

THE AUSTRALIAN CENTER FOR INDEPENDENT JOURNALISM
PRESENTS

EVER WONDERED WHERE YOUR TUNA COMES FROM?



CANNING PARADISE

A DOCUMENTARY BY OLIVIER POLLET

THE AUSTRALIAN CENTRE FOR INDEPENDENT JOURNALISM Presents

A FOURTH WORLD FILMS Production A Documentary Written Produced And Directed By OLIVIER POLLET Associate Producer ALEXANDRE BERMAN Assistant Director MATHEW MYTKA

Camera TORIMOD SPENCER AUSTAD Film Editor ALEXANDRE BERMAN Additional Footage SCOTT WAIDE Translation By JOSEPHINE MANN And BARARA KEPA "CANNING PARADISE"

Additional Camera In Madang ROBERT DILLEY Sound Editors ALEXANDRE LORIN And MATHIAS GROFFIER Sound Mixer ALEXANDRE LORIN Colorist VINCENT ROUANET

WWW.CANNINGPARADISE.COM



Canning Paradise – Press Kit

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Credits

Title of the Film in Original Language: Canning Paradise

Producer: Olivier Pollet / Fourth World Films

Associate Producer: Alexandre Berman

Country of Production: Australia / Papua New Guinea / France

Duration: 90 minutes

Director: Olivier Pollet

Year of Production: 2012

Scriptwriter: Olivier Pollet

Camera: Olivier Pollet, Tormod Spencer Austad, Mathew Mytka

Editing: Alexandre Berman

Screening Format: 16/9

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Synopsis

Short Synopsis:

Indigenous tribes of Papua-New-Guinea are fighting to protect their sacred way of life, guarded by traditions dating back thousands of years. They see their ancestral land taken away to make way for multinational corporations, in their quest to create the new tuna capital of the world.

Destruction of traditional fishing grounds, loss of bio-diversity, alienation of land, displacement of entire villages, sweatshop factories, sex-trade for fish and endemic corruption in government are the daily routine for the clans living next to the tuna project. The question remains: can they break the resource curse?

Synopsis

Canning Paradise is a feature-length documentary about one of the world's most prized resources, and those who pay for it. Decades of overfishing by the global tuna industry have now pushed the final frontiers to the waters of Papua-New-Guinea. In the 1950's, the world was fishing out 400 000 tons of tuna. Today this number is over 4 million. But it comes at a cost. A human cost, now affecting the last places on earth uncovering the full impact of globalisation.

Set in "the land of the unexpected," in the North-Eastern part of Papua-New-Guinea, this film follows the struggle of indigenous tribes to protect their sacred way of life, guarded by traditions dating back thousands of years. They see their ancestral land taken away to make way for multinational corporations, in their

quest to create the new tuna capital of the world or the first special economic zone in the country.

Destruction of traditional fishing grounds, loss of bio-diversity, alienation of land, displacement of entire villages, sweatshop factories, sex-trade for fish and endemic corruption in government are the daily routine for the clans living next to the tuna project. Many have lost hope. Others are fighting for survival. What happens when people are told to trade their foundations of life for a few cents paid work on cannery floors to feed the world's biggest export markets? How does a nation, which is blessed with an abundance of natural resources, deal with a resource curse? Why, in the most peaceful communities of Papua-New-Guinea, does conflict loom at every corner, in the shadows of a new Bougainville crisis?





Director's Statement

Any development comes at a cost, but what are the consequences of development at any cost? "Canning Paradise" tells a story which finds resonance in much of the developing world today. In the name of implementing economic progress pushed by neo-liberal agendas, nations are prescribed a unique pathway for development. A unique pathway where words such as "economic growth" or "national interest" are mixed with promises for a better life, better education, better future for populations and this equation needs to be vigorously debated. This narrative also comes with the underlying assumption that progress can solely be achieved through favourable economic reforms and deregulations that benefit a few; and that the people impacted by the transitional shift towards industrialization (and large scale exploitation of their resources) need to turn a blind eye to the human, cultural and environmental sacrifices they have been burdened by.

Papua-New-Guinea is one of the last places on earth where people still have access to land, and is probably one of the last places yet to discover the full impact of globalisation. This young nation, that only obtained independence from Australia in 1975, is recognized as one of the most bio and culturally diverse places on earth with more than 800 languages and countless endemic species. People have remarkably been able to sustain another way of life, the Melanesian way - far from the western ideals of consumerism.

The project started with a simple youtube clip that I watched while still studying on university's benches. I was overwhelmed by this video, not just because of the countless impacts caused by the huge Pacific Marine Industrial Zone project - destruction of traditional fishing grounds, food security problems, displacement of entire villages, industrial sites where hundreds of tuna trawlers will unload

their catches right next to marine protected areas, sex-trade for fish, alienation of land without the consent of their original owners, sweatshop factories with poor labour regulations - but because it raised a much more important question: can development actually bring about poverty?

The answer to this question is indeed complex and the aim of this documentary was not so much to point fingers at particular characters or institutions but to be able to show the limits of a narrative, which on the ground only brings violence, division and confusion within previously peaceable communities. "Canning Paradise" aims to facilitate a much-needed debate regarding that model of development so that local populations can break "the resource curse".

Is development founded on capitalism suitable for Papua-New-Guinea? Instead of being encouraged to take control of their own resources - be it oil, gold, timber or tuna - they are told their resources need to travel half way around the globe to find their market. Instead of following a development model where culture, land and traditions could be the cornerstones for regional development, they are told the answer lies in special economic zones, sweatshop labour and exploitation by foreign multinationals. Instead of bending backwards to feed the world, can Papua New Guineans write their own future?





Director's Biography

Name: Olivier Pollet

Age: 27

2012 - Canning Paradise – Director, Producer, Writer, Narrator. First feature.

2010 – 2012 Research Associate for the Australian Centre for Independent journalism

Canning Paradise director and producer, Olivier Pollet, is a young French journalist and independent documentary filmmaker, passionate about human rights, the environment and development issues. His love for travelling and exploring different cultures started at a very young age, having lived in 6 different countries and lucky enough to have visited more than 30 accross Europe, North and Central America, the Middle-East, Asia and the Pacific. He started studying history and anthropology in Paris before moving to Australia in 2006. After completing his degree in journalism at the University of Technology in Sydney, Olivier embarked on the "Canning Paradise" adventure in order to shed some light on the huge social and environmental impact that the tuna industry has in the Pacific. After travelling for 2 months alone in PNG to meet the tribes impacted by the project, Olivier came back to Australia and founded his own production company "Fourth World Films" in order to complete the project and be able to work on similar issues in the future. "Canning Paradise" is his first long feature investigative film and he self funded the production. Olivier currently holds an honorary research associate position with the Australian Centre For Independent Journalism.

Production Stills and Notes



Women from Sek Island used to sell their catches at traditional markets. They now struggle to make a living and many cannot afford to send their children to school.



With the arrival of the global tuna industry, local fishermen now live in fear of losing their traditional waters.



Portrait of kids on Sek Island.

Festivals Screenings

Environmental Film Festival of Accra – Ghana – 12th of June 2012

Portobello Film Festival of London – England - 2nd of September 2012

Eco Film Fest – Kuala Lumpur – Malaysia – October 2012

Additional Press Material

[Radio Interview](#) of director Olivier Pollet on ABC Radio Australia by Heather Jarvis – 15th of June 2012.

[Official Trailer](#): available on youtube.

[Original youtube](#) video which initiated the project.

Websites

www.canningparadise.com

www.facebook.com/canningparadise