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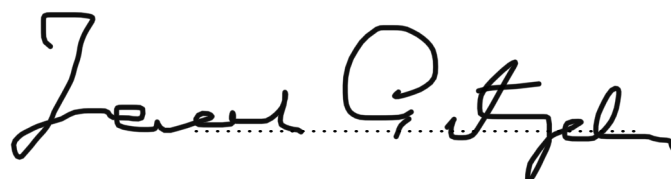
**The use of documentary footage
in fiction films based on “Black Thursday”
directed by Antoni Krauze**

Abstract of the theoretical appendix to the doctoral thesis

My career path has very often involved working on films that are considered to be on the threshold of two genres. The documentaries I shot frequently required staging certain elements, whereas the feature films would usually revolve around reconstructing reality. This path has led me to twice deal with the tragic events that occurred in December 1970, when Poland's government at the time decided to ruthlessly quell the labour protests that had broken out. In 2010 my work as the Director of Photography on “Black Thursday” had begun. It was to be a feature film touching on that particular part of Polish history. In this thesis, I would like to analyze the impact of the use of found footage on our workflow as well as the film's final shape and form. I will refer to it as “archival documentary footage”. To build a historical perspective, I found an example of this sort of genre-blending in the 1937 film “Hearts Aflame” directed by Romuald Gantkowski. Here archival documentary material from an Independence Day parade is used in the film's climactic conclusion. The next filmic milestone where this approach was present, is Orson Welles' “Citizen Kane”. A newsreel sequence in which the main character is subject to an investigation led by journalists, gains authenticity after real documentary footage is edited into it. Something similar can be observed in Andrzej Wajda's “Man of Marble”. The film's protagonist Agnieszka is working on a documentary about a shock worker from the 50s. Her character appears in footage that is merely stylized as documentary, however due to the use of real archival material alongside this imitation, the end result is one of authenticity and realism. In contrast to this in Paul Greengrass' “Bloody Sunday”, documentary footage was used as inspiration only. On “Black Thursday”, documentary materials were present throughout the entire creative process. The version of events we had access to was based on Wojciech Jankowski's film footage. He was a cameraman working for the government at the time. Despite this, every single detail that could be observed was priceless not only to us, but also to the screenwriters, as well as the set design and costume departments. To make this footage easier to integrate

into the film, a character who films the events from behind the riot police line was introduced in the script. He was given an actual Super 8 camera to capture usable footage intended to be used later in the edit. We also decided to apply the same dynamic character of the documentary footage to the staged material. This allowed them to be used side-by-side in the final edit. Furthermore titles containing information about the time and the place of the given scene, were used for both the documentary and staged parts of the film, which brought the two genres even closer together. During the postproduction phase, we purposefully reduced the quality of the material that was shot by the cameraman character or whenever something appeared on TV. When the found footage was used in a descriptive way, as part of sequences meant to convey key information, we tried to keep the quality as high as possible. It would seem that nowadays documentary footage is finding its way into fiction films more and more often. This undoubtedly has the effect of bringing more authenticity into the story.

Łódź, the 14th of July 2022

A handwritten signature in black ink, appearing to read "Jerzy G. Gzel". The signature is written in a cursive, flowing style with some loops and flourishes. It is positioned to the right of the date.