DOCS TO START
PRESENTATION OF POLISH DOCUMENTARIES IN DEVELOPMENT
4.06.2015

DOCS TO GO!
PRESENTATION OF UPCOMING POLISH DOCUMENTARIES
5.06.2015
**DOC LAB POLAND**  PRESENTED PROJECTS

**DOCS TO START**

8 The Divines!
   **DIRECTOR:** BARBARA BIAŁOWAŚ, KATARZYNA TRZASKA
   **PRODUCER:** KATARZYNA TRZASKA

10 I Would Like to Tell You Everything
   **DIRECTOR:** ZYKI GREGORY PORTNOY
   **PRODUCER:** MARIA KRAUSS

12 Diagnosis
   **DIRECTOR:** EWA PODGÓRSKA
   **PRODUCER:** MALGORZATA WABINSKA

14 Where Are You, Teresa O.?
   **DIRECTOR:** ARKADIUSZ BARTOSIAK
   **CREATIVE PRODUCER:** PAWEŁ NAZARUK
   **PRODUCER:** PAWEŁ BINIEK

16 New Blood
   **DIRECTOR:** PAWEŁ ZIEMILSKI
   **PRODUCER:** ŁUKASZ Długolecki, HAUKR M.

18 Mr Jan And His 40 Girls
   **DIRECTOR:** JACOB DAMMAS
   **PRODUCER:** JACOB DAMMAS

20 Such a Little Town Batory
   **DIRECTOR:** ANNA DEJCZER
   **PRODUCER:** ANNA DEJCZER

22 The Wind
   **DIRECTOR:** MICHAŁ BIEŁAWSKI
   **PRODUCER:** MACIEJ KUBICKI, ANNA KEPINSKA

24 Ahead of Bill
   **DIRECTOR:** PAULINA GAWĘCKA
   **PRODUCER:** TOMASZ GAJ

**DOCS TO START SPECIAL GUESTS**

26 People, Animals And Things
   **DIRECTOR:** AISTĖ ZEGULYTĖ
   **PRODUCER:** GIEDRE BIURKOAITĖ

28 El Padre Medico
   **DIRECTOR:** VYTAS T PUDOKAS
   **PRODUCER:** PAULIUS JUDERIS

**DOCS TO GO!**

32 21 x New York
   **DIRECTOR:** PIOTR STASIŚ
   **PRODUCER:** AGNIESZKA WASIAK

34 The Hypnotist
   **DIRECTOR:** PRZEMYSŁAW KAMIŃSKI
   **PRODUCER:** ANNA KEPINSKA, MACIEJ KUBICKI

36 Jarocin – The Rise of Freedom
   **DIRECTOR:** LESZEK UNIŃSKI, MAREK GAJCIK
   **PRODUCERS:** ANETA ZAGÓRSKA, WITOLD BERES

38 The End of the Valley of Tears
   **DIRECTOR:** JAROSŁAW WISZĘDYBYŁ
   **PRODUCER:** PRZEMYSŁAW MIĘKINIA

40 At the Bottom of the Sea
   **DIRECTOR:** MARCIN SAUŢER
   **PRODUCER:** BARBARA ŁAWSKA

42 Noiselessly
   **DIRECTOR:** GILES LEPORÉ, MACIEJ MAŚRACKI, MICHAŁ MAŚRACKI
   **PRODUCER:** ANNA WYDRA

44 Trophy
   **DIRECTOR:** MATEUSH ROMASZKAN, MARTA WOJTOWICZ-VCISLO
   **PRODUCER:** KUBA KOSMA

46 When You Return
   **DIRECTOR:** ANNA ZAMECKA
   **PRODUCERS:** ANNA WYDRA, ZUZANNA KROŁ-MAJZARZEWSKA, ANNA ZAMECKA

48 Walking Spark!
   **DIRECTOR:** MARCIN KOPEC
   **PRODUCERS:** DAWID JANICKI, JOANNA SZYMAŃSKA

50 White Cube
   **DIRECTOR:** WOJCIECH PUSTOŁA
   **PRODUCER:** MARTA GOLIA

52 The Dragon Spring
   **DIRECTOR:** JAROSŁAW WISZĘDYBYŁ
   **PRODUCER:** MAGDALENA BRYK

54 Land of the Homeless
   **DIRECTOR:** MARCIN KRAWCZYK
   **PRODUCER:** MARCIN KRAWCZYK

**PROGRAM**  DOC LAB POLAND

**DOC LAB START – II sesion**

1 – 3.06.2015

10.00 – 19.00
   Individual consultations and workshop (closed)

**DOCS TO GO**

4.06.2015

10.00 – 19.00
   Individual consultations and workshop (closed)

**DOCS TO START**

4.06.2015

9.30 Welcome Coffee

10.00 – 13.00 Public Presentations (MOS-1)

13.00 – 14.00 Lunch (Pauza-In-Garden)

14.00 – 17.00 One-To-One Meetings (MOS-3)

17.00 – 18.00 Cocktail (MOS – Industry Zone Meeting Point)

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**DOCS TO GO**

5.06.2015

9.30 Welcome Coffee

10.00 – 13.00 Public Presentations (MOS-1)

13.00 – 14.00 Lunch (Pauza-In-Garden)

14.00 – 17.00 One-To-One Meetings (MOS-3)

17.00 – 18.00 Cocktail (MOS – Industry Zone Meeting Point)
ORGANIZERS

DOC LAB POLAND / DOCS TO START

Adam Ślesicki
DIRECTOR

Barbara Orlicz
PRODUCER

Katarzyna Ślesicka
DIRECTOR

Weronika Czołnowska
PROGRAM COORDINATOR

Kinga Gałuszka
PROGRAM

Anna Zajączkowska
COORDINATOR

Marta Sikorska
PROMOTION

Iwona Kamińska-Gosk
PRESS OFFICER

Kamil Mularz
ASSISTANT

DOC TO GO!

DOC LAB POLAND – the biggest Polish pitching and consultation program for professional documentary filmmakers. The program is divided into two parts: DOC LAB START, for projects in development or at initial shooting stage, and DOC LAB GO, for projects at the editing stage and with first cuts ready.

DOC LAB POLAND is created by the Władysław Ślesicki Film Foundation, in association with the Krakow Film Festival and in cooperation with DOK Leipzig and European Documentary Network – representatives of these institutions will participate in both parts, evaluating the submitted projects and providing consulting for the selected ones. Applications for both parts are open to Polish or Polish-based filmmakers who have already produced their first projects. This is not a training program, but a consultation one, where consultants and participants are equal partners; they have discussions and jointly look for best solutions for the submitted projects.

The program focuses on auteur documentaries with a creative approach not only dealing with social, but also historical and educational issues, as well as sports and music. It welcomes projects where the author’s point of view and his interpretation is significant, and which are not just observation of reality. The program is aimed at Polish filmmakers who wish to consult their projects or edit versions with the support of other artists and consultants (renown filmmakers from Poland and abroad) in the search for new solutions and want to present their films to an international group of producers, distributors, representatives of institutions supporting film production, film co-financing institutions, major film festival selectors, TV commissioning editors, and others.

The key events of DOC LAB POLAND are DOCS TO START and DOCS TO GO! pitching sessions held at the Krakow Film Festival. DOCS TO START is a presentation of Polish projects in development stage followed by co-production forum: one-to-one meetings with international decision-makers, and producers who are open to cooperation with Poland. DOCS TO GO! initiated and co-organized by Polish Film Institute since 2012 is a presentation of Polish documentary rough-cuts followed by meetings with buyers and programmers.

ww.doclab.pl

WŁADYSŁAW ŚLESICKI FILM FUNDATION

DOC LAB POLAND is the most important initiative of the Władysław Ślesicki Film Foundation. The Foundation focuses on training and development programs, mainly concentrated on documentary films, film production and promotion of Polish cinema. One of the goals of the foundation is also popularising films of Władysław Ślesicki, one of the most renowned Polish documentary filmmakers of the ’50s and ’60s.

The founders: Adam and Katarzyna Ślesicki, while working for many years for Wajda School & Studio, have produced dozens of documentary films, awarded at international festivals, including Oscar nomination. They have also run training programs for emerging producers and documentary directors. Our mission is to strengthen the position of Polish, especially feature documentary films on the international market. We believe this goal can be achieved by linking high artistic values with the audience-oriented approach.

www.fundfilm.pl

KRAKOW FILM FOUNDATION

For more than ten years, Krakow Film Foundation has been actively supporting the promotion of Polish documentary cinema through a series of actions for the benefit of the films, filmmakers and producers. Thanks to the Polish Docs project, Polish documentary cinema reaches the cinema halls and the audience of several hundred international film festivals around the world winning more than 100 awards per year, the filmmakers have the chance to meet international viewers and the producers have an easier access to the international film market. For the same purpose we organise the fourth edition of Docs to go! – a joint initiative of Polish Film Institute and Krakow Film Foundation, presentation of Polish documentary films in post-production, organised this year in co-operation with Doc Lab Poland. The project shown previously had their international premieres at the most important film festivals (IDFA, Hot Docs, Locarno FF, DOK Leipzig, Moscow FF) and won a number of prestigious awards. We count on that the next 12 projects, shown this year, will follow in their footsteps.

www.kff.com.pl

POLISH FILM INSTITUTE

Polish Film Institute celebrates its 10th anniversary this year. Throughout the decade documentary film has been one of our priorities. Our dream was to bring back the spirit of the legendary ‘Polish School of Doc’. We succeeded, thanks to many wonderfully talented and creative filmmakers, both veteran and first-timers. Polish documentaries are being shown, and awarded, at top international festivals.

We’re proud to present the 4th edition of the Docs To Go! program – and this anniversary year’s twelve great projects. We’re keeping our fingers crossed for all them.

And in the upcoming decade we wish all the Polish documentary filmmakers even more passion, relentlessly inquiring gaze, and worldwide audiences hooked on Polish docs.

www.pfi.pl

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DOC LAB POLAND is organized by the Władysław Ślesicki Film Foundation, in association with the Krakow Film Festival. Co-organizers of the program are: HBO Europe, Creative Europe Desk Poland, Warsaw-Mazovia Film Commission, Macedonian Institute of Culture, Krakow Film Commission, Krakow Festival Office, Polish Film Institute. Partners are: Lithuanian Film Centre, DOK Leipzig, European Documentary Network, Film Commission Poland, National Chamber of Audiovisual Producers, Media Patron of the program are: Wyborcza.pl, Gazeta Wyborcza, Film & TV Kamera, Film Pro.
Leena Pasanen
Managing and Artistic Director of DOK Leipzig, the international film festival for documentary and animated film; expert, tutor and lecturer at several training Programmes (EDN, Discovery Campus, EURODOC and Television Business School). A member of the international advisory committee at Hot Docs. A board member of IDFA Forum, INPUT and the Bonnier’s Journalistic Award in Finland; also served as a jury member at several international festivals, among others Sundance and IDFA. The head of the Finnish Institute and a cultural attaché at the Finnish Embassy in Budapest in 2011/2014. Previously director of EDN, European Documentary Network in Copenhagen. Since 1993 worked for Finnish Broadcasting Company YLE as a reporter, political commentator, subeditor and TV presenter; Head of Documentaries for YLE TV1 (1999-2000). Head of Programmes responsible for cultural, factual and fiction programmes in YLE Teema. Coordinator of Programmes at YLE Fact and Culture and Coordinator and Senior Advisor at YLE Media and Customer Relations.

Paul Pauwels
Director of the European Documentary Network. Previously Managing Director for the Belgium production company Congoo bvba. Paul has a long track record of working with international documentary co-productions from both a commissioning and production point of view. He has been the managing director of the media academy ETMA, commissioning editor for the Belgium public service broadcaster VRT and has almost 30 years of experience with producing documentaries for the national and international market. A tutor, moderator and expert at many European workshops and seminars, member of Eurovision Documentary Workgroup and one of the first Chairmen of EDN.

Irena Taskovski

Rada Šešić
Born in Croatia, lived in Sarajevo, worked as a film critic and a film maker, now lives in The Netherlands. Program advisor of IFFR, is on the HBI Fund selection comity. One of the selection comity members of IDFA. Head of the documentary competition at Sarajevo FF and co-head of the Docu Rough Cut Boutique. Previously Master of the NFTA Amsterdam and lecturer at University of Amsterdam at Film and Media studies. Artistic director of the Eastern Neighbours FF in The Hague. Mentor at documentary workshops in Europe and Asia. Her films were screened at some 60 festivals, exhibited and bought by MOMA.

Maria Zmarz-Koczanowicz

Pawel Łoziński

Bartek Konopka
Director, scriptwriter, journalist. His documentary “Goat Walker” (2004) was awarded at Berlinale 2004. Short fiction “Three For The Taking” (2006) was one of the most awarded Polish short. Documentary “Rabbit a la Berlin” received over 20 awards, was nominated for an Oscar, broadcasted in 40 countries, shown at 70 festivals. His feature fiction debut “Fear of Falling” (2011) premiered inIFF Montreal, was awarded in Mannheim, Mumbai, Lecca, Vincennes, Gdynia. In 2013 he made “The Art of Disappearing” (Special Mentions in RIDM Montreal and IFF Jihlava) and directed Polish version of “In Treatment for HBO Poland. Bartek was granted by Polish Ministry of Culture and Nipkow Berlin scholarships. Participated in EAVE, Documentary Campus and Ex Oriente workshops. Led master classes in Germany, Lithuania, Poland. A member of EFA and Polish Film Institute Board.

Wojciech Staroń
Graduate of the Cinematography Department of the Polish Film School in Łódź and of the Postgraduate Programme at the Institute of Developing Countries of Warsaw University. Cinematographer of many documentaries, feature films (among others “Piac Zbawiciela” by Krzysztof Krauze) and TV shows. He is also professionally occupied with photography and has had a number of individual exhibitions and awards (for example the Grand Prix European de la Photographie in Lille, 1991). In 2001-2003 he cooperated with the Centre National de Danse Contemporaine in Angers, where he worked on multimedia projections accompanying shows directed by Régis Obadia.
Welcome Coffee
9.30
Public Presentations (MOS-1)
10.00 – 13.00
Lunch (Pauza-In-Garden)
13.00 – 14.00
One-To-One Meetings (MOS-3)
14.00 – 17.00
Cocktail (MOS – Industry Zone Meeting Point)
17.00 – 18.00
Industry Party (Metaforma Cafe, ul. Powiśle 10)
21.00
The Divines!

The film is the portrait of three courageous young women – graduates of fine art academy – facing lack of money, extreme opinions on their art and hard rivalry in the art milieu. This is also a story of becoming a grown-up, about losing one's illusions and a severe clash of high academic expectations with the everyday compromises.

Ada Kaczmarczyk (“Adu”), Dominika Olszowy and Maria Toboła (ex-duet “Cipedrapskuad”) – all fine art academy graduates and friends live and work in Warsaw. Their work combine photography, video art, performance, sculpture, theatre set design. Their songs attracted both a huge group of Internet fans (70 000) as well as hate reactions due to provocation and slang erotic language.

Girls set for themselves ambitious goals to be obtained within 2 years: they want to be famous, recognized, able to live on their art. We would like to follow their artistic and private paths and see if they succeed.

So far, they had to pay big prices for their first successes: 31-year-old Dominika and her boyfriend, a talented sculptor, struggle with a lack of money, 28-year-old Maria, fights with the “golden youth” of money, extreme opinions on their art and hard rivalry in the art milieu. This is also a story of becoming a grown-up, about losing one's illusions and a severe clash of high academic expectations with the everyday compromises.

The author of number of short films, including “Eve, jump!”, the award – winning “Candy”. As part of the “Poland – Russia. New Gaze” project, she made a documentary titled “Moscow Wife”, shot in Russia. In 2009, her short film “My New Life” won the Kozanin Screen Debuts Festival “Young and Cinema”. In 2012 she completed her full-feature debut “Big Love” (it won Discovering Eye Emerging Artist Award at the 24th edition in the PFF in America, held in Chicago). Participant of Berlinale Talents. Since 2012 a lecturer of media and film at the Opole University, and the University of Wroclaw. President of Polish Female Filmmakers Association.

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A film director, script writer, producer. Katarzyna Trzaska’s documentary debut after studying at the Krzysztof Kieslowski’s Department of Film and Television in Katowice, in Poland. “10 Years to Nashville” was shown at 11 festivals in Poland and abroad and received numerous awards. Author of “Maximum Pleasure” and “Village of Swimming Cows” (preproduction). She is a member of the Board of Polish Female Filmmakers Association.

Katarzyna Trzaska’s production debut was a documentary film “Maximum Pleasure” (48min, 2014) co-produced with Polish National TV, portraying a group of female pensioners fascinated with buying expensive household gadgets. The film was shown at competitions of 9 prestigious international film festivals, including Vision du Reels in Switzerland and Festroia in Portugal. Currently Katarzyna Trzaska produces a documentary film “The Village of Swimming Cows” showing clash of attitudes towards ecology and wildlife of German eco enthusiasts and Polish farmers in a beautiful Biebrza National Park. The co producers are TVP SA and INDIFILM from Germany.

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In every human being, love to his child is deeply encoded. This movie is about parental love that desires to be fulfilled, but was suddenly interrupted. The protagonists did not choose to be isolated for many years from their children. It was a side effect of their criminal life. Their relation to the children is the only dimension of their innocence that have not been ruined yet.

One was a professional financial offender. Other hit a man to death. Third has almost killed his ex-wife with a knife, in public. Three tough criminals, being locked in long-term offenders’ jail, are strongly fighting with their former life and present reality to be good people. The film has a form of video-letters with a knife, in public. Three tough criminals, being locked in long-term offenders’ jail, are strongly fighting with their former life and present reality to be good people.

The protagonists to their children with whom they lost a contact many years ago, while going to prison. They sit alone in front of the camera, looking straight into lenses, deal with crucial questions: Do they deserve to be fathers to their children? And if yes, what they can do for them? After years of isolation and lack of contact is it still possible?!

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One was a professional financial offender. Other hit a man to death. Third has almost killed his ex-wife with a knife, in public. Three tough criminals, being locked in long-term offenders’ jail, are strongly fighting with their former life and present reality to be good people. The film has a form of video-letters with a knife, in public. Three tough criminals, being locked in long-term offenders’ jail, are strongly fighting with their former life and present reality to be good people.

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The world’s first ever urban psychoanalyst comes from France to a city in the heart of Poland, invited by its residents. He lays the city on the therapeutic couch, defines its traumas, goes back in history and provides diagnoses. “Diagnosis” is positively psychedelic. The film’s narrative is inspired by the actual process of therapeutic sessions. Laurent invites the city’s residents to his couch and starts with seemingly banal and abstract questions (“What animal is your city?”, “If the city were a human body, in which part of it would You live?”) When asked about the city, his subjects begin to reveal the most internal issues of citizens – the feeling of suspension and alienation, their ambitions and desires.

The camera follows some of the residents. Marked by an emotional intensity, it travels through the labyrinths of the city, going into the residents’ private lives only to come back to the starting point, i.e. the therapeutic couch. The diversity of places, people and events contributes to an image of a contemporary post-industrial metropolis. Reaching the city’s hidden subconscious, which influences the residents’ lives, will become the psychoanalyst’s chief goal. He believes that acquiring consciousness and discovering one’s identity may bring about changes and true happiness.
**Where Are You, Teresa O.?**

*Original Title: Gdzie jesteś, Teresa O.?*

**English Title:** Where Are You, Teresa O.?

**Director:** Arkadiusz Bartosiak

**DOP:** Paweł Nazaruk

**Editor:** Marcin Czarny

**Creative Producer:** Paweł Nazaruk

**Producer:** Paweł Biniek

**Production Company:** Medion Art Studio

**Production Country:** Poland

**Production Stage:** Development

**Shooting Format:** HD (Pro-Res HQ)

**Estimated Running Time:** 75'

**Language:** Polish, German, English

**Shooting Period:** TBC

**Postproduction:** TBC

**Estimated Date of Film Delivery:** 2016

**Total Budget:** 250 000 EUR

**Secured Budget:** 25 000 EUR

**Still Needed:** 225 000 EUR

**Confirmed Co-Producers, Funds, Distributors, Broadcasters:** Polish Film Institute, HBO

**Looking for:** Co-Producers

**Contact:** Medion Art Studio Paweł Biniek, Tel. +48 602 129 079

**Producer’s E-Mail, Mobile:** pawel.biniek@medionart.pl

**Director’s E-Mail:** a.bartosiak@gmail.com

**Original Title:** Gdzie jesteś, Teresa O.?  **English Title:** Where Are You, Teresa O.?  **Director:** Arkadiusz Bartosiak  **DOP:** Paweł Nazaruk  **Editor:** Marcin Czarny  **Creative Producer:** Paweł Nazaruk  **Producer:** Paweł Biniek  **Production Company:** Medion Art Studio  **Production Country:** Poland  **Production Stage:** Development  **Shooting Format:** HD (Pro-Res HQ)  **Estimated Running Time:** 75’  **Language:** Polish, German, English  **Shooting Period:** TBC  **Postproduction:** TBC  **Estimated Date of Film Delivery:** 2016  **Total Budget:** 250 000 EUR  **Secured Budget:** 25 000 EUR  **Still Needed:** 225 000 EUR  **Confirmed Co-Producers, Funds, Distributors, Broadcasters:** Polish Film Institute, HBO  **Looking for:** Co-Producers  **Contact:** Medion Art Studio Paweł Biniek, Tel. +48 602 129 079  **Producer’s E-Mail, Mobile:** pawel.biniek@medionart.pl  **Director’s E-Mail:** a.bartosiak@gmail.com

*Where Are You, Teresa O.?* tells the story of Teresa Orlowski, an exceptional and strong woman who decided to achieve something in life, against the regime and the social mores of 1980s Poland, but in accordance with her own self. Teresa Orlowski is famous for being an international porn-star but pornography is not a central theme of our movie. It focuses on the life story of this intriguing woman who successfully built a true sex-Empire, achieved great wealth and fame, only to fall so badly that she decided to hide from the world. It is a Cinderella story with a twist and an unobvious ending. It is a story of the fulfillment of the ‘Western dream’, getting to the top, then back to the bottom and... the sudden disappearance.

Today Teresa Orlowski is 61 years old. Few people know where she lives and what she does now. But her legend is still alive as evidenced by the legions of fans around the world. The incredible life story of Teresa Orlowski, full of personal determination, situational humor and unexpected twists is very cinematic. The image of Europe of our times – the height of the cold war, social and institutional divisions determined by the Iron Curtain, the fall of the Berlin Wall and the new members of the European Union reveling in freedom – is reflected in her fate like in a funhouse mirror. Our film is a cinema of grotesque, full of absurd humor, but at the same time a social drama, posing questions about life’s fundamental dilemmas.
New Blood

In 1980, Valdi, an Icelander in his thirties working as a telegraphist on ships, was travelling through Poland. A lady conductor on a train caught his eye. Attempts of a conversation in broken English left Valdi with information she was single... and lived in Stare Juchy. He decided to visit this obscure place. And so began the fateful adventure of a young man in a foreign that would lead to the almost complete migration of the youth of Stare Juchy to Iceland.

Today, Iceland and Stare Juchy are bonded by marriage and the internet. This film follows some of the families and how the two cultures have grown together in the intervening years. The film exposes the changes that occurred in the area, the connection between those who are left behind and those who migrated, as well as the ways of the Polish Icelandic integration. Focusing on the evolution of the individuals, families and the whole society it shows what does the values like freedom, openness towards the world and the possibilities of the rapid mobility and modern technologies change in the understanding of oneself and the ones around us, as well as the understanding of controlling one's ways of life.

Paweł Ziemilski
DOP: Filip Drozdz
EDITOR: Kacper Flawiński
PRODUCER: Łukasz Długolecki, Haukur M.
PRODUCTION COMPANY: NUR
PRODUCTION COUNTRY: POLAND, ICELAND

PRODUCTION STAGE: DEVELOPMENT
SHOOTING FORMAT: HD, 16:9
ESTIMATED RUNNING TIME: 52 & FEATURE LENGTH
LANGUAGE: POLISH, ICELANDIC
ESTIMATED DATE OF FILM DELIVERY: MAY 2016
TOTAL BUDGET: 187,000 EUR
SECURED BUDGET: 72,000 EUR
STILL NEEDED: 115,000 EUR

CONFIRMED CO-PRODUCERS, FUNDS, DISTRIBUTORS, BROADCASTERS: JOIN MOTION PICTURES (ICELANDIC CO-PRODUCERS), POLISH FILM INSTITUTE (FUND), NATIONAL POLISH TV – TVP (LETTER OF INTENT FROM A NATIONAL BROADCASTER)
LOOKING FOR: DISTRIBUTION, PRE-SALES

CONTACT: Łukasz Długolecki, NUR, KAMINSKIEGO ST. 24/5, 90-220 ŁÓDZ, POLAND, TEL. +48 664 466 072
PRODUCER'S E-MAIL: lukasz@nur.com
DIRECTOR'S E-MAIL: ziemil@gmail.com

Łukasz Długolecki
PRODUCER

Born in 1989, holds a MA from the Polish National Film School in Łódź. There, he produced and co-produced over a dozen student films, both fiction and documentary. For many years Łukasz also worked for an independent theater. In 2011, while working professionally as a production manager both on commercials and feature films he decided to go independent. He directed his first short the same year. Observing the rapid evolution of the European film production sector and the role of a creative producer in contemporary film making led him to co-found NUR.

NUR is a foundation established by three people from Poland and Iceland during their studies in The National Polish Film School in Łódź, Poland. After its’ establishment in May of 2012 NUR foundation managed to accomplish production of seven short films and started development of two feature documentaries: “Cult of Concrete” and “New Blood” (both of which already secured development fund from The Polish Film Institute). NUR has also started long-term projects such as bringing back to life abandoned monument as an open film center and a venue for all foundation’s activities.
A lighthearted portrait of Olimpia, the only female brass band in Poland, which consists of 40 vibrant teenage girls – and one single man, the 75-year-old Mr Jan Skroś, who is the orchestra’s conductor, manager, music teacher, marketing director, ‘psychologist’, mechanic of instruments, repairer of concert uniforms, and much more. This year, however, Olimpia is facing huge challenges: the budget is decreasing; so is the number of new candidates wanting to join the orchestra, whereas some band members, e.g. 1st trombone player Agnieszka, wish to go abroad for work and thus leave the orchestra, and what is more, Mr Jan himself is considering to retire after more than half a lifetime with music. Who will replace him to continue Olimpia?

**Mr Jan and His 40 Girls**

**Director:** Jacob Dammas

**Producers:** Jacob Dammas

**Production Company:** Graniza

**Production Country:** Poland

**Original Title:** Pan Jan i Jego 40 Dziewczyn

**English Title:** Mr Jan and His 40 Girls

**Language:** Polish (some English, German, French, Italian, Danish)

**Shooting Period:** July 2015 – June 2016

**Estimated Dates of Film Delivery:** October 2016

**Estimated Running Time:** 52'

**Estimated Budget:** 70,400 EUR

**Total Budget:** 11,900 EUR

**Still Needed:** 58,500 EUR

**Contact:** Jacob Dammas, Graniza, ul. Grochowska 341/80, PL-03822 Warsaw, Poland, +48 506642021, www.graniza.pl

**Director’s E-Mail:** jacob.dammas@graniza.pl
My grandmother was a sailor. And my childhood was systematized by her faraway sea cruises. We named her ‘Gradma, the Sailor’ in our family. She was somebody ‘absent’, ‘unreachable’, ‘from somewhere else’. She was someone, who was working on the biggest and most famous Polish transatlantic ‘Stefan Batory’ ship. A Polish trademark of the 70s and 80s. A ‘coctail shake’ made of greatest Polish artists, honoured passengers, professional and nobilitated crew, spies, agents and administrative officials. An icon of Poland under communist regime. The only bond between ‘grey and miserable’ Poland and the colourful ‘West’ as well as dreamed-of America. The constant ingredient of this ‘coctail’ was the crew. 300 people – one mixed family. People of different motivation to build together Stefan Batory’s history. To live and work together for more than 30 years. To sacrifice their lives to the sea and to the great and legendary ship. Will they meet together on their last collective cruise? Will they ‘jump’ into their ancient roles and positions?

Such a Little Town Batory

My grandmother was a sailor. And my childhood was systematized by her faraway sea cruises. We named her ‘Gradma, the Sailor’ in our family. She was somebody ‘absent’, ‘unreachable’, ‘from somewhere else’. She was someone, who was working on the biggest and most famous Polish transatlantic ‘Stefan Batory’ ship. A Polish trademark of the 70s and 80s. A ‘coctail shake’ made of greatest Polish artists, honoured passengers, professional and nobilitated crew, spies, agents and administrative officials. An icon of Poland under communist regime. The only bond between ‘grey and miserable’ Poland and the colourful ‘West’ as well as dreamed-of America. The constant ingredient of this ‘coctail’ was the crew. 300 people – one mixed family. People of different motivation to build together Stefan Batory’s history. To live and work together for more than 30 years. To sacrifice their lives to the sea and to the great and legendary ship. Will they meet together on their last collective cruise? Will they ‘jump’ into their ancient roles and positions?
The Wind

The halny wind is the most unpredictable element in the Polish mountains. It comes in cycles, in every spring and autumn. One never knows if or when it turns into a destructive gale. Halny particularly affects the inhabitants of Zakopane and its area, changing picturesque mountain trails into a set for an untamed performance of nature. It triggers fear and unusual behaviour. When it arrives, people become more anxious and aggressive, drink significantly more alcohol, and the police intervene more frequently than usual. The number of suicides is at its highest level and many patients with heart conditions are admitted to hospitals.

The multi-thread documentary observation takes us to meet people dependent on the wind’s actions: doctors, police officers, foresters, meteorologists, and average inhabitants of the Podhale region. We watch them struggle against the element and experience their tension as the wind arrives. Our attention travels from intense human behaviour to the changing nature: scared animals, trees swaying in the wind, the majestic passage of tumbling clouds, which spill over the Tatra ridges.

The combination of the multi-thread narrative and the observation of natural phenomena results in a documentary symphony filled with emotions. Its structure – exposition, development, and coda – overlaps one life cycle of halny in the Podhale region.
Here is a story of a man who built the first portable computer. His name was neither Bill nor Steve. His name was Jacek. And he changed the history of computers as much as computers have changed all of our lives.

AHEAD OF BILL is a true story of Jacek Karpinski who invented and constructed in one of the first desktop computers in the world overcoming multiple obstacles of the communist regime. It took place not in the ’80s, but in the late ’60s in Poland. By doing so he went ahead of his era by several dozens years. If he had lived nowadays and not at the time of PRL, who knows, maybe it would have been American visionaries comparing themselves to just this man... This is a film essay by his granddaughter, who sets off to discover the truth behind the life and work of this remarkable man. A man that had knowledge, talent, vision and imagination, a man that had unbelievable stubbornness in turning his ideas into action and stirring up enthusiasm in his team, a man who was a Pioneer, Inventor, Engineer, Programmer, Scientist, Genius, Constructor, Soldier, Farmer, Friend, Boss, Father & Grandfather. A great talent and mind awarded by UNESCO remained almost unknown and forgotten.

Since over 7 years she’s connected with film branch and media world. A graduate of Journalism Faculty at the Warsaw’s University and of postgraduate studies – TV production faculty at the Film School in Lodz. She produced many TV commercials, image and social campaigns and TV programs. She directed a 44 minute long episode of documentary program about music festival in Barcelona for MTVnHD. She directed a short film about Baltic sea for WWF Poland Foundation and numerous image and social spots.

Graduate of production faculty at the Film School in Lodz. Founder of production company Workshop. Since 2004 he has worked in TV programs and commercials for Disney Channel, CBS, Discovery, National Geographic Channel as well as MTVnHD. He gained the work experience as line producer of documentary “Penderecki. Paths through the Labyrinth” and production manager of documentary movies such as “The Harbour of Hope” and “Two Rembrandts in the garden”.

WORKSHOP company specializes in film and TV production. The company owner – Tomek Gaj before starting his own business has gained broad experience in production of films and TV shows such as “The Amazing Race” in Poland, Kazakhstan, Romania and Estonia, ‘MTV Uncompressed’ in Thailand and South Africa for MTVnHD, documentary movies “Penderecki. Paths through the Labyrinth”, “The Harbour of Hope”, “Two Rembrandts in the garden” as well as TV series “As the ball rings” for Disney Channel. The latest Workshop productions include “Poland’s Toughest” program for NGC, image campaign “Disney Idents”, clips for Star Wars Day and social spot “Add Friend” for Disney Channel and a short film for WWF.
The main criteria in the taxidermy competition are two: the animal’s posture and gaze. In the words of the master of stuffed birds and animals, “Anyone who is not afraid of blood can pick out the brains, guts and meat, but not everyone can produce a proper posture”.  

16 years ago Vasilijus, Rudišius and Kęstutis all together – as a team of taxidermists representing Lithuania – won the First Prize at World Taxidermy Championship. However, as Lithuania achieved economic crisis, the trio disbanded. Even though each of them names a different cause of the conflict, the three men have not been talking to each other since that time. Nevertheless, they still are in competition with each other, so they continue to produce trophies: to skin the wild animals, and mould their figures, looking for still livelier poses and more real looks, in their life-long attempt to do what is naturally impossible – to re-create a wild animal. But can their fight possibly have a winner? Or it is just a mindless desire to appropriate? And whose “posture” and “gaze” are more important in this fight? Those of the stuffed animal or those of the craftsman?
El Padre Medico

While wandering in the vast South American jungle, I came across traces of a man who, strangely enough, was born in the same Eastern European village as I was. Lithuanian-born priest, missionary, doctor, aristocrat and “Great White Father” to the natives, Alexander Bendoraitis (1919-1998) had created an entire empire in the heart of the Amazon: a boat-clinic system, two modern hospitals, a brick factory, the first jungle radio and even a football team. However, my quest to understand how one becomes a great man shifts dramatically as I discover the dark side of glory: a cult, a macabre murder and the biggest mystery – Bendoraitis’ past in Europe.
DOCS TO GO!

PRESENTATION OF UPCOMING POLISH DOCUMENTARIES

5.06.2015

9.30
Welcome Coffee

10.00 - 13.00
Public Presentations (MOS-1)

13.00 - 14.00
Lunch (Pauza-In-Garden)

14.00 - 17.00
One-To-One Meetings (MOS-3)

17.00 - 18.00
Cocktail (MOS – Industry Zone Meeting Point)
How often do you catch yourself trying to figure out who the person sitting next to you on a train is? Or that lonely man in a café? Who are they? Imagine that you are in New York, in the subway, and you have the power to hear the thoughts of your fellow commuters. You can follow them, enter their home, find out who they are, know about their lives. This is what this documentary does. It follows the characters to the surface and observes moments in their lives, from funny and absurd to sad and dramatic.

21 x New York discusses the human condition in the 21st century western society through personal stories of 21 people met in the NYC subway. People seek love but are unable to handle it. Interpersonal bonds disintegrate into social media networking pulp. Sex is the new meaning of intimacy. This multi-layered symphony about longing for emotions, need for communication, contemplation of loneliness is also an essay discussing eccentric, extravagant or plain funny life philosophies we make up in order to get by. The collage of portraits is interwoven with oneiric images of New York. Creative sound, intimate narration and atmospheric music aims at putting audience in a trance allowing them to get closer to complete strangers and ponder upon their fate. Ultimately, the film is a mirror we can look into if we are brave enough.

Lava Films is an independent film production company collaborating with aspiring and established filmmakers from Poland and abroad. The company’s goal is to help artists transform their potential into features, documentaries and animated films bearing hallmarks of creative individuality, yet reflecting valid issues of our times. Believing that international co-productions are the most accurate answer to the needs of multicultural audience, Lava Films engages in projects with worldwide potential as the main or minor producer as well as conducts service productions. Their latest film, “The Here After” (dir. Magnus von Horn) premiered in Quinzaine des Réalisateurs section at Cannes Film Festival 2015.
The Hypnotist

The Hypnotist is a creative documentary, whose protagonist Yuriy is a Ukrainian immigrant with an unusual gift for hypnotising people. Yet, his extraordinary talent doesn’t make it easier for Yuriy to take life-changing decisions or solve problems all of us face every day. He is caught in a real dilemma: he wants to help people by means of innovative treatment methods for addiction but he also needs to succeed in commercial terms. Namely, he wants to heal patients at any price, even by paying part of the rent for the office where he conducts therapy sessions. At the same time, however, he gives in to economic temptation to make a comfortable living by performing stage hypnosis shows that have become his specialty. Torn between easy money and his wish to be well-off on the one hand and his need to develop his spirituality and his talent in good conscience on the other, Yuriy is experiencing a strong inner conflict similar to existential dilemmas of his generation. The final choice between self-realisation and life stabilisation will always lead to irreversible consequences. It is a universal story about a man in a mid-life crisis who is searching for his own path, a man with an exceptional talent who feels it’s being frittered away. This all-too-familiar story will nevertheless take us to see the outstanding setting of stage hypnosis shows, therapy sessions, and exams for illusionists. The film will be told with bitter humour in a visually innovative form of creative photography by a director making his debut.
Jarocin, a small town in Greater Poland becomes a symbol of independence, rebellion and freedom in a system of oppression. And it was all thanks to rock music. Before 1989 Poland was a country ruled by communism and censorship. The country was steeped in economic crisis, food was limited and issued in exchange for “coupons”. Polish citizens were becoming increasingly dissatisfied and frustrated. In this world, like an island in a sea of communist absurdity, emerges the Jarocin festival – an enclave of freedom and normality. That music becomes the voice of a generation of Poles dissatisfied with their contemporary reality and pushes them to action. It acts as a catalyst for more and more musicians to create art of rebellion and liberation from the shackles of totalitarian absurdity. The cry of freedom echoes throughout the country and beyond its borders. The symbolic song lyrics speak to the Polish citizens, “underground” magazines and records are distributed as a catalyst for more and more musicians to create art of rebellion and liberation from the shackles of totalitarian absurdity. The cry of freedom echoes throughout the country and beyond its borders. The symbolic song lyrics speak to the Polish citizens, “underground” magazines and records are distributed outside of government control. The film about Jarocin will be a film about freedom. Not just seen as freedom of the individual in a totalitarian world, but also freedom of creation and expression, freedom in all dimensions. It will show what freedom meant between 1970 and 1990, but also what it means today and how it is understood by the contemporary man. On the canvas of the Festival’s history, the film will show the difficult period of life in a communist system and the Poles’ musical road to freedom.

Jarocin — the Rise of Freedom

ORIGINAL TITLE: JAROCIN. POD PRĄD
ENGLISH TITLE: JAROCIN – THE RISE OF FREEDOM
DIRECTORS: LESZEK GNOIŃSKI, MAREK GAJCZAK
SCRIPT: LESZEK GNOIŃSKI, MAREK GAJCZAK
DOP: MAREK GAJCZAK
EDITOR: MAREK GAJCZAK
PRODUCTION COMPANY: STOWARZYSZENIE FILM KRAKÓW/CRACOW FILM SOCIETY
PRODUCER: ANETA ZAGÓRSKA, WITOLD BEREŚ
PRODUCTION COUNTRY: POLAND

PRODUCTION STAGE: POSTPRODUCTION
SHOOTING FORMAT: 2.35:1
ESTIMATED RUNNING TIME: 80'
LANGUAGE: POLISH
SHOOTING PERIOD: JULY 2014 – AUGUST 2014
POSTPRODUCTION: SEPTEMBER 2014 – JULY 2015
FILM DELIVERY: JULY 2015

TOTAL BUDGET: 131 750 EUR
SECURED BUDGET: 106 750 EUR
STILL NEEDED: 25 000 EUR

CONFIRMED CO‑PRODUCERS, DISTRIBUTORS, BROADCASTERS, FUNDS: REGIONAL MUSEUM IN JAROCIN, NATIONAL CENTRE FOR CULTURE, TVP, NATIONAL AUDIOVISUAL INSTITUTE, CRACOW FILM SOCIETY
LOOKING FOR: CO‑PRODUCERS, FOREIGN DISTRIBUTORS, SALES AGENTS.

CONTACT: ANETA ZAGÓRSKA, STOWARZYSZENIE FILM KRAKÓW/CRACOW FILM SOCIETY, PLAC INWALIDÓW 7/14, 30-033 KRAKÓW, POLAND
PRODUCER’S E‑MAIL: aneta@film.krakow.pl,
WITOK@BEREŞBARON.COM
DIRECTOR’S E‑MAIL: marek@gaiczak.pl,
leszek.gnoinski@gmail.com

Marek Gajczak
DIRECTOR

Graduate of the Łódź Film School at the cameramen faculty (1998). In 2006 he debuted as a director and screenwriter with a feature film “Pod powierzchnią” (Underneath). In recent years he was responsible for cinematography for feature films, such as: “Oszukanie” (Deceit), directed by Marcin Solarz and “Bokser” (Boxer) (2012) directed by Tomasz Blachnicki, as well as documentaries: “Bartoszewski. Droga” (Bartoszewski. The Road) (2011) directed by Artur Więcek, “Boris Dornman – A Mentsh” (2014) directed by Uwe and Gabriela von Sellmann and “Endrju” (2014) directed by Tomasz Blachnicki and Robert N. Wachowiak.

Leszek Gnoiński
DIRECTOR

Journalist, author of books and films about music. The greatest popularity he achieved thanks to the film “Beats of Freedom – Zew wolności” which in a novel way shows the influence of rock music on changes in the young Poles minds, especially in 80s. It is one of the most popular Polish documentaries last fifteen years Gnoiński is also a co-author of a six part series “Historia polskiego rocka” (History of Polish Rock) and an author of widely read books about music groups Kult, Acid Drinkers, Myłowlitz, and recently he published his book “Marek Piekarczyk. Zwierzenia kontestatora” (Marek Piekarczyk. Confessions of a contestator).

Aneta Zagórska
PRODUCER

Witold Bereś
PRODUCER

CRACOW FILM SOCIETY is a non-governmental organization (NGO) operating in Cracow, gathering Cracow’s art and culture creators, especially filmmakers. The Society started its operations in November 2012. The mission: producing culturally and socially important artistic authorial documentary films, finding and supporting young and débuting filmmakers, carrying out actions aiming at integrating Cracow’s filmmaking society and promoting artistic endeavours in Cracow and Lesser Poland, organising exchanges of experience and developing contacts and cooperation between artists from Lesser Poland and artists from other European countries, acting in favour of European integration and creating interest in art.
This is the story of Tichilesti, the last leper colony in Europe. Located in Romania, the Valley of Tears is marked by a tragic history as it was pushed into obscurity for decades by the Communist government. In a town where hundreds of people lived, only 15 remain. With each passing year, more die off. When the last inhabitant dies, the village will disappear off the maps for good.

“The End Of The Valley of Tears” will be a documentary that creatively links various styles of film narrative. The film will tell two stories: one being about the dramatic past of the Valley of Tears as remembered by the last living inhabitants; and the other story showing everyday life in Tichilesti today, a place that is waiting for its end.

The film will be a group portrait of the main characters: Hima (86), the oldest inhabitant of Tichilesti, and Grisza (60), the youngest person living there.

Striving for universal story, “The End Of The Valley of Tears” will not limit itself to simply presenting a place and people. The film will pose an important question about openness and tolerance in present day society. To what end are we free of xenophobia, superstition, and prejudices? How do we overcome them? How important is our humanity?
The film will be the collective memory of the inhabitants of Aralsk. This used to be beautiful, rich port town, full of hope and people, who were coming to work from entire Soviet Imperium. Today’s buried in poisonous, present Mokondo. Dying Ghost Town. Aralsk is the place where ‘The Sea is eternal legend. The Sea is in people’s talks, dream and memories. Older are reminiscing the Sea, talk about it among themselves, youngsters tells the legends about beautiful Sea. They are fed by those stories which are the symbols of “better” times. “At the bottom of the sea” will be universal film, tells about memory, about the power of memories of dying “better” world, but also firmly documents the biggest world ecological disaster.
At the doors of the desert, in the south of Morocco lies a small town called Ouarzazate. It was founded by the French legions in the early 20’s of the past century as the furthest military base for colonial conquest of the East in the region of North Africa. As one of the tools used for this “civilizing mission”, as it was named and believed by the French empire, came the new apparatus – camera. Seduced with the blue, the ochre and the ample light, the Western eye will never quit Ouarzazate, moving in for good with its dream factory, the cinema. And from this day on, fiction and reality will mix together inextricably, bathing in this ocean blue sky.

Ouarzazate and its long lasting relation with cinema served as a point of departure from which whole film developed. Since 2010 we start to collect and capture signs relating the fiction and the reality of Ouarzazate, city growing to the modernity influenced by the economical and imaginary emphasis of film production. As the story evolved, it grew to include the immediate surroundings and the people living there and working for the movies, the world and the people devoting their lives to the cinematic illusion.

MML is a collective formed in 2008 that experiments with film, video, its production, its forms of writing, narratives and montages. Their theoretical vision intertwines the fictional and the real, taking its shape by the empirical practice of the image. Their filmic objects are shown in cinema’s screenings as well as in the form of video installation. Their first film “the work of Machines” was shown at many international film festivals and as well exhibited at art galleries. It was awarded Grand Prix for International competition on FID Marseilles.

Gilles Lepore, 1972 (CH), graphic designer and illustrator, filmmaker, graduated from art school in Biel /Bienne (CH); Maciej Mądracki 1984 (PL), filmmaker, theorist of the image, graduate of the institute of audiovisual arts of the Jagiellonian university (Krakow, PL) and Krzysztof Kieslowski film school (Katowice, PL); Michał Mądracki 1979 (PL), writer – performer – director – producer, graduated from the Jagiellonian university (Krakow, PL).
The protagonist of the film is a Tourist – mental heir of the colonisers, a provincial from the West – who takes part in a trip organized by a travel agency. During the trip he does not stop filming all that he sees. The Tourist desires to experience something real and exceptional, but his very presence makes everything around him turn into kitsch and trinkets.

TROPHY is a film about a global journey seen through the eye of an amateur camera. It will be assembled out of amateur videos filmed by tourists during their trips. The Tourist’s aim during his journey is to gain a trophy – unique and authentic shots. In order to obtain them he wants to get to the most distant places, see exotic nature and people or witness some extraordinary situation. But in the mass tourism context, where everything is prearranged, there is no place for genuine encounter. Only when he finally gets off the beaten track the Tourist comes close to the real life. While wondering in the Local’s crowd at the Ganges banks the protagonist presents rituals that constitute the nerve of civilisation. But with the camera in his hand he does not inspire confidence of Locals and the fear makes him unable to contact and understand them. As his journey would be lost without gaining a trophy, he decides to buy a unique shots of someone else.
Before Ola turned eight, her mother had moved out. She just disappeared one day. She didn’t come back the next day or any other day after that. The girl can’t remember when she stopped waiting, but she remembers very clearly the moment she realized that from now on, she has to take care of her alcoholic father and autistic brother. While she was learning to read and write at school, at home she had to set her father’s alarm so that he wouldn’t be late for work, she had to look after her brother.

She was determined to do whatever it takes to make him a “normal boy”. She taught him to play football, fight and swear. The problem was that Nikodem didn’t want to be a boy anymore. He believed that he was a chimpanzee and that one day he will grow fur and strong claws.

Now Ola is an adolescent of fourteen. She wants to have a normal home. That is why she is so eager to send her brother to First Holy Communion; she wants to have a family dinner and gifts, like everyone else. But there is one more reason why she teaches him the catechism so stubbornly. For Ola the celebration of the First Communion is most of all an opportunity to meet her mum. She promised she would come. The truth is Ola never stopped waiting for her.
The main character is multidimensional – a gangster who tries to be a good man. Unfortunately, in his case it is not so easy. For the whole life he made people suffer and aroused fear in them.

Peter – forty-five years old former member of Warsaw’s mafia auer leaving the prison has been trying to make a new start in life. Trying to put the sins of the past behind him, he is taking the first legal job in a hospice. The viewer is observing a character who takes the first steps in normal society, breaks its internal and external lock and is struggling with weakness. His attempts to transfer the hospice’s patients a live human warmth got emotional. At the same time we are witnessing his relation to the gangster past – still glorifies it. Objectively, he is aware what he did wrong, but subjectively it was the best period in his life, the only one when he had ‘family’, Money and power. Today his is all by himself and have troubles with finding himself in society.

A person who begins to approach him is Magda – artist, ASP’s graduate. Touched by his tragic childhood, she decides to create a stop motion animation about his fate. Peter visits Magda in her home in the countryside full of warmth and family atmosphere. The relationship between them is not easy, yet both will gain a lot.

At the end of the film there is one question: will Peter be able to adjust to his new life based on other values than those previously confessed, will his transformation last?
As every precious thing white marble of Carrara has its worshippers – stone sculptors. They indulge their passion hidden in countless laboratories covered with marble dust from head to toe. It has always been that way. It is no more.

Contemporary engineering has shaken foundations of that world by developing a robot, which can produce virtually any 3D marble form from a computer file. The robot’s name is Antropomorfo. Streams of data gather a cloud of points in its steel head. The robot doesn’t have much choice – it executes given matrix. Conceptual artists from all over the globe thrive on the idea of marble forms being created straight from an e-mail.

Stone is patient. It doesn’t mind the peculiarity of art production, but for stone sculptors and craftsmen it means a slow and painful death.

Some of the survivors desperately try to keep the conservative agenda going. Others collaborate with the enemy, being forced to forsake their identity.

‘White Cube’ depicts people torn by a conflict between conservative and progressive approach in contemporary art. Carrara is a scene of an uneven fight, where old confronts the new and the stake is survival.
Football is more than a sport. It's a religion. All over the world, on all of the Earth's continents millions of people play football. Brwiny Red Dragons do it as well. Although the results they achieve are quite mediocre, it does not deprive them of hope that their fate will change one day. “The Dragon Spring” tells the story about this team and their coach Paweł, a man whose goal is to get The Dragons up from their knees.

The story is based on the real life of the football team during the season’s final round. It is full of sensations and twists and turns because just like the real life, football can be painfully predictable but totally astonishing as well. The story begins when young 25 year old coach Paweł, dreaming of working in London Arsenal, visits Mikołaj, Red Dragons football club president to offer his coaching to the Dragons team. Paweł is extremely motivated. He conducts his first training sessions. The Dragons are not used to such a stressful aproach. Soon the hard times begin. Only two or three guys come back for the next training sessions. Paweł realizes that his job will be more demanding than he expected...

“The Dragon Spring” is the story about outsiders and their pure and impeccable passion for life. In a wider perspective this is the story of harsh and frequently ruthless world of football. Microcosmos of Dragons is in fact a macrocosmos of a sport as such and of football in particular.
It is a documentary film project dedicated to a group of homeless people who, since 2007, have been building an ocean-going yacht. Their goal is to complete the construction of the “Ark” and to set off on a one-and-a-half-year cruise around the world, as a kind of therapy helping them come out of their homelessness. The idea was instilled in them by a Camillian, Father Boguslaw, who died in 2009. Since then, the idea to build the yacht and sail around the world has become even more of a challenge for his “charges”. The mission continues. The homeless, led by Captain Waldemar Rzeznicki realise the common dream not only of breaking the stereotypical thinking about homeless people, but primarily to help themselves. The protagonists are nonconformists, maladjusted to life in society, but wishing a decent living. These are losers who cannot accept the rules of reality, or those whom dramatic twists of fate have thrown overboard of everyday life in society. Now they have a chance for adventure, a lesson, a therapy, quitting their bad habits and gaining independence. They can find the motivation to fight for themselves. Excluded from the scope of the society, they now have a chance for adventure, a lesson, a therapy, quitting their bad habits and gaining independence. They can find the motivation to fight for themselves.
POLAND – LITHUANIA CO-PRODUCTION MEETINGS

LITHUANIA 10 MUST-KNOW FACTS & RULES

FUNDING

Funding bodies (public sources)

LITUANIAN KINO CENTERS: Seeking to develop the education of the Lithuanian film sector, Lithuanian kino centers provide funding for film development, production, distribution, promotion, educational projects and retention of film heritage. Different film festivals are also eligible for support. State funding may not exceed 50% of the film production budget and 75% of a low-budget film or experimental budget film. Not more than 20% of state funding allocated to film production may be used outside Lithuania.

Films produced under co-production conditions are given priority in allocating state funding. Projects submitted for funding are evaluated by the Film Council. It is a collegial advisory institution of the Lithuanian kino centers and consists of 7 members from film creators, film producers, and representatives of the Lithuanian kino centers.

State Support for Film Industry 2015 State Support for Film Industry 2014 State Support for Film Industry 2013


LITHUANIAN COUNCIL OF CULTURE, funded activities:

Professional film art promotion in Lithuania:
- Film programs, retrospectives, film presentations, lectures, seminars;
- Publications that represent the evolution of cinema art (books, monographs, publications, discussion programs);
- Information about the art of film accumulation and dissemination of professional critical, analytical reflection articles in the press and on the Internet.


Main television stations producing documentary content.

Main TV station that produces documentary content is Lithuanian National Radio and Television.

Other funding – regional funds & tax incentives

Tax incentives. The new Lithuanian Tax Incentives went into effect in January 2014. From now on Lithuania offers you up to 20% of Lithuanian production budget. The new scheme involves a foreign production company, a Lithuanian production company, a local donor providing financial support to the film and the Lithuanian kino centers that administer the scheme.


DISTRIBUTION AND PROMOTION

Main distributors

ACME FILM www.acmefilm.com
GARSU PASAULIO RASAI www.garsas.lt
FORUM CINEMAS www.forumcinemas.lt
A-ONE FILMS BALTIC www.a-onefilms.lt
PLANETOS FILMAI www.planetos.lt
KINO PASAKA www.kinosaska.lt
MEED FILMS www.meedfilms.com
KINO CENTRAS “GARSAS” www.garsas.lt
TOP FILM BALTIČ www.topfilm.lt
PRIOR ENTERTAINMENT www.prior.lt
INCOGNITO FILMS www.incoignetfilms.it/en/apic-mus
STUDIO NOMINUM (The only distributor for documentaries) arunasmatelis.com/en

Film associations & promotion agencies:

ALLIANCE OF CINEMA AUTORS www.autonominiojus.com
LITHUANIAN FILMMAKERS UNION www.kinosajunga.lt
INDEPENDENT PRODUCERS’ ASSOCIATION www.indie.lt
FILM INDUSTRY ASSOCIATION info@filmindustry.lt
LITHUANIAN ASSOCIATION OF CINEMATOGRAPHERS lac.lt
LITHUANIAN SHORTS AGENCY filmsHORTs.lt

Documentary film festivals

VIENNOIS DOCUMENTARY FILM FESTIVAL (VDFF) is proud to have a loyal and intellectual audience, as well as appreciation from documentary makers from Baltic States, who annually make appearances at the festival. The organizers have always been searching for a dialogue with its audiences and encourage discussions on the importance of documentaries in reflecting and shaping our understanding of reality. The mission of this festival is to use award winning author driven films in raising awareness about human rights issues and important contemporary cultural issues.

More information: More information: More information: viennedocs.com

POLAND – LITHUANIA CO-PRODUCTION MEETINGS

PARTNERS

Documentary production companies

PRIEM FIELD www.priemfield.it
ARTBOX www.artbox.it
MÓGILIS www.mogilis.lt
IRONCAT www.ironcatstudio.lt
STUDIJŲ ĮRIBA www.studiju.lt
MOKOMAKERS www.mokomakers.com
NOMINUM www.nominum.it
TREMORA www.tremora.com
UKÔ STUDIA www.ukostudia.it
FRAILITĂ FILMS www.frailita.lt
CIÔBRELLAI www.cibrellai.it
STUDIO “KINEMA” www.kinemalite.lt
KEYVITA VERSIA www.uneccessaryfims.eu
TV EUROPA www.tveuropa.it
GIRMĖ www.girmes.lt
JUST A MOMENT www.justmoment.lt
RAMUNO ATELJE www.ramuno-atelje.lt
PORTA ARTIS porta.artis@gmail.com

Film schools


VYTAUTAS MAGNUS UNIVERSITY FACULTY OF ARTS New Media Art - a programme designed to prepare professional media specialists for creative work and media art projects management. More information: More information: More information: www.vma.lt/en

ANIMATION

VIENNOIS ACADEMY OF ARTS (VDA) the leading visual art university in Lithuania. The Department of Photography and Multimedia offers two specializations: photography and media art (BA and MA) and animation (BA). It aims at raising professional artists with a broad expertise in humanities and arts, knowledgeable in and having a good command of contemporary photography and media technologies, and able to create original and professional art works. The new animation program is based on undergraduate studies. Summer practice and a summer academy, led by professional artists is an integral part of the learning process. Studies are completed by publicly defended thesis, which is sometimes presented in international animation festivals. During the four years of study graduates are prepared to work not only in Lithuania, but also in animation studios of other European countries. More information: More information: More information: www.vtdu.lt/en

Multimedia art and design

Multimedia art and design courses at Vilnius Academy of Arts are conducted by many well known multimedia and contemporary Lithuanian artists such as Regina Šukytė, Tomas Andrijauskas, Remigijus Venckus, Rimantas Šmigulis, Aukstytas Luky, Virginijus Matlaitis, Arūnas Ugionis and many more.


VLINUS GEDIMINAS TECHNICAL UNIVERSITY one of the largest schools of higher education in Lithuania, which strives for a leading position among the Baltic countries in technical and engineering education as well as in the field of scientific research. The study programme Multimedia and Computer Design offers students a possibility to specialise in production, programming and creative multimedia projects. This study programme encompasses visual design, 2D and 3D animation, movement graphic, graphic design, interactive design, audio and video production, special effects, video games design, 3D modelling, human-computer interface. In the study programme the emphasis is put on 2D and 3D animation. Upon completion of the study programme students receive BA in Information Technologies. More information: More information: More information: www.vu.edu.lt

Ten must-know names in documentary filmmaking (directors)

1. Algirdas Tarvydas
2. Arūnas Mateikis
3. Audrius Stonys
4. Edmundas Zubavičius
5. Giedrė Beinoriūtė
6. Giedrė Žickytė
7. Janina Laukaitė
8. Oksana Buraia
9. Rimantas Grudulis
10. Roberta Verbą

appeal, or a directorial debut or second film
* a film of artistically ambitious content and form, with limited commercial
maximum subsidy 58 000 € difficult film 35 000 €

historical 40‑70 min
maximum subsidy 47 000 € difficult film 23 000 €

max subsidy 233 000 € difficult film 140 000 €

Documentary films:
of the producer's entire contribution.
for the undertaking. this contribution may be financial or a combination of financial and contribution in kind. at the same time, a contribution may not constitute no more than 95% of the producer’s entire contribution.

Documentary films:

Main distributors of the documentary films
AGAINST GRAVITY www.againstgravity.pl | www.docsag.pl
GUTEK FILM www.gutekfilm.pl
HAGI www.hagi.pl
KRAKOWSKA FUNDACJA FILMOWA www.kff.com.pl
SOLOPAN www.solopan.com.pl
SPECTATOR www.spectator.com.pl
STOWARZYSZENIE NOWE HORIZONTY www.nowehoryzonty.pl

POLAND – LITHUANIA CO-PRODUCTION MEETINGS

FUNDING
Funding bodies (public sources)

THE POLISH FILM INSTITUTE (Polski Instytut Sztuki Filmowej, PISF) provides subsidies and loans. For 2015, the Institute has allocated a sum of EUR 20.7 million for film production programmes:
• Project Development
A subsidy from PISF under the Project Development objective may not exceed 70% of the planned costs of the undertaking and the limits set out in the table below.
• Film Production
A subsidy granted by the PISF for features, documentaries and animated films under the Film Production objective may not exceed 50% of the planned costs of the undertaking and the limits set out in the table below.

The exception to this is a difficult film project*, which may receive a subsidy of up to as much as 70% of the production costs. When applying for production funding, the producer is obliged to contribute at least 5% of the planned costs of the undertaking. This contribution may be financial or a combination of financial and contribution in kind. At the same time, a contribution may not constitute no more than 95% of the producer’s entire contribution.

Documentary films:

Main distributors of the documentary films
AGAINST GRAVITY www.againstgravity.pl | www.docsag.pl
GUTEK FILM www.gutekfilm.pl
HAGI www.hagi.pl
KRAKOWSKA FUNDACJA FILMOWA www.kff.com.pl
SOLOPAN www.solopan.com.pl
SPECTATOR www.spectator.com.pl
STOWARZYSZENIE NOWE HORIZONTY www.nowehoryzonty.pl

Film associations & promotion agencies

Other funding – regional funds

REGIONAL FILM FUNDS
There is a well-developed network of regional film funds in Poland and their operations encompass most of the Polish regions. There are currently nine operating regions and more will be launched. In the case of the Lower Silesia, Lodz, Malopolska, Mazovia, Silesia, and Pomeran, the regional film commissions work alongside the fund films. In general, the Polish regional film funds seek film projects by announcing competitions. One basic condition for entering a project for a competition is that it is related to a city, town or the region, either in its theme or its setting, or through the participation of local people and companies in its production. It is contingent on the spending of at least 100% of the funding within the region (in some cases 150%).

The funds are interested in consolidating and enhancing the positive image of the city, town or region, which is why projects intending to use distinctive locations, sites and buildings receive the most favourable assessments. Foreign producers are also welcome to submit projects, though preferably as partners to Polish producers. All the documentation must be completed in Polish.

In addition, the Krakow International Film Fund (Miedzynarodowy Fundusz Filmowy w Krakowie) was launched in 2014. A competition is held for the purpose of co-financing international co-productions intended primarily for cinema distribution and with the aim of developing cooperation between the European audiovisual sector and that of other countries. Film projects must be connected to Krakow in terms of their theme or topic, the authors and, most importantly, the place of production. They must also involve the participation of at least two producers from other countries.

GDYNIA FILM FUND www.mkp.gdynia.pl
LUBELSKIE FILM COMMITTEE www.amocfilm.com
LUBLIN FILM FUND www.filmlublin.eu
ŁÓDŹ FUND www.filmlodz.com
MAZOWIECKI FILM FUND www.mff.powiatszczecin.pl

DOCS AGAINST GRAVITY FILM FESTIVAL Docs Against Gravity Film Festival presents a selection of the best, and often award-winning, feature-length documentaries from around the world. The organisations’ collaboration with viewers throughout Poland and means that the festival takes place not only in Warsaw, but also in twenty other cities across the country. It includes the presentation of eleven awards... The programme of films is accompanied by discussions with the filmmakers, as well as the Documentary Academy, a series of masterclasses for film professionals and lectures and workshops for teachers and young filmmakers.

docs.pl WATCH DOCS

OFF CINEMA
International Documentary Film Festival OFF CINEMA taking place in Poznan is a competition festival, which presents documentary films from around the world. The best documents a jury of eminent filmmakers, film critics and entertainers awards: Gold, Silver and Bronze Badge. www.offcinema.pl

English language websites about national filmmaking
AFILM www.afilm.pl
AGENCJA ARTYSTYCZNA PARTUS www.partus.pl
ARKON STUDIO www.arkanstudio.pl
ARKANA STUDIO www.arkanstudio.pl
BERES&BARON MEDIA PRODUCTIONS www.swiatmaszen.pl
BWM ART www.bwmart.pl
CENTRALA www.centralafilms.pl
CHILLI PRODUCTIONS www.chilliproductions.pl
COLOR PICTURES www.colapictures.com
DARKLIGHT FILM STUDIO www.darklight.pl
DYRGAS PRODUCTIONS mvfilm@onet.pl
ENDORFINA STUDIO www.endorfinastudio.pl
EUROPA MEDIA www.eurekamedia.info
FILMICON DON FILMOWY www.filmicon.pl
FUNDACJA FILMOVA IM Wladyslawa Slieskiego www.fundfilm.pl
GRANIZA www.graniza.pl
KAMEROVID scapia@gmail.com
KUORA kupora@gmail.com
OTTER FILMS www.otterfilms.pl
PLESNAR & KRAUSS FILMS www.plesnarandkrauss.com
PORKORMSKI STUDIO www.porkormski.com
RAGUSA FILM www.ragusafilm.pl
SCORPIO STUDIO www.scorpio-studio.com
SHIPSBOY www.shipsboy.com
STARON – FILM www.staronfilm.pl
STUDIO FILMOWE EVEREST www.studioeverest.pl
STUDIO FILMOWE KALEJDSKOP www.kalejskopfilm.pl
STUDIO FILMOWE LOGOS www.logosfilm.pl
STUDIO MUNKA (THE MUNK STUDIO) www.studiomunka.pl
TOUCH FILMS www.touchfilms.pl

The TVP VoD channel also belongs to Telewizja Polska.

The organisational unit responsible for production within TVP is the Television and Film Production Agency. In turn, the tasks of the International Affairs Office include the purchase and sale of rights and licences and the co-ordination of international co-productions. TVP also has sixteen regional divisions.

HBO POLSKA, which is part of HBO Europe, belongs to the American Home Box Office holding. A premium television broadcaster, it transmits eleven film channels. HBO Polska produces documentaries and television series and is occasionally involved in the co-production of feature films. Documentary films made with the participation of HBO Polska are frequent award winners at both national and international festivals.

The Krakow Film Festival is one of the oldest events in Europe which is devoted to documentary, animated and short feature films. Around two hundred and fifty films from Poland and all over the world are shown in a programme consisting of competition sections and special screenings such as thematic cycles, retrospectives and archival materials. The films compete for the main awards: the Golden Dragon, the Golden Hobby Horse, the Golden Heynal and the Golden Heynal. The festival is accompanied by exhibitions, concerts, open-air screenings, meetings with filmmakers and the Krakow Film Market, where industry screenings are held. The Krakow Film Festival is accredited by the International Federation of Film Producers Associations (FIAPF), the European Film Academy (EFA) and the Academy of Motion Picture Arts and Science. The Krakow film festival:

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POLAND – LITHUANIA
CO-PRODUCTION MEETINGS

Film schools

POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ

This oldest and biggest Polish film school was founded in 1948. Each year, it produces around 300 short films. In the recent years, the school produced a wide range of films, diversified both in terms of subjects as well as form. Among them were the widely acclaimed fiction film Arena by Martin Rath, an animation Ab Ovo by Anita Kiełatkowska Naqvi, and Fragments by Aga Woszczyńska, screened in Cannes. The school also produces documentaries such as Crossant by Paweł Ziemlanski (2012), which received a special distinction at the Oberhausen Short Film Festival in 2013 and was nominated to the main award at the IDFA Festival in 2012.

www.filmschool.lodz.pl

KRZYSZTOF KIEŚLOWSKI FACULTY OF RADIO AND TELEVISION

The school was created in 1978 at the University of Silesia in Katowice. Each year, around 60 films are produced at the faculty. The school has been known for excellent fiction films, like the acclaimed All Souls’ Day by Aleksandra Terpińska or Magma by Paweł Maślany. However, the school’s documentaries are also doing quite well: for instance, The Fourth Man by Krzysztof Kasior had screenings at dozens of festivals all around the world, like Tampere, Belgrade, and Uppsala.

www.writtv.pl

WAJDA SCHOOL

The Wajda School, created in 2001, produces around 10 documentaries and fiction films each year. The school’s biggest recent success was an Academy Award nomination for Joanna, directed by Aneta Kopacz (2015). The film, shot by an Oscar nominated cinematographer Łukasz Zak only in 2014, was screened at 26 international festivals and it received 15 awards, including two main awards at the Palm Springs International Shortfest and a Best Documentary at the Los Angeles Film Awards. Another film produced at the Wajda School, When I Am A Bird by Monika Pawluczuk, was the third best Polish short documentary of 2014 in terms of the number of festival screenings and awards. Another film worth mentioning is Paparazzi by Piotr Bernaś, a Best Short Film nominee at the 2011 European Film Awards.

www.wajdaschool.pl

GDYNIA FILM SCHOOL

Gdynia Film School was founded in 2010, but despite being one of the youngest film schools in Poland, it has already had considerable success. In 2015, a short fiction Olena by Elżbieta Benkowska was featured in the main competition at the Cannes Film Festival. As to documentaries, the most successful so far was Seven Men at Different Ages directed by Sławomir Witek (2013). The documentary had many festival screenings, including DocAviv Festival in Tel Aviv, Doc en Courts in France, Aljazeera International Documentary Film Festival in Qatar, São Paulo International Short Film Festival in Brazil, and Cinema Vértice IDIFF in Iran.

www.gsf.pl

Classics of a Polish documentary filmmakers according to “Polish School of Documentary” – DVD series published by NINA, National Audiovisual Institute:

Jacek Bławut
Maciej J. Drygas
Krystyna Grzycełowska
Danuta Halladin
Irena Kamińska
Kazimierz Karabasz
Krzysztof Kieślowski
Andrzej Murk
Marcin Koszalka
Marcel Łoziński
Paweł Łoziński
Marek Piwowski
Władysław Ślesicki
Andrzej Titkow
Wojciech Wisniewski
Maria Zmarz-Koczanowicz

The hottest names of emerging Polish documentary filmmakers you can find in this catalogue.

Sources:
Film Commission Poland „Production Guide”, 2015 (point 1-8)
“Focus on Poland”, Katarzyna Wilk, Weronika E. Czołnowska, 2015 (point 9)

Gdynia Film School

WARSZAW FILM SCHOOL

Each year, the Warsaw Film School produces around 15 films. Until recently, they were mostly fiction films; however, great international success and this year’s Academy Award nomination for Our Curse by Tomasz Sliwinski boosted interest in documentary among students and brought on changes in the school’s curriculum. The film had its international premiere at the Locarno Film Festival; since then, it was screened at 45 film festivals and it received around 30 awards.

www.szkołafilmowa.pl

Shoot in Lithuania.

Now you can receive up to 20% of your production costs when filming in Lithuania. Learn more about the new tax incentives at www.lkc.lt

LITHUANIAN FILM CENTRE
FILM LOCATIONS
SHOOTING PERMITS
FILM FUNDING
CREWS & SERVICES

Krakow Film Commission can bring all city locations into a movie, providing support during film production on the set. Even more so as we are the operator of the Krakow Regional Film Fund, to which you can also apply for financial support.

film-commission.pl
Kreatywna Europa – komponent MEDIA

Unijny program oferujący finansowe wsparcie dla europejskiego sektora audiowizualnego.

Chcesz wiedzieć więcej?
Creative Europe Desk Polska
www.kreatywna-europa.eu
www.facebook.com/Kreatywnaeuropa

FIND OUT MORE.

YOUR GATE TO THE POLISH FILM INDUSTRY AND STUNNING LOCATIONS

Download the app or visit www.filmcommissionpoland.pl

REGIONAL PARTNERS:
DOC LAB POLAND

ORGANIZER: MĄDROŚĆ

MAIN PARTNER: KFP

PARTNERS, CO-ORGANIZERS:

HBO EUROPE

EUN Creative Europe Desk Polska

MKZ Partnerzy

MAZOWIECKI INSTITUTE OF CULTURE

KBF

Krakow Film Commission

PARTNERS:

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Media patrons:

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FILM PRO

FILM & TV KAMERA

INDUSTRY ZONE
AT 55TH KRAKOW FILM FESTIVAL

PRODUCER: PARTNERS:

KBF

Krakow Film Commission

PROJECT CARRIED OUT WITH THE FINANCIAL SUPPORT OF:

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