新北市紀錄片獎



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市長的話 Words from the Mayor

2021 因新冠肺炎 (COVID-19) 疫情,全球影視產業、影展活動陸續延期或改 為線上辦理,臺灣的防疫警戒也隨著疫情升溫而升級,對國內影視行業而言, 是充滿挑戰的一年,新北市紀錄片系列活動在疫情之下,也做了許多嘗試, 透過數位科技,參與國際影展放映,將原本實體辦理的活動改成線上形式, 讓大眾運用網路,一樣可以由遠端參與紀錄片活動。

今年新北市紀錄片獎依然受到紀錄片圈的青睞與關注,優選 11 部影片題材依 舊精采多元,有近年受熱議的性別主題《歌舞的我們》;探討原住民文化及 身份認同的《還能有獵人嗎?》、《泰雅巴萊》、《風景商號》;討論特殊 行業的《酒與妹仔》;深入歌仔戲戲班的《苦伶的臉譜》;記錄掀起 1980 年 代搖滾樂狂潮的《偉士牌、颱風、外交》;描述親情的《迴山》;探究我國 獸醫養成教育的《通道》;政治犯與監獄外的人之間的情感《念念不忘》; 疫情期間最忙碌的物流業《永順永和》等,感謝每一部片的拍攝團隊,有他 們的努力才能成就獎項的存在。

新北市紀錄片獎迄今 11 年了,持續不斷在鼓勵影像創作者的道路上前行,提供紀錄片拍攝的第一桶金,並且提供拍攝者專業影人諮詢的輔助,徵件主題及地域不限,版權回歸導演所有,以尊重創作延續作品的生命。在疫情下拍攝,每一部優選影片團隊都不畏艱難,如期呈現出最好的故事,這份為創作為夢想奮鬥的心值得你我掌聲喝采。

新北市市長住天庭

The COVID-19 pandemic continued to hit the film industry hard in 2021, and most film festivals and events have either been postponed or moved online. Taiwan's COVID-19 alert was also raised as the situation worsened, and it has been a challenging year for the domestic film sector. Numerous new attempts have been made for New Taipei's documentary film-related activities, such as participating in international film festival screenings through digital technology and moving physical activities online, so that the public can participate in the events remotely through the Internet.

This year's New Taipei City Documentary Film Awards continued to receive attention from the documentary sector. The 11 winning works adopted fascinating, diverse themes as in previous years: Adju deals with gender issues, a topic that has inspired much discussion in recent years; The Journey of Becoming Truku, A "Tayal", and Wind and View all explore indigenous culture and personal identity; Glad Rags discusses the sex industry; Faces of a Taiwanese Opera Actress delves into Taiwanese opera; Vespas, Typhoons and Diplomats recounts the rise of rock music in the 1980s; Étude describes family relationships; The Passage talks about veterinary education in Taiwan; Always in My Mind recounts the emotional exchanges between political prisoners and outside supporters; and Yong Shun Yong Ho offers us a glimpse into one of the busiest sectors during the pandemic, the logistics industry. I would like to thank the film crew of each of these documentaries: these awards are only the result of your hard work.

The New Taipei City Documentary Film Awards have now entered their 11th year. We have continuously striven to encourage filmmakers to move ahead, providing them with economic support and consultancy by film experts. There are no restrictions on theme and geographic location, and the copyright ultimately belongs to the film director, as to respect their work and perpetuate the life of their films. Undeterred by the COVID-19 pandemic, the crew of each winning film showed great courage and delivered the best stories on time for the awards. Their determination to pursue their creative dreams are worthy of praise by all of us.

Mayor of New Taipei City

Un-Ih Hou

活動前言 Preface

「新北市紀錄片獎」以推廣紀錄片、鼓勵導演創作為職志,每年提供國內外 紀錄片工作者大顯身手的舞台,參與競賽已成為國內紀錄片界的一大盛事, 11年共與98位導演合作,完成107部優選紀錄片,拍攝主題多元遍及海內外, 成果斐然備受肯定。今年(2021)參賽影片件數達140件,參賽者年齡分佈 廣,無論是經驗豐富的老將或是新銳導演皆踴躍報名參賽,每部優選影片都 能獲得1萬美元拍攝獎金,還有國內知名導演擔任監製,給予最實質的幫助, 版權歸導演所有,並在「2021新北市紀錄片月」進行首映,未來還有機會出 國參加海外放映。

今年選出的 11 部優選影片取材多元,包含:盧盈良導演《歌舞的我們》、張 素蓉導演《還能有獵人嗎?》、謝升竑導演《風景商號》、David Frazier 導 演《偉士牌、颱風、外交》、柯智元導演《通道》、陳潔瑤導演《泰雅巴萊》、 尚若白導演《苦伶的臉譜》、Wan Fai 導演《念念不忘》、趙若彤導演《酒與 妹仔》、游喬婷導演《永順永和》、林佑恩導演《迴山》。

即使受到新冠肺炎 (COVID-19) 影響,我們依然精心策劃了線上的紀錄片大師 講座,邀請了朱詩倩導演、黃茂昌製片、林木材策展人、雷震卿剪輯師、錢 翔攝影師及王師總監進行主題演講,從紀錄片主題設定、表現手法、行銷、 創投、影展視野、剪輯、攝影、行銷與募資等面向,發掘紀錄片工作者所面 臨的問題,並分享自身經驗。此外,我們也與「Giloo 紀實影音」及「公視+」 公視 OTT 影音平台合作,國際紀錄片月也改採線上影展形式,拓展紀錄片的 能量給更多觀眾群,讓感動的種子遍地開花。

新北市紀錄片獎 11 歲了,已經成為國內紀錄片圈的重要指標。我們感謝這些 年來,許多紀錄片工作者一路陪伴相挺,讓這個獎為人熟知,也讓臺灣紀錄 片產業成長茁壯,期待未來更發光發熱,推廣紀錄片至國際,讓更多人看見 紀錄片的美好。 The mission of the New Taipei City Documentary Film Awards is to promote the art of the documentary and encourage directors to create more works, serving as a stage for documentary filmmakers to gain visibility at home and abroad. It is one of the major events for the Taiwanese documentary scene and has engaged in collaboration with 98 directors over 11 years. The resulting documentaries, 107 in total, have focused on a variety of local and international themes, earning widespread recognition. 140 films were submitted for this year's (2021) awards. Participants' ages varied widely, from seasoned filmmakers to up-and-coming young directors. All films selected are awarded with US\$10,000 in film incentives and the opportunity for renowned directors to serve as their producers. Not only do we offer the most practical assistance but the copyright will belong to the documentary directors themselves. Furthermore, winners can travel abroad to participate in overseas screenings during the 2021 New Taipei City International Documentary Month.

The 11 documentaries chosen this year centered on a variety of themes, including: Adju by director Elvis A-Liang Lu; The Journey of Becoming Truku by director Zhang Su- Rung; Wind and View by director Hsieh Shang-Hung; Vespas, Typhoons and Diplomats by director David Frazier; The Passage by director Ko Chih-Yuan; A "Tayal" by director Laha Mebow; Faces of a Taiwanese Opera Actress by director Jean-Robert Thomann; Always in My Mind by director Wan Fai; Glad Rags by director Chao Ruo-Tong; Yong Shun Yong Ho by director Yu Chiao-Ting; and Étude by director Lin Yu-En.

Undeterred by the COVID-19 pandemic, we carefully planned a series of online keynote speeches by notable figures in the Taiwanese film industry: director Michelle Chu, producer Patrick Mao Huang, curator Wood Lin, film editor Lei Cheng-Ching, director Chienn Hsiang, and marketing director Wang Shih. They will discuss issues often encountered by documentarians and share their personal experience regarding theme choice and expressive techniques of documentary films, international marketing, venture capital, film festival perspectives, film editing, cinematography, domestic marketing, and crowdfunding. Moreover, we are collaborating with Giloo and PTS+, Public Television Service's OTT media service, so that the screenings of the International Documentary go online. This will allow the general public to become acquainted with and spread the message of winning documentaries.

The New Taipei City Documentary Film Awards are entering their 11th year and have already become a hallmark event in the domestic documentary scene. We are immensely grateful for the guidance and support offered by numerous documentary filmmakers over the years. Together, we hope that the documentary sector in Taiwan will flourish and reach new heights in the future, and will promote local films abroad so that people around the world can enjoy the best of documentaries.

2021 新北市紀錄片獎評審團 Jury of the 2021 New Taipei City Documentary Film Awards

初審評審團

曾文珍 紀錄片導演

黃惠偵 紀錄片導演

陳志漢 舊視界文化藝術有限公司創辦人、紀錄片導演

黃亞歷 紀錄片導演

林木材 臺灣國際紀錄片影展 策展人

(Taiwan International Documentary Festival, TIDF)

公開提案會評審團

黃明川 紀錄片導演 焦熊屏 臺灣新電影教母、電影製片 聞天祥 金馬影展執行委員會執行長、著名影評人、作家 沈可尚 導演 張釗維 CNEX 基金會董事、計劃製作總監 蕭菊貞 國立清華大學通識中心與人文社會學院副教授、紀錄片導演 林建享 紀錄片導演

決審評審團

蔣顯斌 CNEX 基金會共同創辦人暨董事長 柯金源 公共電視製作人、紀錄片導演 楊力州 紀錄片導演 侯季然 導演 雷震卿 知名剪輯師

監製

沈可尚 導演 黃惠偵 紀錄片導演 李潔如 製作人 雷震卿 知名剪輯師

Preliminary Review Jury

Tseng Wen-Chen Documentary Director
Huang Hui-Chen Documentary Director
Maso Chen Founder of The Classic Vision Co., Ltd. & Documentary Director
Huang Ya-Li Documentary Director
Wood Lin Curator of Taiwan International Documentary Festival (TIDF)

Film Proposal Jury

Huang Ming-Chuan Documentary Director
Peggy Chiao Film Producer, known as the "Godmother of New Taiwan Cinema"
Wen Tien-Hsiang CEO of the Golden Horse Awards Executive Committee; renowned critic & author
Shen Ko-Shang Director
Chang Chao-Wei Board Member & Planning Director of CNEX Foundation
Hsiao Chu-Chen Associate Professor, College of Humanities & Social Science/Center for General Educational, National Tsing Hua University; Documentary Director
Lin Jian-Siang Documentary Director

Final Round Jury

Ben Chiang Co-Founder & Chairman of CNEX Foundation
Ke Chin-Yuan Producer of PTS & Documentary Director
Yang Li-Chou Documentary Director
Hou Chi-Jan Director
Lei Cheng-Ching Renowned Film Editor

Producer

Shen Ko-Shang DirectorHuang Hui-Chen Documentary DirectorLee Chieh-Ju ProducerLei Cheng-Ching Renowned Film Editor

2021 新北市紀錄片獎優選作品 2021 New Taipei City Documentary Film Award Winners

01 歌舞的我們

Adju

導演 Director |盧盈良 Elvis A-Liang Lu **製片 Producer |** 李佩禪 Emma Lee

02 還能有獵人嗎? The Journey of Becoming Truku

導演 Director | 張素蓉 Zhang Su- Rung **部落顧問 Community Consultant |** 楊立 Ruka Boxil

03 風景商號

Wind and View

導演 Director |謝升竑 Hsieh Shang-Hung **製片 Producer |**陳庭榆 Chen Ting-Yu

04 偉士牌、颱風、外交 Vespas, Typhoons and Diplomats

導演 Director |傅達文 David Frazier **製片 Producer |** 王奐筑 Joanna Wang

05 通道 The Passage

導演 Director | 柯智元 Ko Chih-Yuan











06 泰雅巴萊

A "Tayal"

導演 Director |陳潔瑤 Laha Mebow

07 苦伶的臉譜

Faces of a Taiwanese Opera Actress

導演 Director |尚若白 Jean-Robert Thomann 製**片 Producer |**黃郁茜 Garance Huang

08 念念不忘

Always in My Mind

導演 Director | Wan Fai 製**片 Producer |** 碩聽 Pedro Yan 史帝法洛 Chen Hsi-Wen







09 酒與妹仔

Glad Rags

導演 Director |趙若彤 Chao Ruo-Tong 製片 Producer | 許時濃 Hsu Shih-Nung

10 永順永和

Yong Shun Yong Ho

導演 Director | 游喬婷 Yu Chiao-Ting

11 **迎山** Étude

導演 Director |林佑恩 Lin Yu-En









歌舞的我們 Adju

導演 Director |盧盈良 Elvis A-Liang Lu **製片 Producer |** 李佩禪 Emma Lee



導演簡介 Director's Bio

盧盈良 畢業於國立臺灣藝術大學電影研究所,平時靠 著打影像雜工過活,也是自由紀錄片工作者,熱愛真實 電影,影像創作多以社會脈動與弱勢族群的生命相關, 近年專心投入探討信仰及性別議題的領域之中。

Elvis A-Liang Lu obtained a Master's in Film from National Taiwan University of the Arts. He makes a living by doing various temporary jobs related to movies and is a freelance documentarian, passionate about filming reality. Most of his documentaries center on social issues and the lives of the underprivileged. In recent years, his work has focused on religious and gender issues.



▲ 牧凡在鄉運伴奏 Mu-Fan's accompaniment during the township sports competition

故事簡介 Synopsis

這是關於臺灣原住民性別少數 Adju 的故事,一直以來,在原鄉幾乎是不存在性別認同的 討論,直到婚姻平權公投法案推動,部落中越來越多的誤解產生,讓她們決定舉辦音樂 節為自己發聲,然而,她們就能因此順心地做自己嗎?

This is a story about the Adju, a sexual minority among the Paiwan, a Taiwanese indigenous group. In rural areas where they live, there has never been any discussion about gender identity. As voting for the same-sex marriage referendum started causing an increasing number of misunderstandings in their communities, they decided to raise their voice by holding a music festival. But will this enable them to be themselves freely?

臺灣社會在性別議題上仍有很多誤解,尤其存在城鄉與世代之間,這體現在全民公 投反對同性婚姻上,我認為仍有許多偏見需要克服。最終,誤解可能仍然存在,但 我希望這段旅程值得一試,至少可以更好地了解,當我們在探索這個世界與自我時, 隱藏在每個人內心深處的東西。

There are still a lot of misconceptions regarding gender issues in Taiwan, with a pronounced gap between urban and rural areas and across generations. This was reflected in the rejection of same-sex marriage during the last referendum. I believe that we must still dispel many prejudices. These may continue to exist in the end, but I think this is worth the effort; it would at least help us better understand each other. This is true about every attempt we make to learn more about the world and ourselves—each of us finds things hidden deep within our minds.



▲ 正準備音樂節的晨晧 Chen-Hao preparing for the music festival



▲ 陳薇與她的房間 Chen Wei and her room



▲ 牧凡在收穫祭前一夜練習 Mu-Fan rehearsing the night before the harvest festival

還能有獵人嗎? The Journey of Becoming Truku

導演 Director | 張素蓉 Zhang Su- Rung **部落顧問 Community Consultant |** 楊立 Ruka Boxil





導演簡介 Director's Bio

張素蓉 就讀國立臺北藝術大學電影所。來自彰化的閩 南女孩,卻不斷往山裡頭走,喜歡人與人相處上的一切 大於攝影鏡頭取下的畫面,生命的養分都來自於土地、 前人與宇宙。

Zhang Su- Rung is currently coursing a Master's in Film in Taipei National University of the Arts. Despite coming from a Hokkien family in Changhua, she has a passion for the mountains. To her, everything about person-to-person interactions is more important than what's caught in camera, and all that nourishes us in life comes from the land, our predecessors, and the universe.





▲ 獵人與部落 Hunters and the community

故事簡介 Synopsis

「文化不是血統是認同。」當外界為狩獵議題吵得不可開交時,部落獵人依舊遵守老人 家的規範,回到山林。打獵不單單是行為,更藏著這土地上深厚的底蘊、自然哲學和生 命的本質。還能有獵人嗎?這答案會在每個人心中。

"Culture is not about blood and genetics, but about identification." As the outside world argues endlessly over hunting issues, hunters at the community abide by the customs of their elders and retreat to the forest. Hunting is not only an act, but it encompasses a profound, underlying principle of this land, a philosophy of nature, and the essence of life. Can hunters go on existing? The answer lies somewhere within everyone's heart.

創作,總認為是故事找我而不是我找到他們。在部落生活4年,長期關注原住民議題,但在臺灣小小的土地上,有部分人文化敏感度普遍不足。礙於環境與教育,多 數人只能從觀光、博物館與電視節目上認識臺灣的多元,因此我覺得自己很幸運, 能踏實地活在土地上學習、看見、創作與好好生活。

說來籠統,但若能多一點對話、理解,就能相信每個角落及生活方式都值得被看見。 就像獵人,他們如同隔壁會跟你一起泡茶聊天的大叔般平常,但回到山林,卻褪去 世俗一切枷鎖,回歸生命本質。我們都只是名為「人」的動物,該怎麼好好成為真 正的人呢?我想,不單單是獵捕生命、尋求溫飽,而是在大自然中學會尊重、感恩, 再慢慢長成吧。

For each of my works, I believe that the story comes to me first, and not the other way around. Having lived in an indigenous village for four years, indigenous-related issues have long been my matter of concern. Yet despite the relatively small size of Taiwan, there are still some people with poor cultural sensitivity. Due to environmental and educational limitations, most people can only learn about Taiwan's cultural diversity through tourism, museums, and TV shows. Hence, I feel extremely lucky for having been able to living close to the land, learning, observing, creating, and enjoying each day.

It may sound a bit generalized, but with a little more dialog and understanding, we'd realize that every corner and lifestyle on Earth is worth being noticed. For instance, you may find hunters to be very regular men who will make you some tea and chat with you, but once they're back into the forest, they can get rid of social impositions and return to a primeval state. We are only animals called "humans", but how can one truly become a human being? From my eyes, it is not only about hunting other living beings or satisfying one's needs, but more importantly, it implies respect, gratitude, and gradual growth.



▲ 文化傳承 Cultural transmission



▲ 師徒 Apprenticeship



風景商號 Wind and View

導演 Director |謝升竑 Hsieh Shang-Hung **製片 Producer |**陳庭榆 Chen Ting-Yu



導演簡介 Director's Bio

謝升竑 獨立影像工作者,專長為紀錄片導演與電影攝影。曾旅行過 60 多個國家,擅長以旅人的觀點,探索 生活環境與文化現象,旅途之中那一台相機總是掛在肩 膀上,用景框蒐集而成的照片與人生故事,都成為了影 像創作的養分。

Hsieh Shang-Hung is an independent filmmaker who specializes in documentary film direction and cinematography. Having traveled to more than 60 countries, he is a master at depicting living environments and cultural phenomena from a traveler's perspective. With a camera hanging from his neck in every journey, he gathers images and life stories in frames, which become the inspiration for his works.



▲ 祖孫三人在風景商號前留影 Photo of grandparents and grandson in front of Wind and View, Co., Ltd

故事簡介 Synopsis

排灣族青年康源晉擁有頭目家族身份,常回到部落與奶奶主持部落祭儀,然而他卻有一個來自中國的爺爺在部落裡經營風景商號,他從舊照片與爺爺奶奶口中的往事,拼湊起 一段關於流亡將士與部落公主的愛情故事,這是關於家族歷史,也是找尋文化血脈的旅程。

Paiwan youth Ngerenger Pacelkej belongs to the family of the village chief and often goes back to the village to preside over ceremonies alongside his grandmother. However, his grandpa is a man from China who operates Wind and View Co., Ltd. Ngerenger Pacelkej attempts to piece together the love story of an exiled soldier and an indigenous princess through old photos and anecdotes told by his grandparents. It is not only a family story, but a journey back into the origins of this culture.

因拍攝前一部作品,我認識了排灣族青年康源晉,他有個頭目身份的奶奶,但他的 爺爺其實來自中國,當年韓戰被俘來臺後落地歸根三地門部落,經營「風景商號」 這家 50 年傳奇小店,於是我想拍攝這部紀錄片,從康源晉的視角去追尋爺爺奶奶的 年少時光 - 一個流亡將士與排灣公主的愛情故事。在兩種文化滋養下,以排灣族身 份自豪的康源晉又如何看待自己的家庭,並認同自己的身分?

關於身分認同,或許在臺灣已有過太多的創作文本,但我想跳脫出既有的臺灣認同 觀點,從這座島嶼另一群人的視角出發,因為在風景商號,我們可以看到二戰後的 東亞歷史,地緣政治如何影響今天的臺灣。而風景商號除了見證臺灣非常可貴的文 化融合,也讓我看到這座島嶼過去的人們,如何在艱辛的時代中生存著。

對康源晉而言,這是家族故事,也是今天的臺灣,如何成為現在的臺灣。

I met Paiwan youth Ngerenger Pacelkej while filming my last work. His grandmother is the chief of an indigenous village, but his grandfather came from China. The latter settled in the Timur community after his arrival to Taiwan, having been saved from the battlefield of the Korean War. They have operated a small business, the legendary Wind and View Co., Ltd., for 50 years. The youth years of grandpa and grandma—the love story of an exiled soldier and a Paiwan princess—are traced back through the eyes of Ngerenger Pacelkej. Proud of his Paiwan heritage yet raised under two different cultures, how does Ngerenger Pacelkej regard his family and personal identity?

The public has perhaps seen too many fictional scripts concerning personal identity in Taiwan, but I wish to transcend the existing viewpoints and explore the topic from the perspective of other ethnic groups in this island. Wind and View reflects the history of East Asia and the influence of geopolitical conflicts in modern-day Taiwan. Other than bearing witness to a cultural fusion unique to Taiwan, Wind and View Co., Ltd. also taught me the way in which people survived on the island during times of economic hardship.

For Ngerenger Pacelkej, this is the story of his family, but it is also how Taiwan became the nation we know today.





▲ 尤金花奶奶正在介紹部落文健站的習作 Grandma Yu Chin-Hwa introducing the exercises done in their community's cultural and health center



▲ 康鎮國爺爺介紹他早期載貨用的打檔車 Grandpa Kang Chen-Kuo introducing the motorcycle he used to carry goods in the early days

偉士牌、颱風、外交 Vespas, Typhoons and Diplomats

導演 Director |傅達文 David Frazier **製片 Producer |** 王奐筑 Joanna Wang



導演簡介 Director's Bio

傅達文出生於美國北卡羅來納州,長期旅居臺北,擔任過記者、導演、紀錄 片影展主辦人。曾執導拍攝兩部紀錄短 片,片名分別為《Taiwan Famous》、 《Dark Funeral》及當過兩部電視紀錄片 的編劇,包含 Discovery 以張小燕為主

題 的《Portraits: Taiwan, Chang Hsiao-yen》 和 History Channel 以 張惠妹為主題的《A-Mei》等影片。自 1995 年起,在臺擔任藝文記 者與音樂評論人,曾為 Taipei Times、南華早報、破報、國際先鋒論 壇報 (International Herald Tribune)、遠東經濟評論雜誌 (Far Eastern Economic Revue) 、經濟學人集團等諸多報刊雜誌撰稿,亦擔任「城市 遊牧音樂季暨影展」創辦人與策展人,引介眾多優秀的國外紀錄片來臺, 並長期以獎金實質鼓勵臺灣獨立短片與獨立 MV 創作者。

David Frazier was born in North Carolina, US and has lived in Taipei, Taiwan for many years, serving as a journalist, director, and curator of documentary film festivals. He has directed two documentaries, Taiwan Famous and Dark Funeral, and done screenwriting for two television documentaries, Discovery's Portraits: Taiwan, Chang Hsiao-yen and The Biography Channel's A-Mei. He started working as an arts and culture reporter and music critic in Taiwan from 1995, and has written articles for the Taipei Times, South China Morning Post, Pots Weekly, International Herald Tribune, Far Eastern Economic Revue, and The Economist, among others. He is also the founder and curator of the Urban Nomad Film Fest, which attracts numerous excellent documentarians from Taiwan and abroad, and provides concrete assistance to independent short film and music video filmmakers through cash incentives.





▲ 外交合唱團的團員 2020 年在白沙灣做表演。右:主唱周章偉、中:貝斯手 Attila The Diplomats performing live at Baisha Bay in 2020. Right: lead vocalist Wayne Tcheou; middle: bassist Attila Pamir

故事簡介 Synopsis

1980 年代臺灣戒嚴時期,一群來自西方的學生組成搖滾樂團,意外成為華語流行樂壇第 一批發行國語唱片的外國人,以及廣受觀眾喜愛的明星,更在舞禁的年代,開創 Live 音 樂表演形式。這部片將揭開臺灣搖滾樂史上被遺忘的一頁。

A group of Western students formed music bands in the 1980s during Taiwan's martial law period. Against expectations, they became the first foreigners to release albums in Mandarin Chinese in the history of Mandopop. They were acclaimed as celebrities among the public, and more importantly, they popularized live music performances in an era when dancing bans were in place. This film reveals a forgotten chapter in the history of Taiwanese rock music.

1995 年我從美國來到臺灣時,臺灣獨立或地下音樂雖然剛起步,卻有著令人驚訝的 潛力,最不可思議的是,這一切在8年前的戒嚴中仍是被明文禁止的。搖滾樂是西 方的產物,卻在臺灣生根發芽,最終長成自己的模樣。這一切究竟如何發生的?

1980年代,伍佰、庾澄慶、趙傳等人他們幾乎每晚都和一群外國人文化交流,玩音樂、創作、享受樂趣。他們後來成為了華語搖滾巨星,但被他們視為「傳奇」的那 群外國樂手,卻鮮為人知。那些 「老外」樂團的故事,包含偉士牌、颱風、外交合 唱團等,填補了 1970年代音樂盜版文化以及 1990年代臺灣獨立搖滾樂誕生之間的 空白。如今,這群外國音樂人當中仍有四位住在臺灣(相信我,我非常理解長年離 鄉背井的滋味),但臺灣歷史卻從未記錄下他們的故事。述說他們的故事,不是為 了找回他們曾擁有的光榮與名氣,而是為了回答「臺灣搖滾樂從何而來」的提問。

When I came from the US to Taiwan in 1995, indie or underground music showed incredible potential despite having just recently started. Astonishingly, this form of culture was banned under the martial law just 8 years ago. Rock music was born in the West, yet it lay roots in Taiwan and developed into a unique genre. How did all this happen?

In the 1980s, Wu Bai, Harlem Yu, Chao Chuan, and others would gather with Westerners almost every night to play music, create songs, and have fun. They later became superstars of Mandorock, yet those foreign musicians that were legends in their eyes are now known only by very few. The stories of those foreigners involve the Vespas, Typhoons, and Diplomats. Their presence filled in the gap between the culture of music piracy from the 1970s until the rise of independent Taiwanese rock music in the 1990s. As of today, only four of these foreign musicians remain in Taiwan (trust me, I understand what it feels to be away from home for many years), but they have never been part of Taiwanese history books. The main purpose of retelling their story is not to unearth their former fame and glory, but to shed light on the origins of Taiwanese rock music.



▲ 颱風合唱團吉他手 Lanny Waugh 與音樂製作人官大志邊受訪邊喝臺灣啤酒 Lanny Waugh, guitarist of The Typhoons, and music producer Thomas Kuan drink Taiwan Beer while being interviewed



▲ 颱風合唱團吉他手 Lanny Waugh 與 China Blue 樂團鍵盤手余紀墉 (大貓) 2020 年在白沙灣做表演 Guitarist Lanny Waugh of the Typhoons and keyboard player Yu Ji-Yong (Big Cat) of China Blue performing live at Baisha Bay in 2020

通道 The Passage

導演 Director | 柯智元 Ko Chih-Yuan

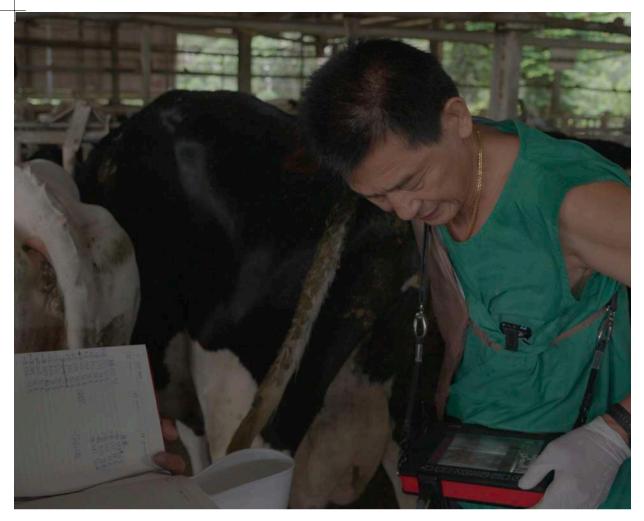




導演簡介 Director's Bio

雖然參與無數公民運動,仍覺得自己不得要領。大學畢 業後,曾經一段時間擔任音樂圈的幕後工作者,後來跟 朋友一同投入農業。創業後,開始督促自己練習用影音 說故事,直到真的走到前線,認識這群酪農,打開了全 新視野。

Despite being part of countless social movements, I was never able to fully understand their causes. After graduating from university, I spent some time working as backstage staff in the music industry, then joined the agriculture sector alongside friends. After starting our business, I began self-supervising by recording myself telling stories. It was only when I really walked to the front line that I met dairy farmers; it turned my life upside down.



▲ 蕭火城老師帶領龔建嘉走入大動物的領域 It was professor Hsiao Huo-Cheng that led Kung Chien-Chia into the field of large animal medicine

故事簡介 Synopsis

大動物獸醫師龔建嘉,長年為了建構他心底相信的「臺灣更好的樣子」,做出了翻轉酪 農業,改變獸醫界的決定,卻也同時挑戰了他愛的人與愛他的人,這將會開展出怎樣的 新局面?

Kung Chien-Chia, a large animal veterinarian, has made decisions that revolutionized the dairy sector and redefined the veterinarian industry over many years, based on the heartfelt belief that "Taiwan can be better". Nonetheless, he has had to challenge those he loves and those who love him. What will result from this situation?

一般民眾較容易接觸到的,大多屬於伴侶動物的小動物獸醫師。而另一群沈默,處 在農業前線的經濟動物獸醫師,他們的未來在哪裡?

全臺灣大概只有 20 位乳牛獸醫師,龔建嘉就是其中一位。因為不捨這個逐漸凋零的 產業,29 歲那年,他決定開始倡議酪農業背後的醫療人力危機。

究竟本土的獸醫養成教育出了什麼問題?

我想探究,當這個本土產業的長年凋零,近乎退無可退,我們還有沒有機會逆轉。

Most people just know about companion animal veterinarians. Yet there is another group of frontline workers often ignored: veterinarians of economic animals. Do they have a future?

There are probably only 20 dairy cattle veterinarians in Taiwan. Kung Chien-Chia is one of them. Unwilling to see the industry gradually decline, at the age of 29, he decided to start spreading awareness about the medical personnel shortage crisis faced by dairy farmers.

After doing further research on the subject, he found out that in Hokkaido, Japan, the veterinarian-cattle ratio was 1:1,000, a healthy balance, yet the number was 1:5,000 in Taiwan. This means that fewer personnel have to work for longer hours, shouldering five times the amount of work. But I felt curious: confronted with this grim reality, what could Kung Chien-Chia do to mend the situation?

What was core reason for the failure in local veterinarian education?

I wanted to see whether there was any hope for this local industry that had already waned over many years, seemingly at the point of no return.





▶ 龔建嘉很融入在不同酪農家庭的平日生活 Kung Chien-Chia is involved in the daily lives of many dairy farmers' families



▲ 大動物領域漸漸成為一些獸醫系畢業生的選項 Large animal medicine has slowly become an option for veterinary students





泰雅巴萊

A "Tayal"

導演 Director |陳潔瑤 Laha Mebow



導演簡介 Director's Bio

陳潔瑤臺灣首位原住民電影女導演。2011年已有3 部電影長片經驗,2016年執導第二部電影《只要我長 大》,獲選代表臺灣報名奧斯卡最佳外語片,也曾在原 住民電視台擔任製作人,製作原住民紀錄片與節目。

Laha Mebow is the first indigenous woman film director. She had already participated in the filming of three feature-length movies by 2011 and directed her second movie, Hang in There, Kids!, in 2016, which was submitted to the Academy Awards for Best Foreign Language Film on behalf of Taiwan. She also served as producer for Taiwan Indigenous Television, where she produced documentaries and TV shows about indigenous peoples.





2021 New Taipei City Documentary Film Award Winners

▲ 泰雅導演透過拍攝泰雅族男孩成長故事,進而找回自己的根 The Atayal director searches for her own roots by filming the coming-of-age story of an Atayal boy

故事簡介 Synopsis

生長在山上的泰雅男孩,從小生活在部落的文化裡,身體就像住個小老人一樣,想著學 習文化與傳承,但面臨高中升學不得不下山,去面臨適應不同環境的改變。

本片探討「原生文化的影響」,對部落孩子是助力還是阻力?

Atayal children who are raised up the mountain are surrounded by our tribal culture from an early age. They long to learn more about their tradition and pass it on, as if an elder was lodged in their body. However, as they move from primary into secondary school, they have no choice but leave the mountain and adapt to a new environment.

This film explores whether the culture they are born in is a helping force or rather an obstacle for kids of the indigenous community.

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泰雅巴萊,泰雅族語,直譯:(真正的泰雅人)。怎麼成為一個現代的泰雅人?

「泰雅巴萊」是一部透過泰雅導演的觀點,講述一個泰雅男孩 12 到 16 歲,自我認同與尋找歸屬感的成長故事。

我自己就是泰雅族的導演,我從小沒有在部落長大,不會族語,對一些文化的東西 不是很熟悉,30歲之後,才開始拍劇情片跟紀錄片,去找回我失去的這一塊。

5年前,我的部落,建立了臺灣第一所教泰雅族傳統知識的學校,招收 12歲到 18 歲的泰雅族青少年。我遇到了一個令人印象深刻的泰雅小男孩,在這個現代,對文 化這麼渴求的孩子已經不多。於是,我開始透過我的眼光,看著這個孩子的成長, 跟主角一起成長、學習,尋找我們對文化的共同歸屬感。

In the Atayal language, Atayalbalay means: a true Atayal person. How to become a modern Atayal?

A "Tayal" tells the story of an Atayal boy from the time he's 12 until turning 16—the search for an identity and sense of belonging—through the eyes of an Atayal director.

I myself am an Atayal director, yet I didn't grow up in our village, cannot speak our mother tongue, and was not very familiar with some of our culture. I began filming drama movies and documentaries when I was 30, searching for that missing part of me.

5 years ago, my village founded Taiwan's first school that teaches traditional Atayal knowledge and recruited Atayal youths aged 12 to 18. I met an Atayal boy who left me a deep impression; in this modern era, very few kids yearn to understand their culture. I therefore started seeing this child mature from my perspective. I also grew, learned, and sought a sense of belonging in our shared culture alongside the boy.



▲ 泰雅孩子成長過程,如何在傳統文化與現代教育找平衡? As Atayal children grow up, how do they balance traditional culture and modern education?



▲ 主角從小活在高山部落的泰雅文化裡 The protagonist was raised in a village up the mountain from an early age, surrounded by Atayal culture

苦伶的臉譜 Faces of a Taiwanese Opera Actress

導演 Director |尚若白 Jean-Robert Thomann 製**片 Producer |**黃郁茜 Garance Huang





導演簡介 Director's Bio

尚若白 紀錄片代表作品有《掌中春秋》、《巴黎臺北 單車萬歲》。2016年拍攝以自身在臺灣經歷改編、自 導自演的長片《我的西門小故事》,2021年完成音樂電 影短片《薑茶的滋味》。剪接代表作品《Ali Zaoua》、 《疾風魅影 - 黑貓中隊》。

Jean-Robert Thomann's renowned documentaries include Puppies and Paris, Taipei: Bicycles Forever. He adapted his personal experiences in Taiwan into the film Short Story at the West Gate, which he also directed, in 2016. He completed the musical short film The Taste of Ginger in 2021. Some of his renowned editing works include Ali Zaoua and Lost Black Cats 35th Squadron.



▲ 張孟逸,廖瓊枝傳人,在排練《王魁負桂英》 Chang Meng-I, successor of Liao Chiung-Chih, rehearsing Wang Kuei's Betrayal of Guei-Ying

故事簡介 Synopsis

47 歲的臺灣歌仔戲演員張孟逸,在 2018 年突然面臨重大轉折:被國寶演員廖瓊枝任命 為臺灣歌仔戲團薪傳團長。透過觀察張孟逸的生活看見歌仔戲的美,並感受身為一名歌 仔戲演員兼團長在現代社會生活中的各種酸甜苦辣。

Chang Meng-I, a 47-year-old Taiwanese opera performer, underwent a life-changing event in 2018: she was chosen as the head of the Shintrun Taiwanese Opera Troupe by Liao Chiung-Chih, a national treasure. The beauty of Taiwanese opera is shown by observing Chang Meng-I's day to day, laying bare the joys and sorrows of a Taiwanese opera performer and troupe director in modern society.

2000年,我的第一部紀錄片作品《廖瓊枝,戲夢巴黎》就是紀錄廖老師受邀到巴黎 表演藝術節演出的故事,開啟了我對歌仔戲濃厚的興趣。2017年,我在做歌仔戲歷 史的田野調查過程中認識了張孟逸。2018年廖瓊枝選定張孟逸成為接班人,並把薪 傳歌仔戲團傳承給她,這個過程讓我覺得相當感動,決定開始紀錄張孟逸。

在這部紀錄片裡,我用一個觀察者的角度紀錄,不做訪談,也避免旁白的敍述,我 靠現場的紀錄內容建立本片的結構以及故事。我藉由一個新的角度來呈現歌仔戲的 世界。透過張孟逸與薪傳團員的人物,我想要分享的是,歌仔戲不僅是過去的表演 藝術,也可以算是我們當代藝術文化的,而且它未來的可能性還很豐富。

My first documentary, Liao Chiung Chih, une étoile taïwanaise dans le ciel parisien, from 2000 portrayed the story of Liao Chiung-Chih when she was invited to perform at a performing arts festival in Paris. This is how I became strongly fascinated by Taiwanese opera. I met Chang Meng-I in 2017 while I was doing some field research on the history of Taiwanese opera. In 2018, Liao Chiung-Chih chose Chang Meng-I as her successor and passed the Shintrun Taiwanese Opera Troupe on to her. I felt deeply moved by this happening and thus decided to start filming a documentary about Chang Meng-I.

My approach for this film is purely from an observer's perspective, without any interviews or narration. The structure and story are based purely on the contents recorded on film. I present the world of Taiwanese opera from a new viewpoint. What I want to convey through Chang Meng-I and the crew of the Shintrun Taiwanese Opera Troupe is that Taiwanese opera is not an outdated performing art. It can also be considered a contemporary art form with a wealth of possibilities for the future.



▲ 尚若白在舞台上拍攝張孟逸 Jean-Robert Thomann filming Chang Meng-I on stage



▲ 張孟逸與廖瓊枝培養年輕女演員 Chang Meng-I and Liao Chiung-Chih instructing a young female performer



▲ 張孟逸與先生去海邊放鬆,仍擔心劇團的事 Despite traveling to the beach to relax, Chang Meng-I and her husband still vex over the Taiwanese opera troupe

念念不忘 Always in My Mind

導演 Director | Wan Fai **製片 Producer |** 碩聽 Pedro Yan、史帝法洛 Chen Hsi-Wen

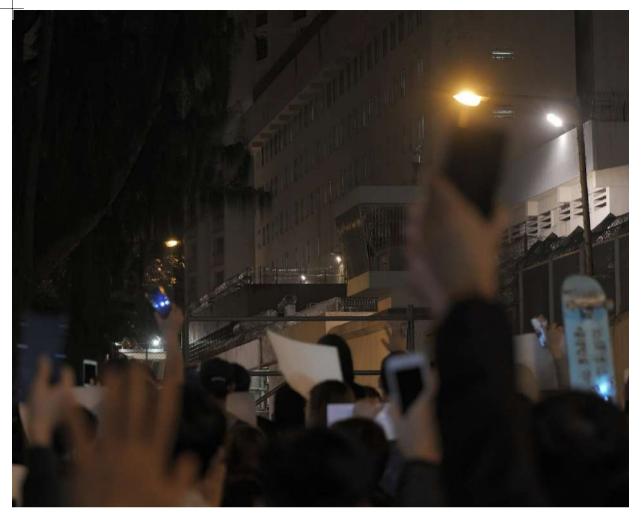




導演簡介 Director's Bio

Wan Fai 獨立電影創作者,近年專注於紀錄片創作。

Wan Fai is an independent filmmaker who has focused on making documentaries in recent years.



▲ 荔枝角收押所目前收押了上千名被捕的示威者,還押不准保釋等候審判 More than a thousand demonstrators were detained at the Lai Chi Kok Reception Centre and denied the right to post bail pending trial

故事簡介 Synopsis

香港的社會運動中,有大量的示威者被捕及被鎮壓,面對長年的監禁,民間因而發起「筆 友計劃」,配對民間參加者和被囚抗爭者成為筆友,透過書信來往,讓獄中的在囚抗爭 者知道仍有同行者支持他們,也可讓他們解悶,做為精神慰藉。他們在信中分享真摯情 感,有書寫獄中生活感受、人生觀、參與運動時的種種回憶等。監獄外的人也透過書信 分享情感、生活點滴和最私密的對話。

A large number of demonstrators have been arrested and oppressed amid Hong Kong's pro democracy protests. Faced with lengthy prison sentences, the people started a pen pal project where activists would be matched with prisoners for letter exchange. This helped cheer imprisoned protesters as they would be aware that people out there were still striving for their cause, and comforted their spirit. They would share sincere emotions in their letters, relating their feelings in prison, life insights, and all sorts of memories from their time in the pro democracy movement. Those outside of prison also shared their emotions, trivial moments of everyday life, and intimate conversations.

導演的話 Words from the Director

面對港府極大打壓下的香港抗爭運動,之所以能夠堅持下去的主因有二,一是抗爭 者對民主自由的嚮往及堅強的信念,鞏固了彼此間的深厚情感,二是在這樣的背景 下,他們選擇勇敢反抗暴政與苦難,逐漸形成命運共同體。當香港逐漸走向極權, 路上都是鐵欄及防暴警察,處處監控,彷彿成為一座大監獄,人與人之間如何面對 抗爭和保持初衷,新族群是否正在誕生,或許可在本片窺探一二。

關於 2019 年香港的抗爭運動已有不少電影作品,都將焦點放在現場的紀錄。本片 焦點放在社運現場外的周邊社區,及經歷運動前後,香港社會的荒涼常態。

There are two reasons why Hong Kong's pro democracy activists, faced with strong government oppression, have been able to persist: the first is their yearning for democracy and freedom as well as firm beliefs; the second is that, having chosen to bravely oppose political violence and endure hardships, they now share a common destiny. As Hong Kong slowly becomes an autocracy, it increasingly resembles a prison—roads covered in wire fences and riot police, with mass surveillance. How do people jointly face opposition and stand by their ideals? Is a new group in the making? Perhaps this film can offer a glimpse or two.

There are several films about the 2019 pro-democracy movement in Hong Kong, yet they mostly focus on recording scenes of the protests. This film centers on the communities surrounding the protests and the deserted state of Hong Kong before and after the movement.



▲ 香港的日常景色 Everyday sights in Hong Kong



▲ 原本市民熱烈慶祝聖誕節,並擺放 FREE HK 的光牌,但遭警察前來驅趕 The people was celebrating Halloween with excitement while holding bright "Free HK" banners, but the police came to chase them away

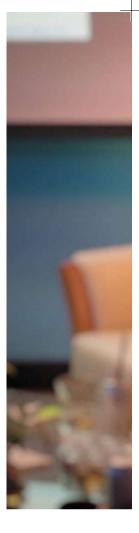


▲ 香港的示威現場仍有零星反抗 (2021 年中),示威者用雜物堵塞街道,警察出動大量警力, 準備武力清場

Hong Kong demonstrators continue their efforts in pockets of resistance (in 2021), using various objects to block roads; large numbers of police officers are deployed, ready to use brutality to clear the crowds

酒與妹仔 Glad Rags

導演 Director |趙若彤 Chao Ruo-Tong 製片 Producer | 許時濃 Hsu Shih-Nung





導演簡介 Director's Bio

趙若彤 畢業於國立中正大學傳播系,喜歡用影像表達 內心感受或關注議題,嘗試過許多影像創作方式,特別 喜歡拍紀錄片時與被攝者產生的生命連結,希望透過影 像將這些溫度傳遞給觀眾。

Chao Ruo-Tong graduated from The Department of Communication, National Chung Cheng University. She likes to express her emotions or show concern for certain issues through videos. Having tried a variety of film forms, what she loves most about documentaries is the connection formed with those being filmed, and hopes to transmit these warm feelings to the audience through films.



▲ 泳淇上班時會戴假髮,來分辨上班和下班時的自我 Yung-Chi wears a wig at work to make a distinction between herself on and off the workplace

故事簡介 Synopsis

泳淇在求學過程中因緣際會下成為酒店公關,服裝設計系學生從事酒店工作,家人及朋 友會如何看待?酒店工作好似角色扮演遊戲,混淆了泳淇原本的生活,然而最終重返校 園,酒店、工會及服裝設計專業交織出泳淇的生命,她的人生目標也逐漸成形。

而同樣身為酒店公關的筠筠,在酒店產業工作多年,成為經紀人,喜歡這份工作的她與 夥伴們成立《酒與妹子的日常》,成立工會,卻始終無法向家人坦白自己的職業。

Yung-Chi became a club hostess by chance when pursuing her university studies. How do family and friends regard this fashion design student turned club hostess? The work of a club hostess resembles role playing. It turned Yung-Chi's life upside down. Despite eventually resuming her fashion design studies, the hostess club and labor union still remained an important part of Yung-Chi's life, eventually giving her a sense of purpose.

Another club hostess, Yun-Yun, has worked many years in the industry and now serves as a middleperson. Together with other co-workers who are also passionate about their work, they established Diary of the Hostess and founded a labor union, yet she is still unable to come clean to her family about her work.

導演的話 Words from the Director

成為酒店公關一職,時常被人們比喻為下海,脫離酒店工作即是上岸,在大眾為酒 店公關定義生活處境時,卻鮮少意識到,生活在同一個城市裡,是陌生與刻板印象 讓我們彷彿身處兩個截然不同的平行時空。這份遊走在灰色地帶的工作或許如都市 叢林般危險重重,卻有不少工作者在這裡找到自信、成就感與工作價值,甚至是如 同社會安全網般接住經濟困頓的他們,因此我希望透過這部紀錄片,呈現酒店小姐 與經紀人不同的生活面貌,撕下大眾對他們的標籤,並記錄下這個世代性工作者的 社會運動,與爭取平等工作權的聲音。

People often use a metaphor to refer to club hostesses, "out at sea", while referring to leaving the industry as "coming ashore". However, when thinking about the lifestyle of club hostesses, few people are aware that we both live in the same city; it's as if we lived on parallel universes, but in reality, we are only separated by alienation and prejudice. Living on the fringe of society, these workers face all sorts of risks in the concrete jungle, yet in their job, many of them have found self-confidence, sense of achievement, and work values. It even serves as a social safety net for people who encounter financial difficulties as them. It is thus hoped that this documentary presents club hostesses and middlemen in a different light, dispelling the myths often held about them and recording their historic social movement and quest for equal work rights.



▲ 泳淇結合酒店議題及服裝設計專長,創作服裝 Yung-Chi's clothes are a combination of her interest in hostess club issues and fashion design



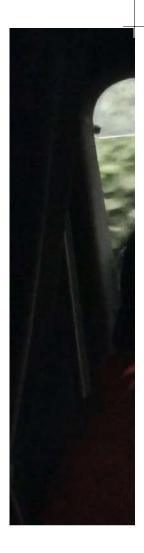
▲ 泳淇和媽媽 Yung-Chi and her mom



▲ 臺北市娛樂公關經紀職業工會參與勞動節遊行 Taipei's Entertainment Worker and Hostess Union participating in the Labor Day parade

永順永和 Yong Shun Yong Ho

導演 Director | 游喬婷 Yu Chiao-Ting

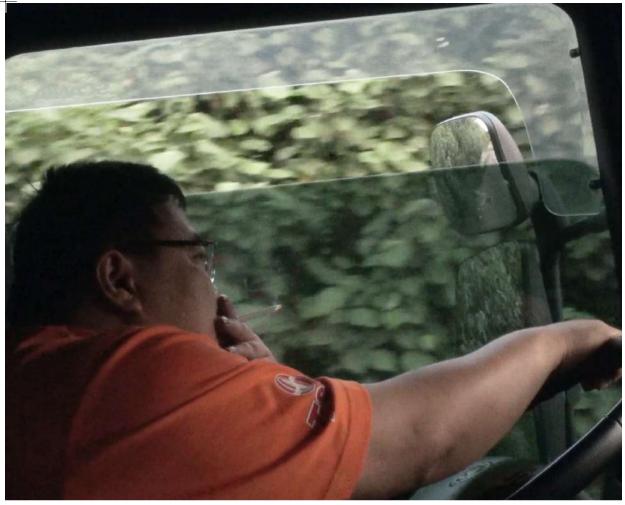




導演簡介 Director's Bio

游喬婷 畢業後進入 JWT、奧美廣告擔任製片,就業後 對於影像的熱愛不減,再度進修於國立臺灣藝術大學電 影所,現為自由工作者,近幾年也開始接觸戲劇、紀錄 片及短片的作品。

Yu Chiao-Ting started working as producer for JWT London and Ogilvy after graduation. Her passion for film did not wane after joining the workforce, but she later coursed a Master's in Film at National Taiwan University of the Arts and is currently a freelancer. In recent years, she has also tried her hand at theater, documentaries, and short films.



▲ 開車疲倦時,永順很習慣性地會拿起菸抽 Yong Shun instinctively lights a cigarette when feeling tired from driving

故事簡介 Synopsis

永順,早期為了還清欠債,他開啟了白天開拉嗎控(解釋:預拌混凝土),晚上開物流的生活, 如今已是車隊的老闆,他有個不太提到的雙胞胎弟弟詹永和,早年兩人一起跑車,但是,他們 搭檔的生涯卻在民國 98 年終止……而這件事的發生,也讓他與母親不再往來……

In the beginning, Yong Shun started driving a ready-mixed concrete truck by day and a delivery truck by night in order to pay off debts. He is now the owner of a truck fleet. He has a twin brother he seldom talks about, Chan Yong Ho. They both were truck drivers in the early days, but their collaboration ended abruptly in 2009... This incident also caused him to cut ties with his mother...

導演的話 Words from the Director

在我未接觸永順大哥前,雖然物流司機的車輛行走於全臺灣,卻也只是一個遠遠的 存在,甚至行經高速公路時,會害怕這個龐然大物從身邊行駛而過;然而在進入他 們的世界後,深深感受到在每一台冰冷的車輛裡,乘載的都是一個家庭的人生。

Despite delivery truck drivers are a common sight throughout Taiwan, before coming to know Yong Shun, they were only a distant existence to me. I would even be afraid if these large vehicles came too close on the highway. However, after stepping into their world, I felt deeply moved by the reality that on each cold, lifeless truck, there is a driver aiming to support his entire family.



▲ 夾娃娃是永順最喜歡的休閒活動,三級警戒時,他最常念的就是八大行業什麼時候開 Yong Shun's favorite leisure activity is grabbing toys with a claw crane; as Taiwan announced a level 3 COVID-19 alert, what weighed most heavily on his mind was when sex-related industries could resume business



▲ 出車完的大家,正在對這週送貨的報表 After completing all deliveries, everyone is double-checking the delivery schedule table



▲ 日復一日,跑車行經的路線 The road that delivery trucks ride day after day

迎山 Étude

導演 Director |林佑恩 Lin Yu-En





導演簡介 Director's Bio

林佑恩 1986年出生於臺北。畢業於倫敦大學金匠學院,主修攝影與城市文化。現為國立政治大學傳播學院 碩士生與獨立影像工作者。紀錄短片《度日》勇奪第43 屆金穗獎最高榮譽「金穗大獎」,並入圍臺北電影節最 佳紀錄片。

Lin Yu-En was born in Taipei in 1986. He doublemajored in cinematography and urban culture at Goldsmiths, University of London He is currently a Master's student at the College of Communication, National Chengchi University and an independent filmmaker. The documentary In Their Teens won Best Documentary, the highest recognition, in the 43rd Golden Harvest Awards and was nominated for the Taipei Film Awards.



▲ 母親想幫姊姊坐月子,卻也讓兩人關係降到冰點 Their mother wished to tend his sister during postpartum confinement, but instead, this made their relationship deteriorate even further

故事簡介 Synopsis

導演懷孕的姊姊嫁到新竹後,已經一年沒有回到臺北的家。母親希望幫姊姊坐月子,卻 也讓兩人的關係降到冰點。導演也透過攝影機轉尋找從小在生命消失的臺商父親,透過 鏡頭訴說這段家庭關係如何拆散雙方 30 多年,又讓我們再度聚首。

The director's pregnant sister moved to Hsinchu upon marriage and hasn't returned to Taipei in a year. Their mother hoped to tend his sister during postpartum confinement, but instead, this made their relationship deteriorate even further. The director also uses the camera to search for traces of his father, a Taiwanese businessman in mainland China who has been absent since his childhood. The film tells the story of how their family fell apart more than 30 years ago and then came back together.

導演的話 Words from the Director

從我國小開始,每一個學期,在開學時都要填寫一份家庭狀態表單。每當我寫到父 親欄位時,我總是留著空白。隨著年紀的增長,我才意識到其實我並不是特例,原 來身邊有這麼多的家庭,都是因為兩岸臺商所成為的單親家庭。

希望能夠透過影像,記錄這個時代下的單親家庭,及母親與家庭之間的關係。透過拍攝我的家庭,呈現這個世代下家庭關係的縮影,以及再次反思何謂家的定義。

《迴山》這部片,也是為了我即將出生的姪子,希望透過這些對話、這些彼此再次 理解包容的過程,能夠讓他有別於我的童年記憶,平安生長在一個充滿愛與溫暖的 家庭。

Ever since I started elementary school, one had to complete a family status form at the beginning of each semester. Every time when I had to fill in my father's information, my mind went blank. After growing up, I realized that I wasn't the only one who felt this way. A lot of families around me had a father who ran a business in mainland China, leaving the mother alone in charge of the children.

My hope was to put on camera the situation of single parent families and the relationship between mothers and their children in this era. Filming my family can show to people a sample of what many families in this era are like and serve to reflect on the definition of "family".

The film Étude is also dedicated to my nephew, soon to be born. I hope that his childhood can be different from mine thanks to these dialogs and repeated attempts to understand each other, and that he can grow up in a warm, loving family.



▲ 導演的姪女在母親的頂樓花園玩水 The director's niece playing with water on the garden of his mother's rooftop



▲ 將生命寄託奉獻在宗教音樂的母親 Their mother has dedicated her life to religious music



[▲] 導演拍攝姊姊 The director filming his elder sister

線上影展 2021 New Taipei City Documentaries Online Film Festival

時間及放映平台 Period and Streaming Platform

110 年 7 月 1 日至 110 年 7 月 31 日 Giloo 紀實影音 Giloo July 1 to July 31, 2021

繼 2019、2020 年將歷屆優選紀錄片上架 OTT 平台,獲得廣大迴響後,今年 (2021)新北市政府再度推出「新北市紀錄片線上影展」,特別規劃 10 部 作品,影片主題豐富多元,包括講述家族故事的《修片林小姐》、與印尼鄰 居相處的時光《拉馬與拉拉》、跨性別舞者的內心故事《吾家有男初長成》、 從兩個老男人對話領悟生活《曹大哥的休息站》、青年返鄉養草蝦的奮鬥 歷程《魚路》、移民家庭與二代所產生的矛盾《一家兩國》、喜憨兒的日常 《寍》、追求自由民主的香港人心聲《不具名:自由的代價》,以及選映連 續兩年獲得新北市紀錄片獎首獎許鴻財導演的《遙遠之地》、《以啟山林》, 每部皆精彩可期,提供民眾豐富多元的觀影選擇。

Seeing the wide acclaim received by the winning documentaries made available on OTT platforms in the 2019 and 2020 editions, New Taipei City Government plans to release 10 films with diverse themes for this year's (2021) New Taipei City Documentaries Online Film Festival: Ms. Lin-The Retouching Lady, which retells the stories of a family; Rama and Rara, a record of interactions with cute Indonesian neighbors; Today, You Are You, which depicts the emotional journey of a trans dancer; The Old Men's Party, that contains a wealth of life insights in the form of dialogs between two senior men; My Way, the story of a young woman who goes back to her hometown to start a prawn farming business; Sung's Family, which portrays the conflicts between a second-generation immigrant and her foreign born mother; Ning, that shows the everyday life of a mother and her son with intellectual disability; Hide: Price of Freedom, a documentary about the pro-democracy movement in Hong Kong; and Where We Belong and Fire at Forest, directed by Myo Aung, winner of the top prize at the New Taipei City Documentary Film Awards for two consecutive years. Each of these works is extraordinary and will surely enrich viewers and broaden their horizons.

放映平台 Streaming



修片林小姐 giloo 公視+ Ms. Lin- The Retouching Lady 導演 Director | 林詩純 Lin Shih-chun 2020 臺灣 Taiwan (~) 27min



拉馬與拉拉 giloo 公視+ Rama and Rara 導演 Director | 鄭瑋萱 Zheng Wei-xuan 2020 臺灣 Taiwan ひ26min



吾家有男初長成 giloo *公視+* Today, You Are You 導演 Director | 陳冠君 Chen Kuan-chun 2020 臺灣 Taiwan () 17min



曹大哥的休息站 giloo *公視+* The Old Men's Party

導演 Director |林澤豫 Lin Tse-yu 2020 臺灣 Taiwan ♥ 22min





→家雨國 giloo 公視+
Sung's Family
導演 Director | 宋妍菲 Sung Yan-fei
2020 臺灣 Taiwan ⁽¹⁾ 26min



窗 giloo 公祝+ Ning

導演 Director | 陳韋杰 Chen Wei-chieh 2020 臺灣 Taiwan ♥ 32min



不具名:自由的代價 giloo 公視+ Hide: Price of freedom

導演 Director | 陳樂晞 Chan Lok-ray 2020 臺灣 Taiwan ↩20min 57





以啟山林 giloo Fire at Forest 導演 Director | 許鴻財 Myo Aung 2020 臺灣 Taiwan ⁽⁾ 25min

2021 新北市紀錄片大師講座 2021 New Taipei City Documentary Keynote Speeches

時間	110 年 9 月 4 日至 9 月 5 日 September 4 to September 5, 2021
地點	此活動為線上活動 This is an online event

為提供紀錄片工作者最實質的幫助,今年(2021)特別辦理為期兩天的講座, 因應新冠肺炎(COVID-19)疫情改採線上講座形式辦理,讓民眾安心在家一睹 大師風采,也省去舟車勞頓之苦。今年邀請後場音像紀錄工作室有限公司負 責人,同時獲獎無數的朱詩倩導演、集電影製片/發行/影展專長策畫於一身 黃茂昌製片、紀錄片推廣工作多年,現為臺灣國際紀錄片影展策展人林木材、 臺灣電影史上傳奇剪接師雷震卿、資深攝影師錢翔導演及牽猴子行銷總監王 師等大師到場授課,從紀錄片的主題設定與表演手法、國際行銷與創投、國 際影展視野、剪輯拆解與分析、攝影的藝術與國內行銷與群眾募資等層面, 以大師觀點幫助紀錄片工作者提升實力、創作力與續航力。

This year (2021), two days of keynote speeches have been organized to offer documentary filmmakers the most practical help. Due to the COVID-19 pandemic, the speeches will be held virtually so that people can conveniently listen to the wonderful ideas shared by these notable figures from the safety of their homes, without the hassle of commuting. Keynote speakers include director Michelle Chu, representative of Backstage Studio and winner of countless awards; producer Patrick Mao Huang, whose fields of specialty range from film production and release to film logistics; Wood Lin, the current curator of the Taiwan International Documentary Festival, who has many years of experience in documentary promotion; film editor Lei Cheng-Ching, a legend in Taiwan's film history; director Chien Hsiang, an experienced cinematographer; and Wang Shih, marketing director of Activator Co., Ltd., among others. They will share their expert viewpoints on theme choice and expressive techniques of documentary films, international marketing and venture capital, perspectives of international film festivals, disassembly and analysis in film editing, the art of cinematography, and domestic marketing and crowdfunding, as to help documentary filmmakers enhance their skills, creativity, and resilience.



雷震卿透過紀錄片《日常對話》剪接畫面,分享剪 輯技巧與畫面分析

Editor Lei Cheng-Ching shares tips on film editing and image analysis with excerpts from the documentary Small Talk



錢翔攝影師講授攝影畫面的掌握與鏡頭敘事 Cinematographer Chien Hsiang teaches about cinematic techniques and camera settings for storytelling



朱詩倩導演暢談紀錄片導演實務工作經驗及甘苦談 Director Michelle Chu speaks about her practical experience as a documentary director and the ups and downs of the trade



黃茂昌製片分享紀錄片國際行銷及創投提案技巧 Producer Patrick Mao Huang shares tips about international marketing and venture capital proposal for documentaries



林木材策展人分享國際影展視野 Curator Wood Lin talks about the perspectives of international film festivals



王師總監以國內紀錄片為題,分享群眾集資案例及 效益

Marketing director Wang Shih talks about case studies and benefits of crowdfunding with domestic documentaries as examples

海外放映 Overseas Screening

為使新北市紀錄片與國際接軌,也促進國內紀錄片圈的蓬勃發展,即使因 新冠肺炎 (COVID-19) 疫情導致許多影展取消、延期或改採線上放映,今年 (2021) 我們仍積極尋求與國際影展合作,帶著新北市紀錄片獎的優選作品在 波士頓臺灣影展放映,拓展國際能見度,希望能讓臺灣精彩的紀實影像,感 動更多海內外的觀眾。

今年波士頓臺灣影展的主題為 BitterSweet,苦與甜之間錯綜複雜的滋味呼應 了電影與人生的起與落,也反映導演與影人,透過不斷地累積與醞釀,淬煉 出來的人生百味。BitterSweet含括「苦」、「甜」兩種既相反又相襯的概念。 如同喝下一杯苦茶後,生津止渴的回甘尾韻;抑或是苦瓜鳳梨雞湯內苦甜平 衡的和諧感。這些複雜的滋味,就宛如電影中的曲折劇情,發人省思。

有鑑於此,我們推薦《魚路》(My Way)及《修片林小姐》(Ms. Lin-The Retouching Lady)及《再會啦白宮》(See You White House)三部充滿濃濃記 憶中滋味的紀錄片,期待用不同的視角與生命經驗,帶領美國觀眾深度尋根 探索臺灣獨特文化中,色香味俱全、笑中帶淚、鹹中帶甜的情與味,並加以 傳承與推廣。 In order to help New Taipei's documentary films keep pace with advances in the international scene and promote robust development of the domestic documentary sector, we actively sought collaboration with international film festivals this year (2021) despite the impact of the COVID-19 pandemic, which caused many of these to be cancelled or postponed, or move online. Winning works of the New Taipei City Documentary Film Awards are going to be screened in the Taiwan Film Festival of Boston, with the aim of increasing their international visibility and allowing audiences at home and abroad to be touched by the best of Taiwanese documentaries.

"BitterSweet" is the theme of this year's Taiwan Film Festival of Boston. The flavor that results out of the combination of bitter and sweet is reflective of the ups and downs in movies and real life. The gamut of life experiences are the fruit of lengthy accumulation processes. Bitter and sweet are contrasting yet complementing; that is the charm of "BitterSweet"— the sweet aftertaste after sipping a cup of bitter tea, or perhaps the balance and harmony we savor in chicken soup with bitter melon and pineapple. These complex flavors are like the twists and turns of movies: they prompt us to reflect.

That is why we recommended My Way, Ms. Lin-The Retouching Lady, and See You White House—three documentaries that center on recounting memories—in the hope of allowing the US public to dive deep into Taiwan's unique culture by means of different perspectives and life experiences. The whole spectrum of emotions is contained in these films: laughter amid tears, sweetness in saltiness. It is hoped that this helps us transmit and promote our culture.

波士頓臺灣影展

主題 | BITTERSWEET **實體放映時間 |** 110 年 10 月 2 日 **地點 |** AMC Boston Common 19 (175 Tremont St, Boston, MA 02111,USA)

時間	內容
10:00	開幕
10:30	初心
13:30	消失的情人節
15:40	魚路 2020 新北市紀錄片優選影片
17:00	親愛的房客 R
18:55	修片林小姐 2020 新北市紀錄片優選影片
20:40	大佛普拉斯 R

線上放映時間 | 110 年 10 月 3 日至 5 日

	放映內容	
7	大餓	
Ŧ	未來無恙	
Ē	再會啦白宮 2017 新北市紀錄片優選影片	

導演座談會

時間 | 110 年 10 月 5 日至 8 日

10/5 20:00 (EDT)	未來無恙
10/6 20:00 (EDT)	大餓
10/7 20:00 (EDT)	初心
10/8 21:00 (EDT)	親愛的房客 <u>R</u>

■ 限制級未滿十七歲人士必須由家長或成年監護人陪同

63 · 海外放映 Overseas Screening

Taiwan Film Festival of Boston

Theme | BITTERSWEET

Physical Screening Date | October 2, 2021

Location | AMC Boston Common 19 (175 Tremont St, Boston, MA 02111,USA)

Time	Movie Title
10:00	Opening
10:30	Andre and His Olive
13:30	My Missing Valentine
15:40	My Way 2020 New Taipei City Documentary Film Awards Winning Film
17:00	Dear Tenant R
18:55	Ms. Lin-The Retouching Lady 2020 New Taipei City Documentary Film Awards Winning Film
20:40	The Great Buddha+ R

Online Screening Dates | October 3 to 5, 2021

Movie Title	
Heavy Craving	
Turning 18	
See You White House 2017 New Taipei City Documentary Film Awards Winning Film	

Director Forum

Dates | October 5 to 8, 2021

10/5 20:00 (EDT)	Turning 18
10/6 20:00 (EDT)	Heavy Craving
10/7 20:00 (EDT)	Andre and His Olive
10/8 21:00 (EDT)	Dear Tenant R

R Restricted Under 17 requires accompanying parent or adult guardian.

新北市政府新聞局紀錄片行銷協助辦法 Guidelines on the Assistance of Documentary Film Marketing by the Department of Information, New Taipei City Government

新北市政府新聞局自民國 100 年起舉辦新北市紀錄片獎,多年來扶持許多傑 出紀錄片導演,為鼓勵曾獲本市紀錄片獎之優選影片持續發揮紀實影像的感 人力量,發展成長片並上院線放映,讓更多觀眾欣賞優質紀錄片,及促進影 視產業發展,開拓國內紀錄片市場,於 110 年首創「新北市政府新聞局紀錄 片行銷協助辦法」,今年已頒發各新臺幣 10 萬元協助金予 2017 年優選影片 《綠色牢籠》及 2018 年優選影片《老鷹之手》,期待拋磚引玉,鼓勵紀錄片 導演發展作品並發光發熱。

受新冠肺炎 (COVID-19) 疫情影響,《綠色牢籠》原於 110 年 5 月 14 日院線上映,後改為同年 9 月 24 日重新上映;《老鷹之手》於 10 月 29 日院線上映。

The New Taipei City Documentary Film Awards have been held by the Department of Information, New Taipei City Government since 2011, providing support to numerous top-notch documentary directors over the years. The Guidelines on the Assistance of Documentary Film Marketing by the Department of Information, New Taipei City Government were first promulgated in 2021 to help past winners of the said awards produce feature-length films and have their works screened online and at theaters, thereby spreading their message to wider audiences and promoting development of the domestic documentary sector. This year, NT\$100,000 in film incentives were granted to Green Jail and Eagle Hands, winning works in 2017 and 2018, respectively.

Due to impact of the COVID-19 pandemic, the online screening of Green Jail, originally scheduled for May 14, 2021, took place on September 24 instead. Eagle Hands will be screened online on October 29.





《綠色牢籠》

劇情介紹

-段埋藏在阿嬤內心深處,臺日歷史中被遺忘的過去。

出生臺灣淡水小基隆(今新北市三芝)的橋間良子, 是當年殖民地臺灣人礦工工頭的女兒,於 10 歲時被養 父楊添福作為童養媳帶來了沖繩西表島。她至今仍然 守著當年一家人居住的房屋和養父母的墳墓。房屋座 落鄰近如今已成為無人島、戰前曾是礦坑之島「內離 島」的對岸——炭坑村「白濱」一處。而如今「白濱」 已無多人居住。

年逾 90 歲的阿嬤,一個人守著這些秘密與那些說不出口的憤怒,寧願到死也不說出 來。戰前礦坑時代的故事,島上人人聞之色變——這座位於臺灣與沖繩之間的邊陲 小島,荒島上藏著屍骨的海上洞窟與亂葬崗、困在紅樹林之中的炭坑村,以及熱帶 叢林中礦坑設施的廢墟,都藏著那些不願意被訴說的礦坑幽魂。礦坑裡到底發生了 什麼事?她的養父楊添福招集了無數臺灣礦工來到「綠色牢籠」,究竟她的養父在 大日本帝國主義下扮演了什麼樣的角色?

Synopsis of Green Jail

Forgotten by most, there is a chapter of Taiwanese and Japanese history hidden deep within the heart of a grandma.

Born in Small Keelung, Tamsui (today's Sanzhi District, New Taipei City), Yoshiko Hashima was the daughter of a mine foreman in Taiwan, then a Japanese colony. At the age of 10, her foster father, Yang Tien-Fu, took her to Iriomote Island, Okinawa as his child bride. Up to this day, she still watches over the house that lodged them back then and the grave of her foster parents. The dwelling sits on Hama, a coal mining village. It is located on the shore opposite to Uchibanari Island, a former mining site before World War II, now completely uninhabited. As of this day, there are very few residents left in Hama.

Aged over 90, this grandma harbors an unspeakable grudge, a secret that she'd rather keep until her death. Anyone who heard mention of this tiny, remote island—located between Taiwan and Okinawa—during the mining era before World War II would go pale. Hidden somewhere, there are human remains in a sea cave and mass graves, as well as a coal mining village enclosed by a mangrove. Wandering souls lurk among abandoned mine facilities in the rainforest. What happened down at the mine? Yang Tien-Fu, her foster father, brought countless Taiwanese miners to this "Green Prison". What role did he play under Japan's imperialism? 65

《老鷹之手》

劇情介紹

彼雙老鷹手原本在天頂飛,咱的這雙老 鷹手卻向地底鑽!

嘉義牛斗山村早年盛產蓮藕,八零年代 曾是全國最大宗,當時更大量銷售到日 本和香港,隨著時代變遷逐年沒落,蓮 藕的榮景卻只停格在過去,如今牛斗山 村的種植人口僅剩二十七戶。老農無法 割捨大半輩子賴以維生的傳產,堅持用 老邁的身驅守護田園,長年挖蓮藕變形



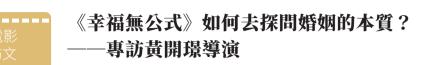
的「老鷹手」是他們辛勤的歷史印記。當農村青年大量北漂,一些非農二代年 輕人卻選擇留下,從零開始學習種蓮藕,從夕陽產業拼出一條生路,即使經歷 幻滅又重生的輪迴;抑或面對傳統產業的困境,依舊不認輸地用一雙「老鷹 手」,挖出被歷史遺忘的價值和夢想。

Synopsis of Eagle Hands

Our eagle hands should have been flying up in the sky, yet they are digging the ground !

Early on, Niudoushan (also known as Shanzhong Village), Chiayi was renowned for its lotus root production-it was, in fact, the largest such producer in Taiwan in the 80s. Lotus root was exported in large quantities to Japan and Hong Kong back then, but the business declined gradually as the times changed. The prosperity brought about by the lotus root is only a distant memory, as nowadays, only around 27 households in Niudoushan still engage in farming. Elderly farmers are now unable to reap the fruits of the job that fed them in their youth, yet they remain determined to protect their fields with their fragile bodies. Their "eagle hands", the result of decades digging out lotus roots, bear witness to local history and a life of toil. An increasing number of young people from the farming village move to the north in hopes of a better life. Yet there are still youths from families with other backgrounds that have decided to stay and learn to plant lotus root from scratch, aiming to revive this sunset industry, no matter how many times they need to fall and get back up. They are not willing to give up despite the difficulties faced by this traditional sector, and will use their own "eagle hands" to unearth values and dreams nearly forgotten by history.

導演專訪 Filmaholic



文字 | 黃彥瑄 Huang yen hsuan

一位對愛情感到失望轉而步入異性戀婚姻的女同志,以及一位曾踏入異性戀婚姻、卻 以離婚告終的「前」女同志,她們倆如同一對鏡像,映照出對婚姻的嚮往及困惑之處。 而《幸福無公式》即是透過對「婚姻本質性」的探討去重思:何為幸福?又要如何才 能真正地得到幸福?

▶ 新北市紀錄片獎與創作者間的共振:被看見的可能性

《幸福無公式》為導演黃開璟的第一部短片,在此之前她一直很渴望成為一名創作者, 但也經常質疑自己是否真的有才華。身為一位創作者,在創作過程中會產生出很多不 同的困惑,能夠得獎這件事,正肯定了黃開璟的導演之路:「我覺得它給我很大的鼓 勵。創作者會不斷地自我質疑:這好嗎?這樣的方向對嗎?觀眾會不會明白?甚至有 時候,在這過程中會發現自己的出發點是有點奇怪的。所以能夠得獎這件事,給了我 很大的鼓勵。」

除此之外,新北市紀錄片獎「能夠提供給我一個很好的地方,能跟大家去溝通、去傳 達我想傳達的。」也因為有這樣的機會,使得導演有機會向觀眾展示她的作品,從而 實際地聽到觀眾們的聲音。而在這個過程中,也使其反芻「自己究竟是如何去思考這 件事情的」?

▶ 紀錄片的本質性探討:看見別人眼中的世界

「拍攝紀錄片時你會撞進一個人的世界,然後再把這個世界介紹給觀眾。」

在論及拍攝紀錄片的起因時,黃開璟坦言過去她對紀錄片的了解並沒有那麼深刻;相 反地,自己原是抱持著成為劇情片導演的夢想。直到她遇到了紀錄片創作團隊,慢慢 地從學徒開始做起,才逐漸理解了紀錄片的價值。她以陳志漢導演剪接助理的經驗為 例,「那個案子是拍攝一位志工,而那位志工所要做的工作就是要檢視願意捐贈大體 的志願者,去看那些人的身體狀態是否符合成為大體老師的條件……而我在剪接時, 會覺得很不舒服,不能理解他為什麼能夠把生死看得這麼淡。」

然而,當她持續著自己的剪接工作,才逐漸地明白被拍攝者的心境——將生死視為一 種自然的循環過程。於此,黃開璟體悟到了,成為紀錄片導演是很痛苦的,因為它會 逼著你成長,並且理解對方看待事物的方法。

▶ 《幸福無公式》:愛情和婚姻究竟是什麼?

再回頭談《幸福無公式》,導演說這部片的拍攝契機起源於,她的同志好友 Cling 突然有一天決定要結婚。黃開璟一方面感到震撼,一方面也想著,「哇,原來也有跟我



一樣的女同志會想要跟男人結婚」。憑藉著創作者對有趣議題的敏銳性,當即就 詢問了 Cling 的被拍攝意願。黃開璟說:「當時候 Cling 的狀況是,她當女同志 當不下去了,找不到愛情的出口」。於是,Cling 在媒婆的介紹下與小畢結了婚。 黃開璟見證了自己的好友是如何義無反顧地走入婚姻,也開始思考「為什麼過去 自己那一段婚姻會以失敗告終呢?明明都是這麼渴望得到幸福」。

在拍攝過程中,她理解到自己所能帶給被拍攝者的,就是支持性的陪伴:「有時 候就是拿攝影機跟那個人做朋友,你不能替他做決定,你只能觀看。紀錄片導演 有著陪伴的概念,對被拍攝者來說陪伴並不是沒有意義,紀錄片導演跟被攝者間 的關係其實很緊密。」她舉例這種關係就像是父母親看著孩子跌倒時會很緊張, 但也只能等他自己重新站起來。她見證了 Cling 和小畢為了不合的房事而爭吵, 也體察到夫妻在溝通不良時產生的矛盾,種種過程也都化為在婚姻關係中的成長 和理解。

有的時候,也正是透過第三方的攝影機視角,才能看到雙方溝通再陷入困境時的 盲點:「有一次我聽他們吵到很模糊,小畢一直在追問老婆,Cling 也回應得有 些模糊。這時候我忍不住問 Cling:『所以你到底想怎麼做呢?』小畢對我說:『我 都問三次了,你還要問嗎?』但我覺得他(Cling)會回我不一樣的答案。最後, Cling 給的答案非常理性,讓我們兩個都明白了。」也正是藉由訪談,才讓他們 逐漸釐清對方想了解什麼,最終達成共識,這也讓她理解訪談以至於紀錄片對被 拍攝者的意義所在。

▶ 在紀錄片未竟之處:導演的所言所感

最後,在鏡頭下 Cling 和小畢的故事已告一段落,但透過攝影機去觀看、去留下 痕跡的日子仍舊持續。黃開璟說紀錄片的魅力也正是在於「站在鏡頭後面,你可 以放下原有的觀點,重新去看待一些事物,幫助你去拓展自己的視野,去聽見別 人的聲音」。正如同她在 Cling 和小畢的婚姻中,省思自己在過去那段感情中的 不成熟之處。黃開璟導演也透露,目前《幸福無公式》的長片版正在剪輯中,大 家可以好好期待這部片的上映。

本文章出自釀電影 filmaholic

How Does Lesbians Getting Straight Deal with the Essence of Marriage? —Interview with Director Andrie Huang

Written by Huang yen hsuan

A lesbian that got married with a man out of romantic disappointment and an "ex" lesbian that ended a heterosexual marriage—they mirror the hopes and worries associated with marriage. Lesbians Getting Straight rethinks this matter by questioning what most believe to be the essence of marriage: What is "happiness"? And how can one truly achieve this happiness?

Mutual Support between the New Taipei City Documentary Film Awards and Filmmakers: The Chance to Gain Visibility

Lesbians Getting Straight is the first short film by director Andrie Huang. She had always yearned to become an artist, yet felt unsure as to whether she had any talent. Artists question themselves all the time during the creative process, so receiving this award reassured Andrie Huang of her ability as a director: "I think it was a huge encouragement to me. Self-doubt is constantly present for artists: Is this alright? Is such direction correct? Will the audience be able to understand? Sometimes, I would even realize that there's something odd about my chosen approach. Thus, I feel greatly encouraged by having received this award."

In addition, the New Taipei Documentary Film Awards "have been a great platform for me to communicate with everyone and express what I want." It was thanks to this opportunity that the director had the opportunity to share her work with the public and actually listen to people's opinions on it. This process enabled her to ponder on what she really thinks about the matter.

The Essence of Documentary Filmmaking: Looking at the World from Others' Eyes

"Filming documentaries is like crashing into someone else's world and then showing it to an audience."

When asked about why she started filming documentaries, Andrie Huang sincerely admitted that she did not understand the form really well in the beginning. Quite the contrary, her dream was to become a director of drama movies. She only realized the value of documentaries after joining a documentary film crew and slowly learning from scratch. For example, she was the editing assistant of director Maso Chen: "For that project, we were filming a volunteer responsible for reviewing the consent of body donors, checking whether the body of potential donors conformed with anatomical donation criteria... I felt uneasy while doing the editing and couldn't understand how these people were able to regard death so lightly."

However, their mindset became clear to her as she continued doing the editing work—death is a natural part of the cycle of life. This is how Andrie Huang realized that being a documentary director entails considerable pain, but at the same time, it will force one to grow and understand other persons' viewpoints.

Lesbians Getting Straight: What Is the True Meaning of Love and Marriage?

She then reminisced the reason why she began to film Lesbians Getting Straight: her good friend Cling, a lesbian, suddenly decided to get married. On the one hand, Andrie Huang was in shock, but on the other, she thought to herself: "Wow, there is actually another lesbian out there that would like to marry a guy". With the sensitivity of an artist towards a topic of interest, she proceeded to ask Cling whether she'd be willing to be filmed. Andrie Huang said: "What Cling felt back then was that she no longer could be a lesbian; she felt hopeless about finding love". That is how Cling and Bill got married after being introduced by a matchmaker. Andrie Huang witnessed how her close friend boldly walked down the aisle, which also made her consider why her past marriage had failed in the end. After all, she only did it in order to find happiness.

The filming process taught her that all she could bring to those being filmed was supportive companionship: "Sometimes, all you can do is be a friend to that person while holding the camera. You can't make decisions on their behalf; all you can do is observe. Companionship by the documentarian is meaningful to those being filmed, because the relationship between both parties is actually quite intimate." She drew a parallel between this type of relationship and that of parent and child: parents feel worried when their child trips over, yet all they can do is wait until the child gets back up. She was there once when Cling and Bill were quarreling about their sex life and became aware that the conflicts arose from faulty communication between husband and wife. All these processes can help one grow and become more understanding in a marital relationship.

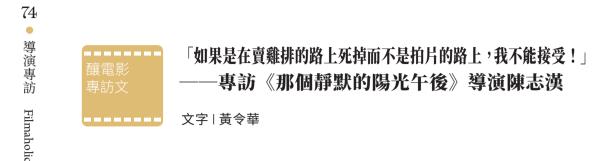
Sometimes, only the third-person perspective of someone behind the camera can elucidate the blind spot that causes two people to feud: "There was this one time when I heard them argue, yet it was so incoherent. Bill kept asking Cling the same question but Cling's reply was so vague. I couldn't help but asking Cling: 'So what do you want to do?' Bill replied to me: 'I asked her three times already. Are you sure you want to ask?' Yet I felt that she (Cling) would have given me a different answer. In the end, Cling answered quite cold-mindedly and both of us were able to understand what she wanted to say." This question helped them realize, eventually, what the other person was thinking and achieve a consensus.



Simultaneously, this showed Andrie Huang the importance that asking questions and consequentially documentaries have for those being filmed.

Beyond the Documentary Lens: Director's Thoughts and Feelings

Finally, the story of Cling and Bill reached a conclusion off camera, yet the traces of those days live on in film. According to Andrie Huang, what's magical about documentary filmmaking is that "when you stand behind the camera, you let go of your former viewpoints and gain new insights into stuff, broadening your horizons and becoming able to hear other's voices". In the very same way, looking at the marriage between Cling and Bill made her reflect on how immature she was in her previous relationship. Andrie Huang also told us that the feature-length version of Lesbians Getting Straight is currently undergoing editing. Let's look forward to the screening of this marvelous film.



曾以《那個靜默的陽光午後》參加新北市紀錄片獎,而今帶著探究無效醫療界限何在 的紀錄片《一念》入圍臺灣國際紀錄片影展的導演陳志漢,已經輾轉在醫院、病榻間、 生命垂危之際的人身邊多時,總是自己拿著攝影機,跟拍式地記錄下在生死叩關的情 感沈澱。陳志漢來到這樣的議題前,是在有限的題材裡,因緣際會地選擇了大體老師 的拍攝,好像是所有巧合都聚集,都有了意義,使他沒有停下腳步,彷彿鑿到根處, 可以見光。

生於 1979年,如今已經完成多部長片紀錄片作品的導演陳志漢,從新北市紀錄片獎 出發,在咬牙撐過數個月沒有任何經費的拍攝期之後,因為關鍵的第一桶金,讓他開 始不停不停耕耘在醫療與生命領域的拍攝機緣。《那個靜默的陽光午後》紀錄了游泳 教練林惠宗,從嘉義北上探望靜眠在輔大醫學院的已故妻子——即將成為解剖課的大 體老師,展開第二次告別的旅程。

賣雞排會留下遺憾,第一桶金之後決定完成作品

訪談那天,參與的一行人正處在疫情的熱區臺北,這段期間社區足不出戶,嚴防疫情 擴散,紀錄片相關的拍攝也必須暫停。儘管隔著口罩,眉眼梳開的陳志漢仍然頂著大 大的笑容,闊氣地坐到受訪的位置。他說,沒有受到什麼影響,正好趁這段時間好好 處理後製,其實心裡是開心的。

談到新北市紀錄片獎,陳志漢坦承,在擔任評審時,必須從數百件的作品裡面選出相 對優秀的作品,必須淘汰掉其他提案,有點殘忍。但時常會回問自己,這些作品能為 這個獎項帶來什麼?在這個階段性的舞台上,是不是就像伸腳試試水溫,重新找到自 己作品重要的價值所在?

新北市紀錄片獎的那一筆獎金,曾在關鍵的時候幫助過他:

「一開始真的拍得太苦,好幾個月都找不到任何經費,想過如果現在最多人喜歡的就 是雞排與珍珠奶茶,那是不是轉行去賣雞排珍奶比較不會這麼痛苦?但我轉念又一 想,如果我在賣雞排備料的過程中,推著我的攤車走在路上,被車撞就走了,我就想, 不行啊!我怎麼是在賣雞排的路上死掉,不是在拍片的路上,實在是有點遺憾。我希 望我是因為盡全力,失敗了才放棄,而不是因為經濟壓力而放棄,還好目前為止還沒 有失敗,就一直一直拍下去。」

從參賽者的身份,一路參與新北市紀錄片獎到成為最近一屆的評審,回頭梳理拍攝紀 錄片至今的心路與思緒,陳志漢開玩笑地說,該從多早開始呢?可能從系學會偷用系



上拍攝剩下的殘帶偷拍自己的同學開始,也可能是從擔任志工、因為害羞加入影像 組開始,他常發現平常嬉鬧玩耍的朋友同學,在畫面裡看起來好不一樣,好像不小 心看見他們隱密的模樣。

▶ 記憶和紀錄,成為隱密主題的註腳

人生經歷的催化與緣分的聯繫,讓陳志漢走入看似寧靜但情緒高張的醫病現場。死 亡的界線好像很模糊,總在面對安寧病房的病患時,撞見對家人離去的想像。「那 只是單純地在進行一件平常的事。」陳志漢花了很長一段時間,調適情緒與找到拍 攝的平穩步伐,不再被日常未見的畫面震懾,也不再試想:如果有一天是我,我會 怎麼樣。

生命在已然逝去與逝去的進行式當中,鏡頭所記錄下的,往往是生者或是被留下來 的人存在的狀態。陳志漢看似反覆辯證生離死別的難解,然而,那些隱密題材裡的 私密記憶,透過紀錄而有了不一樣的存在形式,因為紀錄片有時長存遠於生命的長 度,就像是為每個時間段落註記。

但並非每一刻的記憶都需要赤裎地在銀幕上被看見。陳志漢回想,曾在一次映後過 程,觀眾提問為什麼主題不停環繞在大體老師與解剖課,但我們始終沒有見到解剖 的真實畫面?而他的答案是很清晰的:若紀錄片所留下的記憶會造成還在世的人第 二次傷害,那他選擇不要,選擇避免,這樣的取捨對於隱密的題材是十分重要的。 當林先生、林先生的小孩都不復存在,但這樣的紀錄片仍一直長存,會意味著什麼?

▶ 關係的經營,成為新世代的挑戰

談到給新生代導演們的建議,拍攝時候的關係經營一直是一項課題。

在過往的教學經驗裡,陳志漢發現年輕的導演習慣虛擬世界的人際互動,時常在接 觸拍攝者時流於形式上的相處,最後讓拍攝無以為繼。而自己雖然害羞內向,但是 人生路上一直有重要而深刻的朋友,朋友之間就是要付出與陪伴,這是他一直謹守 而且重視的。 76 ● 導演專訪 Filmaholic

「就像是跳探戈。不要太過接近、也不要離得太遠,要在適切的距離。」陪伴成 為紀錄片核心的目的,而影片則更像是交朋友的過程中,剛好得到的產物。從最 一開始的訪談到後面更深度的認識,成為無聲的陪伴角色,讓被攝者可以自然而 然地說出心裡的話,也絕對不去糾正或提醒對方是不是說了什麼不妥的內容。

「拍攝一部紀錄片常常是兩、三年的時間,其實我只是把對方當成同學,就像國、 高中時候那樣。你必須願意先分享你自己,多聊聊自己的事情,多分享。這不是 等價的交換,但或許有一天,對方就會開口願意跟你多聊一點。」

多年過去,從最開始認識林惠宗,拍攝了第一段訪談,拍攝殮房裡的夫妻對話, 到今日大體老師的議題逐漸被重視,陳志漢回頭再檢視素材,那些當下沒有覺察 的片段,卻在其中重新發掘隱密的時刻,語句落成另一種重量。

桌球場上的沈默殺手林昀儒曾說,比賽的那天是他唯一休息的一天。對陳志漢來 說,拍攝紀錄片的時候,正是他休息、收穫、不再感到消耗的時候。懷抱紀錄片 能改變世界的想法,就算只是一、兩個人也好,這讓陳志漢在拍攝紀錄片的過程 中,選擇陪伴並且凝練地看見敏感題材裡的隱密時刻。人們反反覆覆,彼此確認, 在某些時刻,因為記憶煞時發現,是感到充足的時候了。

"It'd be impossible to get over the regret of dying while selling chicken fried steak instead of making a film." — Interview with Maso Chen, Director of The Silent Teacher

Written by Flora Linghwa Huang

Director Maso Chen participated in the New Taipei City Documentary Film Awards with The Silent Teacher in the past, and received a nomination for the Taiwan International Documentary Festival with A Decision, which deals with the dilemma of futile medical care—grabbing a camera and following patients who have been hospitalized and depend on ventilators due to life-threatening conditions, the director presents us their day to day at the edge of death. A twist of fate led Maso Chen towards this subject: there were few themes to choose from and he happened to have the chance to film a donated body; all of a sudden, it all made sense. He never stopped since then, as if he had to gain a full perspective on the matter and show it to the world.

Born in 1979, director Maso Chen has completed numerous feature-length documentaries by now. After struggling for several months due to insufficient funds for filming, the New Taipei City Documentary Film Awards provided him with enough money to start his long filmmaking journey, constantly inquiring on the topic of medicine and life. In The Silent Teacher, swimming trainer Lin Hui-Tsung drives from Chiayi up north to visit the body of his dead wife, which rests in the College of Medicine, Fu Jen Catholic University. She will soon be dissected for academic purposes and Mr. Lin will have to say goodbye once again.

He'd regret selling chicken fried steak, so filming continued as soon as he received funding

On the day of the interview, participants were in Taipei, the epicenter of the COVID-19 outbreak in Taiwan. During this period of time, people rarely left their houses to stop the virus from spreading, so filming of documentaries had to be paused. Despite wearing a face mask, Maso Chen's big smile was noticeable thanks to his raised eyebrows, giving him a strong presence as he sat on the interviewee's chair. He said that the pandemic hadn't affected him; rather, he'd spent this period of time dealing with post-production, which kept him in a cheerful mood.

Maso Chen opened up about serving as a juror for the New Taipei City Documentary Film Awards: he feels it is a bit cruel, indeed, to choose only a few relatively outstanding works from among hundreds of films submitted and disregard the rest. What he frequently asks himself is, "what will these works contribute to the awards?" Does this temporary stage enable the works and their authors to re-discover their key values, so to speak, to dip their toes in the water to test its temperature?

The money granted by the New Taipei City Documentary Film Awards was a great aid during a critical time in his life:

"At first, filming was a tribulation. Several months passed before I could find any budget. What crossed my mind at the time was, if chicken fried steak and bubble milk tea are the most popular, why not change lanes and become a chicken fried steak and bubble milk tea seller? But I gave it a second thought: what if I get hit by a car and die while pushing my chicken fried steak cart? I would not be able to forgive myself! It'd be impossible to get over the regret of dying while selling chicken fried steak instead of making a film. I hope to give my all and only give up if I fail, not surrender because of financial pressure. Luckily, I haven't failed as of now, so I haven't stopped filming."

Maso Chen started as a participant in the New Taipei City Documentary Film Awards and finally served as a juror for the latest edition. As he reminisced the thoughts and feelings experienced through his journey as a documentary filmmaker, he joked about how early his career started. "Perhaps it was when I used discarded tapes to secretly film my classmates during our student association meetings, or as I did volunteering and served as a member of the film crew because I was too shy to join other team." What he often discovered is that his friends and classmates looked very different in video as they messed around; the camera seemed to reveal a hidden facet of theirs.

Memories and Documentaries: a Footnote to Intimate Moments

Twists and turns of fate brought Maso Chen to the front line of the healthcare sector, a place that albeit superficially quiet, often abounds turbulent feelings. The line between life and death is really subtle. Every time he saw patients at the hospice, he would immediately imagine their families losing them. "It is actually a simple, normal thing to happen." It took Maso Chen a while to adjust his emotions and find a stable pace for the filming, without being affected by those sights so alien from his daily life or thinking: "what if that's me someday?"

Living beings are either in the process of dying or dead. What the camera records is the existence of the living or those who have been allowed to stay alive. The dilemma between choosing life or death has played before Maso Chen's eyes countless times, yet the intimate memories hidden among that footage take a different form after being made into a documentary. Film can last longer than a lifespan, acting like a footnote to each specific moment.

However, not every memory has to be exposed raw on the silver screen. Maso Chen recounted how, after one of the screenings, a member of the public asked why the actual dissection wasn't shown when the theme chosen was the donated body and the dissection class. His answer was very enlightening: If the memories immortalized in a documentary cause further pain to those still alive, it is best to avoid such a choice. This criteria is essential for more private material. What does this mean when we consider that one day, the documentary will continue existing but neither Mr. Lin nor his children will remain in this world?

Handling relationships is a challenge for the younger generation

Handling of relationships during filming is a crucial lesson that the new generation of directors needs to learn.

In his previous teaching experience, Maso Chen discovered that young directors are used to virtual interactions, so quite often, their communication with those being filmed is formal and superficial, making them unable to continue filming in the future. Despite being shy and introverted by nature, Maso Chen has had important, close friends throughout his life, which implies giving and accompanying each other. This is a principle he abides by inflexibly.

"It is like dancing tango. Don't get too close nor too far; find the most proper distance." Companionship is a core purpose of documentary filmmaking, so that filming is like the fruit of friendship. The filmmaker plays the role of a silent companion from the very first interview until forming a closer bond with those being filmed, allowing them to speak out their heart naturally without judging or arguing with them.



"Filming a documentary often takes two to three years. For me, the other person is like a classmate from junior or senior high school. One must be able to share about oneself and chat about one's matters first. This is not a fair trade, but the hope is that one day, the other person will be willing to speak more about themselves."

Many years have elapsed since Maso Chen met Lin Hui-Tsung, did the first interview, and filmed him talking to his wife in the morgue. Nowadays, the topic of body donation has gradually gained attention. Maso Chen still reviews the footage in search of moments he hadn't noticed before. The results are intimate moments in which words become more striking.

Lin Yun-Ju, one of the top table tennis players, once said that the day of the match is the one day when he actually rests. For Maso Chen, documentary filmmaking is the opposite: filming is the one time when he is able to rest, reap the benefits of his efforts, and feel refreshed. Embracing the ideal that documentaries can change the world, merely being able to touch one or two people with his filmmaking is enough for Maso Chen. He is a director who chooses companionship and looks straight at the intimate moments hidden among sensitive footage. People do stuff over and over again, trying to make sure that everything's alright, and then a memory springs forth; this is when they realize they are content.



以影像記錄人類,以田野蘊含世界 ——專訪《綠色牢籬》黃胤毓導演

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黃胤毓導演從 2013 年起,便以「沖繩八重山的臺灣人」為主題,計畫「狂山之海」 系列紀錄片,此一系列旨在關注沖繩臺灣移民,以及其後代的發展。2016 年發表系 列首部曲《海的的彼端》,回溯二戰前因為受日本政府「農業開墾」徵召,而從殖民 地臺灣前往八重山墾荒的族群。主人翁玉木夫妻二人,歷經戰前戰後的歷史巨變,最 終在此地開枝散葉,橫跨逾八十年對身份的歸屬、認同,在晚年返鄉的旅程中逐漸清 晰……。第二部曲《綠色牢籠》則是以沖繩歷史中聲名狼藉的「西表礦坑」為題,透 過貼近礦坑召募人養女橋間阿嬤的日常生活,撥開獨屬於那個背景時空下,鮮為人知 的集體記憶。

導演之所以著手處理這類主題,並非偶然。在其大學因緣際會接觸「臺日民族誌」相 關資料時,便已對在沖繩的臺灣移民史深感興趣。之後決定啟動「狂山之海」計畫, 他花了一年的時間往返臺日之間,並訪問約 150 位相關人士蒐集資料,這些都成為日 後拍片龐大的資料庫。導演認為這類族群應該要被歷史記住,而自己又是深諳日文及 相關研究者,更對他們有種「捨我其誰」的使命感。導演於 2016 年搬到沖繩居住, 從剛開始以外來的角度看這群人,到後來自己也屬於「在沖繩的臺灣人」,其中心態 的轉變令他感受到,「當一個議題做到一定的時間長度,我也會變成其中的一員,比 較不會有從外在獵奇的視角。」

早在 2010 年,胤毓導演發表的首部紀錄短片《五谷王北街到台北》中,便開始以紀 錄片的形式關心民族人類學。身為政大廣電系學生的他,常常選修民族系的課程,在 其中不僅開啟他對人類學的興趣,更帶領他進入紀錄片的田野影像。導演認為紀錄片 最迷人之處,在於可以透過這種方式,在短短的時間內進入他人(不曾有過)的生命 經驗。「我非常喜歡人類學研究的出發點,即是一個研究者到了某個場域,用他的筆 或攝影機去認識這些人的生活故事。」胤毓導演正是選擇以拍攝的方式呈現人類學的 核心價值。

2013 年導演入選一個對其拍攝紀錄片別具啟蒙意義的計畫,是由河瀨直美監製的「Grand Voyage:壯大的航海」,並跟隨工作坊於奈良《殯之森》拍攝地駐村一個月。 對他來說,此行最大的收穫在於認識到河瀨如何建構她的「田野」,以及與村民間的 關係。「我現在的田野雖然是石原市這個小島,但我可以從中不斷挖掘到很多新鮮、 深刻的東西,甚至可以看見整個世界。」胤毓導演借鏡河瀨的拍攝經驗,去思考怎樣 從日常中找到題材,再從其中觀照自己是如何成長於此、放眼於斯。

對新北市紀錄片獎來說,黃胤毓導演並不算是新人,2017、2019 年他分別以《綠色 牢籠》與《神之高原》獲獎。2017 年參賽時,正處於《綠色牢籠》跟拍的中期,基 本的剪接素材都具備了,但導演想在片中以類劇情片的方式重現歷史,卻苦於遲遲籌

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不到經費。「對我們製作長片而言,這樣的補助還是很需要的,有點像是中間加進來的活水。」導演笑著說道。他認為這新北市紀錄片獎非常適合剛踏進紀錄片領域的學 生們參加,因為主辦單位除了提供獎金資助外,還有「指導監製」會從旁給予建議。

「狂山之海」系列第二部曲《綠色牢籠》本來於今年 5 月上映,但上映不久便遭逢疫 情進入三級緊戒,因此還有許多臺灣觀眾未能知曉本片。導演透露《綠色牢籠》預計 將於 10 月重上院線與大家見面,希望能引起更多人關注這段「被遺忘的時光」。

這部片不僅有導演對於被攝者橋間阿嬤的觀察,亦有不少對於歷史的實際走訪、考證,因此還出版了書籍《綠色牢籠:埋藏於沖繩西屌島礦坑的臺灣記憶》(前衛出版社,2021年5月初版)。導演本為了專心致志拍攝電影而輟筆好些時日,因這本書而重新拾筆寫作,突破了原先的瓶頸。本書除了詳盡記錄電影《綠色牢籠》耗時7年的創作過程,更有導演包含在片中的自我對話,關於想像與記憶、歷史與存在、真實與再現……。

第三部曲《兩個世界》目前還在拍攝中,此片延續《海的彼端》「八重山臺灣人」族 群的第三、四代「八重山華僑會青年團」為主角。這個族群從過去第一代由臺灣前往 八重山的「移民者」,到如今第三代已經大部分是在八重山出生的「當地人」,他 們與臺灣的關係是什麼?從他們身上又能讓我們反思什麼?當我們把時間的緯度再拉 長,年輕人們變成了下一代的長輩,站在文化傳承的角度上,什麼東西會被留下?又 是什麼東西會隨著時間的推移而改變?

「我覺得最幸福的田野關係是跟村民一起創作,邀請大家一起參與進來。八重山現在 已經是我很重要的一個田野。」胤毓導演非常感謝遇見這樣一個族群,可以支撐他跟 拍十年的光陰卻絲毫沒有計較。對導演來說,完成「狂山之海」三部曲最大的嘗試在 於,可以用很大的精神及心力去處理一個議題,並讓此議題有更大的發揮空間。他希 望透過一系列的電影記錄,能令更多人看見這個族群的真實樣貌,並提供大家思考有 關移民的身份認同。

本文章出自釀電影 filmaholic

Immortalizing People's Lives in Film, Embracing the World through Fieldwork—Interview with Huang Yin-Yu, Director of Green Jail

Written by Kaiber

Ever since 2013, director Huang Yin-Yu has focused on the topic of Taiwanese living in Okinawa's Yaeyama Islands. His Wild Mountains over the Sea project consists of a series of documentaries that shed light on the lives of Taiwanese immigrants in Okinawa and their descendants. The first movie in this series is After Spring, the Tamaki Family... from 2016. Under Japan's policy of agricultural development prior to World War II, people from Taiwan—a Japanese colony at the time—were enlisted to migrate to the Yaeyama Islands and develop wasteland. Faced with dramatic changes in the post-World War II era, the Tamaki family ultimately settled here. After more than 80 years, their sense of belonging and identity gradually became clearer as they returned to their homeland in later life. The second film, Green Jail, centers on the infamous mining site on Iriomote Island. The documentary follows the everyday life of Grandma Hashima, the foster daughter of the mine foreman, to reveal the unique reality of that era and a lesser-known part of our collective memory.

It is no coincidence that the director decided to work on these themes. When studying his bachelor's degree, he came into contact with data related to the ethnography of Taiwan under Japanese rule, which sparked in him great interest towards the history of Taiwanese immigrants in Okinawa. The Wild Mountains over the Sea project started later. He spent one year traveling between Taiwan and Japan, interviewing close to 150 individuals to gather information. This served as a huge database for filming of the subsequent documentaries. The director believes that these people must not be forgotten by history. Fluent in Japanese and well-versed in relevant disciplines, he felt like this is the mission he was born for. In 2016, the director relocated to Okinawa. He was no longer someone looking at these people from the outside, but became another "Taiwanese living in Okinawa". This is how he realized that "after being involved in an issue for certain amount of time, one becomes a part of it and is not just a curious observer anymore."

Director Huang Yin-Yu started to show interest in ethnology starting with his earliest documentary, Wuguwang N. St. to Taipei from 2010. Having graduated from the Department of Radio & Television, National Chengchi University, he often took elective courses from the Department of Ethnology, which not only ignited his passion for anthropology, but also introduced him to documentary filmmaking as fieldwork. According to the director, what's most fascinating about documentaries is that it enables one to become acquainted with others' (former) life experiences in a short time. "I am particularly fond of the anthropological approach: a researcher goes to a specific place to get to know the story of some people through writing or filmmaking." Director Huang Yin-Yu chose filmmaking specifically to embody the core values of anthropology.

In 2013, the director participated in the Grand Voyage documentary workshop held by producer Naomi Kawase, which would greatly influence his way of filming documentaries. He also resided in Nara for a month as part of work on the film The Mourning Forest. According to him, he learned the most about this art form from how Kawase conducted her fieldwork and built relationships with villagers. "Although I am conducting my fieldwork in a small island like Urasoe, I can keep finding new, profound matters, even discover an entire world." Director Huang Yin-Yu referenced Kawase's filming experience to think of ways to discover materials in daily life. The subsequent step is to reflect on one's growth in the process and views on the topic.

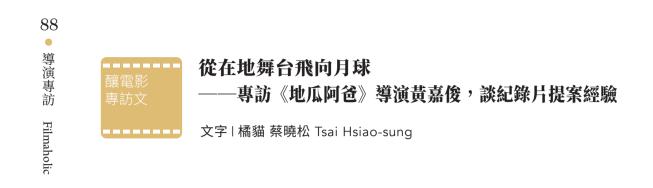
Director Huang Yin-Yu is no newcomer at the New Taipei City Documentary Film Awards, as his documentaries Green Jail and Plateau of the Gods were recognized in the 2017 and 2019 editions of the awards, respectively. During his 2017 participation, he was in the middle stage of filming Green Jail and already had all necessary materials for editing. The director desired to convey history in a drama movie-like form, but struggled to gather enough funding. "This type of grant is very important for those of us working on feature-length films; it's like an oasis in the middle of the desert", said the director laughing. He highly encourages students who have just begun to film documentaries to participate in the New Taipei City Documentary Film Awards, because other than providing incentives, the organizer will arrange for a producer mentor to offer advice during the filmmaking process.

Green Jail, the second film in the Wild Mountains over the Sea series, was originally scheduled to be screened this May. However, due to the local COVID-19 outbreak that occurred soon after, the alert was raised to Level 3 and the Taiwanese audience could nothing but miss on this masterpiece. The director told us that Green Jail will be re-screened in October, with the purpose of prompting more people to learn about this "forgotten era".

Not only does this film include the director's observations on the protagonist, Grandma Hashima, but also actual interviews and research regarding this chapter of history, which have been published in the book Green Jail: Taiwanese Memories Hidden in the mines of Iriomote Island, Okinawa (published in May 2021 by Avanguard). The director had stopped writting for a long time in order to focus on filmmaking, but taking back the pen and completing this book helped him break through the bottleneck he was facing originally. The book narrates in detail the 7-year-long creative process of the documentary Green Jail and contains the director's monologues regarding imagination and memory, history and existence, and reality and representation, which appear in the film.

The third documentary, Two Worlds, is currently being filmed and is a continuation to After Spring, the Tamaki Family..., focusing on the third and fourth generation descendants of Taiwanese in the Yaeyama Islands and the Youth Corps of Ethnic Chinese in the Yaeyama Islands. What is the relationship between this group of people—from the first generation of Taiwanese immigrants in the Yaeyama Islands to their third generation descendants, mostly born there and thus considered locals—with Taiwan? What can we learn from their unique identity? If we look forward in time, from a cultural perspective, what will those who are now young transmit down to future generations when they become senior citizens? And what will keep on transforming as time progresses?

"I think that the happiest relationship one can achieve when conducting fieldwork is when the villagers take part in the creative process, when they are invited to join in. The Yaeyama Islands are an important fieldwork site for me." Director Huang Yin-Yu feels extremely grateful for having come upon this group of people, who were willing to be filmed for ten years without asking for anything in exchange. For the director, the biggest lesson from completing the Wild Mountains over the Sea trilogy is that when one spends a tremendous amount of energy dealing with a specific topic, one will keep discovering an even larger space for exploration. He hopes that this series of documentaries will make the general public aware about the reality of these people and inspire reflection on migrant identities.



2013 年,黃嘉俊執導作品《一首搖滾上月球》勇奪第 15 屆臺北電影節觀眾票選獎, 並憑藉陳如山〈I Love You〉一曲,獲得第 50 屆金馬獎最佳原創電影歌曲獎。講述 六個撫養罕病兒童的父親,在一肩扛起家庭責任之餘,以音樂排解生活壓力並聯繫情 誼,最終站上貢寮國際海洋音樂祭舞台,以「睏熊霸」團名登台演出。

較少人知的是,在《一首搖滾上月球》之前,黃嘉俊導演曾參加舊稱「新北市城市印 象紀錄片徵件活動」的新北市紀錄片獎。在徵件活動中,他將《一首搖滾上月球》的 素材,先整理成短片《地瓜阿爸》。短片聚焦在《一首搖滾上月球》主角之一的「番 薯爸」鄭爸,細緻探索他身為捏麵師傅的日常生活,他對家庭的責任感,還有他身扛 壓力下的愛與樂觀。

紀錄片拍攝需要資金挹注,許多導演會在完成紀錄長片之前,以短片版本尋找合適的 播映管道、參加提案,或是做為籌措資金的敲門磚。各大紀錄片的徵件活動,或許是 做為導演完成作品之前的一份助力,或是做為讓作品曝光,媒合潛在出資者、業界工 作者合作的管道,始終在產業中扮演重要位置。

「新北市紀錄片獎有一個重點,就是參加這個徵件活動,不代表導演必須交出自己作 品的版權,所以新北市紀錄片獎始終是以『扶植創作者』為出發點,舉辦多年來也秉 持初衷,我認為這個精神非常可貴。」曾擔任大小紀錄片徵件活動之評審,已是資深 紀錄片導演的黃嘉俊,肯定彼時 2012 年首屆新北市紀錄片獎的專業與美意。回憶當 時《地瓜阿爸》的提案過程,他也對於有志參與紀錄片提案的後進提出一些建議。

在參加徵件活動之前,《一首搖滾上月球》的拍攝已經大致完成,對黃嘉俊來說,這 樣的準備完成度可以給予提案更多自信。「在這樣的競賽中,證明自己的能力是很重 要的,紀錄片的專業評審會審視資歷、審視能力,最怕就是你願景很漂亮,卻沒有對 應的證明。當然,很多創作者會有拍攝重點說不清楚的問題,能夠具體地指出自己拍 攝影片的核心議題,也是很重要的事。」

紀錄片拍攝時程長,構想時常要進行修正與改變,黃嘉俊也以自身經驗出發,建議創 作者不要在創作前期就開始參與提案與徵件。「很多變化,是拍攝紀錄片時意想不到 的,在末期才開始參加提案,較不會有損失,構想也較成熟。像《一首搖滾上月球》



花了六年的拍攝時間,如果前期就進行提案,反而會面臨結案的壓力,面臨『不知 何時才能結束』的壓力。」因此,在構想成熟後再行提案,也能減少對創作者額外的 成本。

比較短版與長版的差異,黃嘉俊也表示,不同的版本最後會需要不同的側重。「決 定作品的規格,有點像是料理:同樣的食材買回來,料理出來的樣子可能也不會相 同。《地瓜阿爸》的片長只有短短十幾分鐘,我會思考如何用更平易近人的方式, 讓觀眾可以看見一個父親的生命樣貌;長片《一首搖滾上月球》可以有一百多分鐘, 就能更有起承轉合。嘗試各種不同的呈現樣貌,對創作者也是很好的練習。」

不斷轉換拍攝與論述方式,從早期作品《飛行少年》到《一首搖滾上月球》與近作 《男人與他的海》,黃嘉俊認為自己不斷依循不同的生命狀態,嘗試新的表現方法, 在手機、電視、戲院等各種觀看方式各自流通的當代,也有更多對作品的想像需要 考慮。舉例來說,在戲院、大銀幕做放映的影片,可能與電視播出的想像會不太相 同,「我在《男人與他的海》拍攝的影像,是要呈現浩瀚的海洋,如果在小螢幕看, 可能就會是一個微小的世界。」不同規格,為電影帶來不同的可能性,也有更多思 考的標的。

從以往以入選者身份參加徵件,到之後擔任評審,在監製工作會議中輔導作品成形, 黃嘉俊也提及自己以評審身分,向入選導演提供監製意見的想法:2018 年優選作品 《老鷹之手》、《之後的那些日子》,監製工作便有黃嘉俊的參與,「紀錄片導演 都會有自己的期待,身為監製的時候,則自然希望更點出這些想法往後可能會碰到 甚麼挑戰。但我們也不會去強迫,一定要配合新北市這個計畫做出甚麼改變,最終 還是希望讓作品成為導演希望的樣子。身為創作者,我想這是一個可以去參與的平 台。」

從創作出發,徵件平台、提案機會,最終都是要回到能讓創作者有更好的發展。「只 要夠好、夠獨特的作品,都應該要提供肯定,且讓創作者能安心放下顧慮去嘗試, 新北市紀錄片獎在這方面是值得信賴的。」回到對創作者的尊重,也是黃嘉俊認定 一個好的紀錄片徵件項目,應具有的良好品質。

本文章出自釀電影 filmaholic

From the Local Scene to the Moon —Interview on Documentary Film Proposal with Huang Chia-Chun, Director of Father Sweet Potato

Written by Tsai Hsiao-Sung

Director Huang Chia-Chun's documentary Rock Me To The Moon won the Audience's Choice Award at the 2013 15th Taipei Film Awards and its theme song, Spark Chen's song I Love You, won Best Original Film Song at the 50th Golden Horse Awards. The film narrates the story of six fathers whose children have rare and incurable diseases. Music helps them relax from the stress of single-handedly supporting the family and leads them to build a strong friendship. They form a band called "Sleepy Dads" and make plans to perform at the HO-HAI-YAN Gongliao Rock Festival.

What few know is that before filming Rock Me To The Moon, director Huang Chia-Chun had participated in the New Taipei City Impression Documentary Film Call for Entries, the predecessor of the New Taipei City Documentary Film Awards. His submission back then consisted of materials from Rock Me to the Moon re-organized into the short film Father Sweet Potato. It focused on the daily life of one of the protagonists in Rock Me to the Moon, dad Cheng, also known as "father sweet potato", a master in the art of kneading noodles. His love, optimism, and sense of responsibility to his family enable him to overcome the pressure on his shoulders.

Documentary filmmaking requires funding, so before creating a feature-length film, many directors first make a short version of their documentary to seek an appropriate channel for screening and submit a pitch or create a sample to request financing. Large call for entry platforms probably offer the greatest assistance for directors to complete their documentaries or enable their works gain visibility, as they function as matchmaking channels for potential sponsors and filmmakers. They play an important role in the documentary sector. "One the most notable features of the New Taipei City Documentary Film Awards is that the copyrights of the works submitted for the call for entries remain property of the directors. The awards aim chiefly to 'support artists' and have remained true to this mission over the years. I believe this is a rare, precious quality." Huang Chia-Chun is a seasoned documentary director. Ever since his professional skills and kind spirit earned him a victory at the 2012 New Taipei City Documentary Film Awards, he has acted as juror for both smalland large-scale documentary calls for entry. Reminiscing the proposal process of Father Sweet Potato, he came up with several pieces of advice for aspiring filmmakers who wish to submit documentary proposals.

Rock Me to the Moon was practically completed when the submission was made. According to Huang Chia-Chun, this degree of completeness can give one a lot of confidence when submitting a proposal. "It is crucial to demonstrate one's ability in this type of competition; alongside experience, it is one of the main aspects jurors look out for when reviewing the works. Otherwise, there will be no evidence that supports your statement of purpose, even if it's beautifully written. Of course, numerous artists have trouble communicating clearly the main purpose of their films. The ability to express concretely the core values of one's film is also very important."

The documentary filming process is long and it is often necessary to reconsider the original idea. Based on his personal experience, Huang Chia-Chun suggests filmmakers not to participate in proposals and calls for entry before starting the creative process. "There are a lot of changes one cannot anticipate when filming a documentary, so it is safer to participate in a call for entries in a later stage. Ideas on the film will also be more mature by then. I spent six years filming Rock Me to the Moon. Had I submitted the work at an early stage, I'd have felt enormous pressure to complete the film despite being unsure when that would be possible." Moreover, submitting a proposal when the ideas are more mature can also save filmmakers additional effort and expenses.

Huang Chia-Chun also said that one must prioritize different aspects when it comes to short- and feature-length versions of a film. "Determining the format of a film resembles cooking: the resulting dishes may differ greatly even if the ingredients you bought are the same. Father Sweet Potato is only a bit over ten minutes long, so my main concern was to show the public what this father's life is like in a simple, straightforward manner. Rock Me to the Moon is more than 100-minutes-long, so there could be more twists in the storytelling. Attempting to present the same work in different ways is quite a beneficial practice for artists too."



Speaking about attempting various kinds of filming and narrative techniques, Huang Chia-Chun believes that he has constantly shifted and tried new expressive methods across different stages of his life, from the earlier The Eyas and Rock Me to the Moon to the more recent Whale Island. Different viewing methods, such as mobile phones, TV, and the theater, are available to us today, so there are more things artists need to consider about presenting their ideas. For instance, works screened in a theater or on a movie screen may differ when broadcast on TV. I wanted to show the majestic ocean when filming Whale Island, but only a small world may appear when seen on a small screen." Different forms offer different possibilities for films and require one to contemplate various dimensions.

Huang Chia-Chun went from being a winner in calls for entry to becoming a juror, and serves as mentor to create the final cut of films at production meetings. From such perspective, he offers winning directors the following views on production: Huang Chia-Chun participated in the production of Green Jail and Afterwards, both winning films in 2018. "Documentary directors have their own views and expectations. As a producer, one naturally hopes to note which challenges may be encountered as a result of bringing out these ideas. But I won't be too insistent about making changes based on the nature of New Taipei City's initiative. Instead, I look forward to creating a final cut that reflects the director's wishes. I think this is a platform that artists can consider seriously."

From the creative viewpoint, calls for entry and proposal opportunities should ultimately allow artists to learn and grow the most. "All quality works with unique characteristics deserve recognition. Artists should be able to unleash their creativity without worries. The New Taipei City Documentary Film Awards are very reliable in this sense." Respecting the creator is also what Huang Chia-Chun deems to be an indispensable feature of a good call for entries.



當我們久別原鄉,再回望時會是何種光景?記憶中的面容老去,彷彿還能聽見巷弄中 的私語或喧嘩,而與預期全然不同的景致,正是鄉愁之始。

賴麗君來自嘉義牛斗山,長年聚焦弱勢群體,任職記者期間遇上了因九二一地震近乎 滅村的噶哈巫族(Kahabu),為幫助其重建而拍攝的《山腳下的四庄番》帶來不少 迴響,讓她發現了紀錄片的力量,因而一頭栽進了這個由人們情感連繫結成的網。她 試圖將紀錄片作品結合社會工作,承接那些被社會遺忘的人們。

《老鷹之手》是賴麗君「嘉義三部曲」的第二部。不同於《神戲》是關注新住民與傳統戲曲,這次她將觀眾帶回她懷念的八〇年代牛斗山。牛斗山盛產蓮藕,在過去完全 靠人力的時代,藕農必須徒手將蓮藕挖出,長久下來導致手指彎曲變形成了「老鷹 手」。拍紀錄片的人或都懷著滿滿愁思,熱血、勇敢地想改變社會,而賴麗君不僅做 著使牛斗山蓮藕重回黃金年代的夢,更明白各種現實面的難處。從拍片到創生,她無 一不是調和了理想與現實,或許也與她一開始就希望連動紀錄片與社會工作有關。

新北市「感動無所不在」的紀錄片徵件,為賴麗君鑿開了回鄉之路的其中一顆大石。 雖然徵件限制三十分鐘以內,但她已經做好將其發展成長片的準備,審件者拋出的問 題也給了她很多幫助,獎金更解決了部分資金難題,讓工作團隊的滿腔熱血不被現實 給抹去。

故鄉對賴麗君來說,既熟悉又陌生。她與彭家如導演一同到嘉義,即使彭家如是個都 市孩子,自小北漂的賴麗君並沒有多了解這裡多少,連臺語都不輾轉(liàn-tńg)。 這使她驚覺自己是屬於這塊失落土地的失落之子,土地的失落來自時代的變化,而賴 麗君的失落與其他鮮少回鄉的年輕人一樣,無聲無息地捻熄了這塊土地曾經的光亮, 兩者的失落環環相扣。這般光景震撼了她,更使得她勤練臺語,拉近與地方長者、書 老的距離,因為她認為:若不能從「他者」重回「我者」,自己沒有資格拍攝故鄉。 兩位導演跟著藕農下田,扛著攝影機在泥濘中穿梭,也造成職業傷害——他們以如此 簡單而直接的方式,走進占據農人大半輩子的農田,參與了逐漸凋零的地方日常。

賴麗君認為,紀錄片不論是議題探討、歷史陳述或人物故事,最重要的都是「情感」。 如果影像和故事中富含情感,觀眾一定能夠共感,即使是像老鷹手、鄉村這樣小眾的



題材,也能讓觀眾思考,甚而幫助紀錄片關注的對象。不過,拍攝初期並不順利,多 數農民不願意受訪,不只因為這個純樸農村鮮少受到關注,也因為嘉義曾是二二八受 難地。在鏡頭以外、拍攝以前,這裡早烙下太多傷痕,連帶讓他們下意識隱藏了這裡 的熠熠過往,直到透過熱血村民素玉阿姨帶她挨家挨戶拜訪,才漸漸卸下村民心防。

「老中青三代」和「女性」是本片的主體,賴麗君希望對比他們面對沒落產業的態度。 從老農的守護、中生代的夢想,到新住民之子的投入,無一不是她曾失去,現今必須 珍惜的種種。賴麗君發現年輕一輩多不願意投入,因為隨著八〇年代的外銷市場被中 國蓮藕以低廉價格截走,蓮藕主要消費族群——外省榮民逐漸凋零,蓮藕的未來性已 然式微,會願意投入的多是家境貧困者,因為對他們來說,無須考量辛苦與否,生存 才是最迫切的問題。然而,地方年輕人的投入帶來了改變,引進機械化耕作後,不再 有老鷹手的疼痛,而其「品牌化」的策略,更是未來賴麗君進行地方創生努力的目標。

《老鷹之手》想要攫獲的不僅是社會的注目與討論,更重要的是「蓮藕的明天」。賴 麗君期待打開「食」的文化,讓蓮藕融入臺灣家庭的日常,在《老鷹之手》映期過後, 延續討論的熱度,透過烹飪平台教學、體驗旅行,為蓮藕的明日鋪路,甚而拉抬年輕 人投入蓮藕產業的意願,而非讓農民受到關注後又回到以前。老一輩實作實幹的精神 誠懇而可愛,卻也容易被資訊爆炸的社會忽視,賴麗君深知這點,再度發揮她結合理 想與實際的精神。

因年紀與體能的限制,賴麗君下一部作品考慮以戲劇方式呈現,但在這之前,「地方 創生」是她的首要任務,消失的蓮藕、孩子與燦爛年代都能在藕田裡找到,即使將會 滿身泥濘。生命就像蓮藕田裡的爛泥巴一樣,踩下去之際感覺將要滅亡,但一定要勇 敢地往前衝,遲疑的話就會持續陷落。拍紀錄片也是一樣,賴麗君認為人人都可以成 為紀錄片導演,只要有熱情和勇氣,拍片對你而言有重大意義,想做,就去做。

《老鷹之手》貫串了牛斗山的前世今生,也是縈繞在導演心頭無法放下的故鄉絮語。 一雙雙蒼老的手曾深掘土地、懷抱嬰孩並見證了時代,而今受這片土地滋養的孩子們 不再有老鷹手,卻急切地追尋他們被藕田包圍的昨日,並將這裡的故事傳承下去。

本文章出自釀電影 filmaholic

Combining Film and Placemaking —Interview with Lai Li-Chun, Director of Eagle Hands

Written by Vasilisa Wu

What will our hometown look like after we've left for a long time? Despite the places in one's memories are no longer what they were, one still seems to hear whispering or loud noises coming from the alleys. When reality does not match our expectations, that is the beginning of homesickness.

Lai Chi-Chun is a native of Niudoushan (also known as Shanzhong Village), Chiayi. She has focused on vulnerable groups for many years. When working as a journalist, she came upon the indigenous Kahabu people, whose village had been almost entirely destroyed by the 1999 Jiji earthquake. The film Native People of the Four Villages Down the Mountain was made to help them rebuild their homes and ended up prompting considerable dialog. This is how she discovered the power of documentary films. Since then, she has been immersed in creating these "nets weaved with people's emotions". She attempts to combine her documentaries with social work, lending a helping hand to those neglected by society.

Eagle Hands is the second film in a trilogy of works centered on Chiayi by Lai Li-Chun. It is very different from The Immortals' Play, which is concerned with new immigrants and traditional theater. In this film, she transports the audience to Niudoushan in the 80s, an era she's very nostalgic about. Niudoushan used to produce lotus root in great quantities. In the past, when farming was entirely manual, farmers had to dig out lotus roots with their bare hands, causing their fingers to twist into the shape of "eagle hands" over time. Perhaps the heart of every documentarian is filled with certain nostalgia, which in turn endows them with the passion and courage to try to change society. Lai Li-Chun has not only striven to realize her dream of bringing Niudoushan's lotus root industry back to its golden era, but she is well aware of the practical difficulties this entails. From filming to placemaking, she has sought a balance between ideals and reality at every stage. This is probably because, from the very beginning, she saw her documentary filmmaking as intrinsically connected to social work.

New Taipei's Touching Stories Everywhere call for entries removed a large obstacle from Lai Li-Chun's way back home. Despite it only accepted works lasting within 30 minutes, she had already planned a feature-length version of her film. The questions posed by reviewers proved to be quite helpful and the film incentives were enough to cover part of the expenses. The film crew could thus bring their dreams closer to reality.

For Lai Li-Chun, her hometown feels both familiar and foreign. She went back to Chiayi alongside director Peng Jia-Ru. The latter had grown up in the city, but Lai Li-Chun, who had lived in Taipei for a while, was not very familiar with this place either; she was not even fluent in Taiwanese. She suddenly realized that she was like a rootless child in an abandoned land. The two phenomena were interrelated: as the times changed, this land came to be neglected by her children, which besides putting an end to its former glory, disconnected them from their hometown. This realization shocked her to her core. She began arduously practicing Taiwanese so that she could come closer to the elderly villagers, because according to her: "When one cannot become one with the 'others', then one is not qualified to film the homeland." The two directors worked in the fields along with the lotus root farmers. They walked through the mud holding their cameras, even incurring occupational injuries. This simple, straightforward method enabled them to walk into the fields that farmers had toiled in for most of their lives, partaking in the day to day of this place in gradual decline.

For Lai Li-Chun, the most important part of a documentary, whether it explores an issue, recounts history, or tells someone's story, is emotion. If a film or story contains plenty of emotion, the audience will surely resonate with it. Even a nonmainstream film that deals with rural issues such as Eagle Hands can inspire the audience to think and even help those filmed in the documentary. Nevertheless, the beginning of their filming wasn't smooth at all. Most farmers did not wish to be interviewed. The reason was not that this humble rural village rarely receives any attention, but because Chiayi was hit hard by the 228 Incident. There were too many scars here long before they attempted to film, which caused them to subconsciously conceal this place's glorious past. They only slowly let down their defenses after an outgoing villager, Auntie Su-Yu, took the filmmakers to interview people house by house.

Elderly, middle-aged, and young people, as well as women take the limelight in this film. Lai Li-Chun hoped to bring into contrast each of these group's views towards the waning industry. The conservation efforts by elderly farmers, the dreams of middle-aged people, and the hard work done by the children of new immigrants—all of these she had once lost, and now does her best to cherish. Lai Li-Chun discovered that young people were not willing to invest effort in lotus root farming because the export market was conquered by Chinese lotus root sold at very cheap prices in the 1980s and mainland Chinese veterans, the only remaining customer base, were slowly aging, meaning that there was no foreseeable future for the lotus root business. Most of those willing to engage



in lotus root farming were people from poor families, as the need to survive outweighed the harshness of farmwork. However, the engagement of local youth redefined the industry. With the deployment of mechanical harvesting systems, they no longer needed to endure the pain that the elders had to with their eagle hands. Moreover, they could focus on creating a brand strategy—this is precisely the goal of placemaking that Lai Li-Chun aims to accomplish in the future.

Eagle Hands aims not only to prompt concern and discussion, but more importantly, to contribute towards the future of lotus root farming. Lai Li-Chun wishes that people can expand their cultural taste buds so that lotus root becomes a staple food of every Taiwanese household. After the screening period of Eagle Hands is over, long-term visibility will be pursued through teaching via cooking platforms and DIY tourism, as to build a future for the lotus root business. What's more, the willingness of young people to engage in the industry will be raised so that this is not only a momentary success for the elderly farmers. The industrious attitude of the older generation is sincere and endearing, yet it is often easily ignored by a society overloaded with information. Well-aware, Lai Li-Chun will continue to leverage her ingenious combination of ideals and practical means to achieve her goal.

Due to her age and limited physical capacity, Lai Li-Chun is considering using the form of theater for her next work, but placemaking is her task at hand. The children and prosperity that vanished along the lotus root can reappear as the crop takes stage again, even if one needs to get soaked in mud. Life resembles the mud in a lotus root field. The first time you step on it, fear may overtake you, but you need to bravely walk ahead; if you keep hesitating, you will continue to sink. The same applies to documentary filmmaking. Lai Li-Chun believes that anyone can be a documentary director as long as they have the passion and courage. If filming is meaningful to you and you want to do it, why not?

Eagle Hands shows us the past and present of Niudoushan, but on a deeper level, it conveys the director's innermost thoughts and feelings—tightly wrapped around her heart—regarding her homeland. A pair of hands dug the earth day after day. Then, they held a newborn and saw dramatic changes as an era ended. Today, the children of this land no longer have eagle hands, but instead tirelessly pursue to revive the lotus root fields from days of yore, so that this story can be passed on to future generations.

2021 新北市國際紀錄片月 2021New Taipei City International Documentary Festival

場次	單元名稱 Name of Institution	線上觀影期間 Online Screening Time	影片 Film Name
1	金獎推薦 國際紀錄片大賞 Recommended - International Documentary Selections	11/2(二) ~11/9(二)	安妮華達 最後一堂課 VARDA BY AGNÈS
2			本來面目 Master Sheng Yen
3			一場大火之後 Collective
4			逃跑的人 The Lucky Woman
5			時光機 Our Time Machine
6			女也 Woman
7			暗夜繁星 Pandemic19
8	跟著鏡頭旅行 Travelling With Docs Touring Festival	11/11(四) ~11/16(二)	出發 Run for Dream
9			跟著奈良美智去旅行 Traveling with Yoshitomo Nara
10			愛貓之城 Kedi
11			最酷的旅伴 Visages Villages
12			古巴花旦 Havana Divas
13	2021 新北市 紀錄片獎優選影片 2020 New Taipei City Documentary Film Award Selection Films	11/18(四) ~11/23(二)	歌舞的我們 Adju
14			還能有獵人嗎? The Journey of Becoming Truku
15			風景商號 Wind and View
16			偉士牌、颱風、外交 Vespas, Typhoons and Diplomats
17			通道 The Passage
18			泰雅巴萊 A "Tayal"
19			苦伶的臉譜 Faces of a Taiwanese Opera Actress
20			念念不忘 Always in My Mind
21			酒與妹仔 Glad Rags
22			永順永和 Yong Shun Yong Ho
23			迴山 Étude
24		11/25(四) ~11/30(二)	盡孝的滋味 The Wandering Chef
25	永續的餐桌 Sustainable		種植人生 Planting for Life
26			拉一碗麵 Noodle Kid
27	Table		農場我的家 Gunda
28			食為天 To Live for Food

導演	片長 Film Departies	映後座談
Director	Film Duration	Post-Screening Forum
Agnès Varda	115min	
張釗維 CHANG Chao-wei	115min	•
Alexander Nanau	109min	•
曾文珍 Wen-Chen TSENG	87min	
孫揚、江松長 Yang Sun、S. Leo Chiang	81min	•
Yann Arthus-Bertrand Anastasia Mikova	108min	
Yung CHANG, Annie Katsura Rollins	28min	•
黃茂森 Huang Mao-Sen	102min	
坂部康二 Sakabe Koji	93min	
Ceyda Torun	79min	
Agnès Varda	93min	
魏時煜 S. Louisa WEI	91min	•
盧盈良 Elvis A-Liang Lu	25min	•
張素蓉 Zhang Su- Rung	27min	•
謝升竑 Hsieh Shang-Hung	21min	•
David Frazier	24min	•
柯智元 Ko Chih-Yuan	29min	•
陳潔瑤 Laha Mebow	23min	•
尚若白 Jean-Robert Thomann	29min	•
Wan Fai	30min	•
趟若彤 Chao Ruo-Tong	29min	•
游喬婷 Yu Chiao-Ting	26min	•
林佑恩 Lin Yu-En	29min	•
朴惠鈴 Park Hye-ryeong	87min	
顧曉剛 GU Xiao-gang	75 min	
霍寧、史祖德 Huo Ning、Gary Shih	107min	•
Victor Kossakovsky	93min	•
商明 SHANG Ming	60min	

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優選影片 2021 年獲獎 / 入圍大事紀 Nominations/Awards of 2021 Winning Films

導演 Director	優選影片名稱 Film Name	獲新北市紀錄片獎年份 Year of New Taipei City Documentary Film Awards Win
李建成	再會啦白宮	2017 年優選影片
Lee Chine-Cheng	See You White House	2017 NTCDF Selected Films
黃胤毓	綠色牢籠	2017 年優選影片
Huang Yin-Yu	Green Jail	2017 NTCDF Selected Films
盧盈良	神人之家	2018 年優選影片,原名《阿志》
Elvis Lu	A Holy Family	2018 NTCDF Selected Films
賴麗君	老鷹之手	2018 年優選影片
LI CHUN LAI	Eagle Hand	2018 NTCDF Selected Films
許鴻財	以啟山林	2018 年優選影片
MYO Aung	Fire at Forest	2018 NTCDF Selected Films
陳彥豪	里長奧笑連	2019 年優選影片
CHEN Yen-hao	The Rookie Chief in Duke Hill	2019 NTCDF Selected Films
蔡佳璇	游移之身	2019 年優選影片
Chia-Hsuan Tsai	Moving In Between	2019 NTCDF Selected Films
林澤豫	曹大哥的休息站	2020 年優選影片
Lin Tse-yu	The Old Men's Party	2020 NTCDF Selected Films
陳韋杰	寍	2020 年優選影片
Chen Wei-chieh	Ning	2020 NTCDF Selected Films
Chang Tzu-hsiang Dai Wei 張子祥、戴薇	Versus 對摔	2020 NTCDF Selected Films 2020 年優選影片

獎項 Award	103 ● 歷年優選影片獲獎 / 入圍紀錄大事紀
 Ŷ獲 2021 紐約電影攝影獎最佳紀錄片 2021 New York Cinematography Award Best Documentary Ŷ獲 2021 義大利維蘇威國際電影節最佳紀錄片 2021 Vesuvius International Film Festival Best Documentary 2021 坎城世界影展最佳導演獎 2021 Cannes World Film Festival Best Director Documentary Feat 2021 新加坡世界電影嘉年華紀錄片傑出成就獎 2021 Word Film Carnival Singapore Documentary Film Outstanding Achievement Aw Ŷ獲 2021 莫科國際電影節最佳紀錄片成就之鋒獎 2021 Mokkho International Film Festival Best Documentary Film Achievement Peak 	
 入圍 2021 國際新導演競賽 Nominated for International New Talent Competition 入圍 2021 臺北電影獎「最佳紀錄片」、「最佳聲音設計」、「最佳配樂」 Nominated for Best Documentary, Best Sound Design and Best Music in the Taipe Film Awards 2021 	Nominations/Awards of 2021 Winning Films
● 入選 2021 威尼斯市場展 Nominated for Venice Gap-Financing Market	ls of 2021
 榮獲 2021 坎城世界影展「最佳紀錄片」、「最佳攝影」及「最佳女性導演」 2021Cannes World Film Festival Best Documentary, Best Cinematography and Be Female Director 	Winning Film
● 入圍 2021 勞動金像獎 Nominated for the Labor Film Awards 2021	~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
● 入圍第 43 屆金穗獎最佳紀錄片 Nominated for Best Documentary in the 43rd Golden Harvest Awards	•••••
 入圍第 43 屆金穗獎最佳紀錄片學生組 Nominated for Best Documentary (Students) in the 43rd Golden Harvest Awards 	
 榮獲第 43 屆金穗獎最佳紀錄片學生組 43rd Golden Harvest Awards Best Documentary (Students) 入選 2021 瑞士真實影展 film market 單元線上展 Selected for the VdR - Film Market online platform in 2021 	
● 榮獲第 43 屆金穗獎最佳紀錄片 43rd Golden Harvest Awards Best Documentary	
● 入圍第 43 屆金穗獎最佳紀錄片學生組 Nominated for Best Documentary (Students) in the 43rd Golden Harvest Awards	



»»»»»新北市紀錄片獎

NEW TAIPEI CITY DOCUMENTARY FILM AWARD

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