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“Camarada Océano – Comrade Ocean”

A film on the fishermen’s worldwide resistance against the privatization and the environmental depletion of the seas.

The shooting report to the call for crowd funding

1. Acknowledgment

Chile was in 2009 the 8th biggest fish producer and ranked as nbr 7 under world’s TOP 10 of aquaculture producers. Approx. 118,000 employees work in the primary and secondary sectors of the Chilean fishing industry; approx. 81.000 in the craft or small scale fisheries. Fish and fishery products do rank as the third-most important export products of Chile. Summarizing: approx. 500,000 people (4.0 percent of the whole population) depend on the national fisheries.

However, for about the last ten years, State politics favouring the country’s seven greatest industrial trawler families seriously impacted small scale fishermen rights and wealth.

2. War scenes



Wedged between trawlers and salmon farms, the small scale fishermen of Chile, called *Artesanales*, are worried about their future. Since December 2012, a new fishing law threatens their elementary survival.

With the support of a predominantly big business friendly parliament, President Sebastián Piñera's ex-Minister of Economic Affairs, Pablo Longueira, flogged a draconian privatisation of the Chilean fishing grounds, which favours seven powerful trawler families and damages not less than 100 thousand fishworkers who in recent years achieved 50 percent of the entire Chilean fishing production.

While the new law was debated in the Santiago’s parliament, the Artesanales submitted fifty amendments to the deputies. However, they were not heard and their protest marches to the capital were in vain. Finally, they lost patience: From north to southern Chile’s shores they blocked roads, built barricades, set on fire boat wrecks and clashed with violent Police corps. For two years a civil war seemed to rave on the Chilean coast.

This is the overture of “Comrade Ocean”, a film focussing the resistance of Chilean artisanal fishermen against the privatization of the Chilean shores, but linking their cause with the worldwide drama of environmental depletion of the seas.

3. Memorial



For two days, the kitchen and the living room of the Chilean fisherman in third generation and trade unionist, Cosme Caracciolo, suffered damage of his ordinate routine, when our team equipped with camera, tripods, cables, spotlights and microphones invaded the privacy of his family.

On the wall, over the table, an old faded picture imposes to our conversation. It is a photo of the small fishing boat "Halcón" (Hawk) manned by three fishermen, on whose feet a Striped Marlin lies with at least three meters of length, spread out in the whole extension of the width of the boat.

My remark to Caracciolo is that, inevitably, the epic look of the scene remembered Hemingway’s “The Old man and the Sea”.



Cosme Caracciolo

The fishermen leader sketches a sibyllinic smile, he obviously read the book and says: "My grandfather, an italian emmigrant to Chile, effectively had something of similarity with the old

Santiago. He used to say: ' You should not shoot a harpoon on a Marlin with irresponsible manners. First, you must ask him for allowance, and then you *lay* the harpoon in his flesh!'. My grandfather felt respect for Nature and was a man of a wise perception of sustainability for his time, a fashionable word of nowadays, that did not avoid the devastation”.

So began the shootings of “Comrade Ocean“, a film on an endangered guild, exemplarily narrated by it’s main character Cosme Caracciolo, a board member of the CONCEPP-Council for the protection of the fishing inheritance, who guides the camera to **the social and enviromental drama of Chile’s fishermen: abandoned coves, paralyzed fleets, jobless fishermen, fish flour factories in ruins, fishless fish markets.**

4. Biological collapse



The three men in the pic are Cosme, his brother and his father. “These were times!”, sighs Caracciolo. Often they were on the move seven hundred miles down to the fjords of Patagonia. They fished, sold their catch in the small harbours, headed for the north coast again and fished further, until they returned weeks later tiredly to San Antonio. “Wer had fun, we ate and drunk well, we had good health and our families lived in modest comfort. This was possible because there were fishes in the ocean.”

Currently instead, fishermen families live with monthly miserable incomes of max. 50,000 pesos, what is approx. US\$ 100 . Social desperation is dramatic, younger generation feel discouraged by their families, massive drift to urban chanty towns takes place, a series of suicides ocurred. How was this possible?

The ruins of a fish flour factory answer the question.

As a result of the overfishing by the great trawlers is the dramatic decrease of mackerels and hakes and the change of the food habits of the Chileans. From 1995 to 2011, greedy enterprises like the Angelini group, monopolized 24% of the global mackerel catchings. Since then the mackerel fisheries suffered a **collapse of 94%**.

If not to the table of the consumers, where did the millions of tons of mackerels and hakes land? They landed in the fish flour factories, who deliver to the international animal food chains and the salmon farms around the world.



And here is what is biological insane and an economic madness: each 10,0 pounds of mackerels are mealed to powder to feed 2,0 pounds of salmon meat.

Not going further: While capturing 1,5 million tons of horse mackerel in 2003, ten years later the Chilean fish industry recognizes that the 315 thousand tons caught in 2013 speak an eloquent number: the ocean is empty!

As the camera accompanies an artisanal fisherman on his hopeful fishing journey at Boca del Maipo, in Central Chile, after hours of painful trials, he returns with half a dozen ridiculous fishes laying on the ground of his boat – “no more fishes in the ocean!”, he says distressed.

In october 2013 the Chilean Subsecretary of Fishery Affaires forbid the fishing of sardine and anchovy in the provinces of Valparaiso and Biobío for a month, but as the fishermen drove out on the sea by the end of november, there were no sardines, nor anchovies. The Subsecretary then extended the prohibition to March 5th in the next year.

5. Predatory effects of the trawl nets



"As if one flattens a wood to shoot the wild animals living there", sea biologists describe the crude impact of the industrial trawl nets on seabeds and valleys, als affecting coral reefs which serve many fish species as a hideaway, mating and reproductive biotopes. **Up to 4/5 of the net**

catches, so experts have estimated, are declared "bycatches". In other words, billions of not full-grown whitebaits and hundreds of "useless", death sea creatures are thrown again off board to the waters.

On december 15th 2012, a federal law enforcement of the Government of Ecuador prohibited the industrial trawl net fishing. Shootings in Ecuador and archive footage statements of fishermen, environmentalists and officials show the advantages for artisanal fishermen and the protection of marine environment achieved by the new bill, following the prohibitions declared for the US Pacific Coast in 2008 and in Venezuela in march 2009.

6. Privatization of the ocean



The artisanal fishermen are in rage. Condepp's vice president, Nelson Estrada, says on camera the new fishing bill reminds Francis Ford Coppola's "The godfather": as a Chilean Don Corleone, Minister Longueira has flogged a privatisation law of the advantage of seven families, which control the fishing industry in the country. They were given 90 per cent of the industrial fishing quotas for the coming 20 years, who in addition can be sold to anybody and are inheritable. For Veterinarian Dr. Juan Carlos Cárdenas, fisheries expert and Director of Chilean Ecoceános, the current quota system could imply the worst scenario ever imagined: the step by step extinction of the economy and the culture of the small scale fishermen.

7. The rights of native peoples

In an inspiring on camera statement, mayor Adolfo Millabur, in the fishermen cove of Tirúa, Southern Chile, speaks in the name of his native Lafkenche community. He explains how the new fishing bill affected his people: by cutting down the traditional coastal fishing zone of the small

scale fishermen from 3,0 miles to less than a 0,5 mile, the Lafkenches – a name that in the Mapugundún language means "the people from the ocean" - are not allowed anymore to fish in the ocean that is the center of their Cosmogony.

By approving the bill, authorities violated several resolutions of the United Nations, such as article 6 of the Agreement N°169 of the International Labor organization (ILO), that obliges the govern



ments to consult native peoples, by means of appropriate procedures and in particular across its representative institutions, whenever there are foreseen legislative or administrative measurements capable of affecting them.

Not only agreement N°169 endorses it, underlines Mr. Millabur, but also the Declaration of the United Nations on the rights of the indigenous peoples from 2007 (articles 26, 27 and 32), the International Agreement of Civil and Political Rights, from 1989 (article 27) and the bulletin of the INDH N ° 8091-21 of August 17, 2012.

8. First Survival, then sustainability



As time goes by, the fishermen engage in civil disobedience, disregarding the law.

The final sequence of the film offers a kaleidoscope of alternatives that, first, stimulate the survival of the fishermen and, in parallel, the development of an independent and sustainable fishing system. There is a shellfish diver from the Island of Chiloé (Patagonia), a Fishermen's Fraternity from Galícia (Spain), retired fishermen from Caleta San Pedro (Central Chile) – old and young men of the seas from everywhere. Their faces are deeply furrowed by sun, wind and hunger, but their glance is safe: despite everything there is determination.

The closing statement (to be shot) will be of Brian O'riordan, Secretary ICSF Belgium Office at International Collective in Support of Fishworkers (ICSF).

Photos: Frederico Füllgraf, press agencies.

Frederico Füllgraf Filmography

Institutional & Corporate Films

- **“The last border – IECLB in the new settlement areas”.**
Vídeo U-Matic 45´min, Client: IECLB, 1988;
- **“Búzios – leisure and environment ”,** Video Betacam 20´,
Client: Búzios Hotels and Inns Association, 1991;
- **“H. Stern – Juwelen an der Copacabana”.**
Vídeo Betacam, 15´min (a TV version broadcast by
DW/Deutsche Welle TV); Client: H.STERN, 1992;
- **“Sete Portas”** (play by Botho Strauss), Vídeo of the staging,
Betacam, Client: INSTITUTO GOETHE Rio de Janeiro, 1992;
- **“Senai – a profile”,** Video Betacam, Client: AUDISOM, 1996;
- **“State-of-the-art Technology”,** brazilian version.
Client: DEUTSCHE BABCOCK, 1996;
- **“Renewable Energies”,** 20´min, Client: COPEL, 1997;
- **“Green Light for the Environmental Management”,** Vídeo
Betacam, 23´min, Client: OSRAM DO BRASIL, 2000;
- **“Our daily water”,**
Client: UNILEVER/SP (Story), 2000;
- **“Environmental Management at BS-CONTINENTAL ”**
(Story), Client: BOSCH/SIEMENS, 2001;
- **“Café Gourmet VISTA ALEGRE”** (Storyboard) – Coffee-Farm Fazenda Vista Alegre, Vista
Alegre, 2004;
- **“ Environment in Paraná”, Pilot, Vídeo Betacam 30´min,**
Client: SANEPAR, 2004.

Documentary Films

- **“Quarup Sete Quedas”,** 16mm, color, 13´min, 1983;
- **“Desapropriado -- Landless”,** 16mm, color, 59´min, co-prod.
Brazil- Germany, 1983;
- **“Dose Diária Aceitável – Daily Acceptable Doses”,** 16mm, color,
45´min, Brazil- Germany coproduction 1986;

- “ **A última fronteira – The Last Frontier**”, U-Matic, 45´ min, 1988;
- “ **Bitter Orange**”, Vídeo Betacam, 25´ min, Co-Production BMZ/EZEF, Germany, 1996.
- “ **Fogo sobre Cristal: um diário antártico - Fire on Cristal: an Antarctic Diary** ”, Vídeo Betacam, 59´ min , coprod. AVEC-Paraná State dept. of Culture, 2002.
- “ **Maack, profeta pé-na-estrada**”(Maack, prophet on the road), Video-D-TV-Documentary Film, 52´min, on the german-brazilian geographer and geologist Reinahrd Maack, 2006 – aired TV Cultura, Brazil, sept. 02, 2007.

- “ **Alemán Muerto**”, fiction full feature, post production in 35mm. Project under work, german-argentinian co-production. Planned completion: 2015

AWARDS

- “ Acknowledgement of Work ” Award for **Quarup Sete Quedas**, Short Film Festival, Cracow-Poland, 1984;
- “Best Foreign Documentary Film” for “**Dose Diária Aceitável – Daily Acceptable Dosis**”, Festival RIEENA, Royan-France, 1985;
- Prize “Work Ensemble”, Brazilian FilmClub Federation, 1988;
- “Bicho do Paraná”, bestowed by HSBC-Bank and TV channel Rede Paranaense de Televisão/Rede Globo, 1988.
- DOC-TV Project Selection Award for “**Maack, Profeta Pé na Estrada – Maack, Prophet on the Road**”, Ministry of Culture, Brazil, 2006.