

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 TORMOD 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

**Subtitles:** English / French

**Distribution:** Ronin Films

**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

**Contact:** [fourthworldfilmstv@gmail.com](mailto:fourthworldfilmstv@gmail.com)



## 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 1950s, the world was fishing out 400 000 tons of tuna. This number is now close to 4 million. But it comes at a cost: a human cost, now affecting the last places on earth to receive 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 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. At 27, Olivier has lived in 6 different countries and finds himself lucky to have travelled to more than 30 countries across 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. It marked his debut as a filmmaker. He has also founded "Fourth World Films", a Sydney based production company to continue investigate and present significant indigenous stories from Australia and the Pacific.

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.





With the alienation of land, local tribes on Sek island are now struggling to find suitable trees to build traditional canoes. Every morning as many as 60 kids cannot make their way to the local mainland school.

## Festival Screenings

Environmental Film Festival of Accra – Accra, Ghana – June 2012  
 Portobello Film Festival of London - England - September 2012  
 Ljubljana Independent Documentary Film Festival - Slovenia - October 2012  
 The 5<sup>th</sup> Kuala Lumpur Eco Film Festival - Malaysia – October 2012  
 5<sup>th</sup> Talanoa Oceania 2012 – ANU, Canberra, Australia – November 2012  
 Papua New Guinea Human Rights Film Festival - PNG - November 2012  
 Pacific Research Colloquium – ANU, Canberra, Australia – February 2013  
 Pacific International Documentary Film Festival (FIFO) – Tahiti – February 2013  
 AIDC – F4 Factual Awards / Docweek – Adelaide, Australia – February 2013  
 World Oceania International Film Festival – USP, Suva, Fiji – April 2013  
 Docville International Documentary Film Festival – Leuven, Belgium – May 2013  
 Festival Delle Terre – Rome, Italy – May 2013  
 Australian International Labour Film Festival – Wollongong – May 2013  
 Addis International Film Festival – Addis Ababa, Ethiopia – May 2013  
 Festival Etonnants Voyageurs – St Malo, France – May 2013  
 Festival de Maré (FIFO hors les murs) – New Caledonia, May 2013  
 Wairoa Maori Film Festival – New Zealand, May 2013  
 Paris Museum of Natural History (FIFO) – Paris, France – June 2013  
 Millenium International Documentary Film Festival – Brussels – June 2013  
 Crossroads Festival for Documentary Film – Graz, Austria – June 2013  
 Reeearth Environmental Film festival– New Zealand – June 2013  
 Alimenterre Documentary Festival – Europe/Africa (Travelling) – October 2013



## Awards

FIFO Tahiti 2013 (Pacific International Documentary Film Festival) – 1<sup>st</sup> Special Jury Prize

Australian International Documentary Conference 2013 / DocWeek – F4 Factual Finalist – New Outstanding Documentary Talent

## Additional Press Material

[Radio Interview](#) of director Olivier Pollet on ABC Radio Australia / Pacific Beat by Geraldine Coutts – 7<sup>th</sup> February 2013

[Radio Interview](#) of director Olivier Pollet on Kuala Lumpur Business FM / Earth Matters– 12<sup>th</sup> of October 2012.

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

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

[Official Trailer \(French\)](#): on youtube.

[Original youtube](#) video that inspired the project.

[Review](#) of the film in “Courrier International.” (French) – Comment l’industrie thonnière détruit les équilibres locaux – Christine Chaumeau – February 2013





Review of the film during the Pacific International Documentary Film Festival – February 2013 ([French](#) – [English](#))

[Sunny Side of the Doc](#) short news article about the award winning films at FIFO 2013– February 2013

[Presentation](#) of director Olivier Pollet at Adelaide Writer's Week 2013 (Adelaide Festival) by writers' week festival director Laura Kroetsch. March 2013

## Distribution

**Distributor:** Ronin Films (Australia/New Zealand and Pacific Islands)

**Territories:** Australia, New Zealand, Hong Kong, Taiwan, Macau and Pacific Islands nations (Papua New Guinea, Fiji, Tonga, Cook Islands, Western Samoa, Norkfold island, Kiribati, Phoenix Islands, Tuvalu, Nauru, New Britain, Solomon Islands, Admiralty Islands, New Caledonia, Vanuatu, and the Tokelau Islands.

**DVD:** Now Available via [Ronin Films](#) (Australia, New Zealand and Pacific Islands)

**Other rights:** Managed by Fourth World Films – Olivier Pollet

### **Broadcasts:**

Australia and New Zealand: Fairfax Media Digital, (2012)

NITV/SBS – October 2013

France: France télévisions – France O – 2013 (French version) – March 2013

French speaking Pacific Islands: France télévisions outre-mer– Polynésie 1ère  
(French version) – March 2013  
More Broadcasts deals to be announced shortly.

## Websites

[www.canningparadise.com](http://www.canningparadise.com)

[www.facebook.com/canningparadise](https://www.facebook.com/canningparadise)