

十載感動

無所不在

新北市紀錄片

2020 系列活動

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市長的話

02

2020 新北市升格滿十年，也是新北市紀錄片活動的第十年，十年前我們承諾為國內紀錄片產業盡一份心力，以紀錄片友善城市為目標積極辦理各項推展工作，始終維持開放的精神，期盼為紀錄片工作者、喜愛紀錄片的觀眾搭建一個可以創作、觀影的平台，讓紀實影像發揮社會影響力。

「新北市紀錄片獎」持續獎勵影像工作者，提供他們創作的第一桶金，並且給予專業輔助，徵件主題與地域不限，版權回歸導演所有，以尊重創作延續作品的生命。新北市紀錄片逐漸形成一股屬於自己的文化力量，有些得過新北市紀錄片獎的短片，後來發展成長片，躍上大螢幕放映，甚至在海外影展大放異彩，每當聽聞導演們的豐碩成果時，我們都感到與有榮焉。

這幾年我們積極與國際接軌，持續舉辦紀錄片講座，還與國際影展合作，帶著新北市紀錄片獎的作品與導演前進香港、上海、泰國、波士頓及法國坎城等地舉辦放映會，拓展國際能見度。今年又有 12 組優選團隊脫穎而出，題材包括性別、青少年議題、跨國婚姻、青年返鄉、世代記憶等，很高興看到這麼多的故事透過導演的鏡頭，讓觀眾經歷影像中的事件，並在心中蕩起漣漪，也感受到新北市紀錄片獎的多元與包容。

走過了十年，新北市已經成為「台灣紀錄片的搖籃」，未來我們會更努力，並期許下一個十年，紀實影像能持續書寫社會角落所上演的故事。我們將繼續提供優秀影像人才發光的舞台，期盼大家與我們一起支持台灣紀錄片，讓這份「感動」延續「無所不在」。

侯友宜

Message from the Mayor

New Taipei City has been promoted to a special municipality for ten years in 2020, and it is also the tenth year of the New Taipei City Documentary Film Awards. Ten years ago, we promised to contribute a bit to the domestic documentary industry, and we have actively handled various promotion work with the goal of documentary-friendly cities. With an open-minded attitude, we are looking forward to building a platform for documentary workers and viewers who love documentaries to create and watch films, and we hope documentary films can influence our society.

The "New Taipei City Documentary Film Awards" continue to reward video workers, by providing them with USD\$10,000 and professional assistance. There is no limit to the subjects and locations of the films, and the copyright belongs to the director. We respect every director and their works, and in this way, short films can be made into long films, directors can promote their works by themselves, and the audience will see good films. We find that New Taipei City documentaries have gradually formed a cultural force of their own. Some short films that won the New Taipei City Documentary Award later developed into long films and were screened on big screens. Every time when getting news about these awarded directors from

overseas film festivals, we feel proud of the fruitful results.

In recent years, we have been holding documentary lectures and cooperating with film festivals in many countries, and we went to Hong Kong, Shanghai, Thailand, Boston, and Cannes in France with the award-winning directors of the New Taipei City Documentary Film Awards to hold film festivals and increase international visibility. This year, we have selected another 12 teams of excellent works. The themes include gender, adolescent issues, transnational marriage, young farmers, generational memory, etc. The films can deeply strike a chord with the audience, and we are glad to see so many touching stories. It shows the diversity and inclusiveness of the New Taipei City Documentary Film Awards.

New Taipei City has become "the cradle of Taiwanese documentaries." In the future, we will work harder and hope that documentary workers will continue to write stories for the society in the next ten years. We will continue to provide a stage for outstanding directors, and we hope that everyone will join us in supporting Taiwanese documentaries, making "touching" films "ubiquitous."

Yu-Te Hou

03

前言

04

「新北市紀錄片獎」以推廣紀錄片、鼓勵導演創作為職志，每年提供國內外紀錄片工作者大顯身手的舞台，參與競賽已成為國內紀錄片界的一大盛事，10 年共與 87 位導演合作，完成 96 部優選紀錄片，拍攝主題多元遍及海內外，成果斐然備受肯定。今年（2020）參賽影片件數達 105 件，參賽者年齡分佈廣，無論是經驗豐富的老將或是新銳導演皆踴躍報名參賽，每部優選影片都能獲得 1 萬美元拍攝獎金，還有國內知名導演擔任監製，給予最實質的幫助，版權歸導演所有，並在「2020 新北市國際紀錄片月」進行首映，未來還有機會出國參加海外放映。

今年選出的 12 部優選影片取材多元，包含：林詩純導演《修片林小姐》、蘇美玉導演《魚路》、林澤豫導演《曹大哥的休息站》、宋妍

菲導演《一家兩國》、辛佩宜導演《帶病生活》、廖建華導演《人中之龍》、張子祥導演及戴薇導演《對摔》、陳韋杰導演《盜》、陳冠君導演《吾家有男初長成》、鄭瑋萱導演《拉馬與拉拉》、陳樂晞導演《不具名：自由的代價》、冼濤楊導演《男孩有點騷》。

精心策劃的紀錄片講座邀請了黃明川導演、史祖德製作人、黃嘉俊導演、廖慶松監製、賀照緹導演、李亞梅總監進行主題演講，從紀錄片提案、製作、剪輯、募資、發行等面向，發掘紀錄片工作者所面臨的問題，並分享自身經驗。

「十年有你，十載感動」新北市再次感謝，過去十年來許多紀錄片工作者一路陪伴相挺，期盼下一個十年，新北市在紀錄片的推廣上能與你一同邁步前行。

Preface

05

The New Taipei City Documentary Film Award aspires to promote documentary film and encourage directors. By providing local and foreign documentary filmmakers with a stage to demonstrate their capabilities, the award has grown into a grand event with a total of 87 directors completing 96 selection films over the past 10 years. Noted for portraying diverse themes that extend across Taiwan and to overseas settings, the films are remarkably well received. This year (2020) the competition features 105 films by a diverse group of filmmakers, from seasoned older directors to newcomers. Each of the selection films that is screened will receive a US\$10,000 reward and qualify for production assistance from a renowned local filmmaker, with full copyright privileges remaining with the director. The selection films will premiere during the 2020 New Taipei City International Documentary Month and have an opportunity to be screened overseas.

This year, we chose 12 selection films: Lin Shih-chun's "Ms. Lin - The Retouching Lady," Su Mei-yu's "My Way," Lin Tse-yu's "The Old Men's Party," Sung Yan-fei's

"Sung's Family," Hsin Pei-yi's "Lives with Illness," Liao Jian-hua's "The Wild Boys," Chang Tzu-hsiang and Dai Wei's "Versus," Chen Wei-chieh's "Ning," Chen Kuan-chun's "Today, You Are You," Zheng Wei-xuan's "Rama and Rara," Chan Lok-ray's "Hide: Price of Freedom," and Sin Ho-yeung's "My Silly Flirty Boys."

Director Huang Ming-chuan, producer Gary Shih, director Huang Chia-chun, executive producer Liao Ching-sung, director Ho Chao-ti, and film festival director Li Ya-mei will speak in a carefully planned workshop that covers a wide range of themes, including documentary film proposals, production, editing, fundraising, and distribution. They will explore the challenges that documentary filmmakers face while sharing their personal experiences.

"We are touched that you have been with us for the past 10 years." After many documentary filmmakers joined us during the past decade, we look forward to continuing these partnerships as New Taipei City promotes documentary films during the next 10 years.

2020 新北市紀錄片獎 評審團

初審評審團

曾文珍 紀錄片導演
黃惠偵 紀錄片導演
李立劭 紀錄片導演
莎瓏·伊斯哈罕布德 紀錄片編導
林杏鴻 台灣國際酷兒影展創辦人及策展人

公開提案會評審團

雷震卿 知名剪輯師
吳蕙君 光在影像股份有限公司負責人及國際發行總監
張釗維 CNEX 基金會董事、計劃製作總監
沈可尚 紀錄片導演
吳凡 前 TIDF 影展節目統籌
王君琦 國家電影及視聽文化中心執行長
陳璽文 國際頻道製片、編劇和導演

決賽評審團

朱詩倩 紀錄片導演、監製
蔣顯斌 CNEX 基金會共同創辦人暨董事長
王小棣 知名電影、電視劇編劇、導演及紀錄片工作者
藍祖蔚 國家電影及視聽文化中心董事長
麥覺明 導演、製作人、節目主持人

2020 新北市紀錄片獎監製

沈可尚 紀錄片導演
李惠仁 獨立紀錄片導演
黃惠偵 紀錄片導演

2020 New Taipei City Documentary Jury

Pre-Selection Jury Members

Tseng Wen-chen, Documentary Director
Huang Hui-chen, Documentary Director
Lee Li-shao, Documentary Director
Salone Ishahavut, Documentary Writer and Director
Vita Lin, Taiwan International Queer Film Festival Founder and Curator

Public Pitch Jury

Lei Chen-ching, Renowned Editor
Wu Hui-chun,
Person Responsible of Ablaze Image and International Distribution Director
Chang Chao-wei, CNEX Board Member and Chief Producer
Shen Ko-shang, Documentary Director
Wu Fan, Former Taiwan International Documentary Festival Program Planner
Wang Chun-chi, CEO of the Taiwan Film and Audiovisual Institute
Stefano Centini, International Film Producer, Screenwriter, and Director

Final Selection Jury

Michelle Chu, Documentary Director and Producer
Ben Tsiang, CNEX Co-founder and Chairman
Shaudi Wang,
Documentary Filmmaker and Renowned Film and TV Drama Screenwriter
Lan Tsu-wei, Taiwan Film and Audiovisual Institute Chairman
Mai Jue-ming, Director, Producer, Program Host

2020 New Taipei City Documentary Film Award Producer

Shen Ko-shang, Documentary Director
Kevin H. J. Lee, Independent Documentary Director
Huang Hui-chen, Documentary Director

2020 新北市紀錄片獎

優選作品

2020 New Taipei City Documentary Film Award
Selection Films

08

01

修片林小姐

Ms. Lin -The Retouching Lady

導演 Author / 林詩純 Lin Shih-chun
陳昱伶 Chen Yu-lin



02

拉馬與拉拉

Rama and Rara

導演 Author / 鄭瑋萱 Zheng Wei-xuan

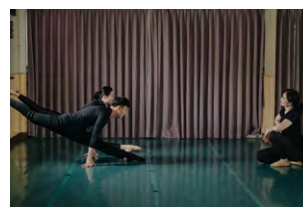


03

吾家有男初長成

Today, You Are You

導演 Author / 陳冠君 Chen Kuan-chun



04

人中之龍

The Wild Boys

導演 Author / 廖建華 Liao Jian-hua



05

曹大哥的休息站

The Old Men's Party

導演 Author / 林澤豫 Lin Tse-yu



06

帶病生活

Lives with Illness

導演 Author / 辛佩宜 Hsin Pei-yi



07

魚路

My Way

導演 Author / 蘇美玉 Su Mei-yu
洪伯豪 Hung Po-hao

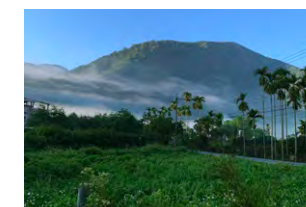


08

一家兩國

Sung's Family

導演 Author / 宋妍菲 Sung Yan-fei
張嘉恩 Zhang Jia-en



09

寧

Ning

導演 Author / 陳韋杰 Chen Wei-chieh

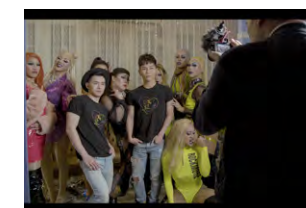


10

男孩有點騷

My Silly Flirty Boys

導演 Author / 冼濤楊 Sin Ho-yeung



11

對摔

Versus

導演 Author / 張子祥 Chang Tzu-hsiang
戴薇 Dai Wei

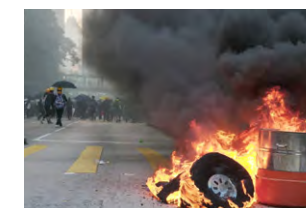


12

不具名：自由的代價

Hide: Price of Freedom

導演 Author / 陳樂晞 Chan Lok-ray
李政政 Li Cheng-cheng



09



修片林小姐

Ms. Lin -The Retouching Lady

10 鉛筆、修片油與放大鏡 Pencil, retouching oil, and magnifying glass

導演 Director | 林詩純 Lin Shih-chun
製片 Producer | 陳昱伶 Chen Yu-lin

導演簡介 About the Director

林詩純，畢業於國立政治大學廣播電視學系，目前於線上影音平台負責戲劇版權採購，同時就讀政治大學傳播學院在職專班。曾走訪全台，拍攝中華電信口述歷史紀錄，也是紀錄短片《回聲樂團 - 少年的最後旅行》剪輯後製。



導演林詩純 Director Lin Shih-chun

Lin Shih-chun, a graduate of the Department of Radio & Television at National Chengchi University, procures drama copyrights for an online digital media platform while studying in an in-service master's degree program at National Chengchi University's College of Communication. Lin previously traveled around Taiwan to film oral histories about Chunghwa Telecom and was responsible for postproduction editing on the short film "Echo: 1999 – 2003 Love Song Collection, 10th Anniversary Remastered Edition."



林小姐自製的個人美照集
Personal photographs by Ms. Lin



暗房定影液裡，新生的老照片 In the dark room
photographic fixer, an old photograph emerges

故事簡介 Synopsis

「修片」是一門消逝的傳統技術，在數位相片出現之前，修片就是最早的「修圖」、「美肌」。修片師—林聯，照相館的女兒，習得父親的技術，曾包辦台灣各地照相館的委託，從結婚、生子，直到退休。藉著回憶一個女性職人的半生，也回溯了一個時代的流逝。

Despite its waning importance, film retouching was the earliest method for improving images and subject appearances before the emergence of digital photography. Lin Lian, a film retoucher, is the daughter of a photography studio owner. After learning from her father, she was commissioned by studios across Taiwan to retouch photographs. This film examines Lin's personal life during the period she worked, including when she was married, became a parent, and retired, while also reflecting on memories of an earlier age.



林小姐示範修片 Ms. Lin demonstrates retouching techniques

導演的話 Message from the Director

「我的媽媽是修底片的師傅」，小時候總是不知道如何介紹媽媽的工作，像這樣簡單的一句話卻說不出口，因為媽媽總是在家工作，不像其他同學的媽媽是有明確職業的上班族，所以媽媽的職業欄上總是被我填上「家庭主婦」。長大後，偶爾興致來時向朋友說起「修底片」這個工作，才發現原來大部分的人對這個工作與技術幾乎是一無所知。

As a youth, I didn't know how to describe my mom's work, when I always had to say was "My mom retouched film negatives." I had trouble saying something so simple because my mom always worked from home, whereas many of my classmates' mothers had explicit occupation. I viewed my mom as a housewife. As I became older and mentioned to friends that my mom was a photo retoucher, I learned that most people do not know about this job or the techniques involved.

拍攝這個故事，對媽媽來說，大概像是在打磨陳舊的記憶，讓它再次發光。對我來說，「修底片」，不只是一個即將消失的技術，也是屬於我們的家族故事，而「今日照相館」的故事，或許也是許多傳統照相館的縮影，希望這部片能夠成為許多人擁有共鳴的一次回憶之旅。

When I filmed this story, I thought my mom saw her job as a way of polishing old memories. For me, photo retouching is more than just a disappearing technique. It is part of our family history. Since our story can be viewed as an epitome of what happened to many other traditional photo studios, I hope that audiences are resonance to the memories that we share.

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12

拉馬和拉拉，來台第四年 Rama and Rara's fourth year in Taiwan.

拉馬與拉拉 Rama and Rara

導演 Director | 鄭瑋萱 Zheng Wei-xuan

導演簡介 About the Director

鄭瑋萱，畢業於世新大學廣播電視電影學系電影組，畢業後持續地拍紀錄片，希望可以一直拍下去。

Zheng Wei-xuan, a graduate of the Department of Radio, Television & Film at Shih Hsin University, has continued to make documentary films after graduation and plans to stay on this career path.



導演鄭瑋萱 Director Zheng Wei-xuan



拉馬 Rama



拉拉 Rara

故事簡介 Synopsis

拉馬與拉拉，2016 年跟著爸爸媽媽，全家從印尼搬到台灣，展開了一場冒險。

In 2016, Rama and Rara embarked on an adventure as they moved with their parents from Indonesia to Taiwan.



拉馬與拉拉離開台灣前重新粉刷牆壁 Before leaving Taiwan, Rama and Rara repainted the walls.



拉馬和拉拉，來台的第一年
Rama and Rara's first year in Taiwan.



拉馬和拉拉，來台的第二年
Rama and Rara's second year in Taiwan.

導演的話 Message from the Director

我在大四那年認識了這個印尼家庭，因為父母忙碌的關係，拉馬和拉拉時常獨自在家裡，很多時間，我會和拉馬、拉拉一起出去吃冰、騎腳踏車、雞同鴨講地亂聊天，也會各做各的事情。拍紀錄片只佔了我們之間的極小部分，放下攝影機的時間比拿起來還多，我們互相陪伴了很長一段時間，因此我想要將這部影片獻給拉馬和拉拉，為他們留下一些回憶。

I met this Indonesian family when I was in my fourth year of college. Since the parents were very busy, their children, Rama and Rara, often took care of themselves at home. I frequently joined them to get shaved ice, ride bikes, talk, or even just hang out while doing our own thing. The documentary filming only took up a small portion of the moments we shared. More often than not, the camera was put aside. Having spent so much time together, I'm happy to give this film to Rama and Rara, so they can preserve these memories.

13

吾家有男初長成 Today, You Are You

導演 Director | 陳冠君 Chen Kuan-chun

星冉的媽媽慧貞現在非常支持他做自己 Tyler's mother Hui-zhen strongly supports her son being himself.

導演簡介 Director

陳冠君，台南人，從小生長在工業區，關心多元族群議題並熱愛東南亞文化。因為喜歡說故事，大學畢業後曾從事剪接工作，現為獨立影像創作者，期許自己能藉由拍片，在家鄉的土地上誠實地說故事。

Growing up in an industrial zone in Tainan, Chen Kuan-chun was concerned about the welfare of multiethnic communities and was passionate about Southeast Asian culture. He liked telling stories and did film editing after graduating from college. As an independent filmmaker, he aims to tell honest stories about his hometown.



導演陳冠君 Director Chen Kuan-chun

故事簡介 Synopsis

星冉在他十八歲時開始了跨性別旅程，如今，他已然是少年，再不會被誤認為女孩。當靈魂與身體終於契合，過去對於性別認同所承受的傷痛是否被連同治癒？家人們又是如何看待這個重獲新生的孫子、兒子、弟弟、男友呢？

After beginning his transgender journey at age 18, Tyler has become a young man who will no longer be mistaken for a woman. Having finally achieved harmony between mind and body, can the pain Tyler felt from his earlier gender identity struggles be cured? Tyler's family also must come to terms with their child as he begins a new life as a son, brother, and boyfriend.



星冉是阿公、阿嬤的金孫
Tyler is his grandparents' only grandson.



星冉與其家人、女友
Tyler with his family and girlfriend.

導演的話 Message from the Director

當一個人被多數人誤解時，先有人能站出來替他說話，他才能得到勇氣，進而自己站出來替自己說話，替更多像自己一樣的人說話。

我想何星冉的自信與正向，並不只是來自於他自己，而是對他不離不棄的伴侶，還有即便難以承受，最終還是接受真實的他，並且依然以他為傲的母親和家人。

《吾家有男初長成》是一部關於跨性別者與他的家人一同成長的家庭式紀錄片，希望這部片不只是拍給多元性別族群，更是給他們的家人與一般大眾的一本指南。



現在的星冉就像個平凡不過的大男孩
Tyler is now just a normal young man.

When somebody is widely misunderstood, to have the courage to defend himself and others like him, he sometimes needs another person to first speak out on his behalf.

I believe that Tyler's confidence and positivity come not only from inside himself but also from his steadfast companion. Despite an initial reluctance, Tyler's mother and family also play a role by finally accepting him for who he is and taking pride in the person he has become.

"Today, You Are You" is a family-oriented documentary that examines the growth of transgender people and their families. The film is meant to be a guide for not only transgender groups but also their families and the general public.

在南故宮的表演，也是最大的一場
The students give their largest performance at the Southern Branch of the National Palace Museum.

人中之龍 The Wild Boys

導演 Director | 廖建華 Liao Jian-hua

導演簡介 About the Director

廖建華，畢業於國立清華大學化學工程學系研究所，現為獨立影像工作者。紀錄作品《末代叛亂犯》(2015)、《狂飆一夢》(2019) 皆關注於台灣民主化運動的歷史，後者曾於 2020 年 3 月在台灣院線上映。

Liao Jian-hua, a graduate of the Department of Chemical Engineering at National Tsing Hua University, is an independent filmmaker. His previous films, *The Last Insurrection* (2015) and *The Price of Democracy* (2019), examine Taiwan's march to democracy. *The Price of Democracy* premiered in Taiwan theaters in March 2020.



導演廖建華 Director Liao Jian-hua



下雨天時的體育室 Gym class on a rainy day.



表演前的集體唱歌 Group singing before the performance.

故事簡介 Synopsis

一個放火燒過教室的戲劇老師余浩瑋，與一群青春叛逆的迷惘少年，試圖透過戲劇巡演，逃逸出禁錮他們的學校與社會。

Yu Hao-wei, a drama teacher who as a troubled student once started a fire inside a classroom, now works with rebellious youth. Using dramatic performances as a medium for expression, Yu gives the youths a positive outlet to escape the shackles of a school and society that they feel confine them.



戲劇老師余浩瑋與青少年們 Drama teacher Yu Hao-wei with the youths.

導演的話 Message from the Director

這是關於「如何與青少年相處，青少年如何自處」的故事。

This is a story about interacting with youths and how youths control their behavior.

初來乍到，聽到這些中介少年的背景故事時，無論是因為父母離異，或被母親拋棄，或在學校不斷被處罰，最終導致他們逃學等等，而需要被「接住」或「導正」，我總會想著如果他們的父母不離異，如果學校老師願意付出更多，是否他們就不會有讓人心酸的遭遇，也不會來到中介學校，在正值青春的歲月，過著沒有手機網路，不能對外聯繫、管理式的集體生活。

When a new student is enrolled in these alternative education programs and I hear about how their parents divorced, their mothers abandoned them, or they were frequently punished in school, starting a cycle of events that led to truancy and set them on course to be "controlled" or "corrected," I think about what would have happened if their parents didn't divorce or if their teachers put forth more effort to reach them. Would they be in a much better place, rather than an alternative education program? Here, at the peak of their youth, they do not have smartphones. They cannot communicate with the outside world and are strictly managed in a communal way of life.

透過這個過程，他們就能被撕掉標籤，不再是「問題少年」嗎？在余浩瑋和少年們的相處中，帶領我們以另外一個視角，不只看見問題少年，而是更宏觀地看見青春日常中會發生的興起與衰落。

Through this process, will these youths be able to remove the label of being a "problem child"? By watching how Yu interacts with the youths, we get to see a holistic view of the ups and downs that are a part of everyday life for adolescents.



曹大哥的休息站 The Old Men's Party

導演 Director | 林澤豫 Lin Tse-yu

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現在的固定班底，三人就這樣共同長大至今 These three friends have grown old together.

導演簡介 About the Director

林澤豫，台北人，畢業於輔仁大學影像傳播學系，目前就讀國立台北藝術大學電影所。大學期間以劇情片創作為主，曾以《清明》入圍第 36 屆金穗獎，現在以紀錄片工作及創作為主要方向，希望以此能讓自己發現更多。



導演林澤豫 Director Lin Tse-yu

Lin Tse-yu, a Taipei native who graduated from the Department of Communication Arts at Fu Jen Catholic University, is enrolled in a graduate program at the Department of Filmmaking at Taipei National University of the Arts. Lin primarily made dramas in college, and his film "Chingming" was accepted into the 36th Golden Harvest Awards. Now he focuses on documentary filmmaking, which he views as a medium for even greater discovery.

故事簡介 Synopsis

「這裡不談政治、不談宗教，只談女人！」但幾杯高粱下肚，曹大哥的規定理所當然地被拋諸腦後。

三十年來，曹大哥每天晚上都會坐在自己家門口喝上幾杯，這裡也成為老男人們的聚會場所。退休後的生活、舊與新的價值觀對抗，和充滿陽剛味的話題，曹大哥和固定班底小賴哥一搭一唱，道出不吐不快的男人心事。

"We don't discuss politics, religion, only talk about women!" After several glasses of Kaoliang liquor, nobody heeds Brother Cao's edict.

Every night for the past 30 years, Brother Cao has drunk several glasses of liquor while sitting near the entryway to his home. This has become a gathering place for old men. After retiring, Brother Cao's values changed. He and his drinking buddy Xiao-lai engage in banter on a variety of topics, getting thoughts that come to mind off their chest.

導演的話 Message from the Director

在創作中，我總飢渴著試圖尋找生命可以有哪些面貌。

因為拍攝，遇見了曹大哥和小賴哥後，我們成為忘年之交，跟著他們百無聊賴、插科打諢的每個夜晚，體驗了太多我從沒想過的感受。

坐在他們身邊，看著攝影機的畫面，我總是想像，如果我也突然變成七十歲的身體，我會選擇過怎樣的人生？或是，我們從來都沒時間考慮選擇，時間就猝不及防的到來？這就是我所見到的他們，無論生理和心理，似乎都必將隨時代過去，但他們仍不願意休止。在什麼時候，我們感受到任重道遠？又在哪一個時刻，我們必須要放下一切？

我不想聽從這個社會告訴我的大道理，這點與他們一拍即合，我們都不是太勇敢

的人，於是我拿起攝影機，紀錄起這些小小的離經叛道，我們都玩得很開心。

During the creative process, I always feel a great urge to uncover different facets of life.

After meeting Brother Cao and Xiao-lai during filming, we became lasting friends. At night we hung out and cracked jokes, which led to many new experiences for me.

While sitting beside them looking into the camera, I think about the life I would like to live if I were to suddenly turn 70. Or perhaps we never have time to think about the choices we should make. Time creeps up, catching us off guard. When I look at them, I think about how we are physiologically and psychologically bound to our age, but they are still unwilling to rest. When do we think the burden is heavy and the road is long? At what time do we put everything to rest?

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賴大哥有隻手不方便，另一隻總是邊抽煙邊喝酒 One of Brother Lai's hands is in poor shape and the other regularly holds a cigarette or a glass of liquor.



健保一個月可以五次復健，都去試試 National health insurance permits everyone rehabilitates five times a month, so they do.



斑駁的皮膚，歲月的痕跡
Mottled skin is a mark of old age.



這是個老社區平日白天的街頭風景
This daytime scene is common in an old community.

帶病生活 Lives with Illness

導演 Director | 辛佩宜 Hsin Pei-yi

記憶，需要生活中反覆清洗曬乾。Memories must be repeatedly cleansed and dried in one's everyday life.

導演簡介 About the Director

辛佩宜，高雄人，畢業於國立台南藝術大學音像紀錄所。作品《通過我們的身體》入圍金穗獎、女性影展、杭州亞洲青年電影節，並於瑞士真實影展 Doc Outlook 放映。探討精神疾病與家族史的《帶病生活》獲國藝會視聽媒體藝術類補助。目前持續進行白色恐怖歷史相關作品。



導演辛佩宜 Director Hsin Pei-yi

Hsin Pei-yi is a Kaohsiung native who graduated from the Graduate Institute of Studies in Documentary & Film Archiving at the Tainan National University of the Arts. Her film "Thro' Your Body, I Reach" was selected for the Golden Harvest Awards, the Women Make Waves Film Festival Taiwan, the Hangzhou Asian Film Festival, and the Doc Outlook International Market, held in conjunction with Switzerland's Visions du Réel. Her film "Lives with Illness" received an Audiovisual Media Subsidy from the National Culture and Arts Foundation. Hsin is continuing work on projects related to the history of the White Terror.

故事簡介 Synopsis

「二叔」是個空白的概念，他離開的時候，我才剛學會站立，對他一無所知。

大人們從不談論他，像是家族裡共同緘默的秘密，只在隱約的口傳裡說著：「他起肖了」、「自己喝農藥死的」。三十多年過去了，家族依然籠罩在精神疾病的陰影中，那些看得見的，說不出口的，已經忘記的，還放在心裡的，全部都攪在一起了。

To me my uncle is a blank space. When he left us, I had only just learned how to stand. I knew nothing about him.

The adults never talked about him. He was a family secret, only spoken of in vague comments such as "He was crazy" or direct pronouncements such as "He killed himself by drinking pesticides." Thirty years have passed, and the family describes away his death as a result of a mental illness. Things that are seen but not spoken remain buried in the heart. Everything is mixed together.

導演的話 Message from the Director

一個沒有留下任何照片、物件的人，一個空白的人，我該如何描述他？

「他們說」是我唯一的線索。「他們」是我的家人，他們與二叔都曾經交會於一段漫長時空中，跟他一起成長，看著他發病抗病，看著他退回闖黑洞穴，最後那夜也看著他倒臥在撲鼻的農藥味中。他們身在其中，然後原來，我也身在其中；我們都還在洞穴中。

在洞穴裡的人，有回應也聽不到，只能聽到自己的回聲。這些終其一生得與病共存，在日日生活中不斷戰鬥的人們，跟「正常」的距離有多遠？跟「我們」的距離又有多近？

How can I describe someone who never left behind a photograph or other objects? He is like a blank space.

Their comments are the only clues I have, "they" being my family. They spent a long time with my uncle. They grew with him, watching him become ill and battle his illness. As he became more isolated and entered a dark place, they were there the night when he collapsed, the smell of pesticides filling the air. They lived through this, and I did too. Today, we are still in this dark place.

In a cave, you cannot hear a response. You only hear your echo. People who spend a lifetime fighting this type of illness must battle every day. How far are they from being normal? How close are they to being like us?



家族排列說，每個人在家族中都有一個位置，如果有人突然消失了，他的位置就空了下來。In a family lineage, each person has a spot. If someone suddenly is gone, his or her spot becomes empty.



和傷痛面對面，你要爬上那個梯子。Pain should be confronted head-on. You need to climb that ladder.



在洞穴裡，有回應也聽不到，只能聽到自己的回聲。In a cave, you cannot hear a response. You only hear your echo.



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魚路 My Way

筠珍看著抽乾的魚塭，想像進水之後的景象。After the water is drained from the fish farm, Yun-chen considers how it will look once new water is added back in.

導演 Director | 蘇美玉 Su Mei-yu
製片 Producer | 洪伯豪 Hung Po-hao

導演簡介 About the Director

蘇美玉，出生於台北三重的雲林人，透過拍紀錄片或是畫繪本嘗試與世界對話。

Su Mei-yu, who was born in Sanchong and has strong ties to Yunlin, expresses herself by making documentary films and picture books.



導演蘇美玉 Director Su Mei-yu



筠珍搬移魚塭裡的魚，才能進行抽水 Before draining the water, Yun-chen must extract fish from the fish farm.

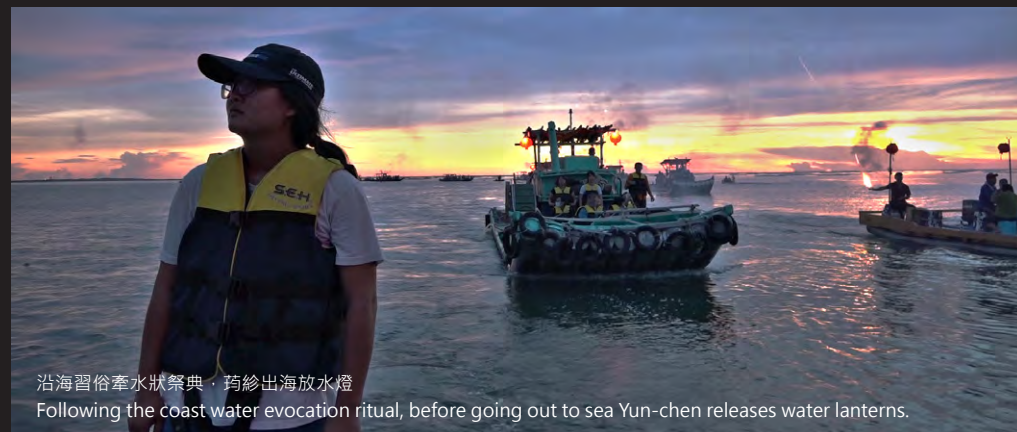


筠珍撒上生石灰改善底土酸鹼值 Yun-chen scatters calcium oxide to improve the subsoil pH.

故事簡介 Synopsis

在雲林沿海漁村長大，高中時到外地唸書的林筠珍，年邁父母獨守漁村。她經歷一場車禍之後，決定離開城市回到家鄉，陪伴父親出海捕鰻魚苗、養草蝦創業，在這裡養草蝦是挑戰，不論最後養草蝦的成果如何，筠珍謹記父親說的話：「在這裡只要肯做事，就算討海也不會餓死」。

Lin Yun-chen, who grew up in a coastal fishing village in Yunlin, moved to the city for high school while her parents stayed behind. Following a car accident, however, Lin decided to return to her hometown. She joined her father on boating trips to catch eels and helped him to farm tiger prawns. Prawn farming is a difficult task, but no matter the yield, Yun-chen always thought back to her father's words of wisdom: "If you are willing to work hard here, even if you have to get everything from the sea, you will find a way to survive."



沿海習俗牽水狀祭典，筠珍出海放水燈
Following the coast water evocation ritual, before going out to sea Yun-chen releases water lanterns.

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導演的話 Message from the Director

創作對我來說是認識自己的過程，我的主題探討以家庭關係居多，短片《回家作業》以自身經驗為出發點，描述兒時對父母不諒解的心情，一直幻想有個更好的家在遠方。自從兩年前父親去世之後，遺憾未曾好好與他對談，去年我回到他的故鄉雲林，想找到跟他有關的連結，在這裡遇見的人們，有著與他相同的韌性和熟悉的口音。

隨著拍攝一位海女歸鄉的創業歷程，我看見父女之間的緊密情感，我理解了過去父親的憂愁、家人關係的牽絆。本片希冀以女性觀點保留這些純粹的時刻，也讓觀眾重新認識雲林這塊土地。

For me, creation is a way of learning more about yourself, which is why I typically explore family relations. In the short film

"My Last Homework" I use my personal experiences as a starting point to describe a young girl who is unhappy with her parents and imagines how she has a better family located at a distant place. Two years ago, after my father passed away, I regretted our lack of heart-to-heart discussions. Last year, I returned to his hometown of Yunlin in search of family connections. The people I met spoke with a tough, familiar accent that reminded me of him.

While shooting a film about a girl who returns to her coastal hometown to start a business, I saw the closeness between a father and daughter. I understood what had vexed my father and the ties that bound our family together. This film preserves these pure moments from the perspective of a woman and gives viewers a chance to revisit Yunlin.

一家兩國 Sung's Family

導演 Director | 宋妍菲 Sung Yan-fei
執行製作 Executive producer | 張嘉恩 Zhang Jia-en

異鄉為家 A foreign land becomes home

導演簡介 About the Director

宋妍菲，南投埔里人，目前就讀世新大學廣電系研究所二年級，投身於紀錄片及電影創作。出身新移民家庭，親身體會許多移民家庭、二代的所產生的矛盾，於是以獨立製片的方式，將發生在自己周邊的故事寫下，以《一家兩國》作為家庭討論的契機，更希望自己能持續將移民家庭的故事讓更多人看見、關注。



導演宋妍菲 Director Sung Yan-fei

Sung Yan-fei, a native of Puli, Nantou, and currently a second-year graduate student at the Department of Radio, Television & Film at Shih Hsin University, is devoted to documentaries and filmmaking. As a second-generation immigrant, among the stories she tells are the cultural paradoxes that come from being part of an immigrant family. She said: "In 'Sung's Family,' I explore what life was like for me growing up. In the future I hope to share stories about immigrant households with more people to bring greater attention to this important issue."

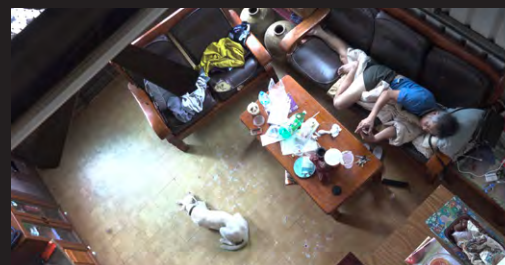
故事簡介 Synopsis

阿貴，現今 48 歲，在最青春年華時，為了給家裡更好的生活環境，選擇隻身嫁來台灣。她說：「嫁過來就像抽籤，有的人抽好籤，有的人卻抽到壞籤。」現在，她離婚了，這位女性就是我的母親，我就是大家口中的新二代。

身處於一段破碎的跨國婚姻，我們一家人居住在南投埔里的一個小鎮，雖然挺過了 921 大地震，卻無法一起走過因認知不同而逐漸破裂的家庭關係。

Quy, now 48, decided in her youth to come to Taiwan to marry in order to provide a better life for her family. She said: "Marrying somebody overseas is like drawing lots: some people have good fortune and some people have bad fortune." Quy is now divorced. She is also my mother, which makes me what everyone refers to as a "second-generation new immigrant."

I experienced firsthand the effects of a broken cross-cultural marriage. We still live in a small village in Puli, Nantou. We survived the 921 Earthquake, but different ways of thinking eventually tore our family apart.



老人與狗 Senior with a dog



她是越南幫大姊頭 She is a Vietnamese community head

導演的話 Message from the Director

新住民在台比例很高，大部分婚姻不美滿，這種問題需要更多關注。我對越南的看法，對國家認同、社會認同的想法應是如何？其實在婚姻不美滿的情況下，很多二代對社會及自我的認同常會碰到危機，或許也是該被社會關注的一環？

這是一段關於我親身經歷的家庭故事，生活在特別的關係，對內應該如何相處，對外又該抱持著何種態度？又把自己放在什麼樣的身份？

或許這也是世界上移民家庭的生活寫照，希望我能夠透過紀錄片，與家人們產生年幼時曾幻想的家庭模樣及對話。

最後，期許能用自己的故事，透過影像找到更多比我需要幫助的人，希望這些故事被更多人注意，讓我們的問題，能有一個妥善的解決方式，讓累積已久的情緒找到出口。

There are many new immigrants in Taiwan, a majority of whom are in unhappy marriages. Greater attention needs to be placed on this issue. What views should I have of Vietnam, national identity, and social identity? Actually, second-generation immigrant children with parents in an unhappy marriage often struggle with social identity and self-identify issues. How should society manage these challenges?



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車禍住院・Peter 變回 baby・媽媽變回媽媽
After a car crash and hospital stay, Peter began acting like a baby in need of close maternal care.

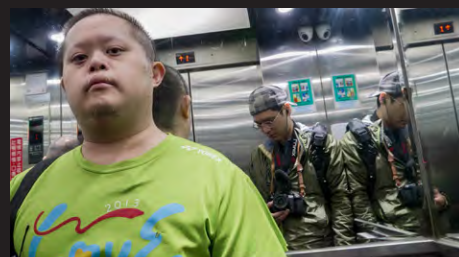
寧 Ning

導演 Director | 陳韋杰 Chen Wei-chieh

導演簡介 About the Director

在寧之中的一個器皿，其中一顆游移的心，導演作為謂稱，揭示著犯罪與權力關係，想擺脫，也不能擺脫。

A household utensil and a wandering heart show the inescapable relationship between crime and authority.



導演陳韋杰 Director Chen Wei-chieh



媽媽腰痛，扶著姊姊的肩膀，姊姊扶著媽媽的腰，凝望著她的臉
Peter's sister supported her mother, who was afflicted by lower back pain.



媽媽清完 Peter 的房間的便盆，準備睡午覺，關上兩人房間的活動隔板
After cleaning the bed pan in Peter's room, Peter's mother closed the partition wall in their room to take a nap.

故事簡介 Synopsis

Peter 過馬路、搭捷運、面試、買吃的、看電視邊吃東西、跳舞、迷路。
媽媽想買帽子、打掃、希望 Peter 上班、看電視、摔跤。
姊姊上班、打電話求救、帶 Peter 出院。
韋杰跟著、拍、遮掩、聽、選片段。

Peter crosses the road, rides the metro, has an interview, buys food, watches TV while eating, dances, and gets lost.

His mother buys a hat, cleans, hopes that Peter gets a job, watches TV, and falls down.

His sister works, uses the telephone to call for help, and discharges Peter from the hospital.

Wei-chieh follows these family members and films their lives. He conceals what needs to be concealed, listens, then chooses segments to show.



媽媽因為腰痛哀嚎，姊姊幫媽媽抹藥，Peter 接著把活動隔板關上 Hip pain caused great agony for Peter's mother. Peter's sister helped her to apply medicine before Peter closed the partition.

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導演的話 Message from the Director

寧永遠是未完成的，這次撿選的片段比較外圍，像面試、捷運、馬路、超商、電視和平板，然而支配一切的卻是最根本的抽象概念——金錢，由此建構我們習以為常的規則與價值。透過 Peter 的順從、反抗、到迷惘，時時提醒著枷鎖的重量感及其所造成的不適。

Ning is always a work in progress. This time I chose more peripheral scenes, including an interview, the metro, the road, a grocery store, the TV and a tablet computer. The most abstract of all concepts holds everything together: money. Money is the basis of many of our rules and value. By Peter's deference, resistance, and bewilderment as focal points, the film reminds viewers of the heaviness and discomfort felt when a person feels chained down.



拍攝有關變裝皇后單元的節目，希望透過網路可以令性小众或同志圈非主流被看見。After filming a program about drag queens, they used the internet to raise visibility of sexual minorities and non-mainstream gay groups.

男孩有點騷 My Silly Flirty Boys

導演 Director | 冼灝楊 Sin Ho-yeung

導演簡介 About the Director

冼灝楊，出生於香港，目前就讀國立台灣藝術大學美術學系研究所，現為自由紀錄片工作者，影像創作主要關於家鄉變遷及性別議題，近年致力於創作自己的紀錄片作品，包括《日泰小食》及《男孩有點騷》。

Sin Ho-yeung was born in Hong Kong, and he is currently enrolled in the Graduate School of Fine Arts at National Taiwan University of the Arts. He is an independent documentary filmmaker who primarily makes films about changes to his hometown and gender issues. Documentaries that he has made in recent years include “My Second Home” and “My Silly Flirty Boys.”



導演冼灝楊 Director Sin Ho-yeung



Fufu 在舞蹈教室觀看錄影前的排練。
Fufu watches the dance classroom rehearsal before filming begins.

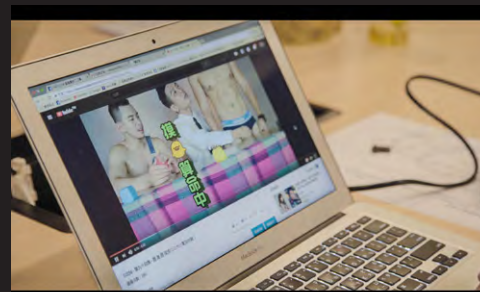


Fufu 與夥伴第一次受邀在非同志夜店表演性感熱舞，在後台等待出場時略有不妥。Backstage before performing a sexy dance at a non-gay nightclub, Fufu and his partner were nervous.

故事簡介 Synopsis

舞者 Fufu 因一次偶然機會，跟同為舞者的 Josh 把傾談同志趣事的影片放到網路上造成迴響，進而開始經營網路平台 - FJ234。但名氣給 Fufu 帶來壓力，他逐漸開始質疑他與 LGBT 社群之間的關係，他是否真的可以自由地成為他想要的人？或在某種程度上，他也正在成為人們所期望的人？

The dancer Fufu posted an anecdote about homosexuality he shared with another dancer, Josh, and received a strong response, which led to the channel FJ234. The attention brought greater pressure to Fufu, however, as he began to question his relationship to the LGBT community. Fufu wondered whether he could freely become the person he wanted to be or was turning into a person that people expect him to be.



影片內容因尺度較大，Fufu 及夥伴被部份同志標籤成同志界的毒瘤。Due to the content that Fufu and his partner cover, some gay people consider them to be a cancer to the gay community



2018 年香港同志大遊行前一天，在香港電台接受訪問。
Fufu was interviewed by a Hong Kong TV station a day before the 2018 Hong Kong Pride Parade

導演的話 Message from the Director

「如果同志是活在放大鏡下，同志網紅則是活在顯微鏡下。」這是拍攝過程中的深刻想法。

“If gay people live under a magnifying glass then gay internet celebrities live under a microscope.” This is how I feel when filming.

Fufu 因在網路平台影片中毫不避忌的大聊情慾和私密內容，被部份同志認為他們影響外界對同志的觀感，因而被標籤成同志界的毒瘤。

Fufu openly discusses sexual issues and private matters on his online channel, which has led some gay people to think that he is damaging their image. He has even been labelled as a cancer to the gay community.

隨着 FJ234 在網路上的能見度提高，污名化和標籤愈來愈多，娘炮變成最常攻擊他們的詞，在同志歧視同志的情況下，他們該如何思考自己在同志圈中的定位。這不單單是同志的故事，而是有關身份認同、社群期望與標籤，也是我們如何成為「誰」，又該成為「誰」的故事。

As FJ234's visibility rose, so did the notoriety and labels. The most common attack word was “sissy.” Under attack by other gays, they thought about their place in the gay community. Besides homosexuality, this is a story about personal identification, community expectations, and labels. It is also about how we become the people we are and the people that we should be.

對摔 Versus

導演 Director | 張子祥 Chang Tzu-hsiang

導演 Director | 戴 薇 Dai Wei

到台灣比全中運前，全隊集合打氣。On Taiwan proper before the start of the National High School Athletics games, the team members assemble to offer each other support.

導演簡介 About the Directors

張子祥，生於台中，畢業於國立政治大學及視丘攝影藝術學院。擔任《秘密基地》（台北電影節入圍）、《玩命的關頭》（公視新創紀實單元）等攝影指導，及富邦文教基金會兒童孵育計畫紀實節目《悄悄話》導演。

Chang Tzu-hsiang, a Taichung native who graduated from National Chengchi University and the FOTOSOFT Institute of Photography, was the director of photography for "Our Base" (selected for the Taipei Film Festival) and "Work Hard, Die Hard" (a PTS alternative documentary short) as well as the director of a documentary program made as part of the Fubon Cultural & Educational Foundation children's incubation plan.

戴薇，出生在中國南方小鎮，畢業於福州大學中文系，目前就讀於國立政治大學傳播學院碩士班，擔任公視短片《無家女孩》導演，富邦文教基金會兒童孵育計畫紀實節目《悄悄話》導演，《無家女孩》獲 2019 新北市學生影像新星獎優選。

Dai Wei, born in a small town in southern China, graduated from the Chinese Department of Fuzhou University, currently studying in the master's program of the College of Communication at National Chengchi University. She is the director of the PTV short film "Homeless", and the director of a documentary program made as part of the Fubon Cultural & Educational Foundation children's incubation plan. "Homeless" won the 2019 New Taipei City Student Film Awards.



導演張子祥
Director Chang Tzu-hsiang



導演戴薇 Director Dai Wei

故事簡介 Synopsis

在遙遠的北端，馬祖島上有一群年輕的角力選手。這裡的日子一成不變，角力成為他們宣洩精力的出口。然而在這條角力的道路上，大家似乎都在面臨著自己的一些難題。在這濕冷的海島上，角力是否能成為他們下一步的方向？

In the far north of Taiwan on the Matsu Islands, there is a group of youths who use wrestling as a daily form of venting their energy. While preparing to compete against their opponents, they also must overcome personal challenges. Living on this cold, humid island, wrestling gives them direction.



來自台灣的隊員，週末在工地幫忙雜活
On weekends, teammates from Taiwan work odd jobs on construction sites.



不用訓練的早晨，隊員相約到海邊游泳
On a day with no training scheduled, the team gathers early in the morning at the coast to go swimming.

導演的話 Message from the Directors

馬祖島上唯一的體育館，頂樓的鐵皮屋裡有一群早進晚出的運動員，他們甚至比島上的軍人還要早起晨跑，順著蜿蜒的山路到達訓練場。

影片圍繞馬祖角力隊伍，透過年輕返鄉的教練群、有先天劣勢的哥哥和瘦小的妹妹、從台灣一同到馬祖訓練的好朋友、以及對未來充滿困惑而不時行為脫序的高中生等人出發，藉由他們的視角，講述在海島成長的故事與角力的理由。地理環境的偏遠，生命自身的侷限，面對「角力」這項運動，並非世人所見的成敗輸贏，還有運動員在島上與角力朝夕相處的故事。

這是一個關於生命的選擇，關於困境與出口，關於堅持與毅力的故事。而下一次，他們仍會搭上時常取消的航班，前往下一個比賽的舞台。

On the rooftop of the only stadium on the Matsu Islands is a large iron shack. During long days, a group of athletes call this place home. They wake even earlier than the soldiers stationed on the island, running along a meandering mountain road to reach their training facility.

The film is centered on the Matsu wrestling team. Depicted are a young group of coaches that returned to their hometown, a disadvantaged brother and his petite younger sister, friends who traveled from Taiwan proper to Matsu to train, and high school students who are unsure about the future and occasionally find themselves in trouble. Each offers different perspectives related to growing up on an island and choosing to wrestle. The remote location underscores the boundaries they face. For these students, wrestling is about more than just success or failure and winning or losing. From the gym to the island, they also must find ways to interact with one another day and night.

Their stories represent life choices, predicaments, and exits. Perseverance and willpower are recurring themes. Through it all, they continue hopping on flights in search of their next competition.



一群在台港人在自由廣場前舉「香港獨立」布條，期待自由 A group of Hong Kong residents in Taiwan held up "Hong Kong independence" signs in Liberty Square.

不具名：自由的代價 Hide: Price of Freedom

導演 Director | 陳樂晞 Chan Lok-ray

製片 Producer | 李政政 Li Cheng-cheng

導演簡介 About the Director

陳樂晞，在台香港人，在生態工法基金會擔任攝影師、影像剪輯與後製，深入接觸泰雅文化，致力於以鏡頭記錄並反思，同時身兼音樂製作，在東方詩人音樂工作室擔任作曲家，為多種商業、非商業影片及廣告製作音樂與指導，也為原住民文化保存及傳承而努力。基於對香港的認同，陳樂晞回到成長地香港，拍攝港人反對「逃犯條例」這個可能影響香港未來的社會事件，探討前因後果，以及港人為達到他們的訴求，所必須面臨的代價。

Chan Lok-ray, a Hong Kong native who lives in Taiwan, is a photographer, video editor, and post-production expert for EEF who has extensive experience with Atayal culture. As a music producer and composer, Chan contributes to commercial and non-commercial videos and advertisements. As a researcher, Chan preserves and transmits indigenous culture. Chan returned to his hometown of Hong Kong to record that Hong Kong people opposes the "Fugitive Offenders and Mutual Legal Assistance in Criminal Matters Legislation (Amendment) Bill 2019." He explored both the lead up to the bill and the aftermath to show how it could impact the city's future. At the same time, Chan depicted the sacrifices that Hong Kong people will have to make in order to achieve their goals.



導演陳樂晞
Director Chan Lok-ray

故事簡介 Synopsis

2019 年夏，香港發生了一場至今仍未平息的社會運動，超過 1 百萬港人上街反對「逃犯條例」，而香港政府採取高壓手段處理，且警察的暴行不斷升級，衝突愈演愈烈。



市民在 2019 年 10 月 5 日蒙面法生效後以行動作出公民抗命 Hong Kong citizens protest anti-mask law that took effect on October 5th, 2019.

導演的話 Message from the Director

在社會動盪的時期，香港回歸後，「一國兩制」產生的問題橫跨 20 多年，也因為香港地理位置獨特，「逃犯條例」帶來的影響絕不僅存於香港本土。從中美關係、NBA 在中國禁播，再到台灣大選，無人能預測當初的一宗殺人案能演變成發生大規模社會運動，當中很多巨大的社會問題一一浮現。

是什麼導致了今天的香港？他們又是因為什麼樣的經歷而作出今天的選擇？在抗爭的背後，一般人、年輕人付出了什麼代價，換取他們想達到的訴求？在台灣，有很多因為「政治因素」被迫離開香港的香港人，他們又帶著怎樣的心態，重新面對台灣這片「自由」之地？又帶著怎樣的看法，面對自己曾經的傷口？

In the summer of 2019, there was a social movement in Hong Kong that has not yet subsided. More than 1 million Hong Kong people took to the streets to oppose the extradition bill. The Hong Kong government took high-handed measures to deal with it, and police violence continued to escalate.



香港反送中運動一呼百應，許多年輕人身穿黑衣上街示威 Countless youths dressed in black joined the anti-extradition law amendment bill movement in Hong Kong.

Already facing social unrest, the handover of Hong Kong to China and the start of the "one country, two systems" policy led to many problems over the next 20 years. Hong Kong's unique status led the fallout of the extradition bill to spread beyond the Hong Kong area. While many geopolitical events affected the city, from Sino-US relations to the banning of NBA broadcasts in China and elections in Taiwan, a murder case is what gave the government cover to propose the bill, triggering the subsequent protests. As the protests grew into a movement, anger over social problems bubbled to the surface.

What caused the condition in today's Hong Kong? What experiences led Hong Kong people to make the choices they have made? What sacrifices must the general public and youths engaged in the resistance make to achieve their goals? In Taiwan, many Hong Kong citizens who were forced to leave their home due to political considerations. What is their attitude towards this free land and what do they think about the pain they experienced in their hometown?

新北市紀錄片 · 感動線上影展

New Taipei City Documentaries · 2020 Online Film Festival

時間 109 年 5 月 13 日至 8 月 15 日

Time May 13th to August 15th, 2020

平台 「新北市紀錄片獎系列活動」官方 YouTube 頻道、LINE TV

Platforms New Taipei City Documentary Film Award Activity Series,
official YouTube channel and Line TV

2019 年首度將歷屆優選紀錄片上架 OTT 平台，獲得廣大迴響，今年（2020）新北市政府再度推出的「新北市紀錄片·感動線上影展」，特別規劃 13 部作品，影片主題豐富多元，影片包括何婷婷導演記錄一位資優生成長的《那年十五歲的我》、張緯誌導演記錄搶救海洋生態的《沈默螺旋》及新北警犬隊的《K9 Canine》、施合峰導演探討空污議題的《鍊金術》、李建成導演記錄搶救老戲院的《謝謝收看》及宜蘭因仔學歌仔戲的《我希望 - 員山戲夢少年》、周文欽導演記錄國際善援的《舊鞋救命》、李亦軒導演記錄外籍老人與流浪貓的《共生流浪》等 8 部短片，長片則有：邱銘源導演探索金門的前世與今生的《島嶼紀行》、賴麗君導演記錄女性新住民的愛與淚的《神戲》、李立劭導演記錄滇緬游擊隊的三部曲《邊城啟示錄》、《南國小兵》及《那山人這山事》等 5 部，線上影展長達 3 個月，提供民眾豐富多元的觀影選擇。

In 2019, for the first time the New Taipei City Documentary Film Award made content from the year's collection of selection films available over OTT. The excellent response led the city government to continue the "New Taipei City Documentaries Online Film Festival" this year (2020). Thirteen films covering a wide range of themes are shown, consisting of eight short-length films: Ho Ting-ting's "The Year When I Was Fifteen," which chronicles the growth of a gifted student; Chang Wei-chih's "Spiral of Silence," which examines efforts to rescue marine ecology, and "K9 Canine," which examines the New Taipei City Police Department K-9 Unit; Shih Ho-feng's "Alchemy," which explores air pollution topics; Lee Chien-cheng's "Thanks for Watching," which chronicles efforts to save an old theater, and "I Have a Dream," which follows a youth studying Taiwanese opera in hopes of becoming a professional performer; Zhou Wen-qin's "Step 30," which documents an international goodwill mission; Li I-hsuan's "Mutualism," which shows the relationship between a foreign senior citizen and a stray cat; as well as five feature-length films: Chiu Ming-yuan's A Journey In the Island, which explores Kinmen's past and present; Lai Li-chun's The Immortal's Play, which looks at the love and tears experienced by a female new immigrant; and three films from Lee Li-shao that chronicle Chinese Nationalist troops in Burma: Boundary Revelation, Southland Soldiers and Stranger in the Mountains.



片名 | 鍊金術 Landscape in the Smog

導演 | 施合峰 Shih Ho-feng

2018 | 台灣 Taiwan | 15min



片名 | 謝謝收看

Thanks for Watching

導演 | 李建成 Lee Chien-cheng

2016 | 台灣 Taiwan | 15min



片名 | 島嶼紀行

A Journey in the Island

導演 | 邱銘源 Chiu Ming-yuan

2019 | 台灣 Taiwan | 43 min



片名 | K9 Canine

導演 | 張緯誌

Chang Wei-chih

2018 | 台灣 Taiwan | 30min



片名 | 邊城啟示錄

Boundary Revelation

導演 | 李立劭 Lee Li-shao

2012 | 台灣 Taiwan | 72min



片名 | 舊鞋救命

Step 30

導演 | 周文欽 Zhou Wen-qin

2016 | 台灣 Taiwan | 28min



片名 | 我希望 - 員山戲夢少年

I Have a Dream

導演 | 李建成 Lee Chien-cheng

2009 | 台灣 Taiwan | 58 min



片名 | 共生流浪

Mutualism

導演 | 李亦軒 Li I-hsuan

2019 | 台灣 Taiwan | 15min

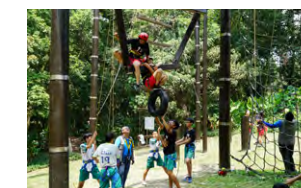


片名 | 南國小兵

Southland Soliders

導演 | 李立劭 Lee Li-shao

2015 | 台灣 Taiwan | 55min



片名 | 那年 15 歲的我

The Year When I

Was Fifteen

導演 | 何婷婷 He Ting-ting

2019 | 台灣 Taiwan | 11 min



片名 | 神戲

The Immortal's Play

導演 | 賴麗君 Lai Li-chun

2016 | 台灣 Taiwan | 113 min



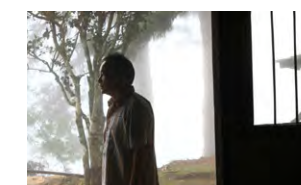
片名 | 沈默螺旋

Spiral of Silence

導演 | 張緯誌

Chang Wei-chih

2019 | 台灣 Taiwan | 30min



片名 | 那山人這山事

Stranger in

the Mountains

導演 | 李立劭 Lee Li-shao

2017 | 台灣 Taiwan | 140min



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黃明川導演、新聞局蔣志微局長、史祖德製作人與參與學員合影留念
Director Huang Ming-chuan, New Taipei City Department of Information chief Chiang Chih-wei, and producer Gary Shih take a commemorative photo with students

給紀錄片工作者的六堂課__ 2020 新北市紀錄片講座 “Six Lessons for Documentary Filmmakers” – 2020 New Taipei City Documentary Talks

時間 109 年 9 月 12 日至 9 月 13 日
Date September 12th and 13th, 2020

地點 台北矽谷國際會議中心 -2B 國際會議廳
Venue Taipei innovation city Convention Center

為提供紀錄片工作者最實際的協助，今年（2020）特別辦理為期兩天的講座，邀請國際級剪接大師廖慶松、金馬獎評審團特別獎獲獎導演黃明川、影展獎項常勝導演賀照緹、台北電影節總監李亞梅、台北電影獎最佳紀錄片獲獎導演黃嘉俊，及資深國際紀錄片製作人史祖德等大師到場授課，從藝術紀錄片觀點、國際行銷、群眾募資、剪輯、發行及提案等層面，以大師觀點幫助紀錄片工作者提升創作力與續航力。

In order to provide practical assistance to documentary filmmakers, the New Taipei City Government arranged a two-day workshop with talks by prominent film industry figures: renowned video editor Liao Ching-sung, Golden Horse Festival Jury Award winner Huang Ming-chuan, award-winning director Ho Chao-ti, Taipei Film Festival director Li Ya-mei, Taipei Film Awards Best Documentary winner Huang Chia-chun, and senior international documentary producer Gary Shih. Using art documentary perspectives, international marketing, crowdfunding, editing, publishing, and proposals as key topics, they will help documentary filmmakers enhance their creativity and continue to shoot good works.



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- 1 《男人與他的海》導演黃嘉俊分享群眾募資的現實與理想 Whale Island: Director Huang Chia-chun discusses the pragmatism and idealism of crowdfunding
- 2 資深國際紀錄片製作人史祖德講授台灣紀錄片走向國際的方向 Senior international documentary producer Gary Shih discussed how Taiwanese documentaries can raise their international profile
- 3 國際級剪接大師廖慶松暢談 40 年剪輯經驗 Renowned video editor Liao Ching-sun shares 40 years of editing experience
- 4 現任台北電影節總監李亞梅暢談紀錄片發行甘苦 Taipei Film Festival director Li Ya-mei discusses the joys and challenges of releasing a documentary film
- 5 賀照緹導演講授紀錄片提案方法 Director Ho Chao-ti teaches methods for making documentary film proposals
- 6 黃明川導演以獨特視野分享藝術紀錄片觀點 Director Huang Ming-chuan offers a unique perspective on art documentaries
- 7 師資陣容堅強，學員參與相當踴躍 A strong lineup of instructors leads to enthusiastic participation among students

十載感動・十年回顧

10 years Retrospective

2011 新北市市民紀錄片徵件活動得獎者名單一

短片組 (9 部)

第 1 名

鄧慶煜

《有心・有機 - 王有里》

第 2 名

許俊傑、周玲秀、李春琴

《信福有我在》

第 3 名

林容瑀《情迷挖子尾》

洪安台《飛越山城》

周士為《戲裡戲外 - 真誠阿嬤》

徐雲生《這些人・那些事》

黃小紋《我的六合市場》

朱俊宇《異鄉》

卓煥鈞《淡水漁人碼頭》

長片組 (8 部)

第 1 名 楊淇勝《一比一》

第 2 名 談靜宜《茄子》

第 3 名 龐元鴻《貓咪天堂 (Cat's Heaven)》

于志宇《三分鐘的判決》

賴興俊《樂山療養院》

巫宗樺、鐘俊逸、王經富《新北 smile》

謝自生《心台車》

黃中佑《分享》

第 1 名



許子瑋《剪花》

第 2 名



周文欽《萬里路》

第 3 名



黃嘉俊《地瓜阿爸》



李素卿
《起善心、動義念》



劉志頡
《朽木 - 真男人》



湛靜蓮《爆走廚房》

2012 優選影片一



2015 優選影片 |

第 1 名



紀岳君、巫宗憲《徐自強的練習題》

第 2 名



吳汰紘、陳志漢《醫院》

第 3 名



林佑學《垃圾山水》



廖克發《我的馬來亞之戀》



林煥文《夢想全壘打》



張緯誌《後山蛇援》



鍾芷芸《追星族 20 號》



何婷婷《牛轉番仔挖》



龔萬祥《小劇人》



傅榆《完美墜地》

2016 優選影片 |

第 1 名



呂柔萱《神明事務所》

第 2 名



林煥文《遷移啟事》

第 3 名



陳潔瑤《漂流遇見你》



宋沁誼《壞人之戀》



于光中《淘金熱》



盧盈良《牧者》



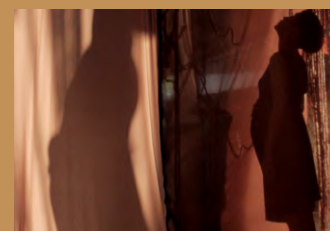
鄭藹如、李偉盛《咽晚夜》



孫介珩《海風下》



賀照緹《風神少年》



陳育青、蘇鈺婷《祝我好孕》



何婷婷《足夢邊境》



周文欽《EXCHANGE》

2017 優選影片 |



第 1 名

許鴻財《遙遠之地》



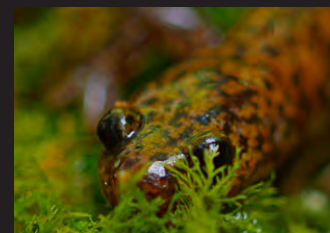
第 2 名

伍心瑜《臨演人生》



第 3 名

黃開璟《幸福無公式》



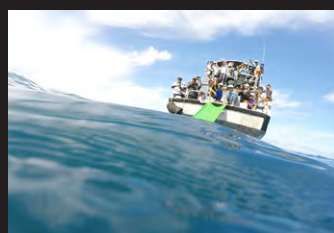
林音《我心有著山椒魚》



張皓荃《翻越之後》



許紘源《傳奇》



張緯誌《三百萬分之一》



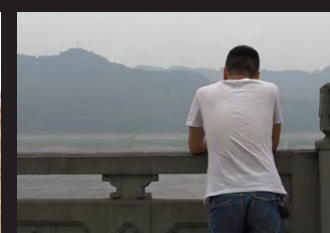
黃胤毓《綠色牢籠》



李建成《再會啦白宮》



吳柏泓《救命人》



李維《新青年》



廖建華《康仔的理想國》

2018 優選影片 |



第 1 名

許鴻財《以啟山林》



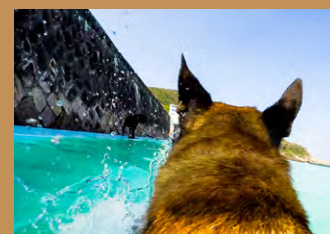
第 2 名

施合峰《鍊金術》



第 3 名

盧盈良《阿志》



張緯誌《K9 CANINE》



顏邵璇《同愛一家》



賴麗君《老鷹之手》



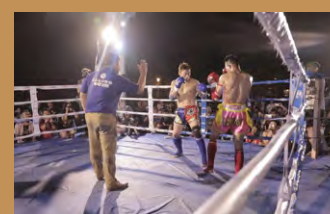
杜懷聖
《十二分之一的光陰》



林煥文、紀建廷
《廢墟裡的星光》



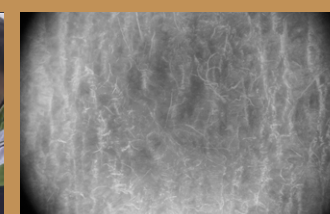
羅苡珊
《之後的那些日子》



李美儀《移動擂台》



李政政
《翻越之後二部曲：對話》



蕭立峻《顯微家庭》

2019 優選影片

第 1 名



張楠《我的生命線》

第 2 名



蔡佳璇《游移之身》

第 3 名



陳梓桓《夢之殘留》



陳彥豪《里長奧笑連》



黃胤毓《神之高原》



陳蔚慈《屠龍冒險》



張明右《何處惹塵埃》



張緯誌《沈默螺旋》



李亦軒《共生流浪》



周少強《只是想結婚》



冼濤楊《日泰小食》



魏超然《醫路》

十載感動・感謝有你

We are grateful for your support during
the past 10 years.



史祖德 CNEX 營運總監

Gary Shih CNEX Chief Operating Officer

史祖德

十年，不是一件容易的事！

Ten years is no easy task!

特別對公部門來說，要能夠延續政策而且把握住核心精神更是一件很難得的事情，所以當新北市紀錄片獎能夠持續十年，身為一個紀錄片人真的該給新北市掌聲鼓勵鼓勵！期待在未來新北市紀錄片獎能夠看到更多元、更跨域的作品及人才在這裡成長茁壯！

For public departments, it is particularly difficult to maintain policy continuity and hold onto the core spirit of a time. As a documentary filmmaker, I offer my encouragement to the New Taipei City for keeping the New Taipei City Documentary Film Award going for 10 years. In the future, I look forward to the award showing films across a wider range of themes so that more people can gather to mature and flourish.



楊力州 紀錄片導演

Yang Li-chou Documentary Director

楊力州

恭喜新北市紀錄片獎走過了十週年，除了感謝新北市政府提供紀錄片工作者如此友善的環境，使大家可以創作出豐富多元的作品，也期待社會大眾能多加支持影像工作者們的作品，讓所有的紀錄片都不寂寞。

Congratulations to the New Taipei City Documentary Film Award for reaching 10 years. Besides thanking the New Taipei City Government for providing an excellent environment conducive to making a diverse collection of documentary films, I hope that the general public watches more documentary films to support the filmmakers.

新北市政府紀錄片獎加油，生日快樂！

Good luck and happy birthday to the New Taipei City Documentary Film Award!



李惠仁 獨立紀錄片導演

Kevin H. J. Lee Documentary Director

李惠仁

十年擺渡，彼岸處處。

Water, which is one of the three key elements of survival, is also an excellent solvent and carrier. It can be a liquid, solid or gas. Like water, documentary films are able to overcome the boundaries of time and space as they bring people's hearts together in a way that is both tender and firm.

作為生存的三大元素之一，「水」也是很好的溶劑、很好的載體；他可以液態、可以固態、更可以氣態。如同水一般，紀錄片，打破時間與空間的疆界，拉近人心最遙遠的距離，溫柔而堅定。



黃惠偵 紀錄片導演

Huang Hui-chen Documentary Director

黃惠偵

今年有幸首次擔任新北市紀錄片獎的評審與監製，對於這個獎項的開放與多元深感讚許，也對入圍者的創作熱情印象深刻。

This year, for the first time I have the great fortune of serving as a jury member and producer of the New Taipei City Documentary Film Award. I'm amazed by the openness and diversity of the award. The passion demonstrated by the selection films left a deep impression on me.

希望未來的新北市紀錄片獎，能繼續擔任不分國籍的紀錄片創作者們的第一個資助者與陪伴者，也期許在未來的徵件辦法能夠突破作品片長的限制，讓更多好故事能以更完整的方式被看見。真心祝福且期待下一個十年！

In the future, I hope that the New Taipei City Documentary Film Award continues to serve as a first sponsor and partner of documentary filmmakers, without regard to their country of origin. Perhaps future solicitation rules can overcome limits on film length so that more good stories can be seen in their entirety. I offer sincere blessings and have high expectations for the award during the next 10 years.



曾文珍 紀錄片導演

Tseng Wen-chen Documentary Director

曾文珍

紀錄片拍攝是漫長與寂寞的旅程。十年來「新北市紀錄片獎」像是陪伴者，默默陪伴許多紀錄片導演成長，也像是啦啦隊，為拍攝團隊打氣加油，不但獎助拍攝經費，也透過監製工坊，在拍攝過程中，與拍攝團隊討論，給予意見與協助。因這樣全力支持創作的態度，已成為年輕紀錄片導演大展身手的舞台。期待未來，「新北市紀錄片獎」持續前行。

Documentary filmmaking is a long, lonesome journey. For the past 10 years, the New Taipei City Documentary Film Award has silently accompanied documentary filmmakers on their road to growth. The award acts as a cheerleader that rallies the film crew. Besides providing filming subsidies, the award's production workshops serve as a channel to communicate with filmmakers, offering both opinions and assistance. This comprehensive support turns the award into a valuable stage for young documentary directors to showcase their skills. I look forward to the New Taipei City Documentary Film Award continuing on this path in the future.



李立劭 紀錄片導演

Lee Li-shao

Documentary Director

紀錄片是影片創作的重要類型，更是社會的觀察站。新北市紀錄片獎邁入十年，鼓勵不少紀錄片創作者，無論是新手培育、紀錄片職場策動，都展現出驚人能量，相當可觀。

這幾年的題材與形式日漸多元，我們最終期待，新北市紀錄片獎不只是文藝創作的重要一環，更成為公民社會的文化反思力量，跨越文化產製的象牙塔，為社會多元共生的美好而努力。

Documentaries are an important category of film and a vital medium for social observation. Already in its 10th year, the New Taipei City Documentary Film Award has provided encouragement to many documentary filmmakers. Whether training new hands or spurring on the documentary profession, the scope of the skill on display has been truly astonishing.

Over the past several years, the topics and formats have become more diverse. We hope that the New Taipei City Documentary Film Award goes beyond serving simply as a tool for cultural and arts creators and instead grow into a powerful mode of cultural reflection among society at large. Moving past the ivory towers of the cultural industry will enable the award to help society build a future of greater diversity and harmony.



黃嘉俊 紀錄片導演

Tsai Chia-hsuan

Documentary Director

十年看似很短，但十年卻是得來不易。新北市成為台灣紀錄片的搖籃，居然默默地也已經十年光陰，許多影像工作者在這裡開始發芽，在這裡茁壯，在這裡站得更高也走得更遠！很榮幸參與新北市紀錄片獎從頭開始一路走來，我相信我們一定還有更多個十年，繼續讓這件志業更臻完美！

10 years seems short, but it is no easy feat. New Taipei City has become the cradle of Taiwan documentary film. During this period, many filmmakers have emerged and thrived in this city, standing tall and going farther than many imagined possible! I'm honored to have participated in the New Taipei City Documentary Film Award from the beginning and believe that in the decades ahead we will continue to support this important industry.



陳志漢 紀錄片導演

Maso Chen

Documentary Director

哇～新北市紀錄片獎轉眼間已經十年了，記得 2013 年我帶著「那個靜默的陽光午後」在這找到了第一桶金，最後決選獲得第二名，有機會跟隋棠握手，後續還去香港放映等等，也在這個活動中認識很多導演及觀眾。

希望新北市紀錄片獎持續在這個圈子裡對創作者提供協助，也希望導演們可以藉由這個獎項得到更多支持，為台灣留下更多重要的故事，讓「感動，無所不在」。

Wow, in the blink of an eye the New Taipei City Documentary Film Award has already turned 10 years old. It was in 2013 that I submitted The Silent Teacher and found my first source of funding. After placing second, I had a chance to shake hands with Sonia Sui, then later traveled to Hong Kong to screen the film. During the event I also met many other directors and members of the viewing audience.

I hope that the New Taipei City Documentary Film Award can continue to aid documentary creators and provide a path for directors to receive greater support. As filmmakers tell more important stories for Taiwan, the feelings they convey will spread everywhere.



黃明川 紀錄片導演

Huang Ming-chuan

Documentary Director

獻給初戀

新北市政府舉辦的紀錄片獎補助計畫，獻給了許多初試啼聲與拍攝前奏片的導演一個絕美的初戀。

10 年來競逐與製作陪伴的機制創造出全台難得的佳績：既是公開徵選的比賽，又是輔導拍攝並給予協助與建議的輔導，讓學院及非學院者都有拍片機會；最後更給前三名獎金，鼓勵再接再厲。

祝福新北市的「感動，無所不在」永遠讚讚！

For your first love.

The New Taipei City Government's documentary award subsidies plan gives new directors finding their voice for the first time an excellent chance at discovering their first love.

For 10 years, the award competition and production guidance mechanisms have yielded excellent results. The open solicitation process together with filming guidance, assistance and recommendations provide opportunities for filmmakers both inside and outside educational institutions with good chances to make films. Monetary awards for the top three finishers are an additional form of encouragement for the directors.

I hope that the feelings New Taipei City conveys continue to spread everywhere.



蔡佳璇 紀錄片導演

Tsai Chia-hsuan Documentary Director

蔡佳璇

拍自己想拍的故事往往很辛苦，但也非常幸福。感謝新北市紀錄片獎十年來陪伴創作者孕育作品，祝福各位紀錄片創作者都能夠拍出滿意的作品，享受過程中的點點滴滴。

While it is very difficult to film the stories that you want, it is also very rewarding. Thank you to the New Taipei City Documentary Film Award for helping filmmakers with the creative process during the past 10 years. I hope that all documentary filmmakers have fun and are satisfied with their work.



黃開璟 紀錄片導演

Andrie Huang Documentary Director

黃開璟

新北市紀錄片獎支持與鼓勵了許多導演，去說自己的話，或是為這個世界說出真實，這是非常重要的。我自己也是受惠者，自己的片子得到一個很大的機會和鼓勵，現在正在製作長片，沒有這個機會是很難前進的。希望新北市紀錄片獎可以一直繼續地做下去，推動台灣紀錄片的發展與力量。

The New Taipei City Documentary Film Award provides support and encouragement to numerous directors by giving them a voice to say what is on their mind or reveal truths about the world. This is an extremely important contribution. I also became a beneficiary when my film received this huge opportunity and encouragement. Now I am making a feature film, which would have been very difficult had this opportunity not been available. I hope that the New Taipei City Documentary Film Award can continue to support the development of Taiwanese documentaries.



許鴻財 紀錄片導演

Hsu Hung-tsai Documentary Director

許鴻財

十年一刻

我曾聽說過：「十年的功聚成燦爛，那一分鐘的夢」，新北市紀錄片獎誕生的這十年，完成過很多人內心的夢，而我也幸運成為其中一位。新北市紀錄片在我心中佔有特殊的位置，我會一直記得，在我二十幾歲開始我的電影夢時，它給予我的照顧、鼓勵以及支持。在這裡也特別謝謝當初幫忙過我的工作人員們，還有可愛又用心的素惠姐、小決...等。期待下一次相聚，也期待新北市紀錄片獎的下一個十年。

Ten years quickly pass by.

I once heard: "10 years of hard work results in the brief realization of a dream." In the 10 years since it began, the New Taipei City Documentary Film Award has helped many people to realize their dream, including me. The award has a special place in my heart. I will always remember the care, encouragement, and support that the award provided when I embarked on my filmmaking dream during my 20s. I want to specially thank the people who helped me during this period, in particular the lovely and hardworking Su-hui and Hsiao-yang. I look forward to the next time we gather and the next decade of the New Taipei City Documentary Film Award.



陳芯宜 紀錄片導演

Singing Chen Documentary Director

陳芯宜

十年的耕耘灌溉，陪伴了無數紀錄片工作者，當年也支持了我與團隊走了《行者》的最後階段。謝謝新北市紀錄片獎這個大家庭，獎是一時的，陪伴與支持卻是持續且溫暖的。

Ten years of hard work has supported countless documentary filmmakers, including my team when we made The Walkers. Thank you to the New Taipei City Documentary Film Award family. The award is temporary, but the friendship and support are lasting.



盧盈良 紀錄片導演

Elvis Lu Documentary Director

Elvis Lu

我印象中的她很親和，也很固執，總是帶著笑容做自己想做的事，每當我有新的故事，都會想與她分享；十歲的她，陪伴我走過許多歡笑與流淚的日子，衷心願她永遠安好，繼續與我們聊聊關於這世界的事。

what she wants. Whenever I have a new story, I always want to share it with her. In her 10th year, I think back to the many laughs and cries she has shared with me. I wholeheartedly hope that she can always be safe and sound, so that she can continue to discuss the world's affairs with us.

恭喜新北市紀錄片獎，十年有成！

Congratulations go out to the New Taipei City Documentary Film Award. You successfully reached 10 years!

My impression is that she is very affectionate yet also very stubborn. Smiling, she always does



吳哲銘 紀錄片《足夢邊境》主角、2016 新北市紀錄片獎優選作品

Wu Che-Ming Lead Actor, 2016 New Taipei City Documentary Film Award Selection Film "The Dream of DJ Children"

如果以小學畢業作為童年的結束，大學畢業作為出社會的開始，那麼十年是一段相當值得珍視的時光，因為從結束到開始，不多不少的剛好十年。

If elementary school graduation marks the end of childhood and college graduation marks entry into the workforce then you should treasure those 10 years in between, since there just happens to be 10 years between this end and a new beginning.

以史為鏡可以知興衰，紀錄片在某些程度上正扮演著這樣的角色；感謝新北市紀錄片獎，幫這塊土地上許多認真生活的人們，紀錄下生命最瑰麗的時刻，堅持走在正確的道路上並不容易，相信新北市紀錄片獎能持續感動人心。

History shows us rises and falls. To a certain extent, documentaries also serve this role. I want to thank the New Taipei City Documentary Film Award for helping so many hardworking people record the magnificent moments in life. Following the correct path is not easy, but I believe that the award will continue to inspire these feelings in people.

吳哲銘

2020 新北市 國際紀錄片月

NEW TAIPEI CITY
INTERNATIONAL
DOCUMENTARY
MONTH

活動為免費入場
Admitted Free

單元一 Section One

放映地點 Venue • 府中 15- 新北市紀錄片放映院 Fuzhong 15

10/27 Tue.

14:00-17:00

24 號大街
24th Street

片長 Length 90 min

19:00-21:00

生化人：醫學革命
I Am Human

片長 Length 90 min

10/29 Thu.

14:00-17:00

我家有個開心農場
The Biggest Little Farm

片長 Length 92 min

19:00-21:00

親愛的莎瑪
For Sama

片長 Length 100 min

11/1 Sun.

15:00-18:00

黑熊來了
Formosan B.B. is Coming

片長 Length 119 min

19:00-21:00

愛之船：台灣
Love Boat: Taiwan

片長 Length 65 min

單元三 Section Three

放映地點 Venue • 府中 15- 新北市紀錄片放映院 Fuzhong 15

11/10 Tue.

14:00-17:00

疾風魅影 黑貓中隊
Lost Black Cats: 35th Squadron

片長 Length 93 min

19:00-21:00

修片林小姐
Ms. Lin - The Retouching Lady

魚路 My Way

片長 Length 52 min

11/12 Thu.

14:00-17:00

曹大哥的休息站
The Old Men's Party

一家兩國
Sung's Family

帶病生活
Lives with Illness

片長 Length 71 min

19:00-21:00

人中之龍 The Wild Boys
對摔 Versus

片長 Length 53 min

11/15 Sun.

15:00-18:00

寧 Ning
吾家有男初長成
Today, You Are You

拉馬與拉拉
Rama and Rara

片長 Length 74 min

19:00-21:00

不具名：自由的代價
Hide: Price of Freedom

男孩有點騷
My Silly Flirty Boys

片長 Length 48 min

單元二 Section Two

放映地點 Venue • 府中 15- 新北市紀錄片放映院 Fuzhong 15

11/3 Tue.

14:00-17:00

尋找乳房
Body Talk

片長 Length 82 min

19:00-21:00

江南棄兒 China's
Forgotten Daughters

片長 Length 70 min

11/5 Thu.

14:00-17:00

做人好男
Man Made

片長 Length 98 min

19:00-21:00

大地蜜語
Honeyland

片長 Length 85min

11/8 Sun.

15:00-18:00

阿紫
The Good Daughter

片長 Length 83 min

18:40-21:00

驕傲大選戰
Out Run

片長 Length 75 min

單元四 Section Four

放映地點 Venue

- 11/17-11/19 府中 15- 新北市紀錄片放映院 Fuzhong 15
- 11/20 光點華山電影館 2 廳 A Two, Spot Huashan Cinema
- 11/21 光點華山電影館 1 廳 A One, Spot Huashan Cinema

11/17 Tue.

18:40-21:00

老鷹之手 Eagle Hand

片長 Length 100 min

11/19 Thu.

19:00-21:00

我的兒子是死刑犯 Me and My Condemned Son

片長 Length 74 min

11/20 Fri.

19:00-21:00

神明事務所 Miracle

片長 Length 68 min

11/21 Sat.

14:00-16:00

逆者 The Road Less Traveled

片長 Length 107 min

十載感動，無所不在 新北市紀錄片 2020 系列活動

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New Taipei City
Documentary Film Award