



EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

A FILM BY SARAH GROHNERT

MONSOON PICTURES INTERNATIONAL

IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION

PRESENTS **EVER THE LAND**

EDITOR **PRISCA BOUCHET**

SOUND DESIGNER **NICK BUCKTON**

PRODUCER **ALEXANDER BEHSE**

CAMERA & DIRECTION **SARAH GROHNERT**



EVER THE LAND

" Ever the Land has been made with finesse,
sensitivity and clear eyes."

- **VANCOUVER INTERNATIONAL FILM FESTIVAL**

"...it was a profound experience that deeply affected
both my heart and mind."

★★★★★ - **ANDREW JOHNSTON - RIP IT UP MAGAZINE**

" An impressive little film that deserves attention."

★★★★★ - **PETER CALDER, NZ HERALD**

"...gorgeous, elegant and breath-haltingly profound."

★★★★★ - **LIAM MAGUREN, FLICKS NZ**

" Ever The Land provides a unique and fascinating
insight into the lives of Tuhoe communities, a culture
of people closely connected with the land."

- **POWERFUL PREMIERE, TE KAEA, MAORI TELEVISION**

SYNOPSIS

A PEOPLE. A PLACE. THEIR BUILDING.

EVER THE LAND explores the sublime bond between people and their land through a landmark undertaking of design and construction by one of Aotearoa New Zealand's most passionately independent Māori tribes, Ngāi Tahu.

For the past 150 years, longstanding grievances over extreme colonisation tactics such as illegal land confiscation and scorched earth policies have defined the relationship between Tahu and the New Zealand government. Then, in 2014 history was made: Te Urewera, Tahu's ancestral homelands were returned, the New Zealand government gave an official apology, and Tahu built the first ever "Living Building" in Aotearoa.

Conceived as a testament to Ngāi Tahu values and vision of self-governance, the new building is the binding character in this observational documentary. Its creation immerses us in a culture of people closely entwined with the land, and an architecture distinguished by its integrity with the environment.





EVER THE LAND

FILM POSTER DESIGN

TAME ITI

2015

MONSOON PICTURES INTERNATIONAL

IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION

PRESENTS **EVER THE LAND**

EDITOR **PRISCA BOUCHET**

SOUND DESIGNER **NICK BUCKTON**

PRODUCER **ALEXANDER BEHSE**

CAMERA & DIRECTION **SARAH GROHNERT**



EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

SARAH GROHNERT

AN INTERVIEW WITH THE DIRECTOR

THE TITLE OF YOUR FILM IS EVER THE LAND, WITH THE LOGLINE A PEOPLE. A PLACE. THEIR BUILDING. CAN YOU TALK FURTHER ABOUT HOW THE TITLE REPRESENTS THE FILM AND HOW YOU SEE THOSE CONNECTIONS BETWEEN PEOPLE, PLACE, AND BUILDING?

The film title and logline came about very late in the process of editing. "Ever The Land" is a phrase taken from a scene in the film that affects me every time I watch it. Kirsti, one of the characters, is having a discussion with her co-workers and sums up very clearly what it is that defines Tūhoe's relationship to the land. She says,

"THERE IS NOTHING ELSE THAT BRINGS PROSPERITY, IT'S ONLY ALWAYS EVER THE LAND."

I think it is a simple and great truth. Without land, without natural resources, people have nothing. Everything man depends on for survival ultimately traces back to nature. It's something all too easily forgotten in our modern world, but for Tūhoe the experience of that truth is still very real, and they take responsibility for it.

The logline sums up the three main story strands of the film and puts them in relationship to each other. The building, which is one of the main characters in the film, is a representation of that relationship between people and land, or place. The fact that this building isn't just a building but a *Living Building*, designed and constructed to the standards of the international *Living Building Challenge*, is the key to that relationship.

The Living Building Challenge honours the co-dependency that exists between people and place. Everyone that embarks on a Living Building Challenge project is required to fulfil the vision of a building that gives back to the environment it occupies; realising that when you look after the land, the land will look after you.

Tūhoe embody their land, and their land embodies them. The film takes a close look at this and explores how this relationship is manifested in their building.

IT COULD BE SAID THAT THE BUILDING IS THE CENTRAL CHARACTER IN THE FILM. WHO ARE THE OTHER DISTINCTIVE CHARACTERS AND HOW WERE YOU CONSCIOUS OF REPRESENTING THEM?

The film to me is an ensemble piece featuring in equal measure the people, the land, and the building. The building is central because it forms the backbone of the story. We return to it at different stages of its conception and construction, seeing it take more shape to develop identity over the course of the film. But of course, it doesn't happen in isolation. If we were just showing the building process, it wouldn't mean anything, it would just be a building. It's by branching out into those pockets of story taking place across the land and homes of Tūhoe that the building becomes much more than just a building; it represents the relationship between land and people.

At the beginning of the film, this might all feel a little disjointed as if you are watching self-contained scenes that don't seem to have any relation to each other. Over time, I hope that the connections start revealing themselves to the viewer and that people get the sense of all these scenes starting to weave together into the fabric of the building.

When I consider the land as one of the other main characters of the film I mainly think of it in terms of its presence. Te Urewera, the Tūhoe land, has such a distinctive presence, it's almost otherworldly. And it's not something you can put into words, you have to feel it. I had a huge desire to try and convey this through the film. If only the medium of film could transport the smell of fresh Te Urewera air!

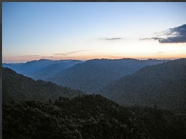
I had to make do with capturing sights and sounds, but that alone has the power to immerse you in this experience. We are not talking about some lofty concept, it's very real, and it's very distinct, but you have to 'be there' to get it, you have to experience it. Capturing this experience of land as raw and truthfully as possible on film was one of the challenges I set myself.

EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

I know audiences are used to having people as main characters, it's easier to go on a personal journey with a human character. There are people in this film too, but I wouldn't say there is a main character as such, most people just feature once or twice. I was never worried about that, to me it enforces the idea of representing Tūhoe as a people, with diverse experiences and opinions, as opposed to representing Tūhoe on the level of the individual. In my experience of Tūhoe culture, much emphasis is placed on the 'we' instead of the 'I.' Perhaps this explains a sense of heightened responsibility for the land. They know it is the key to their survival as a people, and the individual should always consider the past as well as future generations. In this sense, the building is something of a marriage of characters, it is a celebration of land and people and their relationship with each other.

-SARAH GROHNERT



EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

TŌHOE CALL THE BUILDING TE KURA WHARE (HOUSE OF LEARNING) AND THEY AS WELL AS THE JASMAX ARCHITECTS SPEAK ABOUT THE WHARE AS A 'LIVING BUILDING'. TO WHAT EXTENT DID THESE IDEAS INFLUENCE YOUR REPRESENTATION OF THE BUILDING IN THE FILM?

I did know from very early on that the building was going to be a main character in the film, and I was always looking for ways this could be expressed. While those concepts about learning and the Living Building were probably always somewhere in my head, they were pretty much secondary during the filming and even at the editing stage. I think I was always more focused on making the building feel as a character. It is a place where people from all over the world, as well as locally, can now come and visit. Visitors and locals can take a tour to learn about the building and come to understand how every piece of material is used to contribute to the design and functionality of the building, and also its artwork ... how all that is a very real, living representation of Tūhoe identity, which is anchored in the relationship to their ancestral land, Te Urewera.

I think the most important thing for me was to show that every building material used has a life to it, has its own story and meaningful connection to Tūhoe. For example, there is a scene in the film where Rāpaera takes a group of Tūhoe school kids on a field trip into Te Urewera. He tells them that for every ridge that surrounds them, every valley they walk into, every tree they look at and every river they cross, there is a story. The land has recorded Tūhoe history over centuries, it has cultivated Tūhoe, and a 400-year-old tree from Te Urewera knows a thing or two. When you come to realise that this 400-year-old tree (sourced from a river bed) is what your bare feet touch as you walk on the floor of the tribal hall, your idea of a Living Building becomes a very tangible and humbling experience.

People often confuse Living Buildings with something that has green or planted walls, a garden rooftop, or anything else live and growing. To me, a Living Building means it is part of the cycle of life that goes beyond just what we see on the surface. I like to think that's one of the enjoyments of the film, to discover all those connections the film invites you to see, hear and feel and let them enrich your experience of seeing this building come to life. I have watched the film countless times and I still discover new things with every viewing. I love that about it.





EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

THE FILM NARRATIVE MANAGES TO PAY HOMAGE TO THE LATE MASTER OF NEW ZEALAND ARCHITECTURE, IVAN MERCEP (1930-2014) OF JASMAX, AS WELL AS TELL THE EMBEDDED STORY OF A BUILDING BUILT BY TŪHOE. WHAT ARE YOUR THOUGHTS ABOUT THE CULTURAL CONVERSATIONS THAT GAVE SHAPE TO THE FILM AND THE STORY OF THE BUILDING?

I think volumes can be written about that, and it takes a deep understanding of Tūhoe history and the complicated relationship between Tūhoe and Pākehā (European non-Māori) New Zealanders over the centuries to arrive at an answer. I have certainly gained some insight over the years of filming and spending time with Tūhoe, but I think its only made me realise just how complex this cultural conversation is and how difficult it is for anyone, including Tūhoe, to fully grasp its entirety.

The word "ownership" is something the film touches on. To Tūhoe, land cannot be owned in a material sense, the land owns itself. This thing whereby a piece of paper makes you the owner of something and gives it value conflicts with Tūhoe awareness that people can't survive without land, yet the land can very well survive without people. What does that say about ownership in the bigger sense? Can you own land or does land own you? It gives an idea of the background you need to consider to arrive at the significance of the building at this point in time.

There's no other way but saying what a fortunate alignment it was for the film that Tūhoe achieved their historic settlement with the New Zealand government over the same period that the building was being built. The legal return of Te Urewera to Tūhoe as well as the moving apology spoken by the Minister of Treaty Negotiations in the film echoes through every room and fibre of that new building. It is a building of new beginnings.

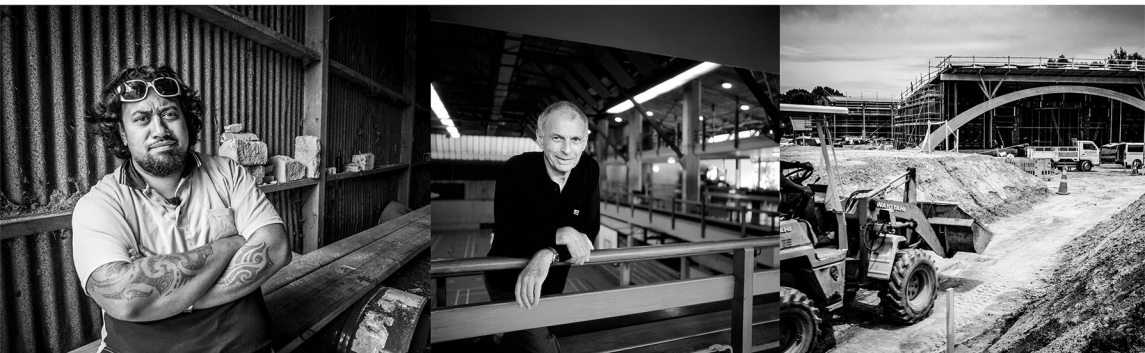
In that sense, Ivan Mercep's involvement as the lead architect is incredibly significant. As a Pākehā New Zealander, he and the other architects and New Zealand contractors involuntarily represent history and are faced with centuries of hurt and anger expressed in the film as an underlying sense of distrust from Tūhoe.

It is interesting to see how Tūhoe consult and collaborate with Pākehā New Zealanders to arrive at their vision for the building. However, it is mainly Tūhoe labourers who put their sweat and blood into physically and materially shaping this shared vision.

I find that very humbling, and perhaps it is appropriate to consider the building as a kind of reconciliation of a complicated cultural conversation. Ivan Mercep had a huge part to play in that, he was known to be an exquisite listener, very sensitive to the needs of his clients and I think he knew how to embrace and honour the trust and faith that Tūhoe put in him.

EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.



"IVAN ALSO KNEW THAT THIS BUILDING HAS THE POTENTIAL TO GIVE RISE TO A NEW DIALOGUE BETWEEN TŪHOE, NEW ZEALAND, AND THE WIDER WORLD, ROOTED IN SHARED VALUES OF PEACE, UNITY, PROSPERITY AND A SUSTAINABLE FOUNDATION FOR FUTURE GENERATIONS."

EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

THE DOCUMENTARY IS FILMED IN AN OBSERVATIONAL STYLE AND THERE SEEMS A QUALITY OF TENDER DETACHMENT TO THE USE OF CAMERA. SIMILARLY, THE APPROACH TO EDITING IS NOT UNLIKE RECENT ETHNOGRAPHIC FILM SUCH AS SWEETGRASS (2009). WHY DID YOU CHOOSE THESE PARTICULAR APPROACHES FOR THE FILM?

The whole style of the film is driven by this sense of wanting to immerse the audience in the experience of land, people, and building. Slowing down to a pace of just being with what you see and hear is a major step towards achieving that on the screen I think. When you spend long enough in one place, when you sit still and just observe, you begin to see the underlying connections as well as the rhythms and patterns that characterise place and people. For me, that's when it starts to become interesting.

By setting up a frame and letting life unfold as it happens, I get a good chance at capturing something as it is and can draw the audience into the microcosm of this deceptively simple thing they are looking at. Perhaps at some point, this microcosm will actually reveal a greater truth. For example, I wanted to make sure my framing would put people and land in the rightful relationship to each other. That's why most of the time I set up wide shots - we are so small compared to the rest of nature!

Tühoë know that, they know that people come and go, but the land always remains. You see people in this film moving through the frame, like the kids floating down the river. They are a focal point for some time, something your eye is drawn to, but ultimately they disappear again, and I don't cut to follow them. Your focus now shifts back to what was there before and what remains, the land. The film's pace and editing invites you to consider those things, to reflect on what they make you feel and think.





EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

Technically, I have to say that I was a one-woman band shooting this film. I operated camera and sound as well as engaging with all of my subjects and places at the same time. Observational documentary is so much about honing your senses of anticipating what will happen next, as well as about being in the right place and the right time and having the camera pointing in the right direction to capture the important moment. It's real life, so you only get one shot at it. There were times when my hands were trembling, and I was afraid to attempt even a pan or a tilt of any sort because I worried that any wobble would make the scene unusable.

There is a scene in the film when a group of Tūhoe warriors and women perform an awe-inspiring Haka (war dance). At some point, another character gets up right in front of the camera and walks towards the warrior that is challenging him. For a few split seconds, the framing aligns so perfectly that the back of one character and the face of the other overlap in this most striking way. At that point I had my hair standing up at the back of my neck and my arms spread out wide and protectively around the camera and the tripod because there were dozens of spectators squeezing behind and round me, trying to get a good look from the same angle. One bump would have ruined the shot.

In documentary I think you have to allow yourself to be blessed with coincidences that you couldn't have foreseen. At the same time, you have to be awake enough to see when something is happening and press record and know for how long to hold the shot and in which direction to point the camera. When those magic moments eventually do happen, and you know when you've got something like that.

"YOUR HEART SKIPS A BEAT, AND YOU ARE JUST SO, SO GRATEFUL TO HAVE BEEN THERE TO CAPTURE THAT MOMENT."



EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.

YOU ARE A GERMAN FILMMAKER, NOW LIVING FOR SOME YEARS IN AOTEAROA NEW ZEALAND, AND YOU'VE CHOSEN AN OBSERVATIONAL APPROACH TO MAKING THIS DOCUMENTARY ABOUT THE TŪHOE LIVING BUILDING. HOW DID YOU COME TO BE MAKING THIS FILM AND HOW DO SEE YOUR POSITION AS A FILMMAKER FROM THE OUTSIDE LOOKING IN?

A few years back the film's producer Alexander Behse and I were researching sustainable architecture in New Zealand. Very early on in our research, we were encouraged by an architect friend to speak to the sustainability manager of a large NZ architectural company, Jasmx. Jerome Partington was full of enthusiasm, telling us about the Living Building Challenge, the architectural philosophy and certification programme that he was trying to introduce to NZ from the US. The integrity of this restorative architecture as a truly holistic and practical way to keep the relationship between people and environment in balance impressed Alex and I very much and we just wanted to know more about it. Jerome told us that they were working with Tūhoe, who were open to adopting the Living Building Challenge, which would set them on the path to becoming the first Living Building in New Zealand. That's really when our lights went on, and we asked if it was possible to introduce ourselves to Tūhoe and the lead architect to discuss the possibility of documenting the process.

At that point, I had only been living in New Zealand for a year, and it's fair to say that I knew absolutely nothing about Tūhoe, nor architecture. Why was I interested in throwing myself into this project when I had no useful knowledge about the subject whatsoever? I knew nothing, but some kind of intuition kicked in, and I was curious and open to learning. I feel lucky in hindsight that I was so naive, that everyone I met and the places I went to were a complete blank canvas. There is so much freedom in that, mostly freedom from one's own prejudices and preconceptions.

Tūhoe have such a complicated and painful history in New Zealand and over time, I came to learn that most New Zealanders only know them for their fierce and controversial reputation as a staunch people. Had I known this before filming, most likely I would have been intimidated. As it turns out, I went to meet them with all the naivety of someone who has just arrived in a foreign country and doesn't yet have a clue about the web of history that's spun a complicated story between the different people of that land. I just met Tūhoe as they were - not who I thought they were, or who I was told they were.

As an outsider I think you can more easily tap into the bigger picture than if you were coming from within. You are not caught up in people's dramas and the history of a place; you bring objectivity, a kind of focus and clarity that comes from seeing something from a distance. Perhaps in that I was able to capture a side of Tūhoe that may surprise

EVER THE LAND

A PEOPLE. A PLACE. THEIR BUILDING.



IT SEEMS TO ME THAT EVER THE LAND SHARES SOMETHING OF THE VISUAL SENSIBILITY OF VINCENT WARD'S EARLY DOCUMENTARY IN SPRING ONE PLANTS ALONE (1980), PRIMARILY OBSERVATIONAL, BUT ALSO EXPRESSIONISTIC IN TEXTURE. THE APPROACH TO SOUND IS A LITTLE DIFFERENT. WHILE WARD, LIKE YOU, CHOSE TO WORK PRIMARILY WITH THE FOUND SOUND OF THE ENVIRONMENT, HIS DECISION TO WORK WITH JACK BODY'S MUSICAL COMPOSITION CONTRASTS WITH THE LACK OF MUSIC IN EVER THE LAND. CAN YOU TELL ME MORE ABOUT YOUR INTENTIONS FOR THE SOUNDTRACK, AND WHY YOU MADE THOSE PARTICULAR CHOICES?

The decision to make a film without a music soundtrack and void of narration or interviews grew out of the process of filming. The more time I spent with Tuhoe and became immersed in their environment and also the building site, the more I felt I wanted to translate that into the film as purely as possible. Originally I had plans to work with a wonderful cellist called Zoe Keating, her music is very minimalist but at the same time very layered, it feels timeless and universal. The film's producer Alex Behse and I went as far as tracking her down at a concert in Australia to talk with her and she was keen to be involved. But then when we started editing and putting the scenes together, getting into the pace and feel of it all...music felt unnecessary.

The rich tapestry of sound that I was able to capture at the different locations took on more and more of a central role as a storytelling tool. Different sounds in and out of frame start drawing your attention and focus. They might highlight a particular detail, create anticipation, or hold a dramatic quality in the juxtaposition of tension and release. For example, quite a bit of time in the film is spent on the building site which is naturally a busy and loud environment. In the edit, and often by chance, we found that certain hard transitions from a very intense cacophony of construction site sounds into a tranquil moment spent with the land and people going about their daily lives really accentuates even the slightest sounds. And those are the ones I want you to pay attention to especially. Much of the film's experience depends on sharpening your senses to everything you see and hear, noticing the richness of life in a deceptively simple scene. When you use music, you inevitably affect people's emotions and readings of a scene. What's important to me in EVER THE LAND is that people get a chance to journey with their very own responses and emotional reactions to the film.

When we got to the sound design and mix stage, I worked with a fantastic sound designer, Nick Buckton from Native Audio, who instantly grasped what I was after and what the film needed. "Less is more" was definitely our guiding principle. Still, we spent a good 5-6 weeks on the sound design, working with Foley to give existing sounds even more presence and really fine-tuning every single scene into something of a full-flavour experience that will hopefully make you feel like you really are in the places and moments you see up there on the screen.

KEY CREATIVES



SARAH GROHNERT
DIRECTOR & CAMERA

SARAH GROHNERT is a director/ editor with a particular taste for films that fully immerse the audience in the experience of a place, people and story. She originally trained as an editor in her native Germany before studying directing at the Arts Institute Bournemouth, UK. Sarah emigrated to NZ in 2010 and since has been working on a number of award-winning projects across film and television. *EVER THE LAND* is her first feature documentary as director. She is currently also in development for her first fiction feature film.



ALEXANDER BEHSE
PRODUCER

ALEXANDER BEHSE is an award winning creative producer whose eclectic body of work has resonated across the wider Pacific. From high-end documentaries to celebrated prime-time series Behse's drive for risk-taking treatments, engaging subjects and his eye for talent have made him one of the most innovative and prolific young producers of indigenous, factual, adventure and dramatic programming in the region today.



PRISCA BOUCHET
EDITOR

PRISCA BOUCHET has been working in New Zealand film and television for over eight years. Her editing credits include award-winning feature documentaries *Mental Notes* (2012), *Pretty Brutal* (2012) and *There Once Was An Island* (2010). She has recently made her directing debut, along with co-director Nick Mayow, with short documentaries *Le Taxidermiste* (Best self-funded short film NZ Film Awards 2013) and *Today* (2014), a three-minute online film, which follows the passing of time in a rest home. Prisca is passionate about documentary as an art form that allows social exploration.

EVER THE LAND
A PEOPLE. A PLACE. THEIR BUILDING.

TECHNICAL FACTS

"EVER THE LAND"

FORMAT:

CINEMA: 93MIN | DCP & BLURAY | 24P | SURROUND SOUND
TV: 54MIN | HD | 25P | STEREO OR SURROUND SOUND
VOD/ DVD: 90MIN | 25P | STEREO OR SURROUND SOUND

KEY CREATIVES:

DIRECTOR & CAMERA - SARAH GROHNERT
PRODUCER - ALEXANDER BEHSE
EDITOR - PRISCA BOUCHET
SOUND DESIGNER & SOUND MIX - NICK BUCKTON

SALES & DISTRIBUTION:

MONSOON PICTURES INTERNATIONAL LTD
ALEX@MONSOON-PICTURES.COM

OUTREACH / DISTRIBUTION STRATEGY:

GERALDENE PETERS
GERALDENE@WRITEENGINE.CO.NZ

FILM PUBLICIST

NIKI SCHUCK PR
+64 21 911 332
NIKI@NIKISCHUCKPR.COM

SELECTED FESTIVALS TO DATE

NEW ZEALAND INTERNATIONAL FILM FESTIVAL 2015
VANCOUVER INTERNATIONAL FILM FESTIVAL, CANADA 2015
MARGARET MEAD FILM FESTIVAL 2015, USA (NOMINATED FOR MARGARET MEAD FILMMAKER AWARD)
HAWAII INTERNATIONAL FILM FESTIVAL, USA 2015
TASSIE ECO FILM FESTIVAL HOBART, AUSTRALIA 2105
REEL EARTH FILM FESTIVAL, NEW ZEALAND 2015
GUANGZHOU INTERNATIONAL DOCUMENTARY FILM FESTIVAL, CHINA 2015
POWELL RIVER FILM FESTIVAL, CANADA 2016
BIG SKY DOCUMENTARY FILM FESTIVAL, USA 2016
HAIDA GWAII FILM FESTIVAL, CANADA 2016
DCEFF WASHINGTON ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL, USA, 2016
ATHENS OHIO FILM & VIDEO FILM FESTIVAL, USA, 2016
BAFICI, ARGENTINA 2016
ETNOFILM, CROATIA 2016
TRANSITIONS FILM FESTIVAL, AUSTRALIA 2016
VENICE ARCHITECTURE BIENNALE, ITALY 2016
RAGLAN ARTS FILM FESTIVAL, NEW ZEALAND 2015
AUCKLAND ARCHITECTURE WEEK FILM FESTIVAL, NEW ZEALAND 2015
ECOWEST FESTIVAL, NEW ZEALAND 2016

TV BROADCASTS TO DATE

MAORI TELEVISION, NEW ZEALAND
RIALTO CHANNEL, SKY, NEW ZEALAND
NITV, SBS, AUSTRALIA





WHAT THE REVIEWERS SAY

"Every now and then you see a film that takes your breath away. Ever the Land is one of those films. A nuanced and deeply engaging look into the heart of Ngāi Tuhoe, Ever the Land follows the journey of Tuhoe as they built their first tribal headquarters in generations, Te Uru Taumatua."

- **LIZZY MARVELLY, EDITOR OF VILLAINESS BLOG**

"People, including Tuhoe who'd made the trek to the premiere, carefully and respectfully thanked Sarah for her testament to the environment, her openness in wanting to know the community without prejudice or previous knowledge, of showing acceptance and empathy that we often find missing in our own portrayals. Sometimes, it seems, it takes fresh eyes to help us see ourselves from the inside out. If you get a chance to see this beautiful film, then please do. It shines."

- **YOGACONNECTION.CO.NZ**

"The layers in Ever The Land are fascinating - the commitment of Tuhoe to a low impact building, to combining the modern and the ancient, the use of engineering detail and lots of human labour, and the themes of resolving Treaty grievances and creating new pride, were woven through. The creativity in the story-telling in Ever The Land was powerful - and captured an essence of New Zealand that is about the land enduring."

- **NICOLA YOUNG, WANGANUI CHRONICLE**

"Filmed with discretion by the infinitely patient German director Grohnert who and allows ordinary people to go about their lived unhindered makes for a film which is content to observe and let the viewer be taken into the unique world of Tuhoe. In the deliberate absence of interviews and narration, the story unfolds in a naturalistic way which suits the subject. Magnificent though the final result is, the story here is the build as much as the building. And both are well worth seeing."

- **GRAHAM REID, ELSEWHERE.CO.NZ**