

CINE-BOAT

by NISI MASA



**NISI MASA presents Cine-Boat, part of the
POLYGLOT - on the way to Turku audiovisual
project about European multilingualism.**

**www.polyglot-turku.eu
www.nisimasa.com/polyglot**

6 SHORT FILMS

DRIFTING HOME - 2011 - (9'46)

PIKKU-KALLE? - 2011 - (12' 04)

VELVOLLISUUS / DUTY - 2011 - (8'41)

UTÖPIA - 2011 - (8'23)

DESTINATION NORTH - 2011 - (9'39)

FIVE LIVES BY SILENCE - 2011 - (13'53)



POLYGLOT

on the way to Turku



EUROPEAN
CULTURAL
FOUNDATION

TURKU ● ÅBO
European city of culture



Introduction 4

The Journey 6

M/S Paloma	8
Organising Team	10
Nauvo	14
Korppoo	16
Houtskari	18
Nötö	20
Utö	22
Turku	24

The Films 26

Drifting Home	28
Pikku Kalle?	30
Velvollisuus / Duty	32
Utöpia	34
Destination North	36
Five Lives by Silence	38

Credits 42

Project partners	44
Book credits	46
NISI MASA & Euphoria Borealis	48



introduction



4 **There has been a kind of running joke in NISI MASA about our filmmaking adventures. Now that we conquered the railways with ambitious and successful itinerant workshops (Cine-Train, Istanbul Express), why not do it by helicopter, motorbike or space hopper?**

I say “kind of” because, as often in our network of restless young film wanderers, ideas which seem a bit crazy at first often become reality. Which is how eighteen budding documentarists from all corners of Europe ended up in the middle of the Archipelago Sea of Finland, happily squeezed into the hull of a trawler boat with a swarm of thirsty mosquitoes.

Let me rewind a little, all the way back to 2009. With the launch of an open call from the Turku 2011 European Cul-

tural Capital, a project outline was born - envisaged by NISI MASA alongside its Finnish member association Euphoria Borealis ry. The project would span two years and involve hundreds of participants, coming to a climax during 2011 in Turku, as our cinema network celebrated its 10th year of activity.

Investigating Turku, located in South-West Finland, it was clear that this bilingual region's identity was tied into the high number of Swedish-speaking Finns, many of whom lived on the archipelago's islands. Sure, this cultural minority wasn't the grittiest of documentary subjects - the Swedish Finns are a relatively well-off bunch, who have lived in Finland alongside their Nordic cousins for generations. And yet, this somehow made them all the more fascinating: the line between a Swedish Finn and a “Finnish” Finn was clearly not only a linguistic one, but how deep did the differences go? Also, how could their case be related to

other European contexts, as well as multilingualism as a daily reality for many?

In 2010 we launched the first phase of POLYGLOT: On the Way to Turku, an online contest asking young Europeans to show us their own experiences of multilingualism through short videos. The creative responses were by turns poetic and funny, serious and playful, objective and intimate - and sometimes managed to be all of these things.

Around one hundred entries were whittled down to eighteen by a jury of film and language experts, who awarded the winners a chance to participate in the second stage of the project taking place during 3 weeks in June 2011 - the Cine-Boat. They would form our international teams to travel across the archipelago, shooting and editing short documentaries about the local people, before returning to the mainland of Turku to showcase their work at a mini film festival in the city.

Previous experience told us that itinerant workshops were tricky things to organise but well worth the effort in terms of learning out-

come. However we were mostly used to exploring much larger regions and big cities - what would happen when we turned up with a load of cameras on small islands, some of which had less than fifty inhabitants? Also, how would young filmmakers we only knew from their video entries actually work together? And most importantly, were we able to feed a twenty-five person crew from a tiny boat kitchen?

The pages of this book are part travel diary, part window onto the results of the Cine-Boat filmmaking process. Along the way there were unusual tourist guides, ferry journeys, military marches, poetic silences, perfect moments of happiness, and many, many bad jokes. As for the islanders, we couldn't have asked for a better welcome in the archipelago from our volunteer guides, interviewees and documentary subjects. Their enthusiasm and good humour made the long days and nights so much easier. We certainly enjoyed the ride, and hope that this comes across in the films.

A big thank you goes to the Turku 2011 Foundation and to co-funder

the European Cultural Foundation for having faith in the project, as well as our collaborators and sponsors who all helped to turn the concept into a reality.

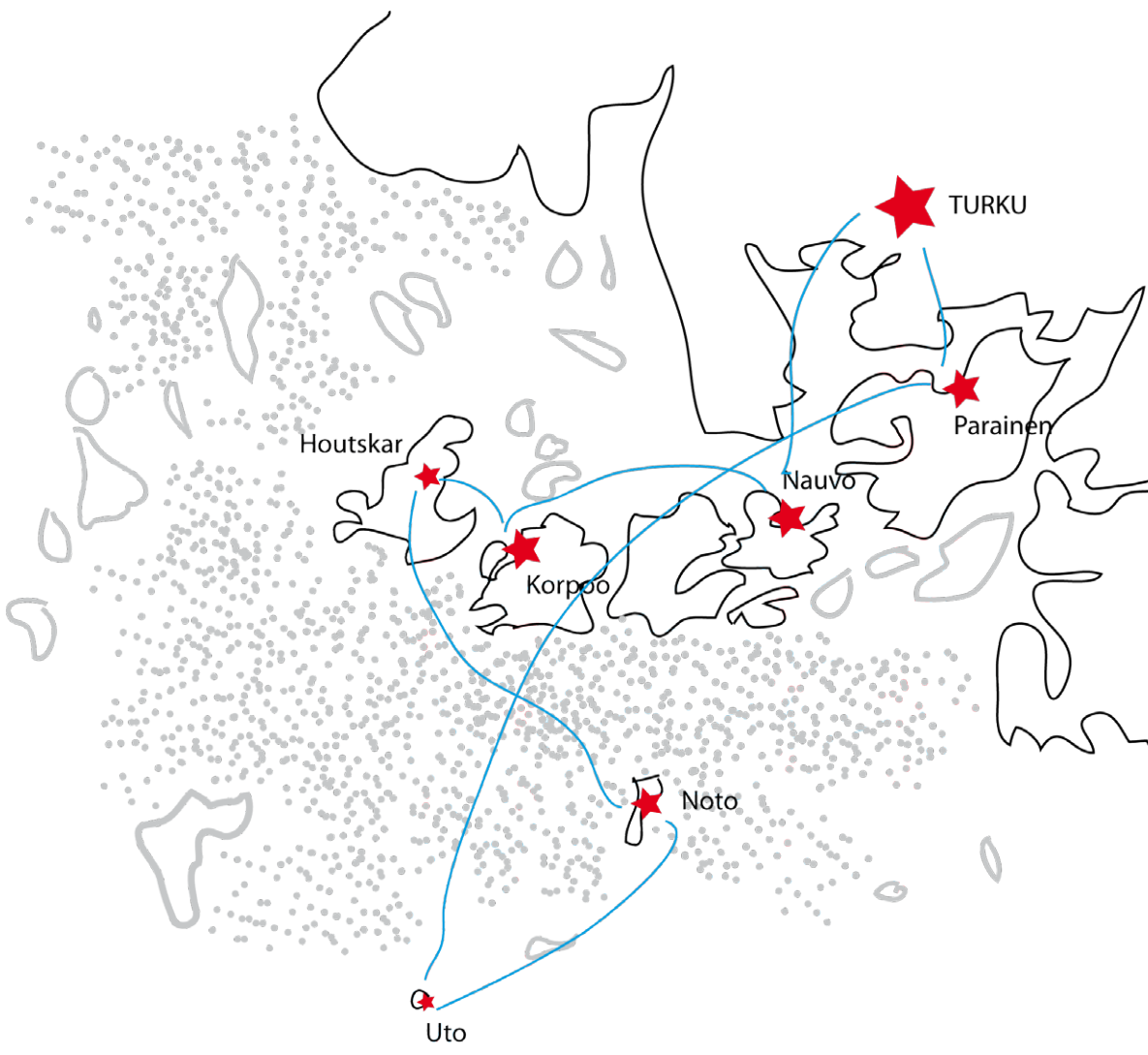
Watch this space as NISI MASA invents ever more surprising ways to bring together upcoming film explorers!

Jude Lister - Project Manager

*To learn more about the Turku 2011
European Capital of Culture visit
www.turku2011.fi*



THE JOURNEY





The M/S Paloma, home to the Cine-Boat crews during the 3 weeks of the archipelago trip, is an old trawler. Our Captain Harri Hamberg - local Helsinki businessman and owner of the boat - repaired the Paloma with his own bare hands to be a summer cruiser for his family. Harri would keep the boat tidy and engine

running no matter what happened. He also has a small cameo in the *Pikku Kalle?* film.

Our skipper Christian Wennerstrand was steering a bit of a smaller boat compared to his normal sailing routine, as he is skipper of one of the biggest ice breakers in Finland, Kontio. So we

knew we were in safe hands. With his wife Mervi Wennerstrand as a co-pilot we knew nothing would rock this boat. Christian also stars in the film *Five Lives by Silence* and you can hear his beautiful deep voice reading one of the poems by Ville Hytönen.



THE M/S PALOMA



10

ORGANISING TEAM

Peter Kerekes, Directing Tutor

Born in 1973 in Košice (Slovakia) into a Hungarian-Slovak family, Peter studied film directing at Bratislava's Academy of Music and Dramatic Arts, and later continued there as a lecturer. With fellow director Dušan Hanák, he participated in founding the atelier of fiction and documentary film. His feature-length documentary *Cooking History* was awarded at various international festivals and nominated for the prestigious European Award Arte 2009.



Selected filmography:

- *Jozsef Balogh, Pribenik* (1996)
- *The Legends and Morytates of Ladomirova* (2003)
- *Across the Border: Five Views from Neighbours* (2004)
- *66 Seasons* (2003)
- *Cooking History* (2009)



Jude Lister, Project Manager

Born (1983) and raised in the North of England, Jude studied languages at the University of Edinburgh before joining the NISI MASA European Office in Paris in 2007. She has since managed many workshops, seminars and screenings within the network. She recently returned to the UK to work for the Encounters Short Film & Animation Festival in Bristol.



Hetta Huhtamäki, Project Coordinator

Hetta was born in the South of Finland in 1985. She studied history in Tampere before a Master's degree in International performance art research at the Universities of Amsterdam and Warwick. She has a background in acting and has worked for several festivals, as well as the Finnish Broadcasting company. She currently lives and works in Berlin.



Karri Lehtonen, Technical Coordinator

Karri was born in 1984 and studied art education at the University of Art and Design of Helsinki. He stills lives and works in Helsinki, where his other interests besides visual culture are songwriting and improvisation. As regular companion of the shooting teams, Karri features in several of the Cine-Boat films and is easily recognisable by his long blonde locks.

NAUVO

Our first stop was Nauvo (Swedish: Nagu), a large area of islands - in addition to the two main islands it consists of 3000 smaller ones and islets. There are 1248 people in total on all the islands and 100 people in the main village. 70% of the people are Swedish speaking and 30% are Finnish speaking. The main village consists of a guest harbour, a couple of stores, a post office, a bank, restaurants, hostels and hotels.

Our accommodation was partly in the romantic Majatalo Martta guesthouse. While half of the participants enjoyed the café terrace and the double-decked sauna after long days of shooting, the other half were the first ones to sleep on board our boat M/S Paloma.

Nauvo was not only the starting point of the journey but also of course for the shootings. Peter, our tutor, gave a one-day workshop on the deck of M/S Paloma for the crews to think about how they wanted to do their films. There was no ready-made recipe given so most of the groups spent these first days thinking about which questions they wanted to ask, what the locations on the rest of the trip were going to look like and how to focus 3 creative minds on one goal.

All the villagers were friendly and took us to places we would never have had access to without these helpful and kind souls. They took the crews to their homes, to smaller islands close by, on swimming trips and boat rides.

Our local guide Aaro was also a great help for the crews to find people to interview and places to shoot. He knew everyone and the history of the place by heart.

The *Duty* film group was already shooting material and we shared one the most peculiar scenes of the trip when one of the protagonists was willing to march military style in the church of Nauvo. Also the *Drifting Home* group took their first steps towards discovering the ferries of the archipelago, visiting Själö, known for its morbid history as an old mental institution, and ending up in Hanko before returning back to the home harbour Nauvo.

In the meantime the organisers faced challenges of their own as cooking for 25 people in a small boat kitchen was a new experience for these gourmet chefs, but somehow we managed to feed them all. After dinners we started the tradition of sitting on the deck and singing, as our technical coordinator Karri had brought his guitar with him. We sang songs that everyone would know and along the way would start developing our own rough and ready B-Side summer hits, composed with the collaboration of the whole team.

The local fisherman, Börje, was interviewed and also sold us the most splendid salmon dinner. After wolfing it down we took ourselves to the local bar, where we got silly on the dance floor to break any remaining ice.

Hetta Huhtamäki



KORPPOO

One tenth of the area of Korppoo (Swedish: Korpo) is land and the rest is sea in the middle of the archipelago. The islands Utö and Jurmo used to be part of the Korppoo municipality up until a few years ago. They also have a regular ferry connection to the Åland islands, further out. Korppoo has 846 people in total in the area, and the main village and harbour in Galtby has around 100 people. Like most of the archipelago, Korppoo is an attractive place for summer cottages so the amount of people almost doubles during the holiday months as Finnish people have a long and a strong tradition of staying at the summer cottage for the vacation time instead of travelling abroad during those months. The town of Korppoo is relatively small with only one supermarket, a clothing store and a pub/restaurant. So quite obviously it did not take too long for the crews to get familiar with the locals. On the second day already when we were riding our bikes through the main road you could hear and see the locals greeting us with: "Hello! Who are you shooting today?"

During the shootings we ended up in a more international environment that we had ever expected, when the *Pikku Kalle?* team (known as "the jokers") asked for translations of little kids telling jokes. We assumed that a native speaker's help would be more than needed as kids this age wouldn't necessary even speak English. Instead one of the crew

members Alastair was soon having a fluent conversation in Italian!

A family with an Italian father had moved to the archipelago a few years back, but the children would still speak both Swedish and Italian. Finnish was left aside as this international joke was performed in front of the camera. After this we also tried to get the local horses to tell a joke, but for some reason they were not very cooperative. Maybe they were a bit shy.

Unlike in Nauvo our headquarters, where everyone would gather for dinners, editing sessions and meetings, were not on M/S Paloma. In Korppoo half of the group stayed in the Röda Huset – the Red House Hostel. We had a whole house to ourselves with a big kitchen, a yard and of course a sauna, and it became the natural meeting place for the evenings. The theme of the nights in Korppoo was "the future", in many ways. The fortune of everyone's love lives with each other was told by a card game and we also made 2 minute plays of how each group's film was going to look like once we reached Turku. These masterpieces of good clean fun were performed in the yard of Röda Huset. Also here was created the first and the most memorable B-Side summer hit: Sugar Tits!

Hetta Huhtamäki



HOUTSKARI

Connected to the mainland by the Archipelago Road - which also runs through Nauvo and Korppoo - Houtskari (Swedish: Houtskär) consists of a group of bigger islands and a larger number of smaller ones, served by regular ferries. The population of the main island is in the region of 100 and Houtskari is the only location we visited which is officially completely Swedish - apparently the Swedish People's Party is the local political party of choice.

By the time we got to Houtskari, the Cine-Boat workshop was in full swing and high spirits. And this new island was quite animated itself thanks to an abundance of rich pleasure boaters and the tourist-friendly harbourside café/bar, where we enjoyed dancing to *La Bamba* - twice, that must be a local favourite - with a mostly middle-aged crowd.

The café soon also became the workspace for the teams, some of whom already had a lot of footage to sort through from previous days' shootings. It was a good chance to get out of the confines of the M/S Paloma's cramped quarters when putting in some editing time.

Further shootings in Houtskari consisted, amongst other things, of an intensified hunt for naughty little boy Pikku Kalle, talking about life and love with a troupe of young dancers, and an afternoon with the ever cheerful local logger with a twinkle in his eye, Anton.

A certain French guy was also able to indulge his voyeuristic tendencies with a newly devised "mosquito cam" on the beach.

Tensions were high when the participants realised that none of them would be staying in a guesthouse here, and that they now had to fight for mattresses in the tiny dungeon-like space below deck. By this point though the non-Finns in the boat were starting to get used to the long hours of sunshine and staying up late (or early?) to watch the most beautiful sunsets over the water. Of course there were yet more song improvisation sessions to pass the time too.

On the last night in Houtskari, to say goodbye to some newfound friends, we went on another kind of boat trip - in a small motor boat with what could only be described as two drunk drivers. The little vessel swayed from side to side, overfull with about 20 passengers, as we struck up a few choruses from The Smiths' *There is a light that never goes out*.

The next morning it was an early departure - so early in fact that we left behind a few of our sailors who'd gone astray and had one of them screaming at us from the shore to go back! And the only words that Karri could find to scold the runaways? "Bad, bad, bad..."

Jude Lister



NÖTÖ

Nötö (which we often pronounced as “Gneu Gneu”) is one of the largest islands in the Archipelago National Park. As an island in the outer archipelago with a distinct feel of farmland, Nötö is unique. Nötö has 10 inhabitants all year round and there is only one ferry connecting it to Nauvo once a day. You really get the feeling of being in the middle of nowhere as Nötö does not have roads or street names, just paths leading you through the little village.

Only half of us stayed in Nötö. We were left there and stayed in a local hostel, Backaro. It was the strangest feeling to see the M/S Paloma sliding away towards the horizon leaving us behind on this lonely island. The boat had started to feel like home, or at least a base for us, and now we were left on our own.

We were immediately faced with the peculiarities of a small village like this when I asked the local shop about their opening hours: “Well, we will close maybe at 3pm, or 5pm or maybe 4pm, it depends when everyone has done their shopping.” Of course in the village with 10 people, you know if everyone has been to the shop and you can close. They were also closed on Mondays, but we were informed that if we were in a desperate need of something we could just knock on the door as the shopkeeper lived in the same building.

Nötö was for *Pikku Kalle?*, *Destination North* and *Duty* long days of editing and making rough cuts, which our tutor Peter would then watch and advise the groups on when needed.

During one less rainy afternoon we also got to know the local landmark, the singing stone, which you can actually play with smaller rocks and make little songs. More to add to those B-Side hits. We also said hello to the local bulls, who seemed like quite friendly chaps and one of them even told a joke.

Nötö was a perfect place for working as it was also the first time it rained during our trip. We had prayed for good weather, which was delivered according to our wishes, and as soon as editing started the rain drops started to hit the windows of our hostel and stopped only for evenings of saunas and barbeques in the yard. In the evenings the view in front of the hostel was just amazing: islets, bare rock, a windmill and the full moon.

In Nötö we also experienced the true nature of Finland as the grey swarms of mosquitoes really loved us all. The *Destination North* group was already more than familiar with these little beasts and our traumatised participant Gautier had developed a peculiar form of Tourette’s syndrome featuring the Finnish word for mosquito: “Hyttynen!”

And I must say that after few days of isolation we were happy to see the yellow flag back on the horizon and M/S Paloma approaching the shore. The reunion was joyful!

Hetta Huhtamäki



UTÖ

After abandoning our fellow sailors on the farmland island of Nötö, the brave remaining crews of the M/S Paloma journeyed even further out into the Archipelago Sea to the southernmost stopover of the Cine-Boat, Utö. The village, with its some 50 inhabitants and small guest harbour, felt eerily abandoned when we finally arrived and the atmospheric contrast with our previous locations was palpable. What were we doing here? Surely there'd been some mistake...

Fortunately, a kind welcome was quickly provided by Hanna, café owner and the keeper of the lighthouse. We were even lucky enough to get a full guided tour of this local landmark and a local history lesson: the island has an interesting background as a base for pilots, customs officials and soldiers since the 17th century, and was the location of many a shipwreck.

These bare, rocky islands hosted a small station of the Finnish Defence Forces up until 2005. Nowadays the military buildings are still there - mostly unused, although the old garrison is now quite a nice hotel, which gave us access to our by now daily craving for sauna. Some more random trivia for you: the island has its own Utö beer (light and dark varieties), although the small print, disappointingly, claimed it was brewed in Sweden. And just across the water from the main island is another, uninhabited location which the locals delightfully call "Snake Island" - and no, it's not because of the shape of the land.

While the other teams edited their socks off in Nötö, Utö proved to be a great shooting location for our crews to get that missing material they'd

been searching for. As the *Drifting Home* group found a soulful interviewee in a local schoolteacher with a young son, the *Five Lives by Silence* filmmakers experienced a creepily quiet family meal. Best of all though, this was the island which inspired the name of the film *Utöpia*. For a team which had been losing its way a little, it was the place where they (re)found some happiness inspiration with 84-year-old Solveig's fish specialities.

The radar towers provided constant background waves of sound, and when the sun finally went down an army of frogs would come out to play underneath the sweeping glare of the lighthouse's lamp. After some persuasion the *Silence* team later gained access up the tower to shoot some of their most poetic night-time footage.

We were at a point in the journey where tiredness was taking its toll and some downtime was much needed. Impromptu football matches with local kids and jumping from the top deck of the boat into the cold water were just a few ways to relax. Culinary aspirations unhampered by the limited foodstuffs available, the root vegetable version of chilli (sin carne) went down a treat, as did a cooked breakfast on a rainy morning.

The next leg of the journey would be the long return to Turku - and already it felt like we'd been gone months, not just a few weeks.

Jude Lister



TURKU

At the end of our archipelago extravaganza tour it was time to return to the mainland and arrive at our end destination Turku (Swedish: Åbo), with heavy hearts but still a lot of excitement for the upcoming days of intense final editing and the local premiere of the workshop results. All of the teams seemed to be happy with their shootings, the material gained and the way their films were finally starting to shape up.

It was also time to celebrate the reuniting of the whole crew together after a few days separation, and in grand style on one final stopover in Parainen we decided to have a party in the “dungeon” space in the hull of the M/S Paloma. Needless to say that many pieces of memory were lost down there during the night, but it definitely involved copious amounts of Koskenkorva, a broken disco ball, and a giant human / teddy bear pile-up.

When we awoke from our less than graceful slumbering positions the next morning, the boat was already pulling in to harbour. Soon we were welcomed by some rather more fresh-faced volunteers from Euphoria Borealis, NISI MASA’s Finnish connection, who popped open some champagne and kindly helped us move the mountain of tangled belongings from the boat to the hostel. All good things come to an end as they say, and the sad goodbyes and longing glances cast at the M/S Paloma when she sailed away proved that it had been a very, very good thing indeed.

The teams quickly got set up in the hostel kitchen to get stuck in on the editing, helped along in the final stages by some sage words from Peter. Long hours of translation also ensued, as the linguistic subtleties of Finnish and Swedish (especially the jokes) needed some unravelling. Nick was also enlisted to help out on some voiceover work, putting his dulcet British accent to good use.

Meanwhile the organisers and volunteers were gearing up for the mini film festival at the Media Liv independent cinema in the city centre, trying to tempt the local public to come see programmes of NISI MASA short films. The screenings weren’t without one or two hitches, but a broken projector was swiftly replaced thanks to our Turku 2011 Coordinator, Ulla, and we were back in business.

On the final day, we were delighted to see that a lot of the archipelago locals, and protagonists of the films, travelled to Turku for the premiere to share in the event with us. We had a receptive, captivated audience, eager to catch glimpses of themselves and their islands on screen.

With everything wrapped up nicely, after the screening there was nothing left to do but take to the dance floor one last time at our partner venue Klubi, and inevitably, make wild plans and promise each other that we’d all meet up again soon - preferably on a boat, or a yacht, or even a dinghy...

Jude Lister

KINO



Your Trades // Sinunkaupat kanssasi mä teen

Lyrics and music by Karri Lehtonen / Säv. Ja San. Karri Lehtonen

When I was a little boy
I was afraid of water
I was a hundred percent
sure
In school swimming
lessons
That I would drown

I couldn't do at all these
Diving exercises
On a lane divider
Taste of chlorine in my
mouth
I just hung

Now I feel little lines of the
tiles under my feet
The metal of the bathing
ladder converts my skin
into chicken meat
I left behind the old beach
I feel the water carries me

I crawl through the water a
bright cyan
And I do your trades with
you
When the man is old once
And he has found peace
He's one with the water
Glides through the water
level
Like seal does

I can feel the annual rings
of the planks under my feet
The metal of the bathing
ladder converts skin into
chicken meat
I think I've given everything
I feel the water carry me

I crawl through the water a
bright cyan
And I do your trades with
you

*Pienenä poikana mä
Pelkäsin vettä
Olin koulun uimatonneilla
satavarma että
Hukun*

*En saanut rinkuloita
Sukellettua
Kloorinmaku suussa
kaistanjakajassa
Roikuin*

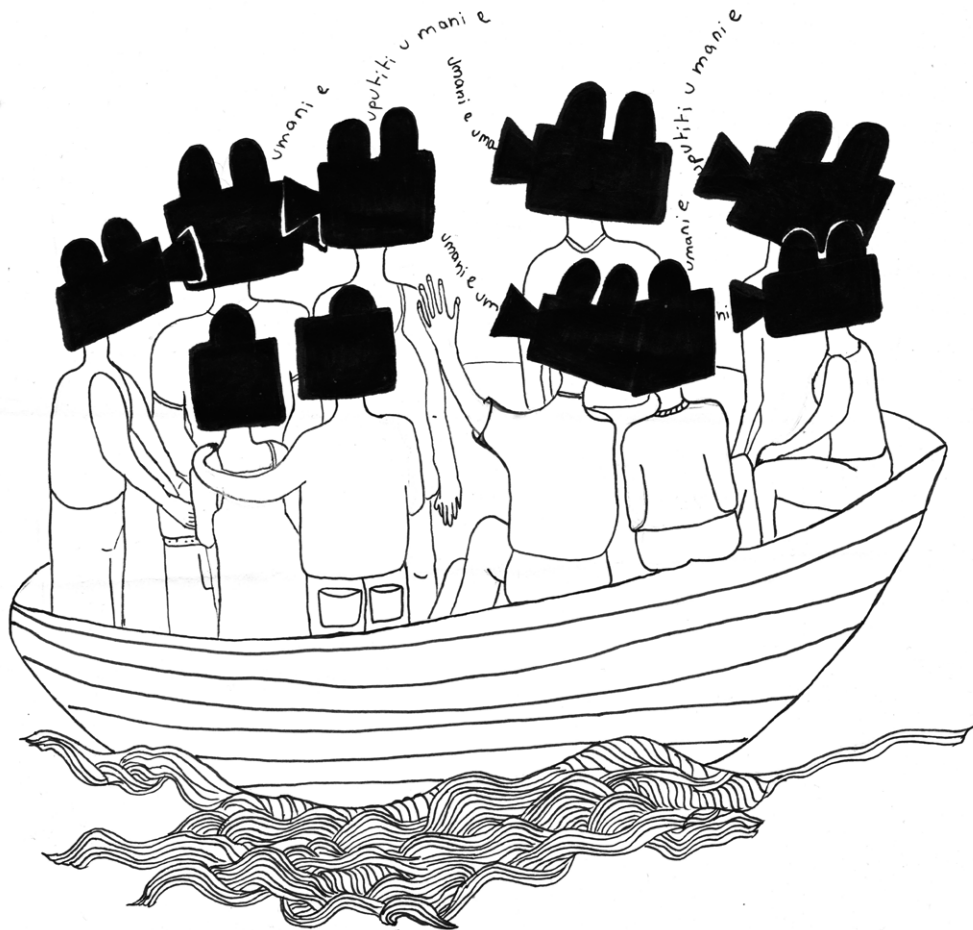
*Näppyläiset kaakelit
tuntuvat alla jalkojen
Iho kananlihalla metallista
uimaportaiden
Taakseni jää vanhaa
rantaa
Tunnen kuinka vesi kantaa*

*Kroolaan läpi syaanin kirk-
kaan veen
Sinun kaupat kanssai mä
teen*

*Kun mies on vanha kerran
Löytänyt rauhan
Hän on yhtä veden kanssa
Liukuu halki pinnan
Kuin hylje*

*Vuositenkaat lautojen
tuntuvat alla jalkojen
Iho kananlihalla metallista
uimaportaiden
Kaikkeni oon tainnut antaa
Tunnen kuinka vesi kantaa*

*Kroolaan läpi syaanin kirk-
kaan veen
Sinun kaupat kanssai mä
teen*



THE FILMS





28

DRIFTING HOME 9'46"

The ferries represent a key element in our protagonists' everyday lives. This film takes them on board to navigate through their reflections upon their own life paths, and how they led them to the islands.

This is a film about people who find themselves sharing a part of their lives in the Archipelago, where the islands have been losing their population dramatically during the last 200 years. Despite the hard winters and poor connections with the rest of the world, some newcomers have decided to try their luck here.

We share a little chapter of their everyday lives, and discover that they might have been trapped in a society where they don't really belong.

Some locals claim that "the relative size of a single person is bigger here than in the continent", and they affirm that even time runs differently. We visit an old couple, who after having lived all

their life in Africa, decided to go back to die on the island where they were born 80 years ago. All their friends and family moved away years ago; and their local post office, police station and school have been closed for years. But they live happily with each other and surrounded by memories of a life full of experiences.

Then we travel south to Utö, one of the outermost islands. There, a single mother has just arrived with her 8-year-old son. They come from a bigger city and moved to one of the few houses on the island. But is she looking for a new life or running away from something? She has just found a new job in the local school, where

she meets Britta, another teacher who confesses to have moved to the island 'just for one year' in 1976. Britta has lived there ever since.

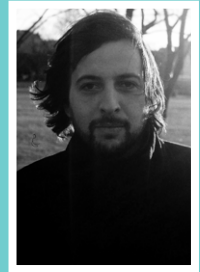
She has always been aware of the importance of the ferry boats, which are the only physical link with the rest of the world. But they also represent a meeting place for our subjects, a common place that they are forced to share, and from where they reflect upon their existences.

The film is a journey between those reflections that attempts to connect random inhabitants of the Archipelago Sea.



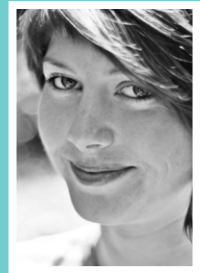
Nicolas Servide (Argentina/Denmark)

Nicolas was born in Buenos Aires in the early 80s. At the age of 12 he moved to Europe with his family. He lived and studied in San Sebastián, Barcelona, Dublin, Lisbon, Paris and Copenhagen. He finished his degree in Film and Visual Communication in Barcelona, where he specialised in narrative and film editing. Based in Denmark since 2008, he works as a film editor and sound designer.



Judit Kájel (Hungary)

Born in 1986. Judit studied at the Moholy-Nagy University of Art and Design in Budapest. She spent a few semesters in different countries exploring various fields of visual communication, including a spring term at the Academy of Fine Arts in Poznan. Afterwards she studied visual communication and music at Vallekilde Communication College. She graduated as a visual communications designer, specialised in video, in 2011. She lives and works in Budapest.



Kirill Naumko (Ukraine)

Born in Odessa in the early 90s, at the age of 17 Kirill graduated from a school that is specialised in German language studies. Since then he has worked as a journalist for a little while, before switching to filmmaking in 2010. He is fascinated by film production and wants to dedicate his life to it. In the year of 2013 he will graduate from the National Mechnicov University and aims to obtain a Master's degree from the DFFB in directing.





30

PIKKU KALLE? 12'04

Who Is Pikku-Kalle? Are you Pikku-Kalle?

This short documentary is about just what it means to grow up, to tell a joke, and to be Finnish. The film scours the beautiful Finnish archipelago of Turku for the mischievous character of Pikku-Kalle, giving an insight into the satirical world of Finland, and reminding us of the naughty child that is inside every one of us.

Our film was born from a fascination with Finnish humour, something we considered distinctive and unique about this corner of the world. Where does this humour come from? Could we ever really understand or translate it?

We aimed to make a film about jokes that would give us a satirical window into the language, culture, and communities of the islands along our journey.

Through a portable comedy club we started to dig into this world, meeting gracious, friendly and often hilarious islanders along the way, hearing their thoughts and jokes about everything we could have imagined: their neighbours, their language, their men, their women, death, winter, fish, saunas, sex and sailors.

Our friendly Finns had many, many a joke to tell....some far from repeat-

able. However, we soon realised that there was something we didn't quite understand. Who was their little friend 'Pikku-Kalle?', the name of a trouble-making character that we kept hearing in the jokes. So started a new search, for Pikku-Kalle himself. We scoured the forests, harbours, bars, restaurants, cow paddocks, potato farms.... we found sailors, gardeners, distillers, tree fellers, farmers, boys, girls, mums and dads...which one was Pikku-Kalle? What language did they speak? Could they swim?

How to film a fish telling a joke:

- 1) *Find an overcrowded pier, and trusting shipmate who for no apparent reason has an HD underwater camera.*
- 2) *Purchase 20cm ice fishing rods with enough nylon to create an extensive microphone puppetry system.*
- 3) *Employ fish feeders, puppeteers, and friendly locals for fish joke advice.*
- 4) *Desperately try and recall water/light refraction rules from high school physics.*
- 5) *Give up on the physics and spend four hours of trial and error upside down filming to give you the best, and most untranslatable Finnish joke about a family of fish and gigolo you could ever want.*

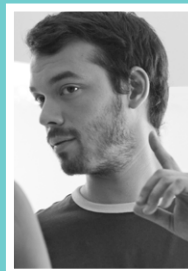
Alastair Cole (New Zealand/UK)

Scotland based, New Zealand documentary filmmaker Alastair Cole has directed a growing collection of documentaries dealing with topics surrounding language and literacy. Combining his work in linguistic anthropology and documentary film, he created the specialist creative documentary film label Tongue Tied Films, while working towards a PhD at the University of Edinburgh. He is now working on a feature documentary film being shot in Zambia.



Daniel Szölloši (Hungary)

Daniel was born 1987 in Budapest, Hungary. He graduated in Media Design at the Moholy-Nagy University of Art and Design in Budapest. He creates audiovisual essays, spots, videos and films as you wish to call them in every genre. His social spot *Langbeat* was nominated in Berlin at the prestigious Prix Europa Festival in 2010. He is now continuing his studies at the Rotterdam based Piet Zwart Institute Master Lens-Based Media Design department.



Anna Dmitrieva (Bulgaria)

Anna has travelled a lot – spending time in South Africa, Europe and the Far East. She studied in a children's theatrical group, graduated in film directing in Sofia, then again in Moscow (VGIK), followed by a producing course at the London Film Academy. She's been assistant on different film projects and has made her own shorts. She is co-founder and owner of the production company SPUTNIKINO.





32

VELVOLLISUUS / DUTY 8'41"

9 people recount their most remarkable memories from the Finnish army service; they try to reconstruct the situations again... and this leads to unexpected experiences...

Finland is a small country, but the most militarized in Europe. It is not a member of the North Atlantic Treaty Organisation - the country has its own independent military defence. If a war broke out, then potentially every man would be able, and trained, to fight.

What have these men learned from the army, seriously?

The film raises a simple question, which in many cases leads to a difficult and ironic answer from our encountered subjects.

Each of them tries to show their learned skills, which leads them to play out war situations in their homes.

Everyone had his own military duty, and it is curious how they try to recall it to their memories nowadays.

It seems people obtain a special mindset, especially in the Finnish army.

The memories of each protagonist are different: some of them attended a World War, some of them just had

fun in the army. The common element in all of their stories: the time passed in the army was an important cornerstone of their lives.

Through their narrations, through the reconstructions of their memories, a tableau is born: a collection of army-memories. The film shows a universal dimension about personalities, their relationship to duty, to absurdity and to their work on their own memories.

It is 12:30, 34 degrees and a small boat leaves us on a deserted island, which might have a legendary army base.

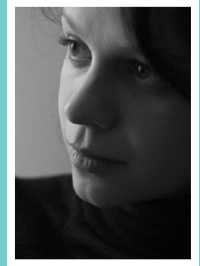
We are on the shore looking at the leaving boat, thinking: "this is going to end badly..."

Then we hear a sound of a tractor, a huge fearsome man driving towards us, behind him a kingdom of mosquitoes.

Eventually the last remaining battery of our mobile phones is dead. Yes, this is the weirdest island on earth: Jungfruskar.

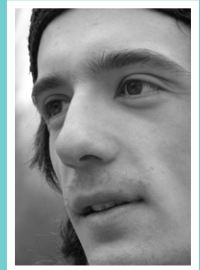
Linda Dombrowszky (Hungary)

Born in 1980, Linda graduated as a film and television director at the Academy of Drama and Film, Budapest. She studied directing in 2009 at the Centro Sperimentale di Cinematografia, Rome and has directed five short films and two documentaries, which have participated and been awarded in international film festivals. This year she is attending script development workshops with her first feature film script. She loves shooting, travelling, and shooting during travelling.



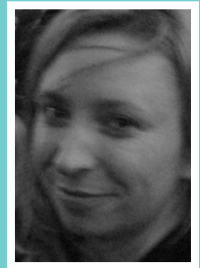
George Groshkov (Bulgaria)

Half Russian, half Bulgarian, George was born in Sofia. At the moment he is studying film directing, and has made several short fictions and documentaries. In recent years he has worked as a screenwriter and editor. He participated in the 2008 "Cinetrain" NISI MASA film project. Obsessions include water sports and Haruki Murakami.



Severine Beaudot (France)

Born in 1982, Severine graduated in Intercultural Management and Audiovisual Journalism in France and Germany. Since then, she has been contaminated by the bug to make crazy audiovisual projects, such as being a director on the "Istanbul Express" NISI MASA itinerant project. She works also as a director, DoP and editor for some German, Swiss and French documentaries and TV productions. She loves boats, trains, new experiences. And serendipity (= documentary making lifestyle).





34

UTÖPIA 8'23"

Filmed on the islands of Houtskari and Utö, this story portrays two different generations of the archipelago's women and their thoughts on life and happiness.

Young girls attending the Houtskari dance camp dream of a happy life with a long dance career. They are at the beginning of their life quests. 84-year-old Solveig meanwhile enjoys her peaceful retirement on the remote island of Utö. She seems to have achieved the needed experience to recognise and capture happiness, despite its temporary and illusive form.

But can the recipe for happiness really be found? Or is it just one more utopia?

Utö was the last stop of a 2-week journey whose goal was to derive the formula of happiness, which the archipelago's inhabitants allegedly have. But just as the imaginary island of Utopia, this corner of the Earth served as a platform to for-

mulate questions, rather than to extract one, all-inclusive answer. This is a never-ending work in progress, a search that keeps on repeating in the circles of dance, the circles of life.

On the last day in Utö we met Topi in a cafe and decided to interview him at his home.

When we arrived, his wife Solveig was watering the flowers. Silvio began to film her without asking, which she definitely didn't like. She emptied her watering can on him...

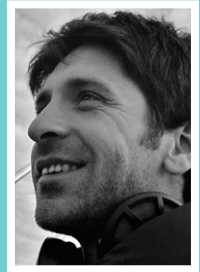
After we had weathered that storm, we began the interview. Meanwhile, Solveig prepared lunch. Her anger softened. Noises of cooking reached our ears.

Once in a while she commented from afar. It wasn't in her nature to be quiet. Then suddenly, she called us to the kitchen. We were finally allowed to film her. She was cleaning fish and talking: about herself, Topi, their love... the present, the past, all the little things that life is made of and to our joy - about happiness. We were hypnotised.

At the end, she offered us a taste of the fish. It was heavenly, as she says in the movie. And for dessert: she danced with Karri. It was our happiest moment!

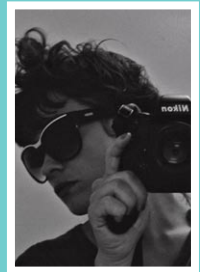
Silvio Ivicic (Croatia)

Silvio was born in Zagreb in 1979. He enjoyed his childhood in the communist Yugoslavia and his puberty in capitalist Croatia. He graduated in journalism in 2005 and in 2007 started working for a TV station, learning how to use a camera. Since then he's been filming and editing on a regular basis. Today he lives in Belgium, with his wife and young son. At the moment he's following film and video art studies in Antwerp.



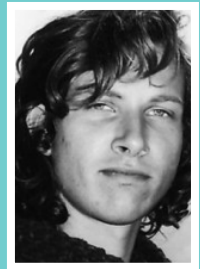
Laure Anna Franquès (France)

Laure was born in Toulouse in 1984. After completing studies in humanities, she continued with a focus on contemporary theatre. Graduating with a Master's, she got involved in cinematic creation and made her first fiction film *ROLAND* in 2009. She is also interested in contemporary dance, performance, drawing, photography and fashion. She recently participated in an Atelier Varan workshop and was first assistant director for French-American feature *The Exchange*.



Sam Batink (Netherlands)

Sam was born in 1988 in the south of Holland. He is currently studying cultural and visual anthropology at the University of Utrecht. He recently got involved in different documentary and animation projects.





36

DESTINATION NORTH 9'39"

A guide to the Finnish Archipelago... with a twist.

Moist and flower-covered woods, numerous lakes and endless summer sunsets by the beach are some of the highlights of the Turku Archipelago in the south of Finland.

This might look like the perfect destination for your next holidays, but perhaps all this beauty is more appealing to some other kind of creatures: mosquitoes.

They were here since the dawn of ages, and will probably continue to be long after the human race is gone. But how do they spend their time? And why do they find Finland such a wonderful place to be?

All the important facts about Finnish mosquitoes can be found in this film.

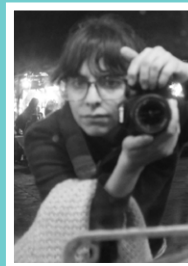
Going out into the forest during the long Finnish summer sunsets in search of mosquitoes can easily become a nightmare. But for us, at some point, the enthusiasm of finding larvae, mosquito bites or dead bodies of mosquitoes became so huge, that being covered in mosquito bites became a sign of a successful shooting.

After trying several times to record ambient sounds and realising that all we were getting were mosquito sounds, we still wonder why people in the Archipelago continue to say that the actual mosquito problem is in the North of Finland.

Maybe one day we will go and find out. Maybe not.

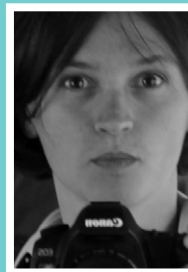
Melissa Suárez del Real (Mexico/Spain)

Melissa studied audiovisual communication, specialising in scriptwriting. She worked as an advertising copywriter in Mexico, where she also founded the radio fiction show *Radio Pocajú Internacional*, and in 2006 received the Young Artists Grant from the Fondo Nacional para la Cultura y las Artes to write a screenplay. In 2008 her script *Furniture* was awarded in the NISI MASA script contest. She joined the Spanish Food Art Collective Ali&Cia in 2009. Currently, she lives and works in Madrid.



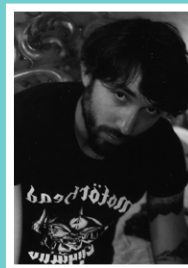
Albina Griniūtė (Lithuania)

Albina studied publishing at Vilnius University and later audiovisual media at the Baltic Film and Media School in Tallinn (Estonia). Her fields of interest are documentary film and photography. Her works have been shown in personal and collective exhibitions, and she is the winner of a number of international photography competitions.



Gautier Dulion (France)

Gautier studied cinema, theatre and video art at the University of Amiens before a Master's in cinema in Paris. He taught himself how to shoot and edit using DV, HD and Super 8, and in 2007 was acting and directing in an experimental cinema collective on a feature film *Beyond the hills of cosmos*. His minimalist science-fiction short film was selected in many festivals. He now lives and works in Paris.





38

FIVE LIVES BY SILENCE 13'53"

Five Lives by Silence observes the daily workings of silence and stillness, through a parallel poetic and physical journey through the Finnish Archipelago.

Miki, Begum and Nick live in Thessaloniki, Istanbul and London respectively, so on their arrival, they were struck by the quietness and calm of the archipelago. The idea of silence soon became a touchstone for the content and the aesthetic of the film. Several Finns and Swedish-Finns were asked their interpretation of the idea of silence, their stories were then dramatised by the filmmakers in situ, acted out by the participants themselves.

The film is given a reflective counterpoint by the collaboration of the young Finnish poet Ville Hytönen, who received rushes every few days. He composed poetry on the topic of silence and sent it back to the filmmakers in parallel to the filming. At the final stop on the journey, Ville met with the group to record a voice-over of his own poetry that is used in the film. The film therefore gives two perspectives on silence, that of the group and that of the poet.

We see several narratives of everyday life, working by poetic association to create a mosaic on the subject of silence in this part of Finland. As a symbol of silence and isolation, the film begins with a poem read out by a drunken sailor as the lighthouse of Utö comes to life. The question that the film explores is whether Finns really have a unique, almost religious disposition towards silence.

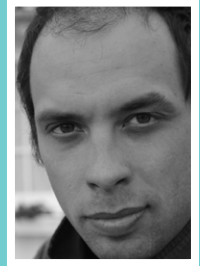
Albert - an elderly chap we filmed in a care home at Houtskari - took us completely by surprise.

Having seemed quite frail for most of the morning, doing jigsaws, he suddenly announced "I need to get my post!" He then leapt up, took to a scooter and sped down the hill to fetch his post with a look of pure joy on his face.

We struggled to keep up with him.

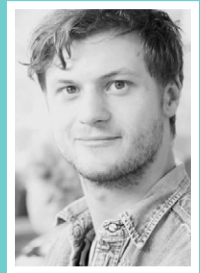
Miki Ambrózy (Hungary/Greece)

Miki grew up in a Hungarian family in Budapest. After studying social sciences and languages, he moved to Greece and started working in social-cultural projects. He founded an organization for media education, to explore the ways in which audiovisual media can serve personal development. Following collaborations with friend and documentary directing tutor Alberto Colletta (Italy), he decided to devote himself to making films that explore and transform reality.



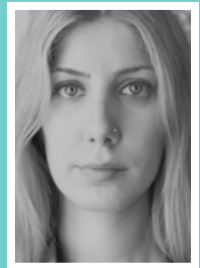
Nick Shaw (UK)

Born in Manchester, Nick has been passionate about performance from the age of 8, earning a Gold Medal in acting from the London Academy of Music and Dramatic Art. He began writing and directing short fiction, studying for a Master's in Film Production at the Northern Media School - his graduation film won a UK Young Filmmaker of the Year nomination. Themes of interest are Britishness, absurdity and masculinity. He is now developing a short script for an international co-production.



Begüm Güleç (Turkey)

Was born in 1983 in İstanbul. She studied Radio, Television and Cinema Broadcasting at Yeditepe University (İstanbul) and graduated in 2006. Since then, she has been actively working in different fields of media.





40

**THANK YOU
KIITOS
TACK**



Turku 2011 Production Coordinator

Ulla Bergström

Euphoria Borealis ry

Hannaleena Hauru // Eero Erkamo // Johanna Kinnari

Archipelago Guides

Nauvo - Aaro Söderlund
Houtskari - Petra Öhman
Utö - Hanna Kovanen
Parainen – Ann-Sofie Isaksson

M/S Paloma

Sari Väisänen // Harri Hamberg // Christian Wennerstrand // Mervi Wennerstrand

Turku 2011 Volunteers

Qing Cao // Eeva Karrila // Na Li // Haolin Lu
Truong Minh Chau // Farooq Mubarak
DoanKlen Okker // Lauri Telkki

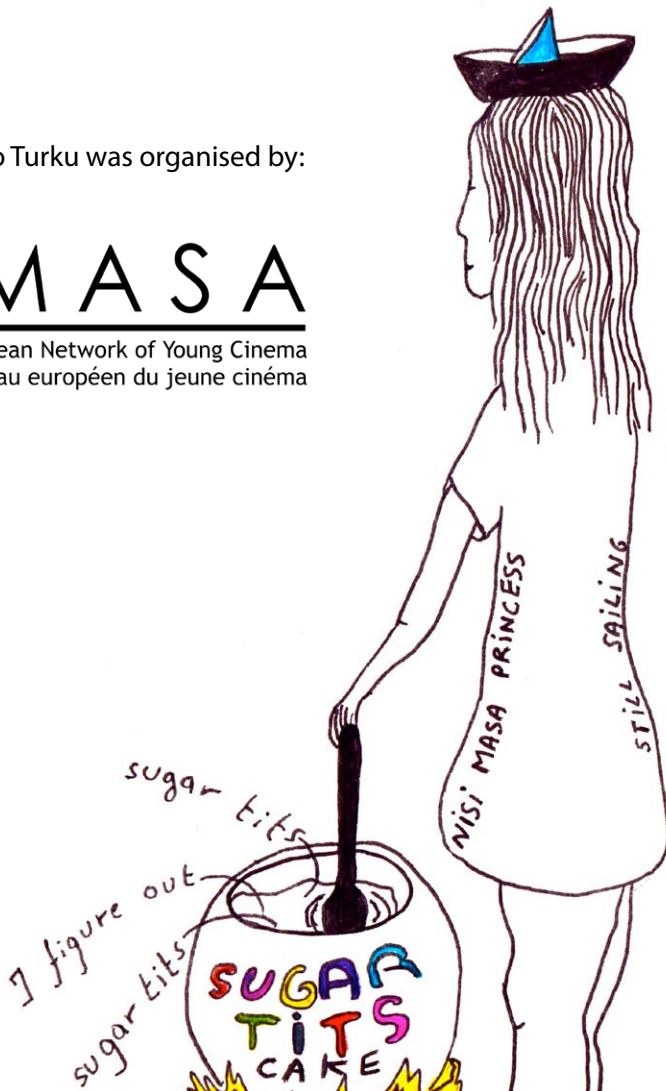
Special Thanks

Atso Pärnänen // Itxaso Elosua Ramirez
Ville Hytonen // Vivian Paulissen
Massimiliano Spotti // Barnabas Toth
Radka Weiserova // Siiri Anttonen
University of Art and Design of Helsinki
Kinosfilmi // Klaffi

Polyglot: on the way to Turku was organised by:

NISI MASA

European Network of Young Cinema
Réseau européen du jeune cinéma



Supported by:



In collaboration with:



Sponsored by:



Polyglot: on the way to Turku

project manager:
Jude Lister

project coordinator:
Hetta Huhtamäki

technical coordinator:
Karri Lehtonen

directing tutor:
Peter Kerekes

communications assistant:
Jass Seljamaa

project consultant:
Matthieu Darras

project visual:
Maartje Alders

DVD:
Karl Taul

Book

editors:
Jude Lister
Hetta Huhtamäki

texts:
Thank you to all Cine-Boat participants

design / layout:
Maartje Alders
Lucía Ros Serra

cover:
Taken from Pikku Kalle? (Image by Daniel Szölloosi)

photography:
Gautier Dulion
Laure Anna Franquès
Begüm Güleç
Albina Griniütë

illustration:
Laure Anna Franquès





NISI MASA

NISI MASA is a European network gathering hundreds of young film enthusiasts in 26 countries. Composed of national organisations with different profiles, its members consist of young Europeans sharing a common passion: cinema.

The association was founded in 2001. The name NISI MASA is a reference to the film *8 ½* by Federico Fellini, in which Marcello Mastroianni repeats the phrase "Asa Nisi Masa". The film, a European cinema classic, and the sentence, an incantation belonging to no specific language, both reflect the cinematic and cross-border spirit of the network.

Main aims

- To discover and promote new film talents
- To foster European awareness through the means of cinema
- To develop cross-cultural cinema projects
- To create a platform of discussion and collaboration for young European filmmakers

Main activities

Throughout the year, NISI MASA organises various events all over Europe, involving hundreds of film buffs and talents: scriptwriting and directing workshops, seminars, film screenings, etc. NISI MASA also publishes DVD compilations of short films and books as a result of its activities, as well as a daily magazine (www.nisimazine.eu) during different film festivals alongside its monthly newsletter *Mas y Mas*.

NISI MASA is a non-profit organisation supported by, amongst others, the European Union, the Council of Europe, the European Cultural Foundation, the Allianz Cultural Foundation and the Fondation de France. Each project is organised by one or several member associations. All activities are coordinated by a central European Secretariat, based in Paris, France.

NISI MASA – European Office

99 rue du Faubourg Saint-Denis
75010 Paris. FRANCE.

Tel : +33 (0)9 71 42 71 50
europe@nisimasa.com
www.nisimasa.com

NISI MASA

European Network of Young Cinema
Réseau européen du jeune cinéma

Euphoria Borealis

Euphoria Borealis ry
Vilhonvuorenkatu 11 A
00500 Helsinki. FINLAND.

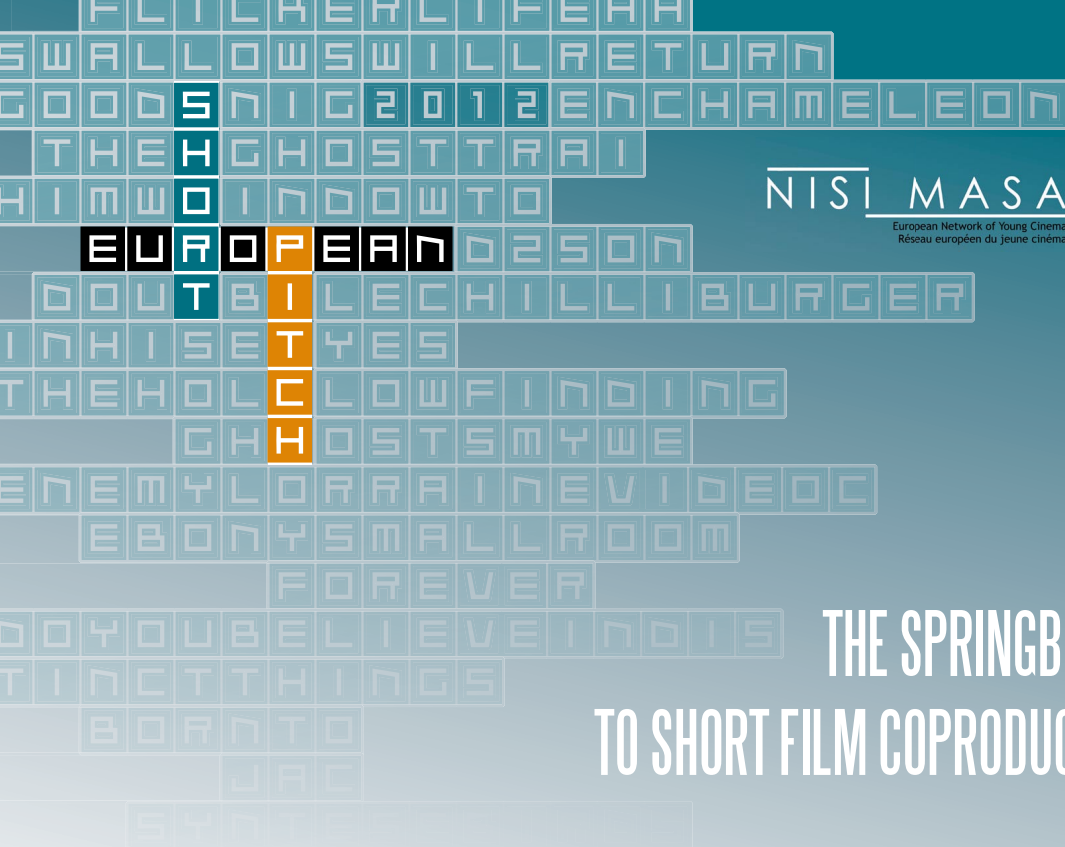
Tel: +358 45-139 4342
info@euphoriaborealis.net
www.euphoriaborealis.net



Euphoria Borealis ry is a Finnish cultural association working in the fields of visual and audiovisual culture. It consists of a group of young people interested in arts and culture in general, both professionals and students. The aim of the association is to encourage, develop and diversify the knowledge and making of audiovisual art by young people.

Created in 2000, the Helsinki-based association has been a member of the NISI MASA network since its foundation. Besides having coordinated the NISI MASA short film script contest in Finland since 2001, Euphoria Borealis has also organised international film and photography workshops (Encounter of Imagenations in Sodankylä in 2002 and Fiskars: details in 2004) during previous years. For the year 2005, Euphoria Borealis was a partner in Script & Pitch Workshops training course project and hosted one of its workshops in Sodankylä, Finland. In 2006 the association hosted the international jury meeting of the annual NISI MASA script contest. In January 2008 Euphoria Borealis hosted an international film journalism workshop "Nisimazine" in Helsinki in associated with the DocPoint - Helsinki Documentary Film Festival.

The latest workshops organised by Euphoria Borealis are the editions "Kino Euphoria", events where international groups of young filmmakers make films in 60 hours. The association is now also organiser of the International Random Film Festival, the first film festival in the world which celebrates randomness in cinema.



NISI MASA

European Network of Young Cinema
Réseau européen du jeune cinéma

THE SPRINGBOARD TO SHORT FILM COPRODUCTION

WWW.NISIMASA.COM



This is a publication of NISI MASA:

**NISI MASA - European Office
99, rue du Faubourg Saint- Denis
75010 Paris**

France

Phone: +33 (0)9 60 39 63 38

E-mail: europa@nisimasa.com

www.nisimasa.com

