

The image of the „Łódź of Four Cultures” festival in dailies of Łódź in the perspectives of framing analysis

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KEY WORDS

press image, regional press, Łódź of Four Cultures, interpretative frame, “Dziennik Łódzki”, “Express Ilustrowany”

ABSTRACT

The article is an attempt to assess the press image of the “Łódź of Four Cultures” festival in the regional dailies “Dziennik Łódzki” and “Express Ilustrowany” in 2010–2014. The author used the *framing analysis* method to determine the dominant frame through which a cultural event related to the history of Łódź and referring to its multiculturalism was reported. The press analysis undertaken was to indicate in the research material the following frames: “frame of conflict”, “frame of human affairs”, “frame of responsibility”, “frame of morality”, “frame of economy”.

The history of Łódź in 19th century and the first decades of the 20th century, until the end of World War II, is connected with the co-existence of Polish, Russian, German and Jewish culture¹. The metropolis, which was called the Polish Manchester, was a city of factories and textile industry, and to a negligible degree a centre of culture and art². The then press titles paid attention to the multiculturalism of Łódź, which was compared to the Biblical Tower of Babel³. In the pre-war literature and the press, the term *Lodzermensch* was often used for the inhabitants of this city, expressing their trans-nationality, whose main life motto was “Time is money”⁴.

The “Łódź of Four Cultures”⁵ festival is a continuation of the “Dialogue of Four Cultures” festival, which was created in 2002 on the initiative of Polish lawyer Witold Knychalski. The event, referring to multiculturalism and multi-denomination of Łódź, is held every year⁶.

Research methodology

The author undertakes media studies on the press image of “Łódź of Four Cultures” festival from the perspective of the interpretative framework. The analysis covers the first five editions of the Festival organised in 2010-2014. The research material consists of paper editions of two of the most important regional dailies in Łódź (“Dziennik Łódzki” and “Express Ilustrowany”) and the Łódź edition of “Gazeta Wyborcza”⁷. The source query covered all the issues of “DzŁ”, “ExII” and “GW” from the period of the months in which the Festival took place. The author has analysed press publications of the abovementioned press titles in the following time periods: 1-30 September

¹ C. Young, S. Kaczmarek, *The Socialist past and postsocialist urban identity in central and eastern Europe*, “European Urban and Regional Studies” Vol. 1 (2008), no. 15, pp. 58–59.

² K. Kołodziej, *Między „ziemią obiecaną” a „złym miastem” – cała (?) prawda o Łodzi w publicystyce i prasie warszawskiej* [Between “promised land” and “bad city” - the whole (?) truth about Łódź in Warsaw journalism and press], *Acta Universitatis Lodziensis. Folia Litteraria Polonica* 2008, no. 10, pp. 266–271; K. Kołodziej, *Motywy wspólne w literackim obrazie strajku i lokautu w Manchesterze (Elizabeth C. Gaskell „Mary Barton”) i Łodzi (M. Gawlewicz „Wir”, K. Laskowski „Lokaut”)* [Common motives in the literary image of the strike and lockout in Manchester (Elizabeth C. Gaskell “Mary Barton”) and Łódź (M. Gawlewicz “Wir”, K. Laskowski “Lokaut”)], *Acta Universitatis Lodziensis. Folia Litteraria Polonica* 2007, no. 9, pp. 188-189.

³ K. Kołodziej, *Między „ziemią obiecaną” a „złym miastem”...*, op. cit., p. 260.

⁴ *Ibid*, pp. 263-264.

⁵ Whenever the word “Festival” appears in the text, it means the “Łódź of Four Cultures” festival.

⁶ D. Rajchel, *Wielokulturowość jako artefakt na przykładzie miasta Łódź* [Multiculturalism as an artefact on the example of the city of Łódź], *“Studia Humanistyczne AGH”* Vol. 3 (2014), no. 13, pp. 191-192. We can read about the “Łódź of Four Cultures” festival, among others: “For several years, Łódź has again been reaching to its multicultural roots. The idea of the Łódź of the Four Cultures festival was born from respect to the past. Traces of the mixing of Polish, Jewish, German and Russian influences are evident in Łódź at every step, present in the city’s tissue, mentality of the inhabitants, and history - though it seems long gone - becomes basis for discussions about the city now and in the future”. See *Łódź of Four Cultures festival*, 14.09.2012, <https://baedekerlodz.blogspot.com/2012/09/festiwal-odczterech-kultur.html?m=1> [access: 2.07.2018].

⁷ Z. Jurczyk, *Procesy koncentracji i monopolizacji na rynku prasy regionalnej w Polsce* [Processes of concentration and monopolization on the regional press market in Poland], *“Prace Naukowe Uniwersytetu Ekonomicznego we Wrocławiu”* 2015, no. 405, p. 137. The following abbreviations are used to designate the press titles analysed: “Dziennik Łódzki” – “DzŁ”, “Express Ilustrowany” – “ExII”, Łódź edition of “Gazeta Wyborcza” – “GW”.

2010, 1-30 September 2011, 1-30 September 2012, 1-31 May 2013, 1-30 June 2014⁸. Press articles that contained at least one of the following words/expressions were classified for analysis: “multiculturalism”, “festival”, “Łódź”, “four cultures” along with articles that referred to the themes of the Festival.

The author uses the *framing analysis* method in order to distinguish the dominant interpretative framework in each press publication that meets the criteria. The author, using the current research, among others of Robert Entman, Holla Semetko, Patti Valkenburg, Marek Palczewski, Karol Franczak, Ewa Nowak, Rafał Riedel⁹, distinguished the following interpretive frameworks: “frame of conflict”, “frame of human affairs”, “frame of responsibility” and “frame of economy”. The author has resigned from distinguishing the “frame of morality”, mentioned, among others, by Claes de Vreese¹⁰, because events or issues referring to religious, moral, ethical values or broadly understood philosophies were an integral part of the other interpretation frameworks. In the author's conviction, “frame of conflict” will have a reference to the sphere of values (e.g. conflict between good and evil, free choices of man, whose horizon is some area of values). The “frame of human affairs” is also a choice associated with the adoption of a philosophical perspective in which a human being is treated as a person. The “frame of responsibility” from the point of view of philosophy has its reference to the world of values.

⁸ The “Łódź of Four Cultures” festival took place in the years 2010-2014 on the following dates: 14–18.09.2010; 10–12.09.2011; 14–22.09.2012; 10–19.05.2013; 6–15.06.2014. See M. Bałczewski, *Festiwal Łódź Czterech Kultur 2010 – program, informacje* [Łódź of Four Cultures festival 2010 - programme, information, 12.09.2010, <http://www.plasterlodzki.pl/miasto/zapowiedzi/1812-festiwal-od-czterech-kultur-2010-program-informacje> [access: 2.07.2018]; (RS), *Od soboty Festiwal Łódź Czterech Kultur 2011* [Łódź of Four Cultures festival 2011 starts on Saturday], 8.09.2011, <http://lodz.naszemiasto.pl/artykul/od-soboty-festiwal-lodz-czterech-kultur-2011,1070025,art,t,id,tm.html> [access: 2.07.2018]; (kac), *Łódź Czterech Kultur 2012 „Generacje” [Program po Festiwalu]* [Łódź of Four Cultures festival 2012 “Generations” (post-festival program), 26.06.2012, <http://lodz.naszemiasto.pl/artykul/lodz-czterech-kultur-2012-generacje-program-festiwalu,1456507,art,t,id,tm.html> [access: 2.07.2018]; W. Grzegorzcyk, *Łódź Czterech Kultur 2013. Festiwal otwarty dla wszystkich* [Łódź of Four Cultures festival 2013. Festival open for everyone], 11.05.2013, <http://lodz.naszemiasto.pl/artykul/lodz-czterech-kultur-2013-festiwal-otwarty-dla-wszystkich,1849493,art,t,id,tm.html> [access: 2.07.2018]; al, *Festiwal Łódź Czterech Kultur 2014 [Program]* [Łódź of Four Cultures festival 2014, (program), 6.06.2014, <http://lodz.naszemiasto.pl/artykul/festiwal-lodz-czterech-kultur-2014-program,2304574,art,t,id,tm.html> [access: 2.07.2018]].

⁹ R. Entman, *Framing: Toward clarification of a fractured paradigm*, „Journal of Communication” Vol. 4 (1993), no. 43, pp. 51–58; R. Entman, *Framing media power* [in:] *Doing news framing analysis: Empirical and theoretical perspectives*, ed. P. D’Angelo, J. Kuypers, New York–London 2010, pp. 331–355; H. Semetko, P. Valkenburg, *Framing European politics: A content analysis of press and television news*, „Journal of Communication” Vol. 2 (2000), no. 50, pp. 93–109; M. Palczewski, *Koncepcja framingu i jej zastosowanie w badaniach newsów w Wiadomościach TVP i Faktach TVN* [The concept of framing and its application in the study of news in Wiadomości TVP and Fakty TVN], “Studia Medioznawcze” Vol. 1 (2011), no. 44, pp. 33–35; M. Palczewski, *Selekcja informacji w mediach – zasady, wartości, manipulacje* [Selection of information in the media - principles, values, manipulations], “Naukowy Przegląd Dziennikarski” 2015, no. 2, p. 99; K. Franczak, *Perspektywa framing analysis – oferta analityczna dla badań nad dyskursem?* [Perspective of framing analysis - analytical offer for research on discourse?], “Przegląd Socjologiczny” Vol. 3 (2014), no. 63, pp. 141–147; E. Nowak, R. Riedel, *Agenda setting, priming, framing – TV news in Poland during election campaigns 2005 and 2007. Comparative analysis*, „Central European Journal of Communication” Vol. 5 (2010), no. 3.2, p. 239.

¹⁰ C. de Vreese, *News framing: Theory and typology*, „Information Design Journal & Document Design” Vol. 1 (2005), no. 13, p. 56.

The purpose of the work was to answer the research question: which of the interpretive frameworks is dominant in the perception of the “Łódź of Four Cultures” festival by the analysed press titles? The author has also made attempts to interpret the obtained results of the press analysis.

Media studies analysis results

The analysis criteria were met by 38 texts from “Dziennik Łódzki”, 15 texts from “Express Ilustrowany” and 30 texts from the Łódź edition of “Gazeta Wyborcza”. The author assumed that each of the publications in 100% met the criteria for passing it to a given framework in the case of four positive responses to the questions assigned to it. The press text has a 100% framework saturation indicator if it responds positively to all the questions asked. If it responds positively to three out of four questions - the saturation is 75%; if it responds positively to two of the four questions - 50%, positively to one of four questions - 25%, none - 0%. The degree of framework saturation of press publications is therefore determined by the ratio of the number of actual positive responses to potential positive responses. The degree of presence of particular frameworks is expressed in numbers (tables 2-5), and in percentage terms - the degree of saturation of press texts with individual frameworks (table 1).

Understanding of individual *frames* in the research is as follows.

The “frame of conflict” is a scheme by means of which the “Łódź of Four Cultures” festival and the contents conveyed by it were included in categories of dispute, contention, controversy, profound and unremovable differences. These categories could, for example, relate to disputes between the organisers of the Festival, controversy over the issues raised, the choice of invited guests, etc. The “frame of conflict” may also include those press publications that would refer to cultural, ethnic and religious conflicts between Poles and Jews, Russians and Germans of pre-war Łódź and during World War II. In texts classified under the “frame of conflict” category, one of the following words should appear: “conflict”, “disagreement”, “dispute” or synonyms of these.

By the “frame of human affairs”, the author understands the way of presenting the “Łódź of Four Cultures” festival that consists in showing a cultural event or the history of Łódź through the fate of specific individuals, mentioning their names and last names, but also showing the impact of the Festival or multiculturalism of Łódź on the fate of individuals or groups. The author treats the *frame of human affairs*, just like Valkenburg, Semetko and de Vreese, as the “frame of personalisation”¹¹.

¹¹ P. Valkenburg, H. Semetko, C. de Vreese, *The effects of news frames on readers' thoughts and recall*, “Communication Research” Vol. 5 (1999), no. 26, p. 551. (The *human interest* frame brings an individual's story or an emotional angle to the presentation of an event, issue, or problem. Personalizing an issue contributes to the narrative character of news. (...) Framing news in *human interest* terms is a way to personalize, dramatize, and emotionalize the news.)

The “frame of responsibility” is understood as the one that raises the question of responsibility for causing/solving key social problems¹². In the case of the analysis of publications related to the Festival, the *frame of responsibility* includes those texts that reflect on the responsibility for the creation and conduct of the cultural event in Łódź, but also publications that reflect on the question of responsibility in the historical perspective or ask for people responsible for good/bad mutual relations between the residents of the Polish Manchester before 1939 and during World War II.

The author understands the “frame of economy” in the aspect of economic balances referring to the budget of the Festival and the impact of the economy on the mutual relations of the inhabitants of Łódź in the 19th century and the 20th century (before 1945)

Each of the frames listed here has been assigned attributes that the author considered the most important for a given *frame*. The author verified whether a given press publication meets the criteria corresponding to the features of the frame. To this end, each of the *frames* has been assigned four basic properties, which the author considered the most important, while asking questions verifying whether a press publication could be included in a given frame¹³. It was assumed that each publication could be classified into several interpretative frames, or could not be classified into any of them. The following questions were asked:

For the “frame of conflict”:

- Did the press article express any form of disagreement or conflict between the representatives of the Polish, Russian, German and Jewish nation, or between the organisers of the festival and its participants? (Question 1)
- Did the press article show people involved in the conflict blaming each other, fighting each other, in terms of a winner/defeated? (Question 2)
- Did the press article present the arguments of all parties to the conflict? (Question 3)
- Did the press article contain curses, offensive words, provocative images, words and terms addressed to persons/entities/institutions involved in a given case? (Question 4)

For the “frame of human affairs”:

- Was the reported incident presented in the perspective of influence on an entity representing one of the following nationalities: Polish, German, Russian or Jewish, or in the perspective of influence on the organisers or participants of the Festival? (Question 1)
- Was the press article personalised, i.e. did it refer to individual perspective or had a personal dimension (associated with a specifically named person)? (Question 2)

¹² M. Palczewski, *Koncepcja framingu i jej zastosowanie...*, op. cit., p. 35.

¹³ In the undertaken analysis, the author used the methodological proposal for scheme of questions by Marek Palczewski, see M. Palczewski, *Koncepcja framingu i jej zastosowanie...*, op. cit., pp. 36–37.

- Did the press article contain adjectives or other language expressions reflecting the personal feelings of its author? (Question 3)
- Did the press article refer to private or personal life stories of the described people? (Question 4)

For the “frame of responsibility”:

- Did the press article indicate the responsibility of a person in connection with the organisation of the Festival or did it take up the responsibility for the state of mutual relations of the inhabitants of pre-war multicultural Łódź? (Question 1)
- Did the article indicate the consequences that should be the case for those responsible for co-creating the Festival or the consequences for persons responsible for the state of mutual relations between the inhabitants of pre-war multicultural Łódź? (Question 2)
- Did the author of the press article indicate a solution to a given issue related either to the organisation of the Festival or to the issue of multiculturalism in Łódź? (Question 3)
- Did the article contain a suggestion as to who should solve the matter relating either to the organisation of the Festival or to the multiculturalism of Łódź? (Question 4)

For the “frame of economy”:

- Did the article present the “Łódź of Four Cultures” festival or the mutual relations of the inhabitants of Łódź in the 19th century and the 20th century (before 1945) in economic terms? (Question 1)
- Did the article contain information on the balance of profit and loss in relation to the Festival or social issues of pre-war Łódź? (Question 2)
- Was the perspective of market and economic values a dominating perspective of matters related to the Festival and the life of the inhabitants of pre-war Łódź? (Question 3)
- Was there a visible influence of the economy on the life of inhabitants of Łódź or on the organisers of the Festival? (Question 4)

The criterion for classifying a given press article to a specific interpretative frame was a positive response to at least one of the four questions related to a particular frame. If this condition was not met, the press article has not been assigned to any of the frames. It was also possible to classify the press article into two or more frames when the text met the above mentioned classification criterion for several frames. In this case, such article was included in each of the frames in the research results. Indicators of saturation of press articles (in percentage) with particular *frames* are presented

in table 1¹⁴.

Table 1. Indicator of saturation of press articles with frames (in percentage) showing how often press articles responded positively to the questions posed in the study

Frames\Press title	“DzŁ”	“ExII”	“GW”
“Frame of conflict”	2.63	0	9.17
“Frame of human affairs”	63.16	21.67	52.5
“Frame of responsibility”	7.89	5	24.17
“Frame of economy”	5.9	1.67	1.67

Source: own development

Table 1 indicates that in all press titles the most frequently occurring interpretative frame was the “frame of human affairs” (“DzŁ” – 63.16%, “ExII” – 21.67%, “GW” – 52.5%), then the “frame of responsibility” (“DzŁ” – 7.89%, “ExII” – 5% “GW” – 24.17%), next the “frame of economy” (“DzŁ” – 5.9%, “ExII” – 1.67%, “GW” – 1.67%) and the “frame of conflict” (“DzŁ” – 2.63%, “ExII” – 0% “GW” – 9.17%). The smallest differences in the degree of saturation with frames, not exceeding 5%, between “Dziennik Łódzki”, “Express Ilustrowany” and the Łódź edition of “Gazeta Wyborcza”, the author noted in the case of the “frame of economy”. The biggest difference, over 40% (between “DzŁ” and “ExII”) was found in the case of the “frame of human affairs”. This may prove the personalised nature of the publications of “Dziennik Łódzki”, for which focusing the reader's attention on the person mentioned by name and last name is of fundamental importance. The editors of “Dziennik Łódzki” reported the “Łódź of Four Cultures” festival basically in the perspective of its directors and their Festival concepts¹⁵; in the perspective of the inhabitants of Łódź, who remember the pre-war period and the period of World War II, including the drama of people living in the Jewish ghetto¹⁶; in the perspective of the profiles of artists involved in the organisation of the Festival¹⁷ or well-known films and artistic performances

¹⁴ Indicator for individual frames was calculated by the author as follows: he divided the sum of positive responses by the sum of possible answers and multiplied it by 100. For example, the degree of saturation with the “conflict frame” for the articles of “DZŁ” equal to 2.63 was obtained by dividing the sum of positive answers to questions 1-4 (total of 4 responses) by the sum of possible positive answers to these questions (a total of 4 x 38 press articles= 152 responses) and multiplying the number obtained by 100, i.e. (4:152) x100 = 2.63.

¹⁵ B. Tosza, *Powrót do narodzin pomysłu* [Back to the concept], “Dziennik Łódzki”, 9.09.2010, p. 2; Ł. Kaczyński, *Poczuć oddech Łodzi* (rozmowa z B. Toszą) [To feel the breath of Łódź (conversation with B. Tosza)], “Dziennik Łódzki”, 13.09.2011, p. 11; Ł. Kaczyński, *Nowy dyrektor Czterech Kultur* [New director of the Four Cultures], “Dziennik Łódzki”, 25.09.2002, p. 12.

¹⁶ A. Gronczewska, *Łódź idzie z duchem czasu* (rozmowa z Jerzym Grohmanem) [Łódź is moving with the times (conversation with Jerzy Grohman)], “Dziennik Łódzki”, 17.09.2010, p. 2; M. Kałach, M. Witkowska, *Łodzianin przeżył getto i Oświęcim. Powrócił, by zatańczyć przed piecem* [A man from Łódź survived the ghetto and Auschwitz. He returned to dance in front of the stove], “Dziennik Łódzki”, 17.09.2010, p. 5; A. Gronczewska, *Lolek z Łodzi oraz papież Franciszek* [Lolek from Łódź and Pope Francis], “Dziennik Łódzki”, 5.06.2014, p. 4.

¹⁷ Ł. Kaczyński, *Perwersję i miasto nosimy w sobie* [Perversion and the city we carry inside of us], “Dziennik Łódzki”, 17.09.2010, p. 15.

related to Łódź¹⁸. A high percentage of saturation with the “frame of human affairs” was also noticeable in the publications of the Łódź edition of “Gazeta Wyborcza”. “GW” presented the profiles of people coordinating the preparation and the course of the Festival¹⁹, as well as the profiles of artists actively participating in it, such as Israeli writer of Polish descent, Etgar Keret, outstanding contemporary Israeli playwright Hanoch Levin or painter Jacek Sempoliński²⁰. However, there were no articles in the pages of “GW” about the history of Łódź before 1945 from the point of view of its multiculturalism and multi-denomination. The lack of texts explaining the genesis of the Festival and publications relating to important issues of pre-war history of Polish, Russian, German and Jewish nations in Łódź in “GW”, a leading Polish opinion-making journal, can significantly affect the lack of awareness of the reader about the reasons for organising the “Łódź of Four Cultures” festival. The *frame of human affairs* also includes publications summarising the consecutive editions of the Festival, in which authors express their feelings (what was done, what could not be done, plans for next years)²¹.

Publications of “Express Ilustrowany” were often very short journalistic notes, and for this reason, in 8 “ExII” publications the author did not respond positively to any of the questions classifying these press articles into a group and interpretive frames²².

Tables 2-5 present the number of positive responses in individual interpretative frames (N is the total number of news).

Table 2. “Frame of conflict”

	“DzŁ” (N = 38)	“ExII” (N = 15)	“GW” (N = 30)
Question 1	4	0	4
Question 2	0	0	4
Question 3	0	0	3
Question 4	0	0	0

¹⁸ A. Pawłowska, *Tam gdzie przechadzali się Hans Kloss z Karolem Borowieckim* [Where Hans Kloss and Karol Borowiecki walked], “Dziennik Łódzki”, 10.09.2010, p. 8.

¹⁹ K. Badowska, M. Olejniczak, J. Słodkowski, *Łódź Czterech Kultur. Powroty się udały* [Łódź of Four Cultures. Comebacks were successful], “Gazeta Wyborcza”, 20.09.2010, p. 6; M. Olejniczak, *Dialog z kulturą* [Dialogue with culture], “Gazeta Wyborcza”, 10–16.09.2010, p. 3. (Special edition from Łódź *Co jest grane* [What is up]).

²⁰ M. Pietrasik, *Mistrzowie sztuki* [Masters of art], “Gazeta Wyborcza”, 9.09.2011, p. 1 (special edition from Łódź *Festiwal Łódź Czterech Kultur* [Łódź of Four Cultures festival]); M. Olejniczak, J. Słodkowski, *Nowe stare cztery kultury* [New old four cultures], “Gazeta Wyborcza”, 14.09.2010, p. 5; M. Olejniczak, *Dialog z kulturą* [Dialogue with culture], “Gazeta Wyborcza”, 10–16.09.2010, p. 3. (special edition from Łódź *Co jest grane* [What is up]); I. Rakowski-Kłos, *Etgar Keret jak Kafka* [Etgar Keret like Kafka], “Gazeta Wyborcza”, 9.09.2011, p. 3. (special edition from Łódź *Festiwal Łódź Czterech Kultur* [Łódź of Four Cultures festival]).

²¹ See e.g. Rybus J., *Łódź Czterech Kultur* [Łódź of Four Cultures], “Gazeta Wyborcza”, 10.09.2010, p. 5. (special edition from Łódź *Rewolucja wyobraźni*) [„Organizatorzy festiwalu Łódź Czterech Kultur za duży sukces uważają podtrzymanie interdyscyplinarnego charakteru imprezy”.] [Revolution of imagination [“The organisers of the Łódź Czterech Kultur festival consider the interdisciplinary nature of the event to be a great success”]]; K. Badowska, M. Olejniczak, J. Słodkowski, *Łódź Czterech Kultur. Powroty...*, op. cit. [“Modest, deprived of spectacular and risky events, but well-constructed and maintained at a high artistic level - that was the first Łódź of Four Cultures festival”].

²² See, e.g. *Festiwalowym szlakiem* [The festival trail], “Express Ilustrowany”, 17.09.2010, p. 37; (RS), *Festiwal, Raz, Dwa, Trzy i Pudelsi* [Festival, Raz Dwa Trzy and Pudelsi], “Express Ilustrowany”, 15.09.2011, p. 18; *RambaZamba* [RambaZamba], “Express Ilustrowany”, 13.06.2014, p. 29.

Total positive responses	4	0	11
Total possible positive responses	152	60	120

Source: own development

Table 2. indicates that the “frame of conflict” was the least used to report on the “Łódź of Four Cultures” festival in the case of “DzŁ” and “ExII”. This can be justified by the purpose for which the Festival was organised: building respect and remembrance for cultures that coexisted and co-created the identity and history of pre-war Łódź. The Festival popularises the achievements of four nationalities that have become part of the history of the Polish Manchester: Poles, Germans, Russians and Jews. The “frame of conflict” did not appear at all in the texts of “ExII”, while in “DzŁ” it was observed four times, including while discussing the content of performance referring to the drama “Róża” by Stefan Żeromski, which referred to the revolution of 1905²³, or the description of how Leo Kantor, the Polish Jewish journalist left Poland in March 1968²⁴, The “frame of conflict” appeared in “GW” 15 times. The Łódź edition of “GW” did not omit the conflict situation related to the dismissal in May 2010 of Katarzyna Knychalska, daughter of the originator of the Festival, Witold Knychalski, director of the City of Dialogue and change of the name “Dialogue of Four Cultures” to the “Łódź of Four Cultures” festival²⁵.

Lack of description of even one situation of dispute, difference or conflict in the social relations of multicultural pre-war Łódź by the editors of “ExII” and “GW” could be caused by strengthening mutual relations of friendship and respect between the four nations.

Table 3. “Frame of human affairs”

	“DzŁ” (N = 38)	“ExII” (N = 15)	“GW” (N = 30)
Question 1	28	6	19
Question 2	27	3	22
Question 3	27	4	13
Question 4	14	0	9
Total positive responses	96	13	63
Total possible positive responses	152	60	120

Source: own development

The “frame of human affairs” was used in the largest number of press articles to illustrate the “Łódź of Four Cultures” festival in the analysed press titles. There was also significant

²³ Ł. Kaczyński, *Esteci rewolucji i Zagłady* [Aesthetes of revolution and Destruction], “Dziennik Łódzki”, 16.09.2010, p. 12.

²⁴ By the same author: *Brzoskwinie jak perfumy* [Peaches like perfumes], “Dziennik Łódzki”, 15.09.2011, p. 12.

²⁵ M. Olejniczak, J. Słodkowski, *Nowe stare cztery kultury* [New old four cultures], “Gazeta Wyborcza”, 14.09.2010, p. 5; K. Badowska, M. Olejniczak, J. Słodkowski, *Łódź Czterech Kultur. Powroty...*, op. cit.

difference in the percentage of these texts between the three journals: in “DzŁ” they were approx. 63%, in “ExII” approx. 21%, while in “GW” – 52.5%.

Table 4. “Frame of responsibility”

	“DzŁ” (N = 38)	“ExII” (N = 15)	“GW” (N = 30)
Question 1	5	1	11
Question 2	2	1	7
Question 3	3	1	7
Question 4	2	0	4
Total positive responses	12	3	29
Total possible positive responses	152	60	120

Source: own development

The “frame of responsibility” was used to present, among others, the tragedy of the General Curfew in the Łódź ghetto²⁶ and to assess the responsibility of persons and institutions regarding the organisation of the Festival²⁷. The authors of press articles very rarely undertook a deep historical reflection on the difficult moments of World War II, including the Nazi crimes. As a consequence, there was no “frame of responsibility” in the publications that would be most appropriate in the presentation of such dramatic events.

Table 5. “Frame of economy”

	“DzŁ” (N = 38)	“ExII” (N = 15)	“GW” (N = 30)
Question 1	3	0	2
Question 2	2	1	0
Question 3	1	0	0
Question 4	3	0	0
Total positive responses	9	1	2
Total possible positive responses	152	60	120

Source: own development

In the “frame of economy”, occurring in less than 5% of the publications there were press articles referring to the relatively low-budget of the Festival²⁸. According to the authors of press publications this was the reason for the low cultural level of the event in Łódź. The authors did not

²⁶ *Rocznica Wielkiej Szpery* [Anniversary of the General Curfew], “Express Ilustrowany”, 4.09.2012, p. 6.

²⁷ Ł. Kaczyński, *Okręt czy łódeczka?* [Large or small boat?], “Dziennik Łódzki”, 20.09.2010, p. 12; Ł. Kaczyński, *Łódź nie poczuła festiwalu* [Łódź did not feel the festival], “Dziennik Łódzki”, 21.05.2013, p. 11; J. Słodkowski J., *Powrót Brzozy?* [Is Brzoza back?], “Gazeta Wyborcza”, 24.09.2012, p. 2.

²⁸ D. Pawłowski, *Powrót do idei czterech kultur* [The idea of four cultures comes back], “Dziennik Łódzki”, 14.09.2010, p. 12; Ł. Kaczyński, *Budzenie duchów trwa* [Awaking the ghosts], “Dziennik Łódzki”, 24.09.2012, p. 12; K. Badowska, M. Olejniczak, J. Słodkowski, *Łódź Czterech Kultur. Powroty...*, op. cit.

present the exact costs associated with the organisation of the Festival nor did they show the life of the inhabitants of pre-war Łódź in terms of economics. It would be interesting and necessary to present the reader from the Łódź region huge differences in wealth and incomes between industrialists and workers in Łódź, which were one of the important reasons for difficult mutual social relations of residents of the Polish Manchester, poor living conditions and health of Łódź families, lack of educational prospects for young Poles.

Conclusions

Results of the analysis indicate that the Festival in Łódź was, in terms of the number of press releases, quite extensively described in the pages of three journals analysed²⁹. The dominant frame of the texts analysed was the “frame of human affairs”.

The *framing analysis* method proved to be helpful in describing the press image of the “Łódź of Four Cultures” festival, but without hermeneutic analysis it would be insufficient to understand the press communication. The interpretive frames organising the research material are a valuable starting point for in-depth qualitative analysis.

The mediatized reality of the Festival concentrates the reader's attention on providing details related to the Festival's organisational side (director, co-organisers, invited artists, places of theatre performances, literary meetings, concerts, workshops, vernissages). There is also no information about the assignment of responsibility for individual preparatory and performance stages of the Łódź cultural event to people named by name and last name. The authors of the texts also expressed subjective feelings (whether the Festival was successful, what could not be achieved, what should be improved in the future, etc.). Although the degree of saturation with the “frame of human affairs” was high in all journals, which may prove the significant role of personalism as a way of thinking and the view of the authors of press texts on multicultural issues, there were no (apart from several texts published in “DzŁ”) testimonies, memories of the times of pre-war Łódź. The voice of historians was omitted, which possibly significantly impeded proper understanding of the very idea of the Festival. Regional press can be expected to pay more attention to the historical and social context of the event, which is directly related to the place of publishing and distribution of the press title. The reader finds little information after reading the Łódź regional press about the life details of the inhabitants of the multicultural pre-war Łódź and Łódź in the years 1939-1945.

The press coverage was limited to short informative releases. The publications of “Dziennik

²⁹ In order to increase the scientific and cognitive value of the research results, the author also attempted to verify, using identical analysis criteria as in the case of “DzŁ”, “ExII” and “GW”, whether the Festival became the subject of interest of “Rzeczpospolita”. However, there were no press releases regarding the cultural event in Łódź the Polish national opinion-making newspaper. This can be justified by the local nature of the Festival, but also its poor promotion. (I. Adamczewska, K. Sakosik, *Łódź Czterech Kultur. Festiwal straconych okazji* [Łódź of Four Cultures. The festival of lost opportunities], 20.09.2017, <http://lodz.wyborcza.pl/lodz/7,35136,22396040,lodz-czterech-kultur-festiwal-straconych-okazji-opinia.html> [access: 2.07.2018]).

Łódzki” and the Łódź edition of “Gazeta Wyborcza” offered a fairly readable key to assess the reported issues related to the Festival. In turn, “Express Ilustrowany” refused to evaluate the cultural event and accurately report its course. Perhaps the cognitive value of the Festival would be increased by a series of press interviews with representatives of the Polish, German, Russian and Jewish nations, as well as representatives of the Protestant, Orthodox, Catholic and Jewish denominations on the history of the Polish Manchester. In this way, not only a multicultural but also ecumenical dimension would be exposed in the context of history of Łódź.

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