

## **ABSTRACT**

### **„Managing the uncertainties in the production process and distribution of a documentary film in Poland”**

The production and distribution of films are by nature activities as fascinating as they are specific. For anyone who undertakes such tasks, there are plenty of challenges, threats, surprises, ups and downs, nerves or joy. The production and distribution of films require great determination, diligence and patience, often without a guarantee of profit, whether financial (in the form of revenue from exploitation) or artistic success (in the form of recognition from viewers, experts and the film community). Even the very completion of the film is often in doubt for a long time.

At the same time, the specifications of individual productions should be clearly distinguished. Different tasks, challenges and difficulties can be encountered on your way while making a feature film, other while producing documentary, and other animated. Of the many differences between these types, the basic one seems to be that while in feature and animated films the final shape of the work and most of the tasks to be performed can be more or less precisely defined and predicted already at the stage of planning, script writing and preparatory work, so much in the documentary in the initial stages of production, we can say almost nothing for sure. It is this - as the most fascinating and intriguing - that the author thoroughly analyzes in his study.

Starting with literary works, the documentary filmmaker can only theoretically assume how the hero's fate will develop and in which direction his story will go. Going further, since at the beginning it is not known how the hero's fate will unfold, it is also hard to assume how long the production process itself will take - mainly collecting the audiovisual material. This, in turn, generates further uncertainties: how to construct a production team if the producer is unable to determine the schedule in advance? How to prepare an estimate for the implementation, since it is not known how many shooting days will be needed to collect enough material? How to manage cash flow over such a long period of time? How to plan the distribution and exploitation of the finished film in the early stages, since so little is known about it? And, perhaps most importantly from the producer's perspective, how to plan financing and how to encourage various institutions and companies to invest funds in something so uncertain and burdened with so many unknowns? It is precisely these and similar question marks occurring in the process of production and distribution of a documentary film that the author looks at in his work.

While it seems unlikely to develop methods to completely eliminate the uncertainties associated with the above-described unknowns, the theory and professional practice have developed tools and strategies on how to manage these issues. Thanks to this, a producer of a documentary film can increase his chances of success - first of all, finishing production and adding another title to his portfolio, and secondly, achieving artistic and commercial success in the process of distribution and exploitation of this work.