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Abstract: “Editing the documentary film *Violated Letters*. Analysis of aesthetic and ethical questions related to working with archive footage (author’s commentary)”.

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„Editing the documentary film *Violated Letters*. Analysis of aesthetic and ethical questions related to working with archive footage” is the author's commentary to the film and consists of two parts, a summary and an annex with additional audio and video materials discussed in the work.

In the first part entitled *Introduction. Contexts*, the author, from the point of view of a film profession practitioner, discusses his own experience with archive footage when editing *Do potomnego* (2004), *Black Thursday* (2011), *Katyń* (2007), and *14 Days. The Bydgoszcz Provocation* (2008). He shows different attitudes of directors towards archival materials and how to interfere with this footage.

The second part is entirely dedicated to his work on *Violated Letters* (2010). In the following chapters, *Letters*, *Voices* and *Pictures* (where he talks about student etudes, television materials, films from Amateur Film Clubs and Secret Service internal instructional films), the author shows on specific examples what materials were used in the film, how they were selected, what measures were they subjected to, and finally describes the process of film making and what problems he faced as his editor. In Chapter Four, *Variations on the Table. The description of selected editing cuts*, based on nine chosen examples (not all of them included in the final version of the film), he analyzes the editing process. In the fifth chapter, *Searching for the film structure*, he shows how the final structure of the film was developed as a result of the experimental combination of materials.

The analysis of the creative process, which is film editing, becomes the starting point for wider consideration of the ethical and aesthetic choices faced by the editor and other creators working with archive footage. Additionally, specific examples (contained in the annex and discussed in the work) allow to familiarize the reader with the editor’s “sketchbook”, sharing the method of analysis that the editor or director uses in the course of work.