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SYMPHONY OF MODERN TRIBES

By

Guo-Chiang Yu

A THESIS

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ABSTRACT

SYMPHONY OF MODERN TRIBES

BY

Guo-Chiang Yu

In Taiwan, there are nine major aboriginal tribes, which comprise 2% of Taiwan's population. Music plays an important role in aboriginal cultures. Within the dominant Han Chinese culture and its different living environments, contemporary aboriginal musicians are still making music to record every aspect of their lives.

The 35-minute video documentary thesis *Symphony of Modern Tribes* is intended to help the audience to form a new impression of aborigines that will enable a shift away from the non-aboriginal Taiwanese perception of the aborigines as alcohol-addicted races; and, hopefully, to stimulate the viewers' empathy, allowing them to cherish aboriginal cultures.

In this paper the producer's motivation and video design methods are revealed; the history of documentary is briefly reviewed; and the results of a focus group are presented. It is a supplement to the video program.

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Chapter 1

INTRODUCTION

There are nine major aboriginal tribes living on the island of Taiwan: Ami, Atayal, Bunun, Paiwan, Puyuma, Rukai, Saisiat, Tao and Tsou. These tribes migrated to the island long before other ethnic groups, but today they only comprise 2% of Taiwan's population¹. Every aboriginal tribe has its own culture and language, which differ significantly from the dominant Han Chinese culture. Aborigines are famous for their athletic and artistic talent. "Taiwan is situated in the middle of the Black Stream culture and Polynesian (Austronesian) linguistic region. From any anthropological, archaeological or ethnomusicological perspectives, Taiwanese aboriginal cultures are important for comparative purposes within the region, and well worth constant investigation and research. Taiwanese contemporary culture is an amalgamation of Han Chinese and aboriginal cultures. After several hundred years of transformation, these aboriginal cultures still exhibit certain long-standing traditions."²

Over the past decades, dominant Han Chinese culture and western cultures impacted aboriginal cultures deeply. As a result these unique aboriginal cultures gradually lost their value to Taiwanese society, until recently, when people in Taiwan started paying more attention to them. More and more new generations of aborigines are becoming involved in culture-preserving and creative works in different areas such as literature, painting, sculpture, dance and music.

¹ Executive Yuan's Council of Aboriginal Affairs. Demographic of Taiwanese Aborigines, 1997. [Online] Available <http://abori.pts.org.tw/data/populati.html>, April 2, 1999.

² Rung-Shun Wu, "The Music of the Aborigines on Taiwan Island" (Wind Records Co., Ltd., 1995) : p.1

In relation to music, “traditional aboriginal music, in particular, features the earliest form of vocal human musical expression. The contents of their music cover almost all the aspects of their life.”³ Their special singing styles are often research topics for music professors.

Impacted by modern music styles such as Rock, Blues, Jazz, etc. and limited in their mother languages, many non-aboriginal Taiwanese youngsters do not have many chances to expose themselves to aboriginal music. Even younger generations of aborigines also find it hard to sing their traditional tunes freely like their elders.

Most music fans in Taiwan did not pay much attention to aboriginal musicians and music until the Atlanta Olympic Games in 1996, when “Return to Innocence” was chosen as the theme song for the games. The unique harmony in this song was sampled from an old aboriginal song called “Elders Drinking Song” from the Ami tribe. Since then, record labels started signing aboriginal musicians and singers, and some have sold a lot of albums on the Taiwanese pop music market. However, they are the exceptions. Other aboriginal musicians either try to find their way in big cities or stay in their village. Whether for their livelihood or just for fun, they have continued to create, by singing or playing their music. They retain part of their culture. Actually, many contemporary aboriginal musicians have already released their own albums. Unlike most popular or commercial music, they try to express their joy and sorrow through their music. Audiences can easily figure out what they have been through from their music and get more familiar with aboriginal cultures and lifestyle. However, these artists lack a budget to promote their albums. Most music-buyers do not even know they can buy, or listen to this kind of music album.

³ Tsang-Houei Hsu, “The Music of the Aborigines on Taiwan Island” (Wind Records Co., Ltd., 1995)

As a result, video is a perfect medium for introducing these aboriginal musicians' music to all audiences. Viewers can listen to their music while watching the video. Through the video, they can understand the music better, as if they were watching any music video. This idea led to the creation of this video documentary thesis, "Symphony of Modern Tribes," which serves not only to show and allow appreciation for contemporary aboriginal musicians' music and live performance, but also to tell of their happiness and struggles. It is also important for viewers to become more familiar with aboriginal cultures and give aborigines more respect.

According to Paul Rotha in "Some Principles of Documentary," a documentary whose essence lies in its dramatization of actual material reflects the problems and realities of the present.⁴ Unlike fictional films, documentary films shoot real people in real locations. The format helps to reproduce an actuality, like the energy of music performance, and to represent the conflicts and struggles of these musicians.

"Symphony of Modern Tribes" is a 35-minute video documentary, featuring three aboriginal musicians and an aboriginal band from four different aboriginal tribes, including the Ami, Tsou, Puyuma and Rukai tribes. Every aboriginal band or musician has their own musical style, vocation, and challenges. The video text is designed to promote the viewers' interest by guiding them with the camera and the music to experience these aboriginal musicians' real-life stories. The camera leads the audience to view their daily lives and music performance, while the music and interviews allow the audience to feel their emotions. By using a non stop soundtrack and varied video footage, (including interviews, performances, daily life, stock news footage, still photos

⁴ Richard Meran Barsam, *Non-Fiction Film Theory and Criticism*. (N.Y.: E. P. Dutton & Co, Inc., 1935): p.53

and music video clips.) the documentary is more like a hybrid of music video and documentary. “Symphony of modern Tribes” contains information, entertainment and emotional appeal. By focusing on the stories of aboriginal musicians, it is intended to help the audience to form a new impression of aborigines that will change the way non-aboriginal Taiwanese perceive aborigines as alcohol-addicted races;⁵ and, hopefully, to stimulate the viewers’ empathy, allowing them to cherish aboriginal cultures.

This paper is a supplement to the video program. The second chapter examines the cultures, history and the current situation of Taiwanese aborigines, and gives more detailed information about aboriginal music and its role in traditional aboriginal society. Chapter three combines a summary of documentary history and approaches to documentary. Then the design of the video program will be described in more detail in chapter 4. At the end, a self-evaluation and a small-group evaluation by Taiwanese students are conducted to examine the effectiveness of both techniques applied and the developmental goals of the project.

⁵ “With the steps of modernization coming close, the traditional drinking customs of aborigines are being fiercely challenged. Incidents of alcohol abuse are now frequently heard of among aborigines.” Yuen-Ching Cheng, *Taiwan’s Indigenous Cultures I*. (Sinorama Magazine, 1994) p.138

Chapter 2

GETTING TO KNOW TAIWANESE ABORIGINES

Taiwanese aborigines are made up of nine major tribes. Due to the lack of written records, there is nothing to document where these aborigines came from and when they landed on Taiwan. However, some research by linguists and archaeologists will be discussed to give some hints about their origins. In addition, information is presented about what happened after they came to Taiwan, and then, a brief introduction to the nine major tribes and their musical characteristics. Because different modern living environments and the Dominant Han Chinese culture cause some adjusting problems for all aborigines. The thesis will take a look at the plight of Modern Taiwanese aborigines. Lastly, it will discuss the relationship between aboriginal musicians and the Taiwanese music industry.

History of Taiwanese Aborigines

The history of Taiwanese aborigines is an important part of Taiwanese history in general. This section will start with the origins of Taiwanese aborigines. Then, the history of Taiwan will also be discussed to see how immigrants from mainland China and other foreign political powers effected the aborigines.

Taiwanese Aborigines' Roots

While each Taiwanese aboriginal tribe has its own individual language, none of them has writing, so they have no records about when and where their ancestors came to

Taiwan. “According to research by linguists and anthropologists, Taiwanese aborigines were said to live in Taiwan perhaps beginning 6,000 years ago.”⁶ In fact, linguists have confirmed that the languages of Taiwanese aborigines all belong to the Austronesian family.⁷ Determining where the prototype of this language family arose would thus mean solving the puzzle of the origin of Taiwanese aborigines. According to H. A. Kern, “if the names of plants and animals in a language’s vocabulary are restricted to those of a certain type of climate, then you can know that the roots of its speakers are from such a place.”⁸ Experts have slowly been compiling a list of words shared among more than 100 Austronesian languages, including similar words for tropical plants like sugar cane, coconuts, bananas, and bamboo, and for sea creatures like sharks, cuttlefish and sea turtles. These words indicate that these people lived near the sea. In addition, they all use “seaward” as an antonym for “inland” or “highlands,” indicating that these people originally lived on the coastal area of a large land mass and not on small islands. That the languages all share similar “nautical vocabulary” for boat, sails, oars, and the like shows that the original speakers were skilled in seafaring.⁹

Analyzing these clues, linguists conclude that the Austronesian people probably originated in Southern China or Indochina. And archaeologists have supplied corroborating evidence. A Japanese archaeologist has divided Taiwan’s seven or eight thousand years of prehistoric cultural development into seven stages: rope-patterned pottery, net-patterned pottery, black pottery, segmented stone axes, Yuandung Mountain, stone pillars, and Philippine iron implements. He associates the first four stages with

⁶ Jen-Kuei Lee, *The Family and the Migration of Taiwanese Austronesians* (Formosa Folkways, 1996) p.7

⁷ Austronesian family includes the aboriginal people of Taiwan, the Philippines, New Zealand, New Guinea, Hawaii and other islands of the Pacific and Indian Oceans.

⁸ See note 6. P.24

culture from the mainland and the last three with cultures of the south. These stages stretched from 7-8000 years ago to only several hundred years ago.¹⁰

The nine major aboriginal tribes in Taiwan differ markedly among themselves in both language and culture. Since there are no written records, nobody can be sure about whether they came to Taiwan at the same time, and then went their separate cultural ways, or whether the differences existed before they came. Although most scholars agree that the Tao were the last to arrive, some do not reject the possibility that other aboriginal tribes came to Taiwan at the same time and subsequently developed different cultures in accordance with the differing environments where they found themselves.

People have a tremendous ability to transform their language, customs, religious beliefs and material culture. And so two tribes with great differences today may have evolved their separate cultures only after coming to Taiwan and living in different environments.

Nevertheless, to explain the great cultural diversity among the native people of Taiwan, most scholars hold that they came to Taiwan from different places at different times-some directly, and some wandered around the Austronesian language region before finally swinging up north to Taiwan. Anthropologists have indeed found evidence to support this. The aborigines' meeting halls and barns are built up on posts, a method of construction that both keeps them dry and keeps wild animals away. Similar style architecture is found all over the southern Pacific and also in every province of southeast China.

⁹ See note 6. p.27, p.28.

¹⁰ See note 5. P.39.

In addition, such tribes as the Atayal, Bunun, Tsou and Sasisiyat have the custom of pulling some of their upper teeth, a custom which is also practiced in Southeast Asia. Excavations of burial mounds on the mainland show that the same custom was practiced there.

In addition to the most acceptable theory that Taiwanese aborigines were from South Asia and Indochina, the theory that Taiwan was the cradle of the Austronesian languages is relatively new, and has found support from many linguists. Further research will be needed to determine which of these theories is correct.¹¹

While several answers have thus been proposed to the question of “where”, except for the estimate that the Tao came from the Philippines around 1000 years ago, the answer to “when” the aborigines arrived is still unclear.

Brief History of Taiwanese Aborigines from the Ming Dynasty to Present

After the Austronesians landed on Taiwan around 6000 years ago, records of the aborigines are first found in the official documents of the Ming dynasty. In the middle of the seventeenth century when Japanese pirates harassed the Taiwanese coasts, the emperor of the Ming dynasty sent the military to Taiwan to solve the problem. This was the first contact between the Chinese and aboriginal cultures, which started the Han Chinese immigration. Since then, more and more immigrants from coastal provinces like Fukien and Kwangtung have moved to Taiwan.

Between 1622 and 1624, the Dutch invaded the Pescadores and set up a military base, expanding their territories and using Taiwan as a trading center. They controlled

¹¹ Taiwan Aboriginal Culture Park. The Austronesian People of Taiwan. [Online] Available <http://www.tacp.gov.tw/english/intro/fmintro.htm>, December 28, 1999.

Taiwan from 1622 to 1661. At the same time, the Dutch recorded some information about the aborigines to facilitate trade, but not much. They also established some schools for pacified aboriginal villages. During this period of time, Christianity started to be accepted by some villages, although some European missionaries and business men were killed by aborigines. In 1635, the Dutch attacked the aborigines of Madou and Xiaoxiao villages. They had pacified 57 tribes by 1635.

By 1648 there were around 20,000 Han Chinese people in Taiwan. The rule of the Dutch ended in 1661 when the forces of a loyalist of the Ming dynasty Cheng, Cheng-Kung, expelled them. Cheng treated the Pingpu tribe more harshly than the Dutch. As a result, there was killing between his military forces and the aborigines. However, Cheng's ruling of Taiwan did not last long.

In 1683, troops of the Ching dynasty ended the Chengs' rule and took over Taiwan. The reign of the Ching dynasty lasted for 200 years; from 1683 to 1895. The Ching government used two strategies to obtain the allegiance of the Taiwanese aborigines. On the one hand, they gave gifts of salt and cloth to aborigines who surrendered to them, and then reduced the poll tax on these assimilated aborigines. On the other hand, if tribes or villages would not cooperate with the Ching government, they would dispatch their military to suppress their rebellion. They would also use their allies like the Pingpu tribe, as a vanguard to stop the uprising of other aboriginal tribes. At first, during the Ching government, Chinese residents were strictly forbidden to enter the aboriginal area and use aboriginal lands. However, with more and more Chinese settlers in Taiwan, the government started giving them permission to cultivate these aboriginal lands. In 1875, the ban on immigration to Taiwan and settlement of mountain areas was revoked by

imperial decree. After that, Chinese military and settlers began to enter aboriginal lands and aboriginal culture started collapsing. By 1887, a total of 280,000 aborigines had accepted government rule. In addition, these assimilated aborigines were asked to learn Ching customs under the Ching Government.

Because the Ching government lost a war to Japan, Taiwan and Pescadores were ceded to Japan in 1895. The Japanese government took Taiwan as a colony and imposed colonial laws on the Taiwanese people, including the aborigines. The Japanese performed the first census of Taiwan in 1905, which found 784 aboriginal villages, 46,432 Pingpu aborigines, and 36,363 mountain-dwelling aborigines. In 1906, Governor Sakuma issued the “Five-Year Aboriginal Pacification Plan.” During the Japanese colonial period, Taiwanese aborigines fought against the new ruler by attacking Japanese guards or police stations, and by staging uprisings. However, the Japanese eventually defeated all aborigines on the western side of Taiwan through their overpowering military strength. In order to control aborigines and to consolidate their regime, the Japanese forbade many aboriginal customs like head-hunting and facial tattoos. They also forced the aborigines to adopt Japanese names, and to move many of their mountain-dwellings to foothill areas.

In 1945, Japan was defeated in War World II and returned Taiwan to the Chinese Nationalist’s government. In 1949, the Chinese Communists won the four-year civil war over Chiang Kai-Shek’s Kuomintang. Millions of Chinese people and troops from different Chinese provinces followed Chiang Kai-Shek to Taiwan, which also brought different cultures to Taiwan. Since then, Taiwan has gone through tremendous changes in every aspect: economical, political, social and cultural. During this era, Taiwanese

aborigines were forced again to adjust themselves to these great change as well. In 1950, a system of local autonomy was instituted, under which citizens could directly elect township representatives, township and village chiefs, county council representatives, and county chiefs. Taiwanese aborigines could vote for their own representatives and leaders. At the same time, this kind of democratic system was in contradiction with some traditional aboriginal political systems. For example, with the continuous relocating plan after Japanese ruling, there were some villages with a mixed population from different tribes, with their own ways and their own leader. After the introduction of the local autonomy system, they had to vote for only one village chief. Indeed, these village new chiefs had more power than traditional leaders, so traditional social status started losing its importance and meaning.

After Chiang, Kai-Shek withdrew his regime to Taiwan, Taiwanese aborigines had to start all over again. Firstly, they had to change their names from Japanese to Chinese and, sometimes, the Han Chinese officials just randomly picked a Chinese last name for the whole aboriginal family without considering whether their tribes were matriarchal or patriarchal. They had to be like all the Han Chinese living in a patriarchal society.¹²

Secondly, they had to forget Japanese and start learning Chinese in order to communicate with other people and survive in the dominant Han Chinese society.

Generally speaking, the KMT government did have some “beneficent policies” like “civilizing education”, but little real concern was devoted to the condition, autonomous sentiments, and cultural future of the aborigines. Indeed, after 400 years many Chinese still do not even know their tribal names. As far as most people are concerned, there

¹² From 1995, Taiwanese aborigines can register their aboriginal names on their ID as their official names.

would be little difference if the aborigines existed or not. But times change. Since the 1970s, a combination of social and political change in Taiwan, with a greater concern for the problems of indigenous peoples the world over, have brought the problems of Taiwan's aborigines into view. "Localism" and "Internationalism" have combined in a completely new perspective.¹³ So right now, is the era for an aboriginal cultural renaissance. Many aborigines have abandoned passivity and fatalism in the face of new challenges, and are actively meeting these challenges. They are using religious rites, sculpture, weaving, dance, song, and literature to reaffirm the existence of their people and culture.

Brief Introduction to Nine Major Aboriginal Tribes

The Ami Tribe

The Ami tribe is divided into northern, central, and southern groups. The northern group includes the Nanshih Ami, the central group includes the Ami of Hsiukuluan Creek and the coast; and the southern group includes the Beinan and Hengchun Ami. The Ami refer to themselves as the "Pang-cah" in their own language.

The Ami territory is located on the eastern side of the Central Mountain range to the south of Liwu Creek, both along the coast and in the inland valley running from Hualien to Taitung. Most Ami live in lowland areas, and only a very small number in mountain valleys. The Ami population is mostly distributed throughout the Hualien and Taitung counties. The largest concentration of Ami is in Taitung city, followed by Kuangfu and Chi-an townships in Hualien County and Tungho and Chengkung

¹³ Sun, Ta-Chuan, "The Birth of a Dialogue between Equals", *Taiwan's Indigenous Cultures 1*. (Sinorama Magazine, 1994) p.9.

townships in Taitung County. The Ami are the largest aboriginal tribe in Taiwan, and have a total population of approximately 146,000.¹⁴

The Atayal Tribe

The Atayal people live on both sides of the Central Mountain Range in northern Taiwan, as well as in mountainous areas near Hualien and Ilan. The tribe is divided into Atayal and Sedek sub-tribes. The Atayal sub-tribe can in turn be divided into Sekoleq and Tseole groups, and the Sedek sub-tribe can be divided into eastern and western groups. The Atayal originally lived by hunting, gathering, and growing crops on burned-off mountain fields. The Atayal people's practice of tattooing their faces has attracted much attention; in the past the men had to take the head of an enemy and the women had to be able to weave cloth before they could tattoo their faces.

Hsiulin Township in Hualien County currently has the largest Atayal population, and other concentrations of Atayal settlements are found in Jenai Township of Nantou County, Chienshih Township of Hsinchu County, Fuhsing Township of Taoyuan County, Wanjung Township of Hualien County, and Nanao Township of Ilan County. There are currently more than 90,000 members of the Atayal tribe.¹⁵

The Bunun Tribe

The Bunun live in and to the east of the Central Mountain range as far north as Puli and as far south as Chihpen. The houses of Bunun communities are widely dispersed. The Bunun tribe can be divided into the following six groups: the Chuo, the Ka, the Dan, the

¹⁴ Jian, Fu-Yu, *Silent Pride- Art Beyond the Visible*, (Artist Publishing Co., Ltd., 1998) p.205.

¹⁵ See Note 14, p.205.

Luan, the Yu, and the Dakebulanyu. The total Bunun population numbers approximately 41,000.¹⁶ The Bunun prefer to live in the mountains, and even the most remote mountain valleys usually contain Bunun settlements. The Bunun are a patriarchal society, and are organized into large clans.

The Paiwan Tribe

The territory of the Paiwan tribe is located in southern Taiwan, and extends northward to Mt. Tawu, southward to Hengchun, westward to Ailiao, and eastward to the coast south of Taimali. The Paiwan tribe consists of the Raval and Vutsul sub-tribes. The Vutsul sub-tribe is also divided into the Paumaumaq (northern Paiwan), Chaoboobol, Parilario (southern Paiwan), and Paqaroqaro (eastern Paiwan) groups. The Paiwan number approximately 68,000.¹⁷

The Puyuma Tribe

The territory of the Puyuma tribe is located along the eastern coast of Taiwan to the south of Peinan Creek in the flatlands of Taitung valley. The Puyuma can be divided into two groups based on their different legends of origin. The Chihpen group claims that their ancestor was born from a stone at a place called Ruvoahan. This group's settlements are at Chihpen, Lichia, Chulu, and Tai-an. The Nanwang group claims that their ancestor was born from bamboo at a place called Panapanayan. This group's settlements are at Nanwang, Pinlang, and Paosang.

¹⁶ See Note 14, p.206.

¹⁷ See Note 14, p.206.

The Puyuma were once known as the "eight-village tribesmen." The Puyuma are now concentrated in Taitung County, and the greatest number live in Taitung city, followed by Puyuma Township. There are a total of approximately 10,000 members of the Puyuma tribe.¹⁸

The Rukai Tribe

The Rukai groups live along the Ailiao Creek. These groups live in mountainous areas with an elevation of 500 to 1,000 meters above sea level. Rukai living in the east consist of the Danan group, also called the eastern Rukai group, who live along Luchia Creek near the edge of the Taitung plain. The Rukai are distributed throughout Pingtung and Taitung counties. The largest concentration of Rukai is in Wutai Township of Pingtung County, followed by Peinan Township of Taitung County, Maolin Township of Kaohsiung County, and Santimen Township of Pingtung County. The Rukai number approximately 11,000.¹⁹

The Saisiat Tribe

The Saisiat people inhabit the mountains near the boundary between Hsinchu and Miaoli counties, and live adjacent to the territory of the Atayal tribe. Legends state that the ancestors of the Saisiat first migrated from the foothills of Mt. Tabachien to the area around Tahu and Miaoli, and later farther south. The Saisiat tribe is divided into northern and southern groups. There is now a total of only about 6,000 Saisiat.²⁰ The Saisiat have been strongly influenced by the Atayal, and share the custom of tattooing

¹⁸ See Note 14, p.207.

¹⁹ See Note 14, p.207.

their faces. The Saisiat are a patriarchal society, and are known for their dwarf ceremony.

The Tao Tribe

The Tao live in Lanyu Township, Taitung County. Their total population is approximately 4,000.²¹ Their settlements include the six villages of Hungtou, Yujen, Yehyou, Tungching, Hudao, and Yinyeh. The volcanic island of Lanyu is located to the southeast of Taiwan and has an area of 45 square kilometers. Most of the island is covered with mountains and tropical rain forest. The Tao established their settlements of half-underground houses between the mountains and the sea. The Tao have always fished for a living, and their most important catch is the flying fish that frequent the waters near the island when the Kuroshiro current approaches in the springtime. Due to the importance of the sea, the canoe launching ceremony is one of the most significant events in the Tao year. Because of their geographical isolation, the Tao came into contact with the Chinese later than other aboriginal tribes.

The Tsou Tribe

The Tsou tribe is divided into the Alishan Tsao sub-tribe (which is in turn divided into Tapagu-Tufuja and Lututu groups), the Kanabu sub-tribe, and the Sha-a-lu-a sub-tribe.. The Tsou are most numerous in Alishan Township of Chiayi County, followed by Sanmin Township of Kaohsiung County. There are also a few scattered Tsou

²⁰ See Note 14, p.208.

²¹ See Note 14, p.209.

settlements in Taoyuan Township of Kaohsiung County and Hsinyi Township of Nantou County. The Tsou number approximately 6,800.²²

The Musical Characteristics of Each Tribe

Since the beginning of this century, the music of the aboriginal people in Taiwan has roused both interest and astonishment from ethnomusicologists around the world. Ethnologists have realized that the content of aboriginal songs is related to all aspects of traditional lifestyle, ranging from hunting to battle, agriculture to fishing, house-building to transporting materials, weddings to funerals, worship to exorcism, prayers for good harvests to harvest celebrations, romance to leave-takings, banquets to games, dances to lullabies, legends to stories, myths to ethnic origin tales, and concepts of nature to human worldview. In dealing with all of these subjects, aboriginal songs not only contain rich meanings, but also fulfill cultural and social functions.²³

The Ami Tribe

The Ami songs are rich in quantity and changeable. The varied melody and musical modes reflect the passions and broad-minded character of the Ami. The methods of singing include chanting, antiphony, leading, answering and canon. Traditional Ami songs can be divided into three types: songs from the harvest festival, general songs and banquet/dancing songs.

²² See Note 14, p.208.

²³ See Note 3, p.1.

The Atayal Tribe

The Atayal sing folk songs and chanting. They sing solo and in chorus, but there are not so many traditional songs in the Atayal music. There are three musical scales in the Atayal music: tritonic (mi, sol, la), tetrachord (re, mi, sol, la), pentatonic (sol, la, do, re, mi). The Atayal also used to play the flute and the xylophone, but now they only use the Jew's harp. The Jew's harp was once an instrument typical of the Atayal, used for the transmission of messages, the accompaniment of dancing and the playing of music.²⁴

The Bunun Tribe

The Bunun music is constituted by natural overtones do, mi, sol, do. Chorus is very common for them. Major and minor third, full fourth, fifth and eighth intervals constitute the harmony of the chorus. The Bunun songs are very similar, but they emphasize harmonic skills.

The Paiwan Tribe

There are many love songs in Paiwan music: they show love through singing. The methods of singing often include chanting, antiphony, leading and chorus. There are second, fourth and eighth intervals in the chorus.

The Puyuma Tribe

The Puyuma songs are lyric, fluent, proud, indomitable and elegant. Because they emphasize chorus, the Puyuma often sing when living and working. The Puyuma sing

²⁴ Wu, Rung-Shun, *The Music of the Aborigines on Taiwan Island Vol.5-The Songs of the Atayal Tribe* (Wind Records Co., Ltd., 1994), p.6.

songs for ceremonies. The methods of singing include chanting, antiphony, leading and answering.

The Rukai Tribe

The character of Rukai music is songs in single tone and more tones. They sing solo and together with single tone. More-tone songs are noted with continued contralto singing. There are many love songs in Rukai music, and the most special song is the Blessing Song for the bride in a wedding.

The Saisiat Tribe

Besides common songs, the songs for the Ceremony of the Pygmies-pas-ta'ai are very important for the Saisiat. Because there are not many Saisiat persons to sing the common songs, most of them are not sung and continued. The ceremony of the Pygmies-pas-ta'ai is held only once every two years, when the Saisiat sing together, because the song takes a long time for them to sing. Thus the songs can be carried on by the Saisiat. All songs are sung with dancing, except the Receiving Gods Song. The words of the songs for the ceremony are noted for their literary value.

The Tao Tribe

Fishing is central to Tao life. Their songs are related to ceremonies, such as the Boat Ceremony Song, the Launching Boat Song and the Millet Harvest Song and to others, such as the Working Song, the Rowing Boat Song, the Fishing Song, the Building Completing Song, the Picking Firewood Song, the Missing Song and the Cradlesong.

There are not so many modes of singing and only one or two musical scales in Tao music, the singing mode changes as the words of the songs change. The songs have no certain words.

The Tsou Tribe

Tsou music includes harmony singing, single tone songs which are sung solo and together. They often sing at third and fifth intervals. The Tsou have many songs for ceremonies, such as the very important ceremonial "mayasvi" music which includes the Receiving Gods Song, the Sending Off Gods Song, the War Song, the History Song and the Hero Song.

The Plight of Modern Taiwanese Aborigines

Over the past century, like native people around the world, Taiwanese aborigines have faced the collapse of their population, territory, culture, society and language. They have jumped quickly from tribal to modern ways of living, and the process of their integration has been full of problems of adaptation, including the loss of traditional culture and confusion over identity. Indeed, "Adaptation" has become the core problem that aborigines must face, objectively and subjectively, externally and internally. How can a balance be found between adaptation to modern society and identification with the traditional group? How can aborigines assimilate dominant culture yet still retain autonomy? What can be done to stop the long-term destruction of dignity, pride and cultural creativity in the traditional group? How can the increasingly serious concrete

problems of aboriginal society, economy, and education be dealt with?²⁵ These issues pose serious challenges for Taiwanese aborigines today.

Right now, many Aboriginal youngsters no longer live in mountain areas. In order to live better lives, to give their children better education and to make their dreams come true, they move to the big cities. Lacking good educational backgrounds and enough understanding of other cultures, they gradually find out that making a living in the city is not as simple as they thought. Because of their apparently different appearance and easily noticeable accent, they feel alienated in the cities. On the other hand, they cannot cope with the fast pace of city life, due to their traditionally laidback lifestyle. Many aborigines can only get jobs with lower wages, which is not enough to survive in the city, and they usually end up as construction workers or other kinds of daily paid labors.

Katadeban, a 26-year-old musician from the Puyuma tribe talked about his past experience in an interview with the producer:

.....When I was in school, people would call us "Barbarians", I felt sorry about it. I didn't want to admit my aboriginal identity to other people, because I felt ashamed about it. I came to Taipei when I was 17, 18 years old. I did not know anybody in Taipei. I did not finish my high school, so I did not have degrees to be qualified for the job I would like. I could only get labor work like construction work. It was real tough for me. At first, I felt like going back home. But I kept on telling myself "You have to stay here. You can not go back. There is no job back home." So I stayed in Taipei.²⁶

Ping, the vocalist from a Tsou hard rock band, talked about Tsou youngsters' attitude toward their harvest festival in an interview with the producer:

.....Many youngsters cannot go back home to attend our harvest festival, because they have to work in big cities. They have to make money for their

²⁵ See Note 13, p.11.

²⁶ This interview was shot on September, 1999.

living. They can not just take a week off and go back to our village for the harvest festival. They will lose their jobs, if they do that.²⁷

Hawang, an Ami woodcarver, recalled the difficulties he had, when he was living in Taipei in an interview:

.....The living standard in Taipei is too high. Rent, food, my children's tuition, everything's expensive. Even with all the money I earn, it is very hard to make ends meet. Besides, there are not many jobs that aborigines can do. So I went back to my village. However, in this village, you have to do several jobs to make a living. You cannot do only one job.²⁸

Kineple, an aboriginal rights activist from the Rukai tribe, talked about how aborigines are changing in the modern society:

.....Many people value society in terms of profit. But profit is not our concern. Our concern should be how to keep our tribes from extinction in the future. However, right now, many aborigines are only concerned about their own profit. They do not think too much about their villages and tribes.²⁹

From the interviews above, we may understand the plight of modern aborigines in Taiwan. Actually, all the world's ethnic minorities have to face problems like alcohol abuse and unemployment to a greater or lesser extent. The alcohol abuse problem has a great impact on the society concerned because it is usually accompanied by other problems, such as those of marriage, the family, prostitution and early death. In fact, just as with any aboriginal group in the world, drinking has a religious and a social significance. It is usually part of a ceremony or wedding in which the whole tribe participates. It is something done with a lot of company and much group merriment. Taiwanese aborigines use liquor to wine and dine their intimates during festivals, and they very rarely drink alone. When friends and relatives are gathered together, a bowl of

²⁷ This interview was shot on July, 1999. The original footage was not utilized in the video program.

²⁸ This interview was shot on August, 1999. Only a part of original footage was adopted in this video.

liquor handed round is also an expression of friendship, a fact to which the joined cups that are used as drinking vessels attests. Yet with the steps of modernization, the traditional drinking customs of these people are being fiercely challenged. Incidents of alcohol abuse are now frequently heard of among the aborigines.

In the 1960s, with work opportunities among the agricultural population of aborigines limited, there was a gradual absorption into the urban industrial and commercial centers. When these low-waged compatriots took home what was really a meager income, but one that was much envied by their fellows, they also took drinking habits with them into the villages.

According to a survey carried out in 1979 by Academia Sinica member Li Yih-Yuan, the amount of rice liquor consumed in the aboriginal villages at that time was more than double the national average. Taking 1977 as an example, the average annual per capita consumption of rice liquor for Taiwan as a whole was 12.3 bottles; for the Atayal, however, it was 60.2 bottles, for the Puyuma 75.1, and for the Bunun 49.9. The lowest consumption among the aborigines was that of the Ami, who averaged 27.8 bottles.³⁰

Looking at the drinking problems of the aborigines and ethnic minorities of the world, most anthropologists put them down to pressure, seeing this as a symptom of the inability to adjust to rapid cultural changes. In a situation of losing traditional culture and having no way to find one's place, it often seems best to use alcohol as an escape. But as for the real situation, there has been no decisive conclusion even today.

²⁹ This interview was shot on September, 1999.

³⁰ Yuen-Ching Cheng, *Taiwan's Indigenous Cultures* 2. (Sinorama Magazine, 1995) p.141.

Another important reason for aborigines having a hard time living in modern Taiwanese society is the conception and impression of the Han Chinese people toward the aborigines.

Many people do not realize that the aborigines had been living within their own cultural systems for thousands of years. Later, with the Dutch occupation, the Japanese occupation, and the arrival of the KMT government, they have been forced to learn from different cultures with completely different value systems, creating problems of cultural adaptation. For example, the collectivist spirit and the exchange of goods for goods (barter economy) of the aborigines conflict with the emphasis on private property in the larger society. Even today there are a few elderly aborigines who do not understand how to use currency, because there was never money in their culture.

Nevertheless, most Han Chinese people have never had first-hand contact with the aborigines, but instead have stereotyped ideas about the aborigines. Many believe that all there is to know about aborigines is that they sing and dance well, are rugged hunters, have a low standard of living, do hard physical labor, drink liquor a lot, and the younger aborigines do not treasure their traditional cultures.

It will take a lot of effort from both aborigines and non-aborigines to solve those problems, because, from the point of view of Taiwan as a single body with a collective fate, the dominant Han Chinese cannot evade facing this type of issue.

The Current Situation of Aboriginal Musicians

After Enigma's "Return to Innocence", the Taiwanese audience started to pay more attention to aboriginal musicians. Record labels followed this trend by signing

aboriginal musicians. Some aboriginal singers and groups became commercially successful, like the Rock band "Power Station" and female singer "A-Mei". Of course, their success is mostly based on their talent and efforts, but nobody can deny that their market-oriented pop music style played an important role in their success. However, we can still detect the aboriginal cultural essence in their music. Indeed, if aboriginal musicians want to record an album to let more people hear their works, they have to compromise to a certain degree. Most of their songs are in Chinese, even Taiwanese, and you only hear a small portion of their songs in their own languages. Obviously, record labels made this happen for commercial reasons. However, this might just be because those aboriginal musicians have lost command of their aboriginal languages. In terms of music style, many younger aboriginal musicians are greatly influenced by Chinese or American pop music. It's very natural for them to use pop music forms, such as Rock, R & B or Techno to make their own music. Still, audiences can easily recognize that their harmony style is more traditional. On the other hand, for older contemporary musicians, they can still sing their traditional songs very well, but other modern musicians like Enigma or Deep Forest pick up their lyrics and adopt the concept of new age music to give those old tones new life.

Some aboriginal musicians emerge within the commercial system; they stay in the cities and release their music albums. They successfully attract the major audience's attention to aboriginal musicians and music. Some of them cannot make it big in the music industry, but still remain in the big cities to make or play music. They might try different works to earn their living, while some of them leave the big cities and go back

to where they belong. They work on the farm during the day like their old way of life, and at night, play music for fun or for teaching younger generations like their ancestors.

Chapter 3

HISTORY OF DOCUMENTARY

Since this video program is presented in the format of documentary, the concept of documentary formed by discovering the history of documentary is applied in producing this program.

French Lumiere and the Pre-Documentary Era

Before the documentary form was invented and named in the 1920s, motion pictures were used to record real life. On December 28, 1895, Lumiere's films "Workers Leaving the Lumiere Factory" and "Arriving at the Train Station" were first shown in public in Paris. These first moving pictures transfixed pieces of reality to the world's astonishment. These earliest recorded moments of daily life are deeply touching because they are the human family's first home movies.³¹

During World War I, vast amounts of footage covering all phases of the hostilities became an important medium of propaganda for wartime governments to communicate with their populations. However, newsreels are event centered while the event's meaning and relationship to any larger dimension remains out of sight. The film footage in wartime seems like jingoistic and naïve posturing with "our side" as heroes and "the enemy" as a malevolent and inhuman machine. Newsreels are documentary material, but because they are episodic and disjointed, they lack the comprehensive vision of a true documentary.³²

³¹ Michael Rabiger, *Directing the Documentary*, 3rd rev. ed. (Focal Press, 1998), p.14.

³² See Note 30, p.15.

In this pre-documentary era, Lumiere played many potential roles as a documentary maker: he was a promoter in "Workers Leaving the Lumiere factory"(1895), a reporter in "The Arrival of the Conventioners"(1895), a genre painter in "Wood Cutters in the Street in Paris"(1897), and in many of his own operators' films, such as "Coolies at Saigon"(1897) and "Elephant Processions at Phnom Penh"(1901), a travel lecture.³³

Robert J. Flaherty and American Documentary

The term documentary is said to have been coined by John Grierson while reviewing Flaherty's "Moana" in 1926. Robert J. Flaherty, an American whose "Nanook of the North"(1920) is considered as the first documentary film, began shooting his ethnographic record of an Eskimo family in 1915. This silent film recorded the life of an Eskimo family in the Arctic which elicits the larger theme of a man in struggle against his environment. While filming, Flaherty asked his subjects to do their normal activities in special ways, as if he was shooting an acted and fictional film. However, after working with them for a long time, the Eskimo family could quite un-self-consciously continue their lives before the camera. This made the Nanook look very convincing and natural. Therefore, this film drew large crowds and had an unexpectedly good box office.

From *Nanook* onwards, factual cinema began showing real life in ways that went beyond the fragmented presentation of news footage. By turning events into stories, early documentaries in the US interpreted their subjects and implied the filmmakers' ideas about social effect. Afterwards, the success of Pare Lorentz's films made for the

³³ Erik Barnouw, *Documentary: a history of the non-fiction film*, 2nd rev. ed. (New York: Oxford University Press, 1993), p.29.

US government "The Plow That Broke the Plains"(1936) and "The River"(1937) ensured that American documentary makers could be independent of government funding and intervention.

John Grierson and British Documentary

John Grierson defined the documentary form as a creative treatment of actuality.³⁴ His definition of documentary is widely accepted. He also proclaimed "art is not a mirror held up to reality, but a hammer with which to shape it."³⁵ Film is used to solve social problems rather than just to reflect society. He worked for the Empire Marketing Board (E.M.B.) in the late 1920s and endeavored to make documentaries that propagandize the peace after the war. Meanwhile, the British documentary tried to reveal dignity of ordinary people and their work.

In 1929, Grierson produced and directed his first film "Drifters". It is a story of an "adventure of the herring fishery." He took a simple theme (there for the taking), took actually existing material (there for the shooting), and built a dramatized film by interpreting the relationships of his theme and material in the shape of daily existence. It not only "brought alive" the labor of the North Sea herring catch but also "the whole drama" of emotional values that underlay the task.³⁶

"Night Mail"(1936) and "Coal Face"(1936) recruited some of the brightest artistic talents to assist in producing works that have since become famous for their celebration of the rhythms and associations of humble work.³⁷ A few years later, Huphery

³⁴ See Note 30. p.18.

³⁵ See Note 30. P.19.

³⁶ Paul Rotha, *Documentary Film*, 3rd rev. ed. (New York: Hastings House, 1952) p.97-98

³⁷ See Note 30, p.19-20

Jennings's "Listen to British"(1942) and "Fires Were Started"(1943) reflected ordinary people adapting to the duress of World War II. He produced a touching but unsensational portrait of Britain itself.

Dziga Vertov and the Soviet Union's Documentary

In 1920s Russia, the new government tried to find a way to control a huge nation of peoples who neither read nor understood each other's languages. Silent film was helpful as a universal language that cut across the boundaries of race and language. Because the government wanted the cinema to be realistic and inspirational, unlike the falseness and escapism of western commercial cinema, a cinema that recorded life without imposing on it was created by Kino-eye. Dziga Vertov, the leader of Kino-Eye, made "Man with the Movie Camera"(1929), which is a record of the camera's ability to capture life in the streets, and even to be reflexively aware of itself. By using a rapid and ever-changing montage of shots, life emerges free from any point of view other than that of the all-seeing camera. Besides this, Sergei Eisenstein's historical reenactments, most notably "Strike"(1924) and "The Battleship Potemkin"(1925) show a similar documentary realism in their presentation of recent Russian history and are the precursors of docudrama.³⁸

Europe's Early Documentaries

European documentaries of the 1920s and the 1930s tended to reflect more urban problems. Alberto Cavalcanti, Joris Ivens, and Walter Ruttmann produced experimental films labeled "City Symphonies" in century-old and high-density cities. They observed

contemporary cities in France, Holland, Belgium and Germany. The contrast of poor and rich are a common theme in their films. These European documentary makers presented documentary as an inventive, impressionistic and rhythmic image. "Berlin: Symphony of A City"(1927) made by Walter Ruttmann is the representative work of this period. Ruttmann was interested in rhythms and patterns.³⁹ In Spain (1932), an impressionistic and eloquent film, "Land Without Bread", made by Luis Bunuel, showed the appalling poverty and suffering in a remote village on the border with Portugal.

While Grierson used documentary film as a propaganda tool to solve social problems, Hitler politicized it. His regime produced two great epics: Leni Riefenstahl's "Olympia"(1938) portrayed the 1936 Olympic Games as a paean to the physical being of athletes; and her "Triumph of the Will"(1937) is regarded as the peak of the exploitation of the potential of non-fiction cinema. The power of these films comes from their excellent compositional and musical elements. The march, the oratory, the folksongs and the cheers in the crowd were the narration in Riefenstahl's film. She showed little interest in politics, but emphasized aesthetics.

During World War II many factual films were produced in Europe. Most documentaries focused on the consequences of massive warfare: the destruction of cities, homelessness, etc. Among them all, Alain Resnais's "Night and Fog"(1955) was possibly the most powerful documentary ever made about mankind's capacity for destroying its own kin.⁴⁰

³⁸ See Note 30, p.21

³⁹ See Note 32, p.73

Direct Cinema and Cinema Verite

Two different philosophies concerning what was most truthful in the relationships between the camera and its subjects were evolved regarding how to operate the newly mobile camera after the 1960s-direct cinema and cinema verite. Direct cinema is an observational camera approach to intrude as little as possible in order to catch the climax of events at the critical moment. Many American documentarists, such as the Maysles brothers, and Fred Wiseman's favored this approach. Without using special lighting or evident preparation, they would wait for significant and dramatic events to happen. However, unless the camera is actually hidden, participants are usually aware of its presence and adjust their behavior accordingly. Direct cinema works best when events consume its participants' attention, and works proportionately worse as the camera gains in visibility and priority.⁴¹

John Rouch, an anthropologist, developed the idea of cinema verite. The essence of camera verite is to legitimize the presence of the camera, to encourage to interaction between subjects and director, to allow the director as provocateur and catalyst to participate in certain events, and to attach importance to the usage of interview.

Barnouw sums up the differences between the two approaches : "The direct cinema documentarist took his camera to a situation of tension and waited hopefully for a crisis; the Rouch version of cinema verite tried to precipitate one."⁴²

⁴⁰ See Note 30, p.23

⁴¹ See Note 30, p.25

Television Documentary

In the 1960s, with an increasing budget for color films and a decreased audience of documentary films, the documentary had to migrate from the cinema to the home screen. However, it needed the permission of giant television networks, which are dominated by commercial, political and moral pressure groups.

So the ever-insecure documentaries now depended on the approval and good will of television companies for survival. But documentaries are a minority interest; they tend to focus on problems and areas of concern. They should not be treated as part of the entertainment system because their length and content are best determined by an individual's judgement. They are always slow and viewers are required to concentrate. Documentaries are quite often thought to be "unentertaining." They gain low ratings and from the position of an anxious television executive are dispensable.

Actually, the documentary is a crucially dramatic form for surveying reality.

In a diversified society committed to principles of free speech, it plays an important role in informing public opinion. Because they make no money from advertisers, documentary filmmakers rely on enlightened sponsorship to fund their work, or on finding ways to make documentaries more relevant and appealing.

While shooting this thesis documentary, both direct cinema and cinema verite were used to capture either the uninterrupted flow of life or uncover the great meaning under the surface of truth. When events, like a ritual dancing during the harvest festival or aboriginal musicians' music performance, catch everyone's eyes, the direct cinema works well to capture what was happening during those events; but when the covert

⁴² See Note 30, p.25

truth behind these aboriginal musicians' everyday liives needs to be found out by the producer, then the cinema verite is a better way to discover that actuality.

Chapter 4

VIDEO PROGRAM DESIGN

Title

The video program is entitled “Symphony of Modern Tribes” because it presents the life, music and challenges of contemporary Taiwanese aboriginal musicians. Aborigines are well known for their musical talent, and music is an important part of their everyday life. Because the program focuses mainly on contemporary aboriginal musicians, “modern tribes” is adopted here to represent these younger aboriginal musicians. On the other hand, symphony is the richest musical format, and thus the program’s content covers these musicians’ real life stories, music, live performances, and points of view. So the word “symphony” could be a good analogy for the content of this program. The audience can easily understand that the program is all about contemporary aboriginal music from the title.

Audience

The target audience of *Symphony of Modern Tribes* is youngsters in Taiwan who love music and listen to Chinese or Western pop songs, but are not familiar with aboriginal cultures and do not have a chance to listen to much aboriginal music. The only aboriginal musicians they know might be “A-Mei” or “Power Station”. This group of people is very familiar with popular Chinese musicians, watch MTV and go to live concerts a lot. Their age range is between 18 and 40.

Purpose

Since the target audience is those who only have a superficial understanding of aboriginal cultures and musicians, *Symphony of Modern Tribes* is intended to develop a better understanding of contemporary Taiwanese aborigines, by providing information about their current lifestyle, the problems they are facing and their own cultures. The program is also intended to introduce and promote these talented, but not-very-well-known aboriginal musicians and their music to all audience who might not otherwise have a chance to listen to some different aboriginal music.

Mode

Symphony of Modern Tribes adopts both direct cinema and cinema verite modes in varying degrees. The direct cinema mode can be seen through the traditional aboriginal dancing footage, news event footage, some live performance footage and aboriginal musicians' working footage. To sum up, most B-Roll footage was shot in an observational and uninterrupted camera approach to intrude as little as possible and to catch the uninhibited flow of life. Thus direct cinema is adopted.

Basically this video program is built around a string of interviews, in which there is a lot of interaction between interviewees and the director. Through the camera, aboriginal musicians talked about their life and music, and it is thus obvious that cinema verite is used for all interview footage.

Content

This 35-minute video program focuses on three aboriginal musicians and one group. They come from four different tribes: the Ami, Tsou, Puyuma, and Rukai tribes. The whole program is divided into six sections and a montage: the intro montage, the narration opening, The Ami Si'fo and Hawang brothers section, The Tsou "Primitive Forest" section, The Puyuma Katateban section, The Rukai Kineple section, and the narration ending.

The intro montage attempts to lead the viewers to what they will see in the program. It contains five interview clips each of which points out a question or a statement from an aboriginal musician. Through these interview clips, the audience is given the rough idea that this program is going to talk about tradition, innovation, these musicians' everyday lives and music. There are some black and white still photos used here to show viewers how their ancestors looked 100 years ago. In addition, footage of aboriginal musicians' live performance, images of aboriginal elders and kids, and the environment of cities and villages will also be put together in this intro montage to let the viewers feel the contradictions between different generations and living environments. And the background music used here is a traditional Ami working song with a modern music arrangement to match the mixed images of past and present. At the end of this montage, the title of the program appears from a shot of aborigines dancing around a bonfire. The color of titles used in this program is also selected to match the color of the bonfire.

The narration opening starts with modern aboriginal musicians playing music in different locations to tell the audience that it is not very hard to find aboriginal

musicians in Taiwan. In this part, shots of their music performance and the field recording music are adopted with English narration. The narrator then gives very brief information about Taiwanese with old still photos, footage of traditional dancing and music. At the end of this part, the viewer is led back to modern times, by showing street shots of Taipei. The slow motion images of those four aboriginal musicians' informs the audience that their stories are on the way. Of course, music from contemporary aboriginal musicians will be heard in the last part of this section.

After the narration opening, comes the focus of this program. There are four separate movements the four subjects in this program. Because the title of this program is *Symphony of Modern Tribes*, "movement " is adopted here to represent different sections, just like different chapters in a book. And each movement is about one aboriginal musician or group. They can be treated as four different stories, but some of the content in these movements is related to each other to some degree. Every movement includes interviews, music performance, traditional ritual dance and clips of everyday life. Some stock footage is used to supplement the video tracks. As for the audio tracks, most background music used in one specific movement is either composed from the aboriginal musician appearing in that movement or the traditional music from this musician's tribe. So the viewers have a thorough idea about this aboriginal musician's music and its relation with the traditional music from his tribe. Besides this, all interviews are in Mandarin with English subtitles. Because the target audience of this program is Taiwanese, Mandarin interviews are a lot easier for Taiwanese to understand and allow them to feel the emotion of these musicians. However, with the help of English subtitles, foreign viewers can also enjoy this program. There is no narration

used in these movements. In this way, the audience can listen to real life stories told by real life people with more emotional effect on the audience.

The first movement is entitled "Happy Woodcarving Brothers" because it is about two Ami brothers Si'fo and Hawang doing woodcarving and making music in their village. It also points out one of the common features of Taiwanese aborigines: "happiness". They sing most of their songs in the Ami language and the lyrics are about their life in the village and the tradition of the Ami people. The second movement is entitled "Farmer, Hard Rock and Mt. Ali" for it is about a Tsou hard rock band, Primitive Forest. The members of this band are all farmers working in Mt. Ali where most Tsou people live. They have released two albums on a major record label. The viewers can recognize how they can play rock music in the remote village and have conflict with their record label. Their music style is more like pop hard rock music and most of their songs are in Chinese. The third movement is entitled "Search for the Lost Pride" because it is a story about the grandson of the most famous aboriginal legend from the Puyuma tribe, Katateban, and how he denied his aboriginal identity before and how he regained his pride as an aborigine. The viewers can see the struggle of most aborigines in modern society and in big cities. They can also understand how commonly used aboriginal words like "Ho-Hi-Yan" and "Na-Lu-Wan" work in a song. All Katateban's songs are in Chinese, because he can not speak the Puyuma language very well and his lyrics are about the loneliness of city life and the memories of his hometown. The fourth movement is entitled "Always be Aborigines" because it is about a famous song from the Rukai missionary and aboriginal rights activist, Kineple. Actually, this song can easily be heard as an aboriginal protest. The audience can

understand the reasons for these aboriginal protests and the challenges for aborigines in the future. In addition, the audience has a clearer picture of how aborigines are treated by the government. Even though the situation is getting better now, most of Kineple's songs are about the sadness of aborigines.

The narration ending is the conclusion of the video program. The audience can see the images of the changing of Taiwanese aborigines from elders to youngsters, from tradition to innovation, and from remote villages to modern cities. The transition from color traditional dancing footage to still black and white photo is meant to leave the same idea to all viewers. If we do not start appreciating aboriginal cultures and taking them more into consideration, one day, those still photos will be the only things left. The background music used in this section is a very famous traditional Puyuma "Weeding Song" rearranged with modern instrument by Katateban.

CHAPTER 5

EVALUATION

This chapter presents the results of a self and group evaluation. The self-evaluation focuses on the problems faced in the process of creating this program. For the group evaluation there is a summary of a questionnaire (Appendix A) and discussion of a focus group.

Self Evaluation

Firstly, this video program could not have been completed without help from the weekly program “Aboriginal News Magazine” on the Public Television Service in Taiwan. This program is the only aboriginal news program in Taiwan. Not only is its content all about Taiwanese aborigines, but its the reporters and photographers have aboriginal heritage. When the producer worked there as an intern news photographer and reporter, the producer learned different aboriginal points of view from different tribes, which helped the producer when he was thinking about how to put those content together in the editing suite. Besides this, the video footage provided by “Aboriginal News Magazine” enriched the visual elements of the video thesis as well.

There were a couple of problems and limitations during the production process, But the lack of equipment was the biggest one. The producer tried to shoot all interviews outdoors without the use of lighting kits and good microphone. However, it was almost impossible to schedule all the interviewees during the daytime, so some interviews were shot indoors at night. There was only one 200W video light available for all the

shooting. As a result, the videographer could not do much to get rid of unwanted shadows. With the interviews shot outdoors, daylight provided enough light. But it also generated an audio problem. Even though a lavalier mic. was used for interviews, other noises from the outdoor environment were also recorded. Another audio problem while shooting was that there were some situations in which the lavalier mic. can not be used. The first one was when there was more than one interviewee while shooting, and the second was when music performance and interviews had to be recorded at the same time. Under these circumstances, a shotgun mic. was adopted. However, all the interviews recorded with the shotgun mic. have heavy interference from room noise, especially when the level of the interviewee's voice is low.

The other limitation was location itself. Because most aboriginal villages are located in remote areas, the time spent on transportation is several times more than the actual shooting time. With limited time and budget, the producer was not able to shoot as much footage as originally planned. However, the footage provided by PTS partly solved this problem, and the lesson the producer has learned is to "shoot as much B-roll as possible, it provides more options while editing."

In the process of making this video program, the toughest challenge for the producer was not the pre-production or shooting, but post-production. At first, it was difficult to select material from 25 hours of raw footage. However, the producer chose 4 interviewees out of six based on the amount of their B-roll footage available and the uniqueness of their stories. Finally, having decided which subjects the producer would like to use, he was debating between how the producer should put the material together.



One way would be to integrate every interviewee, and divide the program into sections such as life, music, challenges etc. Another way would be to focus on the whole story of each interviewee, meaning that each subject would have his own section. Because of time constraints and the lack of documentary editing experience, the producer chose the second way to make the task of putting things together easier. As the editing went on, the producer found it was easier and easier to get into the rhythm of editing. The biggest challenge for the producer in the editing suite was audio sweetening. Indeed, it was very hard to get the audio right, but very easy to find the flaws in the audio. Without good field recording and audio post-production equipment in the studio, the background music always sounds dry, which decreased the effect of the soundtrack on the whole program to a certain degree. Besides this, it took time to fix all the audio errors in the interview clips. However, the producer have to admit that he was still not able to fix all the audio problems, which has led to a deterioration the quality of the program.

One bad thing about the avid unity system in the studio, was that the producer had to separate the program into several segments and master them to tape one by one. Using this method it was very hard to fix problems later, because the producer had to delete all the media files after he mastered each segment to tape for the sake of space on the hard drive. So the best method is make sure you do everything right and perfectly before deleting the media files. However, chances are you will always find something that needs to be improved later.

As for the narration in this program, the narrator must deliver emotion through his voice. Actually, this is the hardest thing for a narrator. The producer have tried it

himself, but it did not work out, and then, Simon Kim jumped in, the producer is satisfied with what Simon did in that short period of time. If the producer could have spent more time on it, he would have tried to record as many versions of the narration from different people as he could.

After finishing, the producer is satisfied with the program. It did present what the producer imagined this program would be before shooting. The producer has tried his hardest to show the real and sincere part of every musician. However, if it were possible to do it all over again, the producer would have some adjustments: shooting as much B-roll footage as possible, recording more narration, paying more attention to the field audio recording and putting more thought into the graphics. In addition to all the technical experience the producer has gained by producing this program, the most precious lesson the producer has learned is knowing more about his own heritage, the Paiwan tribe, and the other aboriginal cultures, and how to look at things from an aboriginal angle. Besides, the producer made friends with many talented aboriginal artists while making this video, which is also priceless.

Group Evaluation

On January 18, 2000, there was a viewing session with two male and three female Taiwanese students in attendance. Belonging to the target audience, they are not very familiar with aboriginal cultures and music and their age ranges from 23 to 34. Before watching the program, they were asked to fill in the first four questions on a questionnaire.⁴³ After the viewing session, they filled out the rest of the open-ended questionnaire, and joined a 90-minute discussion. The following are summarized

opinions mainly from the questionnaire as well as from the discussion regarding each designated question:

1. Before watching this program, in one or two sentences what is your impression about Taiwanese aborigines?

They all agreed that aborigines have musical and athletic talent. One indicated that they enjoy drinking a lot and speak Chinese with strong accent. The other one thought most aborigines are either Catholics or Christians.

2. What do you know about aboriginal cultures or music before viewing this program?

Two of them didn't know much about aboriginal cultures or music. One attendant thought that most aboriginal youngsters did not like their traditions and cultures very much. Another one pointed out that there was traditional aboriginal music as well as contemporary aboriginal music.

3. Have you ever heard of any aboriginal musicians or singers other than "A-Mei" or "The Power Station" before?

All of the attendants could name one or two aboriginal singers. They said that if they had ever showed up on television, they would know of them.

4. Have you ever bought any aboriginal musicians' albums other than A-Mei's or Power Station's before?

Only one of them has ever bought aboriginal musician's album. She said that is because her friend recommended that album to her. One indicated that he did not have enough information about aboriginal musicians, so he did not know what to buy. Two of them said that they were not interested in buying aboriginal musical albums.

⁴³ See Appendix B

5. What is your first impression, reaction or feeling after viewing this program?

They all expressed positive reactions after viewing it. One viewer was impressed with the overall quality of the program. Two viewers thought this program made them think about the reasons for these aborigines' plight. One viewer liked the choice of background music. One viewer liked the content in this program.

6. Did this program make you feel entertained (or bored) in any way?

All viewers thought the program was not boring. But only two viewers thought it was entertaining. The rest of them said it was not entertaining enough when compared to music videos or other commercial programs.

7. Did this program tell you anything you already knew about Taiwanese before?

Three viewers thought they have already known about some of the difficulties of the aborigines. However, this program provided them with more detailed information. One indicated that before watching this program, she thought only aboriginal elders would preserve their cultures. After viewing the program, she came to know that many aboriginal youngsters were doing the same thing.

8. Did this program show you what you wanted to see about aboriginal musicians?

Two viewers expected to see some aboriginal musicians singing in bars. They wanted to know about their stories, but there were no aboriginal musicians singing in bars as their jobs in this program. The other viewers thought the program showed them what they expected to see such as their life, problems and music performance.

9. Please comment on the overall content of the video.

One viewer thought that the content was too much about struggle. She would like to have seen a much happier side to the aborigines. Three of them pointed out that they

were still unable to tell the differences between each tribe after viewing this program. They thought the program should have shown them the characteristics of each tribe. One viewer said that the religious belief of aborigines was not included, but he liked the overall content.

10. Please comment on the following elements of the video.

Pacing:

Generally, they all agreed that the pacing was ok, but the 2nd movement seemed faster.

Narration and Script:

Two viewers thought the opening narration was the best. The others thought the narration was fine. As for the script, they all agreed that the program's script was fine.

Interviews:

They all agreed that the interviewees in this program were very natural in front of the camera.

Quality of Image:

Two viewers thought it was good. Two viewers thought it was not bright enough in some parts. The other one liked images of the program intro.

Sound Quality:

Four of them thought it was ok. One viewer pointed out that the level of the ending narration was a little bit low.

Music Choice:

They all agreed that the music in this video matched the images well.

Graphic and Subtitles:

One viewer didn't like the 3-D animated title. One of them did not like the font of the subtitles. One attendant said that the title for each movement did not stand out. The other viewers thought they were ok.

Continuity:

Most viewers thought there were no problems about the editing. and continuity.

One viewer did not like the black in between the movements.

11. Please rank the four sections from four aboriginal musicians from top to bottom based on your overall feelings toward these sections after watching the video.

1st section: *Happy Woodcarving Brothers* / Si 'fo and Hawang from the Ami tribe

2nd section: *Farmers, Hard Rock and Mt. Ali* / Primitive Forest from the Tsou tribe.

3rd section: *Search for the Lost Pride* / Katateban from the Puyuma tribe.

4th section: *Always be Aborigines* / Kineple from the Rukai tribe.

Answers:

The 1st viewer: 3142

This viewer is a 34-year-old, male doctor in Politics. He thought the 3rd and the 1st sections are more completed stories, because they give clearer introductions to the musicians. He liked the music in both sections. As for the 2nd section, he thought the story was not as completed as other sections.

The 2nd viewer: 1324

This viewer is a 24-year-old female master student in Computer Science. She liked the 1st section best. She thought that it was a good story. On the other hand, she did not like the 4th section, because she thought this section was too sad.

The 3rd viewer: 3412

This viewer is a 28-year-old male master student in Media Arts. He preferred the 3rd and the 4th sections. He said that he could feel the difficulties of aborigines from these two sections. He disliked the 2nd section because of the lack of true aboriginal music in this section.

The 4th viewer: 2143

This viewer is a 27-year-old female master student in Advertising. She preferred the 2nd section, because she likes rock music very much. She thought the 4th section was too serious and sad, so she ranked this section as the bottom one.

The 5th viewer: 1342

This viewer is a 23-year-old female undergraduate student in Communications. She thought the 1st and the 3rd sections had better stories, compared to other sections. She did not like the 2nd section because the music in the 2nd section is too modern.

12. After viewing this program, are your impressions of aborigines the same or have they been changed?

They all thought that their impression of aborigines had not changed much, but they definitely knew more about them.

13. After viewing this program, would you like to buy albums from these musicians?

Two of them still would not buy these aboriginal musicians' albums in the future. One viewer would like to buy all their albums other than Primitive Forest. But one viewer only liked to buy albums from Primitive Forest. The other one would consider Katateban's album.

14. After viewing this program, would you like to know more about aborigines and do something for preserving aboriginal culture?

All viewers agreed that aboriginal cultures should be preserved and they would be happy to support and do something about it. One viewer said that preserving aboriginal cultures should start from aborigines themselves, not from the Han Chinese people

15. Any other comments and suggestion about this program?

When asked for additional comments in this question, one had no further comment while two thought the program was well-done. One participant thought the program should show them how to tell the differences between each tribe. The other viewer hoped the program could be longer with more stories from other musicians.

To sum up, all viewers agreed that this program has very good quality, compared what they normally see on TV. And it did succeed in introducing some aboriginal musicians to the audience. However, it seems to have failed changing the viewers' impressions of the aborigines.

CHAPTER 6

CONCLUSION

Taiwanese aborigines have been through the greatest change in the past century. With the progress of technology, the differences between different races become fewer and fewer. The dominant culture will continue its dominance with the help of technology and easily accessible information. On the contrary, the minor cultures will gradually lose their characteristics. Unfortunately, Taiwanese aboriginal cultures are facing these challenges now. Luckily, many new generations of aborigines are aware of this situation, like all the aboriginal musicians in this program. They stopped hiding their identities. They use their gifted musical talent to let other people recognize their existence. Indeed, preserving aboriginal cultures has to start from aborigines, then the Han Chinese and people from all over the world will start knowing the value of aboriginal cultures. Music is a very good starting point for aborigines to be heard by other people because of their musical tradition. So this program tries to use the advantage of the video medium to introduce some excellent aboriginal musicians to the audience and let them have a clearer idea about the younger generation of aborigines.

Being an aborigine and a music fan, there is no better topic than aboriginal music for the producer's first big project, because it combines his heritage and his interest. In addition, because most aboriginal elders cannot speak good Chinese, the producer found it difficult to interview or interact with traditional singers. So the producer decided to focus on contemporary aboriginal musicians and set the target audience of this program as the younger generation of Taiwanese.

With the completion of this project, the producer gained not only experience in production, but also more knowledge about Taiwanese aborigines. From now on, the producer can use all the techniques in video production that he has learned here to do something for aborigines.

As for the program, the producer is very satisfied with the overall result, even though it fails to reach one of the goals of this project, which is to change people's impression of aborigines after watching it. Part of the reason for this is because the viewers in the focus group all have at least a minimum understanding of Taiwanese aborigines. The main purpose of this program is to give a general idea of aboriginal cultures and the plight of aborigines, because the limitation of the program length means that it is not easy to give enough information of different aboriginal tribes and their cultures. As a result, some viewers with a certain degree of knowledge about aborigines need more detailed information such as the characteristics of music from different tribes, or the features of different aboriginal cultures. However, something could still be done to reach this goal.

Firstly, the program could be lengthened to include the information mentioned in the last paragraph by using narration or interviews from experts and professors in this field combined with B-roll footage. Secondly, by editing traditional aboriginal music and modern aboriginal music together, viewers can easily find out the roots of contemporary aboriginal musicians, and it would also be easier for them to tell the difference between different musicians. Lastly, the program could be produced in a more specific way. For example, if the main purpose of this program is to have some social effect, then the program design should be more content-oriented by discussing

the plight of Taiwanese aborigines or the reasons for those problems. On the other hand, if the main goal is to introduce aboriginal music, then the program should tell more about aboriginal music from different times.

However, the program succeeded in introducing some aboriginal musicians to the viewers and making them interested in buying their albums. Viewers now know that preserving aboriginal cultures is not only a task for aboriginal elders. Recently, more and more younger aborigines have begun to cherish their own culture and do whatever they can to preserve these unique cultures. In addition, the viewers themselves would all agree that aboriginal cultures are an important part of Taiwanese culture and they were also willing to do something for preserving aboriginal cultures.

Finally, the experience of producing this program can be used not only for Taiwanese aborigines, but also for producing other ethnic minorities-related documentaries; because many minorities in other countries have the same difficulties and struggles as Taiwanese aborigines, like cultural conflict or disrespect from the majority. Perhaps the most important idea that a producer should have before producing documentaries about different cultures or different people is that different cultures have different anchoring points, so it is best not to make critical comparisons. Cultures should not be distinguished as high or low, superior or inferior. They should be assessed in terms of whether they are functional or not. No matter what race or national origin, people will inevitably evolve different cultures depending upon their environment. From the point of view of the minority, this accumulation of experience naturally seems both functional and an integral part of everyday life. But those from the dominant or major culture might find certain things incomprehensible. This kind of documentary

should serve as a bridge between cultures and let viewers come to understand that minority culture is an indispensable part of pluralistic culture.

APPENDICES



APPENDIX A

APPENDIX A

PROGRAM SCRIPT

THE INTRO

Wan-Chu Shen:

“Right now, the most critical issue is, if the youngsters don’t want to learn, our traditional harmony and music might not be able to go on.”

Primitive Forest:

“There’re lots of taboos in our traditional music. So it’s hard for us to mix those old tunes into our own music.”

Si’ fo and Hawang:

“Normal aboriginal songs are lighter music wise. I thought it was nice arranging our songs in a rock kind of way to get the attention from modern young people.”

Katateban:

“I’d dreamed about being a professional musician. However, I found out that it seemed impossible to support myself as a professional musician.”

Kineple:

“The most important message I want to tell my audience is, “Get to know my history, and my feelings through my music from my points of view.”

Narrator:

“After the sun goes down, when the night falls, you can sense musical notes floating on the island of Taiwan. As you follow these pleasant notes, you can find some light brown

skinned, exotic-looking young people singing in a splendid rock concert, in a dim recording studio, at the street corner park, in a smoky pub, or at a remote village. They are not foreign workers from South Asia. On the contrary, they are the offspring of the earliest residents of this island. We call them “Taiwanese aborigines”.

Narrator:

“Music played an important role in traditional aboriginal society. Singing was not only their primary entertainment, but it also had its own cultural and social meaning.”

Narrator:

“However, aborigines’ era has gone; they are no longer the majority of this island’s people. They only comprise 2% of Taiwanese population now, including nine major tribes. Each aboriginal tribe has its own culture and language. With different living environments and the dominant Han Chinese culture, the new generation of aborigines put down the bows and arrows, and pick up guitars and mics instead. Like their ancestors, they are expressing their joy and sorrow through their music. They are composing the symphony of modern tribes.”

THE FIRST MOVEMENT

Si’ fo:

“Because we ‘re happy everyday, our songs sound happy, too.”

Hawang:

“Aboriginal woodcarvers always get together singing after work. Sometimes, we’ll throw a birthday party, drinking and singing till late night.”



Hawang:

“The Ami harvest festival is dancing, getting together by the sea, catching fish and then, eating together. It’s called “Pakelung”.

Si’ fo:

“Pakelung” means the end of our harvest festival after eating fish together.”

Ci Lahits:

“This song has real meaning for our culture. Many people have heard of “Pakelung”, but most of them don’t know what it means. They can have a clearer idea about “Pakelung” from the song.”

Si’ fo:

“Normal aboriginal songs are lighter music wise. I thought it was nice arranging our songs in a rock kind of way to get the attention from modern young people.”

Ci Lahits:

“The current living environments, lifestyle and points of view of aborigines have been changed. The education of children is different too. So it’s ok to arrange their music in a pop or rock style. At least, traditional perspective still exists in their music.”

Hawang:

“Those old songs are awesome, but we still have to compose our own music. Those old tunes belong to the past days. We can still sing them. However, we have to make music belonging to this generation. It can’t be stopped now.”

Si’ fo:

“The voice of the elderly sounds like it’s coming from the past. We can learn their songs, but we couldn’t learn the way they sing. The problem is, we all speak Mandarin,



not the Ami language.”

Si’ fo:

“Our works here include woodcarving, collecting unusual stones and making music.”

Hawang:

“You have to do several jobs in this village. You can’t support yourself with only one job. We’ve been doing woodcarving for several years. We finally have small orders for our wood-working. We used to throw away lots of rotten wood, because we didn’t have financial support to keep on woodcarving.”

Si’ fo:

“For young people, it takes 1 to 3 years to learn how to do woodcarving. You have to be patient to do it. Sometimes, you just want to quit, because you can’t make a living.”

Hawang:

“No way!”

Si’ fo:

“If you’ve got no orders, you’ll be in financial trouble.”

Si’ fo:

“This is a rare order for us. After doing this for 6, 7 years, we finally got some orders.”

Si’ fo:

“After finishing these 500 wooden plates, we don’t know if there’ll be another order.”

Si’ fo:

“We have to keep on doing woodcarving and music-making, if we need money, we’ll do whatever work we can get such as construction work and so on. Because we really like woodcarving and music making.”

Hawang:

“Living here, at least, we can catch “Bu-lao” fish for money. Besides, we can get wild vegetables on the mountain. We won’t die, anyway.”

THE SECOND MOVEMENT

Ping:

“Compared to other aboriginal tribes, our people love rock music very much.”

Dao-Shen Chung:

“I remembered in the 1980s. I quit the school, stayed home doing nothing. In order to alleviate my raging feelings, I listened to “The final Countdown” from Europe. That music sounded amazing to me. Since then, I listen to hard rock music a lot.”

You-Wei Chung:

“Because young people like upbeat music.”

Ping:

“Our daily routine is, getting up early around 5am to 6am. Working in Mt. Ali, playing hoops in the evening. And then, we jam here at night.”

Ping:

“We write our songs while we’re jamming. That’s the best time of the day, because our daytime work takes only one action. Weeding, weeding and taking out gravel. It’s all physical work. So we jam here together to refresh ourselves from a day’s work.”

Dao-Shen Chung:

“We don’t know much about musicology. And we’ve got out instruments from older players.”

You-Wei Chung:

“Sometimes, we just learn by trying different ways of playing. We even learn from music-related books.”

You-Wei Chung:

“As for the inspiration for our music, there’s no specific inspiration for us. Actually, it can happen anytime.”

Dao-Shen Chung:

“As a rock band, we’ve got lots of songs. We thought we should have an album as our personal CD collection. After the recording, our recording engineering liked our songs, and then, he produced the album for us.”

Ping:

“I wasn’t able to be myself while living in Taipei.”

You-Wei Chung:

“I think that’s because we’ve got a contract with the record label.”

Ping:

“Pressure!”

You-Wei Chung:

“We had to do whatever they wanted us to do for our album promo. But we can do anything we want here. Nobody can do anything about it.”

Ping:

“Once, we dressed in long black leather coat for a promo. When we walked through the audience, one person stared at us and said, “Here come the gangsters!”

Ping:

“Actually, our record label disagrees with our ideas strongly sometimes. We have to compromise.”

Ping:

“It’s like selling our souls to them, sometimes. Because they’ve got our contract, a million NT dollars, more valuable than our lands.”

Ping:

“There’re many bottlenecks for us to break through in Taiwan. The first one is music industry. The second one is, we don’t have very good professional kind of music skills. We don’t know much about musicology.”

You-Wei Chung:

“In addition to rock music, we have great interest in our Tsou music. We try to mix it with other pop music.”

Dao-Shen Chung:

“The problem is our traditional songs always sound serious.”

Dao-Shen Chung:

“Because there’re taboos in some songs. You can only sing them during our harvest festival.”

Ping:

“So it’s hard to mix those old tunes into our own music.”

Dao-Shen Chung:

“When I first heard those songs, they felt strange to me. I’d never heard of them before and I couldn’t understand what they sang. The funny thing is as I grew up, I became

more and more interested in those old songs.”

Dao-Shen Chung:

“So I started listening and learning our old songs.”

Dao-Shen Chung:

“When we perform here, of course, we sing songs in the Tsou language. Everybody can understand and have fun. But if we sing Tsou songs elsewhere, people will ask us

“What language is this?”

Dao-Shen Chung:

“By singing in our mother tongue, it’s easier for us to express our feeling. When we play up-tempo songs, it’s easier to release our energy, too.”

You-Wei Chung:

“I think the toughest task for us is how to adjust ourselves mentally. We must play music, not let the music play us.”

THE THIRD MOVEMENT

Katateban:

“I came to Taipei by myself when I was 17. It was tough, really tough. Because I wasn’t familiar with the city and I didn’t know anybody here. I knew I had to make a living on my own. I did some construction work and other labor work. I could only get that kind of job. Because I didn’t have degrees to be qualified for the job I would like.”

Katateban:

“At first, I felt like going back home everyday. But there was no job back home. I kept on telling myself, “You have to stay here. There’s no turning back.” So I stayed in Taipei.”

Katateban:

“I don’t regret coming to Taipei. I feel happy about it instead. I know the city took many things away from me. At the same time, I’ve got many things I couldn’t get from my village.”

Katateban:

“I’d dreamed about being a professional musician. However, I found out that it seemed impossible to support myself as a professional musician.”

Band member:

“Now it’s Katateban’s turn.”

Katateban:

“Ok, give me your big hands. Thanks.”

Katateban:

“For a long time, I sang in some restaurants. Later I thought singing in restaurants wouldn’t take me anywhere. It’s not going to work.”

Katateban:

“Actually, most of the aborigines are poor, so is my family. I have to support my brothers and sisters. I couldn’t just do whatever music-related job I would like to support myself without considering my family. However, I can still be an amateur song writer.”

Katateban:

“Being a videographer is very helpful for my song writing. Because I’m shooting and taping aborigine-related events.”

Katateban:

“Next time, when you shoot, don’t climb that high.”

Katateban:

“I never thought about spending so much time in different villages before.”

Katateban:

“Without this job, I would have spent much money to learn different cultures from Ami, Atayal or Bunun. With this job, I can expose myself to different cultures. Ever since, I started working, I found out, somehow, my songs sound like Ami.”

Katateban:

“I feel ashamed for not knowing the history of my tribe. I didn’t want to learn it before. I hated being an aborigine. When I was in school, people would call us “Barbarians”, I felt sorry for aborigines. To me, Taiwanese aborigines didn’t seem to have dignity. What can we be proud of?”

Katateban:

“So I didn’t want to admit my aboriginal identity to others. That’s why I can speak perfect Taiwanese instead of our language.”

Katateban:

“My grandmother always told me, “You are the oldest grandson of Mr. Baliwakes. He is a famous aboriginal music legend. If you can’t sing his songs, people will laugh at you.”



Katateban:

“I thought it was no big deal. At least, I wasn’t the only one who didn’t know his songs. However I thought about that later, “Why is my last name Lu?” “Why didn’t I sing his songs?”, “It’s right . We should preserve his songs.” So I started learning his songs.”

Katateban:

“During the Japanese occupation of taiwan, my grandfather studied in the teacher college. He was chosen to play this song to welcome the Japanese Emperor’s brother who was visiting his school.”

Katateban:

“As for my music, I’ve never thought about using aboriginal words like “ho-hi-yan” or “na-lu -wan” in my songs. I tried not to use them. I thought nobody would know what it means. However, I found that using those aboriginal words was definitely a plus.

Because it can bring back the memories of our hometown.”

Katateban:

“I’m not saying only those songs with aboriginal words are called aboriginal songs.”

Katateban:

“One good example is this song “Drifted in Love”. When I put aboriginal words in the lyrics, I don’t have to use explicit expressions like “I love you.” I use our traditional, aboriginal way to express my feelings. I think my audience can feel my love fore my girl through these words. This is the wisdom of our ancestors.”

Katateban:

“I felt ashamed for aborigines before; Right now, I’m very proud of us.”

THE FOURTH MOVEMENT

Kineple:

“I could play the organ when I was 10. I didn’t even know Beethoven then. The first song I could play was our national anthem.”

Kineple:

“My major musical influence is Lionel Richie. I listened to his songs everyday, before. His songs inspired me to write songs full of emotion. Since then, I think a goos song should be emotional.”

Ovini:

“We’re very emotional. That’s the most special characteristic of the Rukai people.”

Ovini:

“A paint isn’t a paint without emotion and spirits. Our traditiona; stone=slab house isn’t a house without people living in it.”

Kineple:

“Once our legislators were discussing about 4 ethnic groups in Taiwan. At that time, I learned that those politicians didn’t seem to care about us very much.”

PTS Aboriginal Weekly News:

“Recently, the Taipei County Government notified villagers who live under the San-Ying bridge that their illegal houses would soon be torn down. As usual, the County Government tried to take he action without any feasible relocating plan. Local aboriginal residents went to the county Government on Oct. 12th. They hoped the County Government could find temporary shelters for them before the action.”

Kineple:

“Whatever issues they discussed, such as political, national security, social or economical issues. They never considered aborigines. I felt sad about it.”

Kineple:

“I don’t think Taiwanese aborigines should follow their ruler totally. But the Japanese forced us to do so. And then, the KMT government did the same thing again. So far I see no benefit for our tribes by following their rules.”

Kineple:

“Aborigines seem to be too optimistic. I only hear about aboriginal pride and joy. I rarely hear about our sadness.”

Kineple:

“I didn’t think I had to write about our sadness before. But I found that I could feel like as aborigine by writing about our sadness.”

Kineple:

“The most important message I want to tell my audience is, “Get to know my history, and my feelings through my music from my points of view.””

Kineple:

“My songs aren’t for people to listen. They are for people to feel.”

Kineple:

“I won’t expect too much from my sons. I only hope they can communicate with other Rukais in our language. They have to learn Chinese in the elementary school, anyway. Before that, they have to use our language.”

Kineple:

“I’m not only educating my sons, I’m also educating myself. I’ve learned Chinese, lots of Western things and how to think logically. Finally, I still have to get back to the Rukai way of thinking. How can I think about Taiwan and all races from the Rukai perspective.”

Kineple:

“Many people value the society in terms of profit. But profit is not our concern. Our concern should be how to keep our tribes from extinction in the future. However, many aborigines are only concerned about their own profit.”

Kineple:

“I can die without regrets after writing this song. As long as my descendants still know they’re aborigines, because I can’t stop the trend and our changing. However, it’s hard for me not to try to wake some people up. Anyway, I’m glad that many people can sing this song including my niece. I think that’s very rewarding.”

PROGRAM ENDING

Narrator:

“The world is turning, time is passing and Taiwanese aborigines are changing, from the majority to the minority, from tradition to innovation, from elders to youngsters and from remote village to modern cities. The past was glorious, the present is a struggle and the future is unknown. Only the music they made has preserved various aspects of their lives from generation to generation, tribe to tribe. Maybe, one day, Taiwanese aborigines will disappear. However, the notes from their music will go on and on,

crossing the barrier of time and the fence of races, comforting every people on the island of Taiwan.”

APPENDIX B



APPENDIX B

GROUP EVALUATION QUESTIONNAIRE

Dear participant,

Thank you for agreeing to view this video program:

Symphony of Modern Tribes is a 35-minute video program about contemporary aboriginal musicians in Taiwan. Before watching this program, please answer the first four questions based on your impression and past experience. After viewing, please answer the rest of the questions according to your own perceptions of the program. This questionnaire will be used in the evaluation of this thesis. You indicate your voluntary agreement to participate by completing and returning this questionnaire. Thanks for your time.

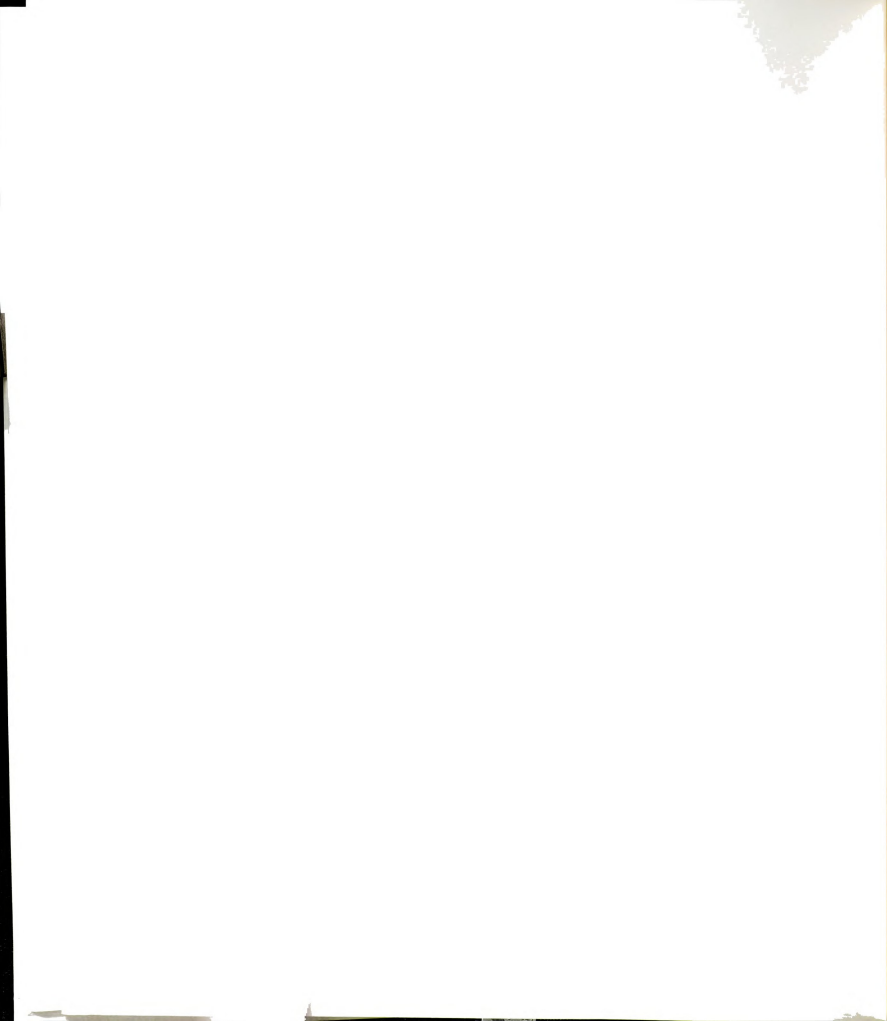
1. Before watching this program, in one or two sentences what is your impression about Taiwanese aborigines?
2. What do you know about aboriginal cultures or music before viewing this program?
3. Have you ever heard of any aboriginal musicians or singers other than “A-Mei” or “The Power Station” before?
4. Have you ever bought any aboriginal musicians’ albums other than A-Mei’s or Power Station’s before? If the answer is “yes”, why did you buy their album (s)? If the answer is “no”, why didn’t you buy their album (s)?

5. What is your first impression, reaction, or feeling after viewing this program?
6. Did this program make you feel entertained (or bored) in any way?
7. Did this program tell you anything you already know about Taiwanese aborigines before?
8. Did you this program show you what you want to see about aboriginal musicians?
9. Please comment on the overall content of the video.
10. Please comment on the following elements of the video.
 - Pacing
 - Narration and script
 - Interviews
 - Quality of image
 - Sound quality



- Music choice
 - Graphics and subtitles
 - Continuity
11. Please rank these four sections from four aboriginal musicians from top to bottom based on your overall feelings toward these sections after watching the video. Why? (1st section “Happy Woocarving Brotheers / Si ‘fo & Hawang. 2nd section “Farmer, Hard Rock& Mt. Ali / Primitive Forest. 3rd section “Search for the Lost Pride/ Katateban. 4th section “Always be Aborigines” / kineple)
 12. After viewing this program, are your impression about aborigines the same or changed? Why?
 13. After viewing this program, would you like to buy albums from those musicians in this program?
 14. After viewing this program, would you like to know more about aborigines and do something for preserving aboriginal culture?
 15. Please give any other comments and suggestion about this program?

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