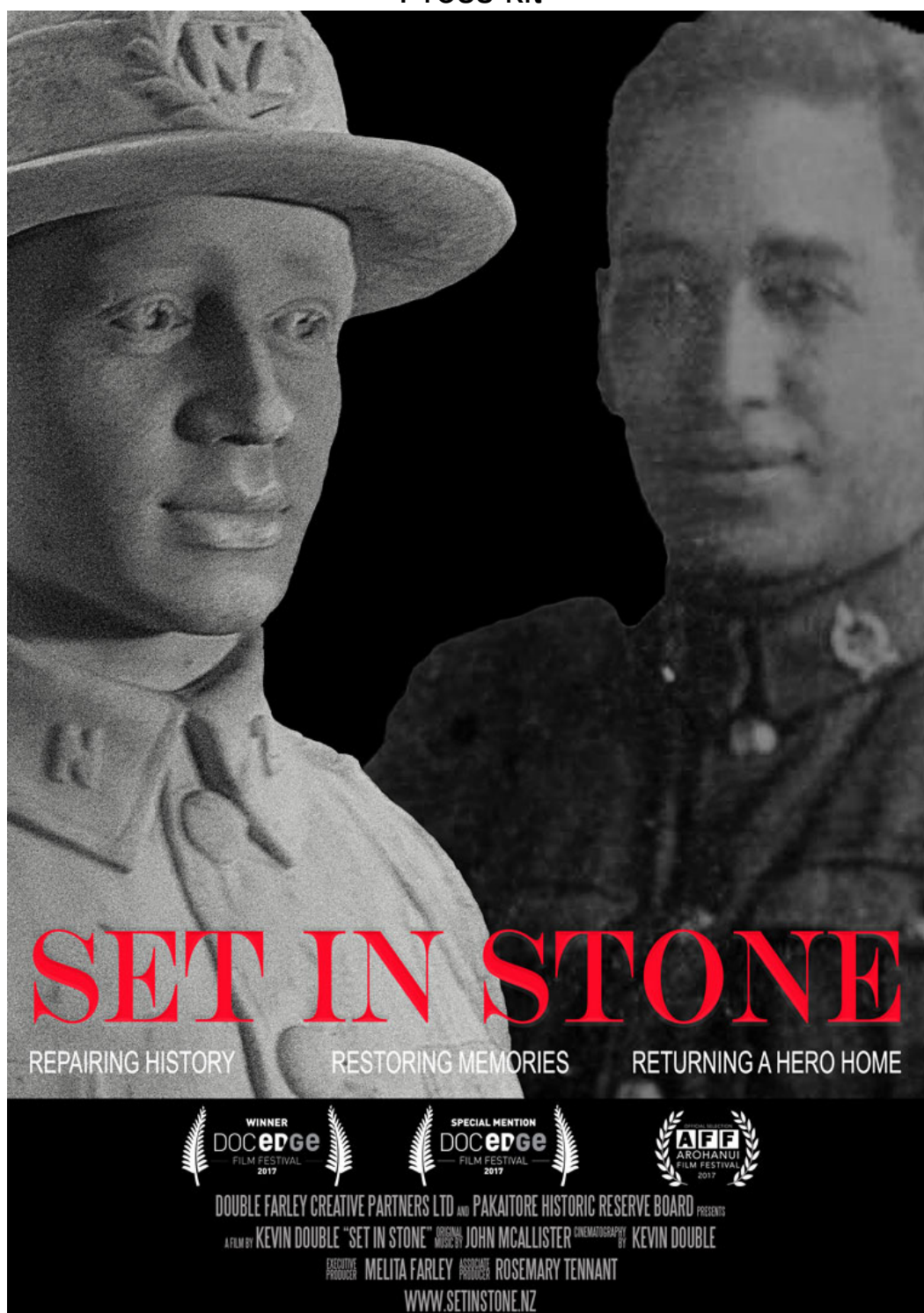


SET IN STONE

Press kit



Double Farley
PO Box 922
Whanganui 4541
(06) 2813474

For further information
Melita Farley
Producer
melita@doublefarley.com

Title	SET IN STONE
Genre	DOCUMENTARY
Production year	2017
Country of origin	NEW ZEALAND
Spoken languages	ENGLISH & MĀORI
Onscreen translations	ENGLISH OF SPOKEN MĀORI
Duration	89 MINUTES
Shooting format	1080 HD / BMPCC
Screen ratio	16:9
Screener format	PRORES422(HQ) / DCP / BLURAY
Sound format	STEREO 2.0
Country of production	NEW ZEALAND / BELGIUM
Date of completion	MARCH 2017
Release dates	16 MAY 2017 WELLINGTON 31 MAY 2017 AUCKLAND 21 JUNE 2017 WHANGANUI
New Zealand release	DOCEDGE 2017
Rating	NOT RATED
Production company	DOUBLE FARLEY
Executive producer	MELITA FARLEY
Associate producer	PĀKAITORE HISTORIC RESERVE BOARD
Cinematographer	KEVIN DOUBLE
Director	KEVIN DOUBLE
Editor	KEVIN DOUBLE
Narrator	JAY REREKURA
Composer	JOHN MCALLISTER
Featuring	RANGI WILLS DETLEF KLEIN MARK WHYTE ROSEMARY TENNANT VIRGINIA HINA ROBIN AYERS MARCO BUERGER AARON TE RANGIAO ADRIAN TE PATU SONNY BARLOW GREG DONSON JOHN MAIHI RAEWYNE JOHNSON BILL MILBANK JANET GRUBNER MARY WAKEFIELD
Website	WWW.SETINSTONENZ

Synopses

SET IN STONE

REPAIRING HISTORY RESTORING MEMORIES RETURNING A HERO HOME

In a small town twelve thousand miles away from the battlefields of Europe stands a monument dedicated to all Māori who fought for King and Country during World War One.

Constructed in 1925, it was built so generations to come would remember the supreme sacrifices made by Māori soldiers.

Over time, the stone and the memories carved into it slowly crumble. Storms and earthquakes accelerate this erosion. The loss of generations and dispersal of whānau exacerbates it.

Stopping the erosion, conserving the stones and rebuilding the monument will take a specialist team over a year and cost more than half a million dollars. Restoring memories, reconnecting whānau, and ultimately welcoming a World War One hero back home will take the love of a whole community.

Set in Stone is told from the heart by people whose passion and skill unite them. Māori and Pākehā, German and English all contribute to this fascinating and moving story. Filmed with aroha in the gardens of Pākaitore, Whanganui, it's a story about a New Zealand community doing what they do best – caring for those who lived and those still living.

FESTIVALS

Laurels/Logo	Festival	Date	Location	Awards
	Arohanui Film Festival	October 2017	Te Aroha, New Zealand	
	DocEdge Festival	May 2017	Auckland, and Wellington, New Zealand	Winner "Best Emerging NZ Filmmaker" Special Mention "Best NZ Feature"
	Docs For Schools	May/June 2017		
	Punanga Festival	June 2017		

BIOGRAPHIES



Kevin Double, "Set In Stone", (Director/Camera/Editor)

Kevin is a highly skilled director, award winning filmmaker. As a child, he experienced the magic of 8mm cine film 'home movies' to capture moments in time. He began filmmaking by helping his brother with horror movies shot on Video8, focusing on the use of digital technology to support filmmaking. His first paid film work was scientific videography for the UK Military camouflage unit, using some of the world's most advanced digital cameras. He went on to specialise in the digital side and followed this with a career in computing.

In 2007 he emigrated to NZ and quickly returned to the world of filmmaking. He has since attended Melbourne University film school, and enjoyed learning his craft through numerous online film courses. He is now excited to be teaching storytelling and editing techniques in his home town of Whanganui, New Zealand, and the Pacific.

In addition to dozens of online short films produced for charities and fascinating NZ stories, his feature documentary credits include "For Children" (DoP/editor) and "Show Your Hand - behind the scenes of Project Born" (camera/editor).



Melita Farley, "Set In Stone", (Executive producer)

Melita Farley lives, works and plays in Whanganui, New Zealand. She runs her own business with her husband, Kevin Double, so spends most of her work time doing the thing she is most passionate about: helping people work and learn in new ways. This includes facilitating learning, creating better learning experiences, supporting better technology use, and helping produce films. She has a keen research interest in how we can use web and mobile technologies to facilitate learning and storytelling. Her feature documentary credits include "For Children" (Producer) and "Show Your Hand - behind the scenes of Project Born" (Executive producer).

DIRECTORS COMMENTS

How did you become involved in telling the Set In Stone story?

Melita and I were walking past the memorial one evening and saw it in its dismantled form. Each stone was laid on the ground in an ordered fashion and just a small workman's container was the only clue to who was behind this. Up until then the memorial was noticeable for being fenced off and being in poor condition. Clearly something was now happening and Kevin's curiosity won him over, so after a few phone calls he was soon on site meeting the project manager. We had budgeted for a feature documentary in 2014, but this never came to fruition, so instead we redirected the funds to Set In Stone. It was the evening of ANZAC day 2014 when the first filming began, and exactly 12 months later, ANZAC day 2015, when filming wrapped. Coincidentally ANZAC day in NZ and Australia, 25th April, is also Kevin's birthday.

A film like this typically requires archive footage to help reach a bigger audience, how did you find that process?

As the budget was entirely from Double Farley, we were limited to freely available or low cost material. As producers of all forms of digital storytelling we strictly observe copyright terms, and this can create challenges in these circumstances.

However, overcoming those challenges was made easier as excellent online tools were being developed in New Zealand. Of note is www.digitalnz.org. So, in the end Kevin actually found the constraints of available material liberating in keeping the story focused.

Another surprising but extremely useful source was the online stock reseller, pond5.com, who supply public domain film of the Great War.

The centenary commemorations of the Great War saw more and more NZ material being made available, and in the case of the Māori Pioneer Battalion, some hauntingly wonderful images of soldiers taken after the war. We included these over the end credits. Interestingly many of these photographs were taken in Whanganui by a local photographic studio. The intention for including these photos was to show some of the men who were able to return, and continue their own stories.

The narration for a film like this is important, who did you choose & why?

Jay Rerekura was our narrator. He is a member of the Pākaitore Historic Reserve Board who manage the site of the memorials and co-produced the film. Jay offered to narrate the film after a preview screening.

Some narration and songs are not translated into English, what is the reason for this?

During the recording process, it was decided to only use Te Reo language for some key pieces and not adopt the usual dual language with captions. Although non-Te Reo language speakers may not know the words themselves, the intonation and visuals, combined with the melodic song in their spoken form, is an exciting storytelling technique.

As a Pākehā storyteller for a Māori story how did you approach the process?

We adopted the same approach for any of our clients always being open and honest about what we were trying to achieve with the story and rights or ownership of the final film. Preview screenings for the people featured and the Pākaitore Historic Reserve Board were also vital. Encouraging feedback and avoiding filmmaking terms was key to the process. Finally, just the simple approach of being present within our community in Whanganui and open about helping to tell some of our many stories we have here resulted in a supportive and collaborative process from the outset.

What are the key messages you hope Set In Stone delivers?

The original story intention, and early cuts, were focused on the stonemasons and professionals people who came together to save the monument. Kevin felt that giving these people a voice was important as they are often overshadowed by the historical event the monument represents. Now in the film we discover who the soldier on the monument is, and what happened to him. However, no archives exist of who built the monument in 1925, their names or methods have been lost to history. To some extent we could recover these lost stories through the voices and experiences of today's stonemasons – so in addition to the story of the soldiers, it is

important to remember those who remember, and how they do so through generations, no matter what the memorial is for.

What challenges did you face with a low to zero budget production?

Of course, a film like this would not be possible without the volunteer help of dozens of people, including a Belgian filmmaker to film some key scenes.

Obtaining music and archive footage could have been an expensive road block, but in the case of the music, the early discovery of a composer selling stock on Pond5 was a breakthrough. Being able to purchase the music directly from Pond5 with licences suitable for the film at a relatively low cost was crucial. It was a sigh of relief the day Kevin purchased and download the final tracks which had been used in preview versions up to that point, even though it is one of the most expensive soundtrack albums he has!

It is also important to say that all the hours committed to the filming and editing were accounted and paid for by the Production company, so although no cash traded hands it is technically a film with a budget, and in fact one which grew beyond the original intentions. So, a first challenge is in managing time to ensure key events of the story were filmed and certain post-production techniques could be included such as the layered images.

The characters featured in the film each have their own stories to tell, how did this influence the editing process?

As the focus of the story changed during the filming and editing process you can imagine that there is plenty of additional material filmed which doesn't make the final cut. It was a journey to keep each person's character true to the person we know them to be, whilst at the same time maintaining a story flow that works. Apart from asking questions during the filming there were no planned sequences, other than b-roll shots. So, we didn't know what we would capture until we started capturing it. This is how Kevin prefers to work, although the relative control of a scripted drama, or maybe a hybrid, is appealing for a future project.

The original cuts were over 2hrs long, but as we retold the story to ourselves over and over, it eventually became clear which parts could be cut and yet maintain the feel and form of the entire story.

The film is in memory of Rangi Wills and Rore Habib, how did this come about?

Rangi Wills died towards the end of our editing process, being such a busy man he was never able to see the film himself. But he is a great example of the type of person who just helps their local community, giving so much more than they take and inspiring others along the way.

It was when filming Rangi's interview at the memorial that Kevin first met him, and he was immediately struck by Rangi's demeanour, a real gent as Kevin would say.

Rowley Habib provided the poem, 'Soldier Boy', to Janet Grubner and she in turn donated it to be included in the Set In Stone film. The production was planning to visit Rowley at his home in Taupo, and film him reciting the poem. Unfortunately just a few days before the filming date Rowley was taken ill and passed away.

DOUBLE FARLEY

An award winning New Zealand owned company, with an office in Whanganui and a range of collaborative partners around New Zealand.

We have social as well as commercial goals and support a range of non-profit organisations nationally and in the Whanganui community.


The Double Farley group of companies also includes Confluence; a collaborative co-working space in Whanganui.

Double Farley
PO Box 922
Whanganui 4541
(06) 2813474
www.doublefarley.com

For further information
Fleur Wickes
Unit publicist
fleur@doublefarley.com



Reference	Title	Caption	License
Photo 01 of 07	Hope Gibbons at the Maori War Memorial soil placing ceremony	Mayor of Wanganui, Mr Hope Gibbons, placing soil from the battlefields of Belgium in the Wanganui Maori War Memorial on Anzac Day. Shows a crowd grouped around the monument. Photograph taken 25 April 1925 by Frank J Denton.	Public Domain from National Library of New Zealand on Wikimedia commons.

			
Reference	Title	Caption	License
Photo 02 of 07	That tree	Taken 24 th April 2014 at the memorial steps, Whanganui.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.



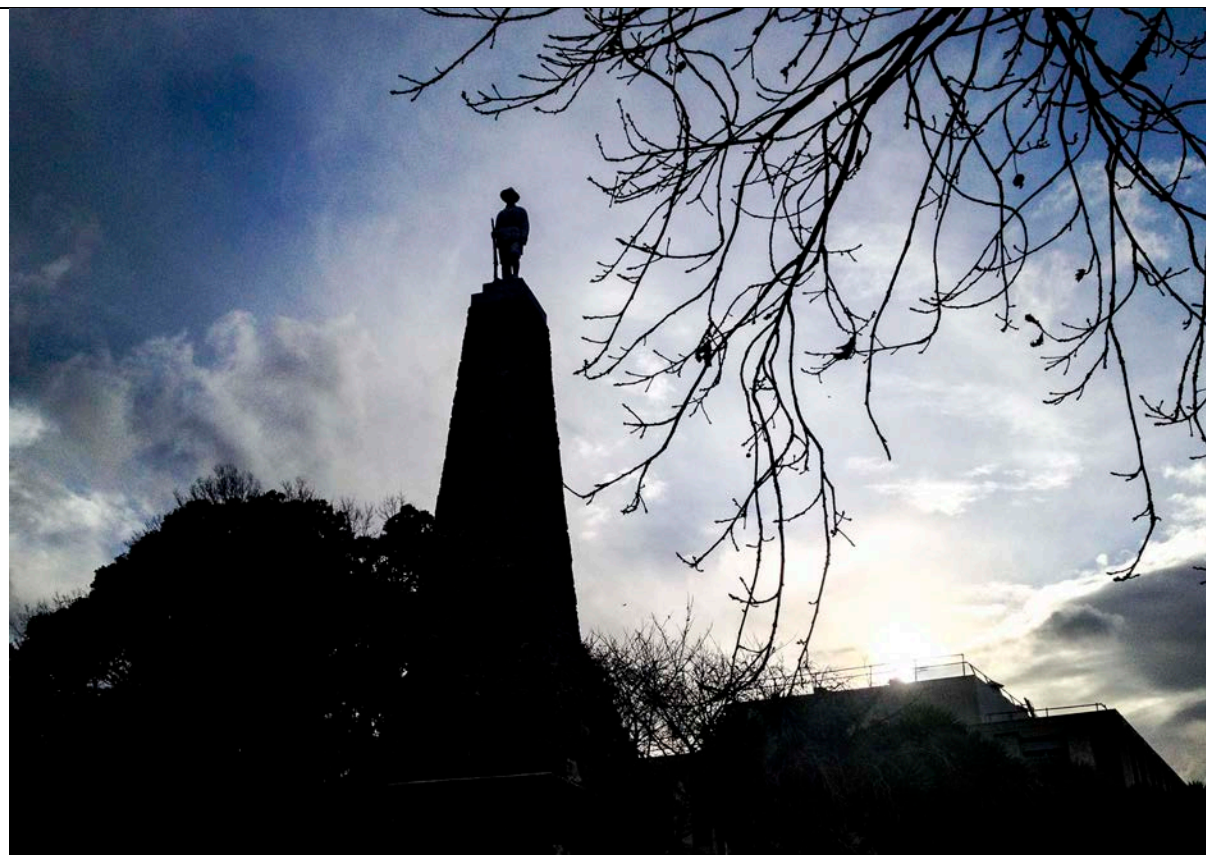
Reference	Title	Caption	License
Photo 03 of 07	Remarkable details	Herewini Whakarua stone statue in the Sargent Gallery, Whanganui. Being inspected by Mark Whyte of Goldfield Stone following its conservation and clean. Creative Commons 3.0 - Kevin Double - Double Farley Ltd.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.



Reference	Title	Caption	License
Photo 04 of 07	Blessing rains close up	Herewini Whakarua statue is returned home and the rain pours down.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.



Reference	Title	Caption	License
Photo 05 of 07	Blessing rains wide	Herewini Whakaruā statue is returned home and the rain pours down. The engineers and onlookers hold hands as they descend the memorial.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.



Reference	Title	Caption	License
Photo 06 of 07	Spring Silhouette	Maori War Memorial, Pakaitore, Whanganui, New Zealand.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.



Reference	Title	Caption	License
Photo 07 of 07	Kevin Double	Director of Set In Stone.	Creative Commons 3.0 - Kevin Double, Double Farley Creative Partners Ltd.