

nafafilms presents



a film by Inka Aché

Golden Land

Director INKA ACHÉ Producer LIISA KÄRPO Written by INKA ACHÉ, HANNA KÄRPPINEN
Co Producers INGRID GALADRIEL AUNE PALCH, CHRISTIAN AUNE PALCH, OVE RISHØJ JENSEN, MAGNUS GERTTEN, LISA NYED
Cinematography JARKKO M. VIRTANEN Editing MAGNUS SVENSSON Sound Design ARE ÅBERG, KRISTER JOHNSON, JØRGEN MEYER,
ADDON KVIITLAND ROSTAD, GEIR DØHLIE GJERDSJØ Music SANDER STEENVELDT OLSEN, ARE ÅBERG, JØRGEN MEYER
Production Coordinator LEEVA NOORTEVA World sales CAT 6 DOCS Production Company nafafilms 2021



AJE WITNESS
Documentary



film i skåne



UP NORTH



Poster Design by Teemu Kivela 2021

GOLDEN LAND by Inka Achté

Trailer

<https://vimeo.com/545032048>

Logline

Real treasures are invisible.

Very short synopsis

When Mustafe and his family move back to Somaliland after 25 years in one of the wealthiest countries in the world, Finland, their search for gold soon turns into something more profound.

Short Synopsis

When Finnish-Somalian Mustafe discovers his ancestors' land in the horn of Africa is full of copper and gold, he decides to swap his family's safe but boring life in the Nordics for Somaliland, a self-declared state in East Africa. As Mustafe struggles to lift the treasures from underground, his children embark on a bumpy journey to uncover where they really belong.

Long Synopsis

When Mustafe discovers his ancestors' land in the horn of Africa is full of copper and gold, he decides to leave behind the life he has led in Finland since 1994. Successfully opening a gold mine in his native Somaliland would secure a solid future for his wife and four children, but also enable him to rebuild the war-ridden country he had to flee 25 years ago as a child refugee. But swapping the safest country in the world for an unrecognised, self-declared state in East Africa comes with an obvious culture shock. Mustafe's children Jasmin (8), Abdi (10) and Intisaar (9) were all born in Finland and don't really speak Somali. There are no paved roads or waste disposal, camels and goats roam the streets and buildings are made of sheet metal. Mustafe tries his best to make it fun for the kids and there are good things too. Few children back in Europe can have a tropical beach or an amusement park all to themselves. And of course, there is the excitement of the treasures underground: copper, gold, gemstones and cobalt, currently more valuable than diamonds. However, opening a mine in an area still plagued by clan tensions which fueled the Somali civil war in the 90s', proves more complicated than Mustafe had initially anticipated. Soon it becomes clear that the treasure hunt is actually about something much deeper than finding material riches.

CREDITS

Directed by **Inka Achté** (Boys Who Like Girls, 2018, premiered in Sheffield Doc/Fest)

Produced by **Liisa Karpo / napafilms** (Boys Who Like Girls 2018, Cheer Up 2016)

Coproduced by **Ingrid Galadriel Falch / UpNorth** (Norway)
and **Ove Rishøj Jensen / AutoImages** (Sweden)

Script by **Hanna Karppinen, Inka Achté**

Cinematography by **Jarkko M. Virtanen**

Edited by **Magnus Svensson**

Music by **Sander Stedenfeldt Olsen, Are Åberg, Jørgen Meyer**

Sound Design **Are Åberg, Krister Johnson, Jørgen Meyer, Audun Kvitland Røstad, Geir Døhlie Gjerdsjø**

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TECHNICAL INFORMATION:

COUNTRIES OF PRODUCTION Finland, Sweden, Norway

DURATION OF THE FILM 82 min

SCREENING FORMAT DCP

SHOOTING FORMAT 4K/HD

COLOR/B&W color

SOUND 5.1

RATIO 16:9

FRAME RATE 25fps

DIRECTOR'S STATEMENT

I have distinct memories of the first Somali refugees arriving in the middle of a deep recession in Finland in the early 90s. While I felt curious and open, racism and hostility were very common, even among my teenage peers. I now know that Somalis are discriminated against more than other immigrant groups, all over the world. Despite his nearly perfect Finnish, Mustafe has always felt like an outsider in the deeply homogenous and white Finland.

Like anyone ambitious, he wants to make something meaningful out of his life. For him, witnessing how his children were starting to go through the same name calling, staring and exclusion he had experienced growing up, was the final straw. But still, by taking his kids from their home to a land he once knew, he exposes them to the same kind of, potentially traumatic uprooting he himself went through as a child refugee.

Initially, it was important for me to hold a mirror to our European society through this film, and to face the fact it isn't always as beautiful as we'd like to think, at least not for everybody. Having lived between two countries for nearly 15 years myself, I recognize Mustafe's desire to return to the genuine and original childhood environment, the desire to believe that things are better now in Somaliland. In the course of making the film however, what became even more pressing was the deeply human and universal desire to do the right thing for your kids, to save them from all evil, and how impossible that task really is. But perhaps in the process of attempting to do so, we expose them to unexpected treasures?

DIRECTOR'S BIOGRAPHY



Inka graduated with an MA in Documentary Directing from the National Film and Television School in the UK in 2012.

The same year she completed two award-winning short documentaries: *The Wait* and *Alppikatu 25 -Home to the Homeless*.

Her debut feature *Boys Who Like Girls* (2018) has been selected to more than 30 international festivals, including Sheffield DocFest, Nordisk Panorama and DocNyc. In addition to filmmaking Inka has worked in documentary sales, first at Taskovski Films and then at Autlook Filmsales. She is one of the founders of Helsinki-based Raina Film Festival Distribution.