, similar to the Mediaschool Festival, usually attracting several hundred viewers. They are not as significant for the city economy and tourism development, but they are also quite important. According to Gibson et al. (2010: 290), such small events are often 'geared around the possibility for a group of people to express, celebrate, and/or promote their love for a particular activity, place, past, or event'. They also make the cultural and entertainment offer of the city more varied, develop the off-stream forms of culture and art, they offer new ways of spending free time to culture lovers. Moreover, they are an element which strengthens the institutions where the events are held. A small event may often be significant in a field of culture which stays away from the main stream. As such, it is a well-known and highly regarded event in some circles, also abroad. Small, influential, often international festival events held in Łódź, include the Mediaschool Festival presented here, the 'Man in Danger' Media Festival (described by Cudny, Stanik, 2013), the Łódź Shipwreck Festival, and an international event entitled 'Small Graphic Forms'.

4. General description of the Mediaschool Festival, the study methods and respondent's structure

The festival has been organised in Łódź since 1994 by the PWSFTviT and the FILM S Foundation, with major support from the city and private sponsors. It is the oldest international festival of film and television schools in Poland. Its main aim is the review of films made by students of Polish and foreign film schools. A part of the festival is a competition to which several dozens of students' feature films, documentaries and animated films from all over the world are submitted every year. The festival includes accompanying film screenings, such as 'Tribute' – devoted to retrospective film showings from a selected, well-known film school. Moreover, these screenings also present new and old students' films by the famous PWSFTviT graduates. All non-English films presented at the festival must have English subtitles.

The field study was conducted during the 18th edition of the Mediaschool, from 26th to 29th October 2011. The festival was officially inaugurated in the evening on the first day, and the next three days were devoted to film screenings, closing on the evening of the fourth day. The main festival events took place on the PWSFTviT premises. An international jury assessed 58 films entered in the competition, coming from 29 film schools in Poland and abroad. The Grand Prize of about 4000 Euros, sponsored by the Chairman of the Polish Television SA, went to the film entitled '*Opowieści z chłodni*' ("Stories from the Icehouse"), directed by Grzegorz Jaroszek, a student of the PWSFTviT. The second award (c. 2500 Euros, sponsored by the President of Łódź) went to 'Broken Night', directed by Yang Hyo Joo from a film school in Seoul.

The article presents two basic study methods used by the authors, direct observation and survey questionnaire (1). Direct observation is one of the most commonly used geographical field study methods, where the researcher personally takes part in the event and registers it by remembering, recording and photographing its course (Cudny et al., 2011b). The authors of the article took part in the festival events such as the inauguration and

the closing gala; they also participated in the film screenings. As a result, they had an opportunity to directly observe the course of the event, its organisers' and festival guests' behaviour, and the organisation of the festival. They could also talk to many visitors, as well as the persons working at the festival. In this way they made observations which were later important for the analysis presented in the article.

As regards the questionnaire, it is frequently used in social studies, where the respondents are provided with a questionnaire compiled earlier, which contains questions regarding the event. The forms are filled in and then returned to the researcher, who takes no part in the process of filling-in the questionnaires, as the respondents do it independently (Lutyński, Lutyńska, 2000). Apart from these two methods, the information needed to write this article was collected from the materials obtained at the festival office and during the semi-structured interviews with the event organisers.

The survey was conducted at the PWSFTviT in Łódź, during all four days of the festival. The questionnaires (in Polish and English) were distributed before and after film screenings and during the opening and closing galas, in order to reach as many visitors as possible. The questioners introduced themselves, asked whether the person they approached had come for the festival and whether he/she would agree to take part in the survey. If so, the respondent was handed a questionnaire and instructed about the way it should be filled in and returned. The filled-in questionnaires were placed into containers at the festival reception area. When the questionnaires were being distributed, the respondents were asked whether they had taken part in the survey the previous day. Persons who had already filled in the questionnaire were excluded from the study. Moreover, thanks to the organisers' help, some questionnaires were handed in to larger groups of respondents, gathered in the screening hall before a film was shown. The questionnaires were being distributed in this way on all festival days. The questioners distributed 150 questionnaires, 75% of which were returned. After verification, 100 correctly filled-in questionnaires were further analysed. The authors managed to approach the majority of festival visitors (c. 60% of the estimated overall number of the festival visitors).

The event was not ticketed, therefore the overall number of viewers was estimated at about 150-170.

The questionnaire contained questions regarding the respondents' socio-demographic position, which enabled the researchers to do their segmentation. In the second part, the respondents were asked about their satisfaction with the standard of film screenings and services, and in the third part about their motivation to attend the event.

The survey conducted during the Mediaschool Festival registered 45% women and 55% men. As regards the age structure, the largest group was formed by young people, aged 18-25 (86%) and 26-35 (8%); other age groups were represented by 6% of the respondents. This is understandable because the event is aimed mainly at students of film schools.

As for the respondents' level of education, the majority of people (59%) had secondary education and they were followed by persons with higher education (29%). The amount of respondents with other levels of education was 12% (vocational, junior high school, post-secondary). Again, it came from the fact that the event target group included mainly students, i.e. young people who had just graduated from secondary school or college and continued their education.

About 74% of the respondents attended the festival for the first time, while 26% had already done so. As regards the place of residence, 93% came from Poland and 7% from abroad. In the case of the Polish visitors, 54% of them came from the Łódzkie *Voivodeship*, including 25% from Łódź. As for other regions, most people arrived from the Mazowieckie *Voivodeship* – 27%, including 16% from Warsaw. The foreign visitors arrived from Ukraine, Georgia, Lithuania and Slovakia. The questioners did not manage to reach the visitors from Taiwan and the UK, who also attended the event. As regards the reason for coming to the festival, 27% declared that they had arrived specially for the festival, while 14% said they had come primarily to visit the city and attended the festival incidentally. 59% of the respondents said that they did not have to travel to the festival because they either lived in Łódź permanently or were staying there for the time of their studies or work. The number of tourists is not large due to the fact that it is a relatively small event. However, the percentage of visitors – 41% –

is quite a good result; it shows that the festival attracts some people from outside Łódź, even though it is not particularly widely advertised. Although some visitors came primarily to see Łódź and attended the festival by chance, the event may be regarded as a kind of tourist asset of the city.

In the analysis of the respondents' occupational structure, the authors used the classification of occupations and specialisations established by the Polish Central Statistical Office (GUS). The occupations quoted by the respondents were ascribed to the groups of professions listed in this classification, including an additional student group. The largest groups were constituted by students – 64%, specialists – 23%, and followed by technicians – 6%, operators – 5%, and sales representatives – 2%.

The next question: '*Are you professionally associated with film production?*' was answered affirmatively by 40% of respondents. The jobs mentioned included a cinematographer, production manager, actor, lighting producer, animation artist and film editor. Some of these answers were also given by students who worked in the film and TV industry while studying. The occupational structure clearly confirms that the Mediaschool is an event oriented mainly towards film school students and specialists involved in film production.

5. Assessment of the event and motivations of the festival goers

The next part of the questionnaire referred to the sources of knowledge about the Mediaschool Festival and its assessment by the respondents. The information regarding people's knowledge about the festival is valuable for the researchers as it may influence the future festival promotion campaigns. The festival assessment is also important because in this way the researchers receive information whether the existing formula of the event is attractive, which elements are good and which need modification. Another important question regards the visitors' readiness to take part in the event again. If a large number of them declare willingness to do that, it means that the festival was well received.

As regards the main sources of information about the Mediaschool, the respondents usually

mentioned their friends (41%). They also quite often pointed to the employees of the film schools (their teachers) (22%), the festival website (21%) and festival promotion materials (10%); other press titles were pointed out by 6% of respondents. It is symptomatic that the respondents did not mention other websites, specialist press (film) or other media, e.g. radio or television, perhaps because the festival is a small event. It is promoted mainly by the word of mouth, through invitations sent individually to film schools and people from the film world, the website as well as local and regional media.

The first question in the questionnaire evaluating the event was: *'Which of the festival events did you find the most interesting?'* A great majority of the respondents said these were the film screenings. Some people quoted specific shows which made an exceptional impression on them, others pointed to the film showings as a whole. A small group of respondents said that they had been most impressed by the opening and closing galas. In the next question, the respondents were asked to rate the festival by allocating a certain number of points to the individual elements of the event. They could allocate from 1 (very poor) to 10 (very good) points. The festival was assessed on its venue, organisation and themes of the film showings, as well as information about the festival.

According to the calculated mean value, the festival venue – the Łódź Film School – was rated the highest, receiving 8.3 points. Similarly, the organisation (7.6 points) and themes (7.5 points) of the film showings were evaluated very positively. The poorest marks were given to the festival information (6.4 points), provided by the technical employees of the school – cloakroom attendants and receptionists. It appears that this is what caused such low rating; the organisers should think about a more professional choice of persons responsible for information in the future.

The next question regarded the festival elements which should be changed. Among those elements, the festival information was mostly highlighted (47%). The remaining elements were mentioned much less often – the organisation of the event by 15%, and themes of film showings by 14% and the location of the events by 10% of the respondents. Moreover, 14% of the respondents would not change anything at all.

The next question was an open one; the respondents were to evaluate the festival in one sentence. A great majority of the comments were extremely positive. Most respondents described the event as interesting, cosmopolitan and well-organised. They said it enabled them to experience culture and film art from all over the world, as well as meet interesting people. An important element stressed in the answers was that the festival was held in Łódź, because it is where the history of the Polish post-war film industry developed. The respondents stressed that due to this festival Łódź is promoted abroad. The festival is also very important for film school students, because it gives them ideas for new films. There were only four negative opinions, stating that the event was not very interesting, poorly organised and badly promoted.

The next question required the respondents to say whether they would come to the next staging of the festival. The most frequent answers were 'yes' (39%) and 'probably yes' (26%). As many as 26% of the respondents did not know yet whether they would visit the festival again, and only 9% of them answered 'no' or 'probably no'. It seems to be a good result, confirming the generally good impression made by the festival on its viewers.

The third part of the questionnaire was devoted to the respondents' motivations to attend the festival. According to Crompton and McKay (1997), a motive '...is an internal factor that arouses, directs, and integrates a person's behavior' (Iso-Ahola, 1982: 230). Motivations are extremely important in human life, depending largely on man's needs. Maslow (1943) pointed to the relation between the motives of human behaviour and the fulfilment of individual groups of needs: fulfilling the majority of basic needs generates a motivation to satisfy higher-level needs. In contemporary, well-developed communities, most basic needs are satisfied, so more higher-level needs appear, such as cultural and social needs, a need for appreciation or self-actualisation. Satisfying these needs is possible through participation in cultural and entertainment events.

Crompton and McKay (1997) believe that festival visitors seek cultural enrichment, education, novelty and socialisation. According to McDowall (2010), the main motivations attracting visitors to festivals include: socialisation, event novelty, escape (from daily routine), excitement and family togeth-

erness. The questions regarding motivation included in the questionnaire were prepared on the basis of the work by Lee et al. (2004), who presented a review of literature regarding the motivations of festival visitors and ran a survey on this phenomenon. Following this conception, the authors of this article established six groups of motivations: those related to culture and art (contact with and learning about them), family life (e.g. spending time with the 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 3-5 subgroups, whose importance was rated by the respondents (Table 1).

The respondents allocated points to each motivation according to Likert's five-point scale, which has been used in other similar studies (Lee, 2000; Lee et al., 2004; McDowall, 2010; Cudny, Stanik 2013). 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).

The analysis of the results consisted of creating a proper data base and calculating an arithmetical mean for the number of times each motivation was selected (Table 1). It was established that the strongest group of motivations is the one related to culture and art. Within this group, the motivations connected with the wish to experience culture and film art were rated the highest – this group was allocated the average of 3.85 points (Table 1). This was undoubtedly caused by the type of the festival (an art festival presenting film art) and by the fact that the target group consisted of film school students, film-related professionals and film fans. Moreover, the festival presents reviews of cinematography from different countries and the work of famous artists from the Łódź Film School. It may be taken for granted that the festival is a great opportunity to experience culture for the students of film school, some inhabitants of Łódź and the visiting tourists alike.

Slightly lower marks were given to the motivations related to social contacts. In this case, it was most important to meet new, interesting people (3.69 points) (Table 1). By attending the festival the visitors had an opportunity to meet special guests – representatives of foreign film schools or students

arriving from other Polish cities and from abroad, exchange experiences, opinions and make interesting acquaintances. Developing social contacts during a festival contributes to building social capital, i.e. creating a network of

Table 1. Mean values of the motivations to attend the festival

Motivations to attend the festival	Mean value
Related to culture and art	
To experience culture and film art	3.85
To extend knowledge about film art	3.66
To become familiar with a new cultural event	3.67
Related to social contacts	
To meet new, interesting people	3.69
To meet people with similar interests	3.65
To meet people from my occupation group	3.38
To go out with friends	3.55
To meet interesting people from abroad	3.52
Related to originality, novelty	
To gain new experience	3.60
To have a kind of adventure with film	3.47
Out of curiosity	3.68
Looking for benefits and experience enriching myself	3.51
Related to the event attractiveness	
To enjoy the festival atmosphere	3.33
To see new, interesting things	3.64
To take part in festival life	3.27
To see the premises of the Film School	3.16
Related to the escape from the everyday routine	
To escape from the tedious routine of every day	3.03
To unwind	3.04
To slow down the pace of everyday life	2.90
Related to family life	
To spend more free time together with the family	2.10
To see interesting films together with the family	2.24
To show the family an interesting place	2.25
To introduce interesting people to the family	2.19

Source: Authors' compilation, based on survey.

human relationships (Arcodia, Whitford, 2006). This enhances personal development, shows new trends in a given domain and helps in developing future careers through contacts with film directors and producers. The authors believe that the

Mediaschool Festival transforms the film school premises into an area temporarily occupied by festival functions, making it the point of passage for film people, described earlier. In this way it contributes to the creation of social capital and development of social network,

The next group of motivations, also quite highly rated by the respondents, was the group related to originality and novelty. The respondents most often stated that they attended the festival out of curiosity, allocating this group of motivations the average of 3.68 points (Table 1). As it was pointed out before, curiosity, originality and novelty are among the main motives for attending festivals, which also proved true for the Mediaschool Festival. This motivation was particularly important in the case of people who visited the event for the first time (74% of the respondents). As we can see, the festival is still capable of attracting new visitors and it is still arousing interest.

A significant motivation is the attractiveness of the event. In this case, most points were allocated to the intention of seeing new, interesting things – 3.64 points (Table 1). In a way, it confirms the results from the previous group of motivations, pointing to the considerable role of curiosity.

Less significant groups of motivations are those related to escape from everyday routine and to family life (Table 1). Festivals are often an opportunity to escape from everyday duties, but we usually talk here about large music festivals, street fiestas (such as the carnival), or possibly large, popular art festivals, attracting famous show-business stars. The visitors have an opportunity to escape from reality and take part in an unusual event. It is also possible to break social barriers, create a particular atmosphere of equality in having fun and to transgress the stiff frames of social life (Piette, 1992).

In the authors' opinion, in the case of the Mediaschool, the factors mentioned above were not very significant. Firstly, most festival visitors were students often persuaded to take part in the event by their teachers, so the festival became a particular type of class for them, not very different from everyday student life. Moreover, the event consisted mainly of film screenings and there were few opportunities to have fun. There were the opening and closing galas, but they were only open to invited guests and were semi-formal. This explains why

motivations related to escape from everyday routine were not so important for the respondents.

The motivations related to family life were not significant (Table 1) as these were mainly young people that took part in the festival, who did not have their own families yet. Moreover, the Mediaschool is a typical festival aimed at professionals, a kind of a business event, which is usually not attended in the company of your family. The films presented during the festival were sometimes difficult and highly artistic, and their target was a mature viewer. Therefore, coming to such an event with children, for instance, was pointless.

6. Conclusions

As shown in the earlier parts of the article, the cultural geography studies refer to a wide range of issues related to human culture. After the cultural turn the approach to human culture changed. Researchers started to pay attention to its symbolic-subjective aspect. It was noticed that people live not only in the world of physical artefacts, but also in a world of symbols, which consists of language, myth, art, religion, science, etc. The new cultural geography studies referred to non-material culture phenomena. It was often stressed that culture begins where people start to do something which is not essential for their biological existence but which has deeper sense (Rembowska, 2002: 124–125).

The article is a part of the studies devoted to non-material cultural phenomena. Many works representing new cultural geography concern arts, e.g. music (Carney, 1980; 1990; Nash, Carney, 1996) or the role of film production (Beaton, 1983; Scott, 2002; Arreola, 2005; Lukinbeal, Zimmermann, 2006). There are also works concerning local customs, folklore, religion, their significance for the community, and the cultivation of local traditions (Karan, 1984; Yli-Jokipii, 1999). New cultural geography has also raised more interest in culture as an element attracting tourists (cultural tourism) (Jett, 1990; Hall et al., 1992).

Cultural geography studies, especially those conducted as a part of new cultural geography, include also analyses of festivals. They highlight the relations

between festivals and the local culture and cultural heritage of a given locality. The Mediaschool festival performs similar functions. Although it does not present folklore or religious beliefs, it is an element which builds up the cultural heritage of Łódź related to film production. After World War II the film industry played an important role in the city and Łódź film school, where the festival is held, was a particularly significant element.

An important function of festivals is that they enable the visitors to maintain contact with culture. They are places where non-material culture (theatre, cinema or music) is presented. Such events are referred to as art festivals and present works of high and popular culture alike. Many of them are not ticketed and many are held in public spaces, which make culture more accessible to tourists and inhabitants of a given area (Curtis, 2010; Cudny, 2011; Cudny, Rouba, 2011; 2012; Gibson, Connell, 2012). The Mediaschool Festival makes the film school a space of temporary culture consumption, changes it from the area of routine didactic and research duties into a cultural space, temporarily occupied for festival purposes. Thus, the Mediaschool festival is where culture and art-related interests can be pursued. It may well be regarded as an event promoting and popularising art, especially film art. This function concerns mainly the students of film schools (mainly the one in Łódź), but also their employees (teachers and researchers), representatives of other film schools in Poland and abroad. The Mediaschool enables also Łódź inhabitants to have contact with culture and film art, as they may participate in the event as well. This fact is perhaps less significant due to the fact that the majority of the viewers are students and people professionally involved in film-making, which is confirmed by the survey results, showing that the motivations to attend the festival rated the highest were those related to culture and art. The admission to the festival is free, the films are independent productions by students and often cannot be watched elsewhere. The event also includes presentations of renowned artists or world-famous film schools. All this makes the Mediaschool an event which makes contact with the non-material culture easier.

The festival is a perfect place for contact with film art, showing new, non-commercial films. It also includes a review of films by well-known Polish and

foreign artists. The festival popularises the knowledge of films and presents new trends in independent cinematography. It is also a place of contact with foreign film art. It attracts foreign visitors, thus promoting Łódź cultural heritage associated with film in the country and abroad. The event is held at the internationally renowned Łódź film school, which makes its culture-generating and didactic role even stronger.

The Mediaschool strengthens the local cluster of film-related institutions, promotes international contacts between the Łódź Film School and other institutions of this type and enables students to participate in the screenings of international film productions. In this way, the event supports an important film institution in Łódź, which is the film school.

The festival is also a place which integrates students from different countries as well as artists and lecturers representing different film schools during galas, screenings, informal meetings and discussions. It offers an opportunity to make new professional and social contacts and it develops the knowledge and skills related to film production. It is thus a place of social capital development for film people. The festival may be treated as a point of passage for the people involved in the film industry in Łódź, but also for people representing the world of film in Poland and abroad. This was confirmed by the results of the survey, in which motivations related to social contacts were the second most frequently mentioned reasons to attend the festival.

The festival has also some influence on the development of tourism, as it attracts a certain number of tourists, though due to the fact that it is a small event its promotional and economic impact is not so significant for the whole city.

It is important that the festival is currently very well perceived. Both its venue and the majority of the festival offerings were highly valued in the questionnaire. The only element in need of improvement was the festival information system, but this can easily be changed. Festival visitors, especially tourists, have positive experiences, which they will associate with Łódź in the future. Later, by giving a positive account of the festival to their friends and family, they will promote the destination where it was held.

Note

- (1) The article is a part of an extensive research project concerning festivals and conducted at the Institute of Tourism and Economic Development at the Tomaszów Mazowiecki branch of the University of Łódź. Many articles presenting both the theoretical festival issues and the empirical studies of the events held in Łódź have been produced there. This article presents an approach similar to the one taken in another publication by Cudny and Stanik (2013), presenting the results of a study concerning the stratification and motivations of the visitors to another film festival organised in Łódź – the ‘Man in Danger’ Media Festival.

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