



POLISH DOCS PRO AT DOK INDUSTRY DURING DOK LEIPZIG 2020

LED BY KRAKOW FILM FOUNDATION

IN COLLABORATION WITH DOC LAB POLAND

Addressed to film professionals, **Polish Docs PRO** focuses primarily on the wide-ranging promotion of the Polish documentary film industry at international events. It supports filmmakers and producers in developing their projects by facilitating access to markets, pitching forums, and co-production meetings; presenting the projects, production models, and co-production opportunities with Poland; organizing networking meetings; and participating in lectures, panel discussions, workshops, and training sessions.

POLISH DOCS PRO SHOWCASE

Live streaming: **28 OCTOBER / 17.00–19.00**

A showcase presenting the most interesting Polish creative documentary projects in progress. The presentation consists of project pitches developed at **DOC LAB POLAND** — the biggest documentary programme in Poland, these projects include:

@miriamfrompoland dir. Piotr Szczepański

Debut dir. Aleksandra Maciejczyk

A Few Good Days dir. Tadeusz Chudy, Bartosz Łuniewski

The Big Chief dir. Tomasz Wolski

Nina Gets Married dir. Andrzej Szypulski

This will be an online pre-recorded pitching session. After the live streaming, the session will be followed by the round table with the decision makers. The teams of the projects are also interested in individual meetings in order to find partners, sales agents and international festival premieres.

If you would like to set up a meeting, please send the request to: Katarzyna Wilk – katarzyna@kff.com.pl

www.polishdocs.pl





POLISH DOCS PRO DELEGATES



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Marta Gmosińska

Producer of *Debut*
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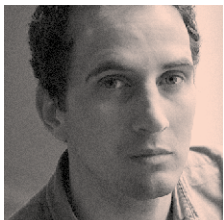
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Andrzej Szypulski

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@miriamfrompoland

DIR. PIOTR SZCZEPAŃSKI

Miriam Synger is a strong woman in a patriarchal society. She is struggling for her identity as an orthodox Jewess wanting to live in contemporary Poland.

Miriam is a mother of five children who has a mission. She wants to prove that Jewish life is still possible in Poland. Coming from an assimilated Polish family, she is a third generation Holocaust survivor. And she believes that Poland is not a big cementary. In her twenties she decided to go back to her roots – changed her lifestyle and her name becoming a member of the Jewish Orthodox Community. But she remained the same passionate person. She wants to look into the future instead of recollecting the past. One day Miriam founded Szalom.tv – an internet channel that explores Jewish culture and religion in Poland. She is commanding a small crew of journalists. Their work involves, among others, collecting testimonies of people of Jewish origin who have found their roots. The interaction of a group of good friends in their thirties who create together this television is the core of the film. @miriamfrompoland is a two years intimate insider look into the life of a small Jewish society in Łódź made with the method of direct cinema. The main topic is the inner conflict of identity. Who am I? A Pole or a Jew or both? Where is my community? Sooner or later it will rise to be a game changer for the main characters' life. The film tells the story of the choice between leaving Poland and staying here. That is a choice we will witness by the end of filming.

ENGLISH TITLE: @MIRIAMFROMPOLAND
ORIGINAL TITLE: @MIRIAMFROMPOLAND
DIRECTOR: PIOTR SZCZEPAŃSKI
DIRECTOR OF PHOTOGRAPHY: PIOTR SZCZEPAŃSKI
EDITOR: PIOTR SZCZEPAŃSKI
PRODUCER: ANNA PACHNICKA
PRODUCTION COMPANY: ANAGRAM FILM
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH, ENGLISH, HEBREW
PRODUCTION STAGE: EDITING, SHOOTING
SHOOTING PERIOD: MARCH 2019 – DECEMBER 2020
FILM DELIVERY: JANUARY 2021
TOTAL BUDGET: 110 000 EUR
STILL NEEDED: 30 000 EUR
CONFIRMED PARTNERS: EC 1 ŁÓDŹ MIASTO KULTURY, CRACOW FILM COMMISSION
LOOKING FOR: CO-PRODUCERS, FINANCING, SALES AGENT
CONTACT: +48 603 566 255
PRODUCER'S E-MAIL: ANNAPACHNICKA@WP.PL
DIRECTOR'S E-MAIL: PIOTR.SZCZEPANSKI@ME.COM

Piotr Szczepański DIRECTOR

Born in 1975 in Łódź. Member of the Polish Film Academy, Polish Film Directors' Guild and Polish Documentary Directors' Guild. He specializes in long observation documentaries shot in direct cinema method. His documentary debut *C.K.O.D. Generation* brought him the Golden Hobby Horse in Kraków in 2004. He is a cinematographer by education and works also as director of photography. He collaborated among others with Krzysztof Zanussi, Sławomir Fabicki and Krzysztof Wodiczko at Venice Biennale.

Anna Pachnicka PRODUCER

Producer and production manager living in Łódź. Dean at the Film Art Organization Department of the National Film School in Łódź. She has produced documentaries through her company Anagram Film, and worked as production manager with such directors as Marcin Wrona *Moja krew*, Mariko Bobrik *Taste of Pho* and Magnus von Horn *Sweat*.

ANAGRAM FILM was founded in 2003 and is run by Anna Pachnicka. At the beginning, the company was involved in the production of music videos and promotional films. Finally it specialized in the production of documentary films: *C.K.O.D. Generation* by Piotr Szczepański awarded the Golden Hobby Horse in Kraków and *On the Road* by Leszek Dawid among others. Later also produced feature films: *Aleja Gówniarzy* by Piotr Szczepański and co-produced *Loving* by Sławomir Fabicki.



Debut

DIR. ALEKSANDRA MACIEJCZYK

Marysia comes from princely lineage, but her family has withdrawn from aristocracy. She goes against the grain and takes part in Debutants Ball. Through her act of rebellion she searches for identity.

Every two years, Polish aristocracy gathers at the Debutants Ball. 64 young people who come from noble families, are personally selected by the organiser, Countess Mycielska. They take part in intensive, two-week preparations – ballroom dance and savoir vivre lessons. The titular debut is performed in front of an audience of 700 people.

Marysia Krupska is 25 years old and is one of 7 children. Not a single one of Marysia's 5 older brothers took part in the ball. Delving into Marysia's family history, we are trying to find the ball's modern meaning as a symbol of the upper class. The origins of modern Polish society can be traced back to WWII and the period of Stalinist terror. The domination of nobility, and the entire structure which justified this order, were destroyed. What Marysia's grandparents went through and the impact of their biographies on the generations that followed clearly reflects the huge change in Poland's social hierarchy. The film's narrative structure will follow Marysia as she struggles to take part in the ball without the support of her family and faces difficult decisions concerning her future. Meanwhile, the story of her family will slowly be revealed. This year, after finishing her MA at Cambridge Marysia will come back to Poland after 10 years in England. We would like to film her as she comes back, curious to see what this return will be like. Will she find her place back in Poland?

ENGLISH TITLE: DEBUT
ORIGINAL TITLE: DEBIUT
DIRECTOR: ALEKSANDRA MACIEJCZYK
DIRECTOR OF PHOTOGRAPHY: MACIEJ EDELMAN
EDITOR: SABINA FILIPOWICZ, KAMIL GRZYBOWSKI
PRODUCER: MARTA GMOSIŃSKA
PRODUCTION COMPANY: LAVA FILMS SP. Z O.O.
ESTIMATED RUNNING TIME: 72'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: JUNE 2020 – FEBRUARY 2021
FILM DELIVERY: NOVEMBER 2021
TOTAL BUDGET: 200 000 EUR
STILL NEEDED: 165 000 EUR
CONFIRMED PARTNERS: HBO EUROPE, POLISH FILM INSTITUTE, STUDIO CUKRY
LOOKING FOR: FINANCING, SALES, POTENTIAL COPRODUCER
CONTACT: +48 782 668 551
PRODUCER'S E-MAIL: MARTA@LAVAFILMS.PL
DIRECTOR'S E-MAIL: MACIEJCZYK.FILM@GMAIL.COM

Aleksandra Maciejczyk DIRECTOR

Born in 1993, she graduated from National Film School in Łódź and took part in a screenwriting workshop MIDPOINT. Her short documentary *Connected*, premiered at IDFA, awarded with a Silver Dragon in International Short Films Competition at 59. KFF. Her short fiction *Go and Tell Her* will be premiered at KFF this year. Currently she is working on full length documentary *Debut* supported by PFI. She is co-writing feature film *Blood Mother* with Monika Dembińska and Marta Gmosińska.

Marta Gmosińska PRODUCER

Born in 1992 in Łódź, graduate of National Film School in Łódź. Junior Producer at Lava Films. Since 2016, she has been developing her skills working on the production of several features in Lava including *The Harvesters* (Cannes 2018). She was the executive producer of short documentary *Connected* by Aleksandra Maciejczyk (IDFA 2018). She was awarded the Ministry of Culture and National Heritage scholarship for outstanding artistic achievements. A fan of everyday life and Xavier Dolan films.

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.



A few Good Days

DIR. TADEUSZ CHUDY, BARTOSZ ŁUNIEWSKI

A group of inmates gets a task to train aggressive dogs from the shelter. For Capitan Tomek, this is the last mission before he resigns from a duty. The task changes one of the prisoners completely.

Capitan of prison service, Tomasz Wojciechowski, runs the resocialization course he designed. A group of inmates gets aggressive dogs from the shelter under the care. In eight weeks, they need to train them and prepare for adoption. If they fail, the dogs will be put down. Among inmates, there is Rafał, sturdy, and canny, who belongs to the most influential subculture in the prison with a long sentence for murder. While work with his dog Odi, Rafał step by step, discovers his emotions. Emotions that were buried deep down in him. Aware that Odi's life is in his hands, Rafał starts to reinvent himself. For Capitan Tomek, this is the last edition of the workshop. The bureaucracy machine cut his wing. He leaves after the course ends and feels defeated. At that time, Rafał is a new person. His friendship with Odi redefined his life priorities.

ENGLISH TITLE: KILKA DOBRYCH DNI
ORIGINAL TITLE: A FEW GOOD DAYS
DIRECTOR: TADEUSZ CHUDY, BARTOSZ ŁUNIEWSKI
DIRECTOR OF PHOTOGRAPHY: TADEUSZ CHUDY
EDITOR: TADEUSZ CHUDY
PRODUCER: RAFAŁ SAKOWSKI
PRODUCTION COMPANY: STORY VEHICLE
ESTIMATED RUNNING TIME: 72'/52'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: POST-PRODUCTION
SHOOTING PERIOD: NOVEMBER 2017 – JANUARY 2019
FILM DELIVERY: OCTOBER 2020
TOTAL BUDGET: 100 000 EUR
STILL NEEDED: 15 000 EUR
CONFIRMED PARTNERS: POLISH FILM INSTITUTE, POLISH RADIO 4, HAPPY DOG
LOOKING FOR: FESTIVAL, SALES AGENT, BROADCASTERS
CONTACT: +48 666 602 086
PRODUCER'S E-MAIL: RAFAL@SAKOWSKI.BIZ.PL
DIRECTOR'S E-MAIL: CHUDYTADEUSZ@GMAIL.COM

Tadeusz Chudy DIRECTOR

Tadeusz Chudy studied philosophy and film theory at the Jagiellonian University and the making of the film image, TV, and photography at the Krzysztof Kieślowski Film School in Katowice. He is a visual artist focused on film and photography. He published a photobook *Vulnerable* which had its premiere in Leica 6x7 Gallery. He is interested in creating an experience that becomes the basis for understanding the 'other', therefore creating tolerance.

Bartosz Łuniewski DIRECTOR

Born in 1975, holds a master's degree in Psychology and Film Studies at Jagiellonian University, film and television screenwriter. Author of the screenplay for the short film *Backfist* (2018) dir. T. Chudy. Screenwriter and co-director of *A few Good Days* (2020). The finalist of screenwriting competitions ScriptPro 2019 and Trzy Korony 2015.

Rafał Sakowski PRODUCER

Rafał Sakowski is an audiovisual producer who loves to tell stories about the hidden world that we don't have access to in everyday life with characters that will help viewers to shift their way of looking at the world. He loves to experiment with a different way of building a story – film, cinematic VR experience, interactive project. He has a master's degree in law (Jagiellonian University) and International Post-Graduate Course for Creative Producers (National Film School in Łódź).

STORY VEHICLE makes films (fiction and documentaries) with strong lead characters that can transport a spectator to another universe. The company's mission is to shift the way people look at the world. Story Vehicle wants to achieve a balance between pure entertainment and art. We want to expand the way we tell stories. Because of that, we experiment with interactive films and cinematic VR experience.



The Big Chief

DIR. TOMASZ WOLSKI

Was he a Polish or a Jew, a Soviet spy working for Alliance, for Gestapo or Moscow? Was he a James Bond of that time or spy dilettante? Was he a hero or a traitor? Who Trepper really was?

In 1972 a team of French TV journalists came to Poland to secretly interview Leopold Trepper – Polish Jew, head of the legendary Red Orchestra – the most powerful espionage network during World War II. After the anti-semitic campaign of 1968 in Poland, Trepper lost his job, his sons immigrated from the country. Trepper was ill, and he decided to join them. Several times he requested communist authorities for permission to leave the country, but he got only negative responses. He had to stay in Poland. The Secret Services followed his every step. He was not allowed to meet journalists. French TV crew managed to record a more than hour interview with the legendary spy. The video material was meant to be a part of an international campaign, assumed in Western Europe, which aimed to allow Trepper to leave Poland. However, the French crew returned home empty-handed. The whole video material was confiscated at Warsaw Airport. They were told the film's reels would be destroyed. After 45 years, it turned out that undestroyed and unreleased reels remained in Polish archives. The journalist who interviewed Trepper in the 70s is now 80-years old French TV celebrity. He is surprised that the footage remained. The screening of this interview will serve as a pretext and first step to tell a part of the story of this controversial man Leopold Trepper?

ENGLISH TITLE: THE BIG CHIEF
ORIGINAL TITLE: WIELKI SZEF
DIRECTOR: TOMASZ WOLSKI
DIRECTOR OF PHOTOGRAPHY: TOMASZ WOLSKI
EDITOR: TOMASZ WOLSKI
PRODUCER: ANNA GAWLITA
PRODUCTION COMPANY: KIJORA FILM
ESTIMATED RUNNING TIME: 85'
PRODUCTION COUNTRY: POLAND
LANGUAGE: FRENCH, POLISH, ENGLISH, HEBREW
PRODUCTION STAGE: IN PRODUCTION
SHOOTING PERIOD: FEBRUARY 2019 – APRIL 2022
FILM DELIVERY: 22.04.2023
TOTAL BUDGET: 320 000 EUR
STILL NEEDED: 100 000 EUR
CONFIRMED PARTNERS: POLISH FILM INSTITUTE, POLISH NATIONAL TELEVISION – CO-PRODUCER AND POLISH BROADCASTER, MAZOVIA WARSAW FILM COMMISSION
LOOKING FOR: CO-PRODUCTION, BROADCASTERS, SALES AGENT, FESTIVALS
CONTACT: +48 609 421 497
PRODUCER'S E-MAIL: KIJORA@GMAIL.COM
DIRECTOR'S E-MAIL: TOMASHWOLSKI@GMAIL.COM

Tomasz Wolski DIRECTOR

Member of Guild of Polish Documentary Directors, Polish Film Academy, and European Film Academy. Director of short film *Daughter* (Grand Prix at Angers Premiers Plan) and director, editor, cameramen of 14 documentaries awarded at many international festivals incl. Visions du Réel, Los Angeles Film Festival, Palm Springs Film Festival, Punto de Vista, Nancy – Aye Aye Film Festival, Evora – FIKE, Flickerfest International Short Film Festival, Camerimage and Krakow Film Festival.

Anna Gawlita PRODUCER

Producer and production manager for films of Tomasz Wolski, Piotr Stasik, and Aleksandra Maciuszek which were awarded at Jihlava FF, Krakow FF, Palms Springs FF, Margaret Mead FF and many others. In 2018 she had finished her director documentary debut, *Horse Riders*, which got two Oscar selected Awards – the Golden Frog at Camerimage and Grand Prix at Cork FF. Awarded as best producer at Krakow FF. A member of the European Film Academy.

KIJORA FILM was established by Anna Gawlita in 2007. It creates a creative environment to develop and produce an author-driven documentary and fiction films. Anna was a participant of Berlinale Talents, EKRAN+ and Emerging Producers and was named the best producer of shorts and documentaries in Poland at Krakow Film Festival. Kijora is also a coproducer and executive producer of shorts and feature fictions.



Nina Gets Married

DIR. ANDRZEJ SZYPULSKI

Nina is a 68-year-old widow, a Jehovah's Witness. She unexpectedly falls in love with Krzysztof – a dozen years younger Catholic. This love turns her life upside down.

Nina lives in a small town and has been a widow for a couple of years. Her worldview and moral principles are shaped by her religion – she is a Jehovah's Witness. She was always a perfect mother and a housewife. She took care of others while sometimes forgetting about herself. One day she meets Krzysztof, a 15 years younger Catholic from a big city. Although they come from the totally opposite backgrounds and even more importantly, they believe in completely opposed "truths", they got married. For Nina this marriage becomes some kind of a mission. She wants to convert Krzysztof so he could be saved and so they could live together in paradise, live through the Armageddon... Krzysztof would like to see Nina out of the church. Will their love endure all those adversities?

Nina's story is told from the perspective of her son, director of the film. Thanks to the intimate atmosphere of the filming, he gets to know his mother better. This is going to be a tender tale about Nina and her love. About mother, grandmother, loving woman and woman of faith. About staying between the love for Jehova and love for a man. Will Nina decide which world is more important for her or maybe she can happily be part of both of them?

ENGLISH TITLE: NINA GETS MARRIED
ORIGINAL TITLE: NINA IDZIE ZA MAŻ
DIRECTOR: ANDRZEJ SZYPULSKI
DIRECTOR OF PHOTOGRAPHY: ANDRZEJ SZYPULSKI
EDITOR: FILIP DRZEWIECKI, ANDRZEJ SZYPULSKI
PRODUCER: MARTA DUŻBABEL, AGNIESZKA ROSTROPOWICZ-RUTKOWSKA
PRODUCTION COMPANY: PINOT FILMS
ESTIMATED RUNNING TIME: 75/52'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: JUNE 2019 – JUNE 2021
FILM DELIVERY: MAY 2022
TOTAL BUDGET: 137 000 EUR
STILL NEEDED: 125 000 EUR
CONFIRMED PARTNERS: –
LOOKING FOR: CO-PRODUCERS, FINANCING, BROADCASTERS
CONTACT: +48 500228298
PRODUCER'S E-MAIL: MDUZBABEL@PINOTFILMS.PL;
AROSTROPOWICZ@PINOTFILMS.PL
DIRECTOR'S E-MAIL: ASZYPULSKI@GMAIL.COM

Andrzej Szypulski DIRECTOR

I am a director, cameraman and editor. I have created several short documentaries shown at festivals in Poland and abroad. As a freelancer, I work with companies to create video content. I work socially in my hometown in organizing cultural events. I am associated with the Film Spring Open foundation which organizes film workshops in Krakow every year.

Marta Duźbabel PRODUCER

Marta Duźbabel is a creative producer who has been a commissioning editor at National Polish Television for many years, now an independent producer in With Passion Production. She collaborates with the large media group ZPR Media, where she is lead producer on documentary TV series for the largest TV broadcasters in Poland. She has worked on such films as the multi-awarded *Over the Limit* by Marta Prus, *Call Me Marianna* by Karolina Bielawska, and *All These Sleepless Nights* by Michał Marczak.

Agnieszka Rostropowicz-Rutkowska PRODUCER

Festival and marketing strategist and creative producer. She has worked for the Wajda School & Studio for 9 years. She has co-run many promotional campaigns for short fiction and documentaries, such as the Oscar campaign for Joanna by Aneta Kopacz, the EFA campaign for Paporazzi by Piotr Bernas and EFA winner Communion by Anna Zamecka in 2017. She supports documentary filmmakers with marketing and festival strategies for their projects. She has been working with many independent documentary and fiction projects, such as *Call Me Marianna* by Karolina Bielawska, *Hugo* by Wojciech Klimala, *Symphony of the Ursus Factory* by Jaśmina W. jcik, and currently with the feature fiction *Marygoround* by Daria Woszek. She graduated from EPI Distribution 2.0 and EAVE Marketing Workshop.



POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE

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Culture
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POLISH DOCS PROJECT IS CO-FINANCED BY THE POLISH FILM INSTITUTE