



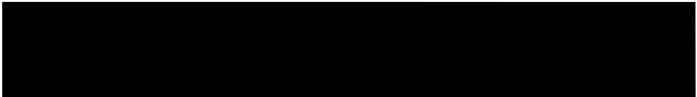
DEVELOPMENT POTENTIAL OF THE FILM INDUSTRY IN POZNAŃ:

**diagnosis
and recommendations**

**REPORT SUMMARY
(SELECTED FRAGMENTS)**



**Dr. Zofia Małkowicz
and Prof. Marcin Adamczak**



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Poznań Film Commission: introduction

Research on the Poznań film industry was conducted to analyze the needs of the film community in Poznań, in order to define new frameworks for the activities of the Poznań Film Commission based on it. The survey and analysis were carried out with the support of Adam Kutzner's Production Office. The diagnosis and report were prepared by Dr. Zofia Małkiewicz and Professor Marcin Adamczak. The Poznań Film Commission team was involved in the research process at the stage of developing the concept and scope of the planned analysis, as well as the publication of this report.

The results were presented during a conference organized by Estrada Poznańska titled "Why is Poznań not yet a film city?". The event took place on April 28, 2026, in Słodownia +3 at the Stary Browar in Poznań.

Introduction

At the basis of the research, the results of which we present in the report, lay the need to map the current state of the film community in Poznań as accurately as possible and to outline the possibilities for its future development, and partly also to indicate experiences and inspirations flowing from other centers in Poland. One of the motivations for conducting the research was the awareness that Poznań is one of the largest Polish cities currently lacking a film fund, and at the same time a sense of dissatisfaction resulting from the greater-than-commonly-believed potential of the local community. The study fully confirmed this intuition, bringing an image of a dispersed film community in Poznań, largely dominated by micro-enterprises, but at the same time a community which is enterprising, dynamic, young, aspiring, and focused on development. Most of these entities emerged in the last ten to fifteen years, indirectly as a result of the technological revolution in audiovisual production, greater availability of equipment, and the decentralization of production, extending beyond the model of large studios characteristic of the 20th century.

In the study, we tried to look at the film community as comprehensively as possible, combining quantitative and qualitative research techniques that allow us to look at it from different sides and capture the nuanced nature of the phenomena. We focused not only on production companies but also on artistic education, cinemas, and film festivals, because — especially in the latter two areas — Poznań can boast phenomena of national, and in some cases even international, significance.

Historically, Poznań has not been one of the leading film centers in the country — neither in the Second Polish Republic, nor in the People's Republic of Poland, nor in the history of the Third Polish Republic to date. However, the study revealed a much greater potential of contemporary Poznań than it might seem at first glance. Poznań is certainly not a 'film desert' — on the contrary, it turns out to be as a city where there is already a young and developing film community, ready for further growth, but requiring more stable operating conditions and an institutional impulse that will allow this potential to be unleashed on a larger scale.

It is worth seizing this moment and not wasting the opportunity to build a film-oriented Poznań of both cultural and economic significance. This opportunity may not last long — without appropriate support, some of the potential may disperse, feeding the production structures of other centers, primarily Warsaw.

Research objective

Our main goal was to identify the current potential for film production in Poznań. The developed report is intended to equip the Poznań Film Commission and other involved entities with knowledge that will help them make decisions related to supporting the development of the local industry. A research perspective defined this way required taking into account several elements: an analysis of the current status — that is, the specificity of the local community, the entities and resources operating within it, barriers to operation, as well as needs and aspirations which are key factors for the directions of further development. Additionally, we wanted to gain inspiration for action: identifying solutions implemented in other cities in Poland — especially those concerning regional film funds and the activities of film commissions. Below is a list of detailed research questions that formed the basis of the entire research process:

1. Structure and specificity of the community.

What is the specificity of the Poznań film production community?

What are the specific features of the local industry?

What entities make it up and in what model do they operate?

Which entities have an impact on the development of the local film industry?

2. Potential and resources.

What film-related potential — artistic, competence-based, networking, organizational, logistical, and technical — does Poznań currently possess?

What resources do local film industry entities possess?

3. Directions of development, needs, and barriers.

In which direction does the community want to develop and what are its aspirations?

What are the main barriers hindering development?

What are the needs related to support from the city?

4. Artistic and educational context.

What is the nature of film festivals operating in Poznań?

What kind of higher education related to film production is provided in Poznań?

5. Inspiration and operating models in other cities.

What solutions regarding the activities of regional film funds operate in other cities in Poland?

What is their connection with film commissions?

How do they operate and to what extent and in what form do they support local industries?

Methods and course of the study

The research process was divided into three stages, which we carried out from the beginning of February to the end of March 2026. The first stage involved a study with the participation of representatives of the local audiovisual industry: we conducted an online survey (CAWI), in which the collected sample size was $n=166$. The survey questionnaire was distributed with the support of both formal channels (Estrada Poznańska, Poznań Film Commission) and industry groups on social media, as well as through informal community channels, the so-called “word of mouth.” The Production Office and we ourselves — Zofia Małkiewicz and Marcin Adamczak — were also actively involved in these last two methods of distributing the survey. Although the survey was anonymous, it was also linked to a separate form where respondents could leave their contact details and consent to their further sharing by the Poznań Film Commission. The second element of this stage was the implementation of eight in-depth interviews, lasting from 1 to 1.5 hours, with key representatives of the Poznań film and advertising industry working in various areas. Importantly, these individuals combined several areas of competence:

- production management in commercial projects of various scales (2 people),
- directing (both commercial and artistic projects),
- location management (2 people),
- animated film production,
- equipment rental,
- lighting services,
- camera services.

The second stage involved the analysis of existing data and the implementation of individual in-depth interviews (approx. 1.5 hours) with people representing key Poznań festivals (Ale Kino! International Young Audience Film Festival, British Film Festival, Animator International Animated Film Festival, and Forum Bez Barrier), Universities and courses for specialists in film production (University of the Arts in Poznań, Adam Mickiewicz University in Poznań, and Collegium Da Vinci).

In accordance with the logic adopted at the beginning, the third stage included incorporating the perspective of film funds and commissions from other cities — consisting of analyzing existing data and conducting in-depth interviews (3 of them took place in dyads, and 2 were individual), also lasting approx. 1.5 hours, with people representing film institutions from five cities/regions: Wrocław, Silesia, Kraków, Łódź, and Gdańsk.

About the report

The structure of the report corresponds to the assumptions we adopted and the chronology of the research process. In the first part, we describe the characteristics of the Poznań film industry based on a combined analysis of the survey results and interviews. The chapter has been organized around the most important observations and conclusions resulting from the collected material. The issues that make up this chapter are, as follows: 1) specific characteristics of the Poznań production environment, 2) Poznań's potential from the perspective of the local industry, 3) cooperation with the city — key areas for the development of film production in Poznań, 4) summary.

The second part is a closer look at the artistic and educational background that influences the Poznań film industry. Here, we take a look at local festivals and universities, analyzing their profile, operating models, and potential in the context of the development of the local industry.

The third chapter contains a discussion and analysis of regional film funds and their place in the system of supporting audiovisual production in Poland. Next, we present the common characteristics of the surveyed funds and the most important differences between them: support models, priorities, ways of understanding the connection with the region, project selection mechanisms, relations between the fund and the film commission, as well as connections with local film culture, education, and festivals.

In the fourth part, we discuss recommendations regarding the further development of the Poznań film industry, organized into two sections. The first of these contains a list of tips that can help both in professionalizing the environment, implementing adequate solutions, building engagement, and shaping a coherent image of a city friendly to film production — for the local industry as well as for entities from other regions. The second cate-

gory of recommendations refers directly to the film fund as a solution as such — where we include detailed guidelines that can help in the process of its design and implementation.

The report is completed by an appendix, which forms the basis for the conclusions contained in the first part: a detailed elaboration of the survey results.

In the summary of the report for the needs of the English translation, apart from the introduction, the most important conclusions from the research and recommendations were included.

Key research findings



Below we present the most important findings from the research — a synthetic overview of key observations and dependencies, which allows one to quickly get oriented in the perspective of the film environment in Poznań. In the full report, each of these threads is developed based on data derived from the research material.

- 1. The film industry in Poznań is richer than it seems** — you cannot state that it does not exist — as common knowledge suggests — but it remains invisible, while at the same time possessing broad competence readiness. It is a dispersed landscape of many smaller and larger entities that have emerged in recent years around various centers and specializations. The results of the research — both qualitative and quantitative — show that in almost every area, competencies are available that allow for the realization of film productions. At the same time, it is an ambitious, independent, and practically learning community, with high level of dynamics and a readiness to act — as the involvement in this research has shown — which needs an impulse to reveal itself and integrate.
- 2. The dominance of advertising productions and short forms results from the specificity of the local market** — and it constitutes a foundation on which one can continue to work. It is precisely this segment that has created a developed equipment, technological, and competence base in Poznań and shaped the profile of companies. This corresponds with broader industry changes — greater availability of tools, decentralization of production, and greater flexibility of work models. This means that the industry is prepared for the realization of various types of projects, especially medium-scale ones with the possibility of further development and supplementing the technical facilities for the needs of more extensive productions.

3. The key conjunction lies between what the environment is doing today and what it would like to work on. The people working on commercial productions are the same people who aspire to make feature films, series, and documentaries. The study clearly shows the difference between current practice and aspirations. This means that the potential for moving to larger-scale production already exists, but lacks the conditions to be activated, even though the competencies, resources, and readiness are there.

4. Poznań's potential is largely 'blocked' rather than undeveloped — which translates into an outflow of people and projects. The city has a full range of competencies, built mainly on the advertising market, but the lack of larger productions means these competencies have nowhere to develop into more complex projects. As a result, people and companies who want to work on feature films or series leave and continue their development in other centers. The same applies to external productions, which rarely choose Poznań — because they do not see constant production activity here, nor a clear, predictable path of action or benefits resulting from cooperation with the local industry.

5. One of the key barriers include administrative and organizational conditions — which affect production decisions and lead to the 'outflow' of projects and funds. Problems with permits, waiting times, lack of clear procedures, and dispersion of competencies are not isolated difficulties, but a systemic limitation. In practice, some productions are moved outside of Poznań — often to surrounding municipalities or other cities — and with them, financial resources and potential economic effects are also lost. This is not just a loss of individual productions, but also a loss of work continuity for local entities. The experiences of other regions show that where clear rules and a friendly administrative approach exist, production develops more stably and organically — which requires active cooperation between the film community, officials, and the film commission.

6. An ecosystem approach is key — industry development requires the simultaneous interaction between many related elements, not just one tool. A film fund is an important impulse, but it cannot work in isolation from other components. It is necessary to simultaneously organize operational conditions (procedures, cooperation with the city), develop and maintain resources (locations, specialists), strengthen the role of the film commission, and conduct promotional and communication activities. It is also important to link these activities with festivals and education — so that the film community has not only the conditions to operate, but also space for development and the circulation of projects. This is a system of interconnected elements — the lack of one element limits the effectiveness of the others.

7. Industry development does not have to result from a previous tradition — it can be triggered by creating appropriate conditions. Poznań does not have a long-established history of film production, but the study shows that this is not a blocking factor. The mechanism here is quite simple and known from other urban areas — as in the case of cycling infrastructure: the appearance of tools and infrastructure not only responds to demand, but generates it. Similarly in the film industry — creating favorable conditions can trigger activity both on the part of local entities (development, production, post-production) and the entire service background that begins to function around emerging productions.

8. The lack of a film fund is both a gap and a non-obvious opportunity. Poznań is the only large city that does not have such a tool, which means an advantage for other centers and the outflow of projects in their direction. At the same time, this allows for benefiting from the experiences of other regions — which, although their actions at first glance are similar, differ in details — the knowledge gathered in this report can help design solutions more precisely.

- 9. The city's artistic context is built by specialized festivals.** Poznań does not have one large feature film festival, but several events with strong, clearly defined profiles — animation (Animator Festival), cinema for young audiences (Ale Kino!), British cinema (British Film Festival), accessibility (Forum Bez Barier). The brands of these festivals/ events are recognizable not only in Poznań, but also in Poland and in international industry communities. Each of them attracts a different audience and develops its own industry or networking component. Such a model, based on specialization and diversity, can be an advantage — especially in the context of the modern festival market, in which clearly profiled events build their position more easily than 'general' festivals.
- 10. Poznań's differentiators result from what already exists — and fit into broader industry changes.** Animation (combining festival, production, and education), cinema for young audiences, accessibility, the British cinema profile, experience in short forms, and experimental projects — these are areas that are developed and can be further strengthened. Importantly, these are not accidental specializations — they correspond to the directions in which the industry is developing, including the growing role of post-production, flexible work models, and the production of shorter forms.
- 11. Poznań has specific production assets — but they do not yet function as a coherent, recognizable offer.** Unused attractive locations, convenient logistics, access to actors in local theaters, a full range of competencies, an engaged local industry, and lower operating costs are a set of clear factors attracting productions. The problem, as can be seen, is not the lack thereof, but the fact that they are dispersed and insufficiently 'packaged' — that is, they are not presented as a clear, credible offer for external productions, which allows for a simple understanding of what the city really offers and how to use it.

- 12. The matter of promoting Poznań as a film-friendly city is key** — both internally (also among residents who are not accustomed to the film production) and externally. This does not only apply to communication activities, but more broadly — to building the city's image as a production location with specific differentiators, capabilities, and working conditions. It is also important to attract projects regardless of the film fund, because they build the scale of the market and its continuity. Promotion should therefore go hand in hand with activities which help to organize e.g. the formal dimension of production realization in the city rather than precede them.
- 13. The development of the industry requires an influx of new talent, but it can be based on a more flexible model than a traditional film school.** There is potential to develop a film education path based on the cooperation of several universities, festivals, and industry initiatives. The current fragmentation does not have to be a limitation — it can become the basis for an education model based on practice, workshops, and direct contact with the industry, rather than solely on multi-year training cycles.
- 14. The local impact of film production is multidimensional and grows with scale — individual projects are not enough.** It includes the city's presence on screen (its image and stories), the development of local creators and companies, and attracting external productions that use local resources — crews, actors, services, or post-production. Crucially, however, these effects do not appear as a result of single productions, but are built gradually — with subsequent projects. It is precisely the number and repeatability of productions that create the competencies, relationships, and infrastructure that, at a certain point, begin to translate into larger projects and more stable production structures, and can also bring individual spectacular successes.

Recommendations



General recommendations

1. Organize local film policy as a prerequisite for promotional activities.

It is necessary to adopt a sequence of actions where the starting point is organizing local policy in the field of film, including creating conditions conducive to the realization of productions and the functioning of the industry, and only then conducting activities promoting Poznań as a film-maker-friendly city.

2. Regulate procedures and facilitate the implementation of productions in the city.

Removal of administrative and organizational barriers related to production should be an absolute priority, because without organizing this area, other development and promotional activities will not bring results. It is crucial to develop a coherent, predictable path of action including procedures and permits tailored to the specifics of film production and cooperation with city institutions. The experiences of other cities show that where clear rules and a friendly administrative approach exist, production develops in a natural and systematic way. This requires close cooperation between the film community, officials, and the Poznań Film Commission — e.g., initially in the form of facilitated meetings (with the participation of representatives of key city departments, representatives of the film community, and the PFC) aimed at jointly developing solutions based on identified opportunities and limitations.

3. Institutional and financial impulse.

Poznań's film potential requires a clear institutional and financial impulse, without which it will remain untapped, with the key tool being the establishment of a Regional Film Fund (detailed recommendations regarding the fund in the next section) and the development of the Poznań Film Commission into a unit coordinating and animating activities for the development of the film sector in the city.

4. Clarify the role of the Poznań Film Commission.

It is necessary to clearly define the scope of the institution's activities both in the area of production support (location database, subcontractor recommendations, support in procedures and contacts with the city) and animating the environment, while the scale of involvement remains to be decided — whether the institution is to perform mainly an operational function, or also an integrating and developmental one. If the PFC's role is to be related to broader support for the film community, it will be necessary to expand human resources. Other film commissions are supported by 3-4 people; in the case of Poznań, it is currently 1.5 full-time equivalent.

5. Supporting the professionalization and integration of the community.

The existing potential of the community, its self-organization, and readiness to cooperate can be strengthened through networking and infrastructural activities, such as developing networking initiatives, creating a database or community hub, and in the longer term, also supporting grassroots initiatives that are already emerging — e.g., by organizing cyclical meetings as part of so-called working groups working from the bottom up on specific solutions. It is also worth regularly — once every few years — conducting quantitative and qualitative research of the industry, enabling the monitoring of the impact of undertaken actions and introduced changes. In accordance with the idea of conducting longitudinal studies, it is worth basing the quantitative study on similar themes and questions as in the existing questionnaire (see: appendix).

6. Build an image of a city friendly for film production.

Promotional activities should be linked to production facilities and clear communication:

- clear and easily accessible information on where and on what terms producers can obtain support (PFC website and other city channels), along with a simple description of the path of action,
- updated operational location database, developed in cooperation with location managers and supplemented with activating activities (e.g. scouting, reporting new places, initiatives involving residents, e.g., a vote for a location modeled on Silesia),
- presence at trade fairs and industry events, aimed at presenting specific assets of the city (locations, facilities, working conditions),
- organization of study visits (e.g. open days) for producers and decision-makers from other regions, enabling direct acquaintance with the city and its resources,
- updated database of subcontractors and specialists, supplemented with a recommendation element or verification system that increases its credibility for external productions,
- gradually familiarizing residents with the presence of film productions through their greater visibility in the city and communication explaining their importance (e.g. marking film sets, short information messages both online and offline — including posters),
- systematic documentation of the number and scale of film productions in the city and regular communication about it (e.g. reports, summaries, media communication), which allows tracking the development of the sector and building its visibility,
- cooperation with local festivals through their industry sections as a space for contact with the professional community,
- build a common theme for film activities in the city, which integrates scattered initiatives and strengthens the recognition of existing festival brands and industry activities.

7. Counteract the outflow of talent.

It is crucial to create conditions for the realization of projects, not only commercial ones, but also those artistic (feature and documentary films, series), while the film fund can be one of the tools, it is also worth considering other forms of support, such as grants, scholarships, or development programs, potentially in cooperation with universities.

8. Development of a broader film culture ecosystem.

In parallel, other elements of the ecosystem should be strengthened, thinking of it as an interconnected system including commercial entities, universities, and festivals, as well as activities extending beyond production itself, related to film culture: education, film circulation (e.g. reviews), and archiving, while it is also important to support grassroots projects and small initiatives that together strengthen the city's film potential.

9. Cooperate and exchange experience with other centers.

It is worth cooperating with other film commissions and regional film funds in Poland that are open to exchanging experiences and mutual support. This provides insight into tested solutions (e.g. procedures, project evaluation criteria, models of cooperation with producers) and enables mutual inspiration; it also provides a chance to avoid repeated mistakes and offers expert support at various stages of implementing solutions.

10. "Network university" model: distributed film education

Instead of creating a new film education institution, it seems reasonable to strengthen and coordinate existing educational activities carried out by various entities (universities, festivals, industry initiatives). The current dispersion does not have to be a limitation — with proper coordination,

it can become the basis for a "network university" model. Contemporary film education is increasingly based on practice, short workshop forms, and direct contact with the industry, rather than exclusively on multi-year, full-time study cycles. At the same time, this model requires a high level of commitment to cooperate and efficient, conscious coordination of all activities — preferably under the university's auspices with advisory support from the PFC.

11. Strengthening and promoting local specializations and differentiators.

Promotional activities should be based not only on the general image of the city but on consciously strengthening and communicating areas that are already developed and distinguish Poznań from other centers. The research shows that these include, among others:

- animation — including both the festival, the production and educational background,
- availability,
- cinema for young audiences,
- British cinema profile,
- extensive know-how in producing shorter forms, e.g., commercials, music videos,
- experience in producing experimental forms,
- networked environment — ready to engage in cooperation,
- unexploited, attractive locations and convenient logistics.

Strengthening these specializations — through their consistent development, linkage, and communication — allows for building a distinct film identity for the city, increases its recognition, and facilitates positioning Poznań as a center with a specific profile, rather than competing solely on scale with larger markets.

Recommendations regarding the film fund

- Achieving the goals of developing the film industry in Poznań is not possible without reactivating the Film Fund. One of the reasons is the fact that in a situation where such funds exist in all other large Polish cities, the film communities of those cities will have natural competitive advantages.
- The Film Fund in Poznań could benefit from the "latecomer" advantage mechanism. Using a comparative analysis of the operating mechanisms of other funds and previous experiences of the fund in Poznań will allow for the conscious design of an institution that meets the current needs of the industry.
- It is important to link the fund with the entire film ecosystem in Poznań and properly integrate it into the current institutional landscape. It would be particularly beneficial to link the fund's activities with the industry section of one of the Poznań festivals and with activities in the field of artistic film education. The fund would become a natural center for coordinating efforts for the animation of the local film community.
- It is necessary to design the fund well with an awareness of the estimated budget. Other priorities are rational and achievable within a budget of 500k zlotys, and others with budgets of 2 million zlotys.
- Defining the fund's priorities should be done in consultation with the local community and city authorities, in order among others, to avoid causing an effect of disappointed or impossible-to-realize expectations.

- The fund can be an initiative of the city, the voivodeship, or both the city and the voivodeship. It is worth checking the possibility of creating an institution supported by and representing both the city and the voivodeship, because two sources of funding usually translate into a higher budget, and thus also the possibility of realizing more priorities (e.g. both attracting prestigious projects from outside the city and supporting local industry ventures).
- The report was commissioned by Estrada Poznańska, responsible for the implementation of the tasks of the Poznań Film Commission (PFC).

About the authors of the report

Dr. Zofia Małkiewicz — researcher, sociologist, facilitator. For over a decade, she has been working at the intersection of various fields — from cultural institutions and NGOs, through local governments, to design studios, business, and start-ups. She researches audiences and creative industries, conducts evaluations of festivals and other cultural events, and helps understand diverse social challenges. She designs and implements research processes (both qualitative and quantitative), which support the development of innovations responding to the real needs of recipients and institutions. She combines academic experience with the practice of working with organizations, focusing on creating knowledge that is not only reliable but, above all, useful. She has collaborated with, among others: MFFA Animator, British Film Festival, Ale Kino! Festival, Children's Art Center in Poznań, Estrada Poznańska, Zamek Culture Center in Poznań, the National Museum in Poznań, the National Centre for Culture, the Institute of Urban Culture in Gdańsk, the Culture Department of the City Hall in Poznań. www.zofiamalkowicz.com

Prof. Marcin Adamczak — lectures at the Faculty of Anthropology and Cultural Studies at Adam Mickiewicz University in Poznań, as well as at the Film School in Łódź and at the University of Gdańsk. For years, he has been involved in research on the audiovisual and the film industry. Winner of the Krzysztof Mętrak Competition (2011). Author of the books: *Global Hollywood*, *Film Europe and Polish Cinema after 1989* (2010), *Beside the Screen. The Perspective of Production Research and the Social Existence of Film* (2014), and *Capital of the Film Industry: Hollywood, Europe, China* (2019). Since 2022, a member of the Council of the Gdańsk Film Fund Program. Member of the International Federation of Film Critics FIPRESCI and the Association of Filmmakers Publication issued by Polish. Co-founder of the Velvet Spoon distribution company.

Adam Kutzner Production Office — a company specializing in comprehensive service for film and commercial productions, supporting projects at every stage - from locations and set logistics to production management and organization of the back office. It operates on the basis of a flexible, efficient approach, combining local experience with productions of nationwide and international reach, with particular commitment to the development of the Poznań film community.

Adam Kutzner — producer and production manager with over 10 years of experience, delivering projects for brands such as Red Bull, Netflix, Flik Flak and Fielmann. He specializes in comprehensive organization of film and commercial productions, as well as working as a location manager or 1st AD. Associated with the Poznań film community, also active in international productions.

Estrada Poznańska — a cultural institution with over 70 years of history. It manages Kino Muza - the oldest operating art-house cinema in Poznań and Scena na Piętrze, a theater space that has been hosting performances, concerts and a variety of artistic events for years. Estrada also produces the Animator International Animated Film Festival - the only animation festival in Poland with Oscar®-qualifying status and the British Film Festival. As part of its film activities, it also carries out tasks of the Poznań Film Commission. In addition to its stationary activities, the institution carries out outdoor projects such as Summer with Estrada, Museum Night, and Estrada in the Centre. Estrada Poznańska is also active online, producing radio plays, podcasts, music videos, e-books, and the cultural online magazine Dynks.

Małgorzata Kempa — Director of Estrada Poznańska, a graduate of law from Adam Mickiewicz University in Poznań. At the Marshal's Office of the Greater Poland Voivodeship, she headed the EU project "Cultural Alarm Clock." As the Director of Estrada since 2016, she is responsible for managing the team, cultural events and projects including Film Festivals: Animator the International Festival of Animated Films, British Film Festival, Millennium Docs Against Gravity. She initiated the Summer with Estrada series, which culturally engages residents of neighborhoods on the outskirts of Poznań. She contributed to the creation of AZK a new cultural center, and the modernization of the Muza cinema. She is managing the comprehensive modernization of Scena na Piętrze, which, thanks to the EU FENIKS

project, will become a place friendly to people with disabilities. In cooperation with the Poznań City Hall, she initiated a cultural project Dynks - an online, public magazine that, since 2024, has been informing its readers about Poznań culture, people, interesting places on the map of Poznań, and lifestyle. Since March 2025, she has been a member of the Program Council of the Zamek Culture Center in Poznań.

Joanna Piotrowiak — Deputy Director for Film, graduate of the film studies specialization in Polish philology at Adam Mickiewicz University in Poznań. For many years associated with the production of Poznań film festivals and the Poznań NGO community. In 2013, she began working at Kino Muza in Poznań, which belongs to Estrada Poznańska, and from 2017-2025 served as the manager of Kino Muza. During this time, it underwent modernization and expansion. In July 2025, she took on the position of Deputy Director of Estrada Poznańska for Film. Since December 2019, she has been a board member of the Arthouse Cinemas Association, whose members include over 200 Polish cinemas. Co-creator of the cinema VOD platform mojeekino.pl and the Film Education Forum - as part of her work in the Association. She participates in the activities of the 'Film for All' initiative, which brings together people actively supporting the process of increasing film accessibility in cinemas for people with diverse needs.

Film Department — Poznan Film Commission

Alicja Hafke — Head of the Film Department, previously coordinator for communication and development of Animator International Animated Film Festival; she has been associated with the cultural sector since the beginning of her professional career, she was a programming coordinator in the Curatorial Department of the Polish Dance Theatre. She was responsible for the international project named 'Up2Dance - development of professional profiles in contemporary dance' (EU Erasmus+ program). She also worked as a marketing specialist at the National Museum in Poznań (she implemented the campaign 'Museum? You'd better know!' awarded with a Silver Dolphin in Cannes).

Graduate of the Poznań University of Economics and Business and post-graduate studies in Audience Development at AMU in Poznań (CONNECT project).

Karolina Miśkiewicz — communication and programming specialist, press spokesperson for Animator, MA in film studies and media culture at Adam Mickiewicz University in Poznań. For years, she has been associated with Poznań film festivals and children's festivals. Production and programming coordinator at Estrada Poznańska.

In 2022, she co-created cultural events in various districts of Poznań as part of the 'Summer with Estrada' project. At the Animator festival, she is responsible for managing festival information channels and building festival audiences. She collaborates with the Children's Art Centre in Poznań on social media management, and with the International Young Audience Film Festival Ale Kino! as a coordinator of the promotion of the 40th edition of Ale Kino! online.

Kamil Skibiński — a native of Poznań, associated with the cultural sector and the film industry. Particularly interested in animation, experimental cinema, and other projects at the intersection of art and film. Since 2023, associated with Estrada Poznańska, initially as a project assistant at Kino Muza, then as a production coordinator and programming coordinator. Currently an office support specialist at the Poznań Film Commission. Producer of cultural events with experience in programming, implementation, and evaluation of projects. In his work, he pays attention to the accessibility of culture for people with special needs.