

East Asia and how the innovative process is shaped by local, institutional, cultural and organizational factors.

With 36 participants from Asia and Europe, the workshop provided a platform for exchange and discussion between scholars and managers from different regions. The two workshop days were opened by two prominent keynote speakers in this field, Professor Takahiro Fujimoto (University of Tokyo) and Professor Paul Hong (University of Toledo). Professor Fujimoto explained how automotive companies can gain competitive advantage through a combination of product architecture and organizational capabilities. Professor Hong showed how Asian automotive companies develop network capabilities and discussed the importance of the Northeast-Asian automotive industry.

Central topics of the presentations were the rise of the Chinese automotive market, new forms of R&D organization and new approaches of targeting automotive customers in emerging markets with 'frugal' innovations (i.e. targeted low spec product alternatives at low prices). Several papers discussed how established Western and Japanese firms respond to the challenges posed by the new Chinese market and new competitors. Overall, 15 papers were presented in five sessions, based on the research of 38 scientific researchers from three different continents. Every presenter received feedback both from an assigned commentator and in feedback sessions. Several coffee breaks during the workshop and a common dinner at the first evening supported discussions and networking between the authors.

Considering the workshop, it provided an interesting overview of the topics that must be considered when thinking about innovations in the EAST-ASIAN automotive industry. It is expected that this collaborative process before, during and after the workshop will lead to interesting and valuable papers in the forthcoming special issue of "Technovation", which is linked to the workshop and guest edited by the workshop organizers (details can be found here:

[https://www.uni-due.de/in-east/fileadmin/news/Full\\_size/CfP\\_-\\_Innovation\\_in\\_the\\_EA\\_Automotive\\_Industry\\_-\\_June19-20-2015.pdf](https://www.uni-due.de/in-east/fileadmin/news/Full_size/CfP_-_Innovation_in_the_EA_Automotive_Industry_-_June19-20-2015.pdf).

Nicole Schleiffer

## 10<sup>th</sup> Taiwan Documentary Film Festival

European Research Center on Contemporary Taiwan (ERCCT) Tübingen, June 26–28, 2015

In 2006, the European Research Center on Contemporary Taiwan (ERCCT) in Tübingen established an annual Taiwan documentary film festival, featuring a Taiwanese film director. Since then the Documentary Film Festival has hosted a dozen film directors who have offered a comprehensive overview of the sector in Taiwan.

They include: Hu Tai-Li (2006); Lee Hsiang-Hsiu and Hu Tai-Li (2007); Yang Li-Chou and Michelle Chu (2008); Ho Chao-Ti (2009); Mayaw Biho (2010); Chung Chuan (2011); Chen Lih-Kuei (2012); Tsai Tsung-Lung (2013); Umin Boya (Director of film "Kano") (2014); Shen Ko-Shang (2015). Invited film directors also showcased the large, though not equal, participation of women in the documentary film area, including Hu Tai-Li and Chen Lih-Kuei.

In June 2015, the 10th Taiwan Documentary Film Festival presented four documentaries by Shen Ko-Shang plus the reconstructed version of the famous classic movie "The Terrorizers" by Edward Yang (1986). The Festival was also updated and politicized by the recent "Civil Obedience" (Chen Yu-ching) on the Taiwan visit of Chairman of the Association of Relations

across the Taiwan Straits Chen Yunlin that provoked protests by the local population, and “Bridge over Troubled Water”, documenting typhoon Morakot (Yang Li-Chou, 2009).

The organizers announced that the screening of a film classic will be part of all future documentary festivals.

Documentary film director Shen Ko-Shang was present, and answered questions from the audience. Since 2003, Shen has focused on documentaries, but also does commercials and music videos. He selected widely differing documentaries for the Tübingen festival, and an inquiry about his “specialization” was among the first questions raised. Shen proclaimed his interest in anything ‘new’, not restricting his work to a certain topic or theme. He is also open for commissioned work. Shen did “The Pidgeon Game” (2006), shown in Tübingen for the National Geographic Channel, in which he followed the strict formal and journalistic guidelines of the National Geographic. The documentary was shown in 160 countries.

Shen insists on letting his protagonists speak for themselves, rejecting the American (US) style of constant voice-over comments. He feels that doing documentaries has above all changed himself. Originally, he says he did not like talking to people, but his documentaries consisting mainly of interviews changed that. His films also helped him to get over his inability to speak Taiwanese (taiyu). Shen grew up in a surrounding similar to the military settlements (juancun, government-built housing complexes for soldiers), so his documentary “Fading” about the former settlement (until 2004) at the Shuinan Airport in Taizhong was somehow a return to his roots.

The problem with documentaries like his “A Rolling Stone” about a person with autism is finding the necessary funding. The most important funding sources for Taiwanese documentaries are the Taiwan Public Television Service (公共電視), the National Culture and Arts Foundation (國家文藝基金會) and subsidies from national and local Information Offices, as well as private enterprises. For example, Seven Eleven financed Shen’s film about cancer sufferers of three different generations that he just finalized; it will be shown on public TV in September 2015. Shen always runs several documentary projects simultaneously, and is most interested in comparative approaches. His plans include a comparison of the marriage photo markets in Taiwan and the People’s Republic.

Recently, Taiwanese documentaries focus ever more on the Taiwanese landscape and beautiful environment. One such film, “Taiwan from Above”, made it into the cinemas, but having a blockbuster for Taiwanese cinema is not one of Shen’s aims. Seventy percent of Taiwan documentaries are shown on TV; only thirty percent are shown in cinemas. International documentary festivals are another important outlet for documentaries. In recent years Shen has attended festivals in London, Vancouver, Edinburgh, Cannes and elsewhere. The most important documentary festival in Japan is in Yamakata. There are also film festivals in Mainland China, like the Shanghai Film Festival, but Shen seldom takes his films there. Besides the national Golden Horse Festival, there are numerous local festivals in Taiwan, where documentaries have a very strong standing compared to fiction films.

Documentaries are the perfect way to get to know Taiwan, its people and varied landscapes. More so than with literature, they open different aspects of Taiwan to the non-Chinese speaker. They even become box office hits for weeks, as with “Taiwan from Above”, and compete successfully against Hollywood blockbusters. Shen does not approve of the tendency to beautify and idealize Taiwan while concealing its dirty spots, but enjoys the emotionality of many cinematic outputs as ‘typically Taiwanese’. He agrees that many Taiwanese documentaries include characteristics of a film and thus are right for the cinemas.

For Shen, his documentaries are a way to get to know the different facets of Taiwan, Taiwanese society and its people. His “Baseball Boys” were aboriginal children from rural Hualien. He found them much wilder than he was himself as a child, and much more athletic. He lost all the running competitions they did. At the same time, he had to drink with the parents, local leaders and teachers to get their approval and support for his filming. To be able to film the autistic person he had to move in with him and slowly let him get accustomed to his presence. The whole team stayed with him for a day without filming first. Nevertheless they still experienced a fit of anger from the autistic person when filming that he eliminated from the final product. The process of documenting is time-consuming for the director and entire team, making documentaries costly to produce. On the other hand, the vibrant documentary scene offers much that could be used more (regularly) in teaching Taiwan.

Astrid Lipinsky