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Popular science summary

**Irzykowski Film Studio until 1989 in view of film policy against debuts in People's Republic of Poland**

Polish film culture has usually been discussed in the context of works of eminent filmmakers (called “the authors of Polish cinema”) with an in-depth analysis of particular film works. However, as it has often been pointed out by film scholars, film production companies, to the same degree as the works of Krzysztof Kieślowski or Andrzej Wajda, are also worth research analysis. The scope of knowledge within the subject of the project is quite limited. It seems even more surprising as an interest in the extra textual aspects of film culture, manifested in the development of the so-called film production culture studies, is a dominant trend in film studies in the world. This field provides knowledge of how films are produced and by whom, what the film production cycle looks like as well as how it is determined by social and institutional conditions, financial systems and related legal regulations. Obviously this project has a chance to fill this blank. The project focus therefore on the activity of Irzykowski Film Studio in the years 1981-1989 and aims to carry out extensive research on film policy against directorial debuts and late People's Republic of Poland production culture.

In view of the above-mentioned problems, the project aims to address, among others, the following research questions: How did thematic content policy of cinematography, particularly in the context of film debuts, influence the founding of the Studio? What was the legal situation of directors making their debuts in the light of film law? How did the state deal with young filmmakers' problems (the phenomenon of oversupply of directors as compared with the number of full-time jobs in film companies; the establishment of Faculty of Radio and Television at the University of Silesia)? How did censorship practices affect the production and distribution of the Studio's films? What did the Studio production process look like and how it differed from Film Units? How did personal decisions influence the organization and thematic content policy of the Studio? How were films produced in the Studio distributed? Which films were released and which were stopped from being released?