

# 上山下海 只因珍惜

## Driven by a Cause to Cherish

### 國家公園生態紀錄片幕後祕辛

#### Behind the Scenes of Ecological Documentaries of National Parks

特別感謝 Special thanks to / 《綠島新視界》紀錄片導演羅力 Li Lo, Director of documentary entitled *Green Island, New Horizons*; 玉山國家公園陳貞好小姐 Ms. Zhen-yu Chen of Yushan National Park; 雪霸國家公園劉惠芳小姐 Ms. Hui-fang Liu of Shei-pa National Park; 墾丁國家公園林瓊瑤小姐、蔡乙榮技士 Ms. Cyong-yao Lin and Technical Specialist Yi-rong Cai of Kenting National Park; 理性知識文化藝術有限公司沈慧茹小姐 Ms. Hui-ru Shen from Rationalism Cultural & Art  
採訪撰文 Interview & Text / 賴宛靖 Wan-ching Lai 資料整理 Information Arrangement / 連欣華 Hsin-hua Lian  
翻譯 Translator / 黃詠蘭 Teresa Huang

**賣**座電影《阿凡達》中氣勢磅礴的場景畫面令觀眾印象深刻，喧騰的話題隨著票房的賣座延燒，商業影片的趨勢已逐漸是科效技巧競爭的檯面。

然有一群人，總帶著那麼股傻勁兒，扛著幾十公斤的攝影機，或而潛入泥沼，或而攀上懸壁，甚或以攝影機旁方圓幾公尺內的駐守點為家，只為能獵取到那驚鴻一瞥、意義非凡的珍貴畫面，以期藉由影像的呈現，讓鏡頭另一端的人能體會這短短數十分鐘間，他們所欲表達的深刻意念。

像是隨著氣流形成鷹柱的灰面鵟鷹群、睜著骨碌碌大眼在樹叢中偷看的台灣黑熊、深藍大海裡珊瑚產卵的奇觀，這些一閃而過的幾秒畫面，您可曾想過，這是歷經幾百次的駐守觀察、耐心等待才能拍攝得來？

#### 別讓距離來自「人類身影」

2009年2月，隨著玉山國家公園資深巡山員、也是黑熊保育小組嚮導林淵源的腳步，知名生態紀錄片導演柯金源導演等一行人，曾深入中央山脈東側的大分地區，探訪傳說中台灣黑熊的故鄉。

每年11月到隔年1月，是台灣黑熊聚集於大分山區的時節。踩著細碎的步伐，以免驚動到早已在遠方窺視的黑熊；寸步難行的山路上依舊不放下那沉重的攝影機，是深怕錯過那一閃即逝的珍貴畫面。

The blockbuster “Avatar” impresses its audience with its magnificent scenes and has become the highest-grossing film ever. It appears that the new battleground for commercial films has become one of special effects.

By contrast, however, there are always some fellows who persistently carry heavy cameras along and defy all difficulties just to capture an astonishing scene, so that those viewing the pictures could appreciate the profound ideas the photographers intend to convey through the precious images.

Flocks of Gray-faced Buzzard (*Butastur indicus*) forming “pillars of eagles,” Formosan black bears (*Ursus thibetanus formosanus*) peeking through the trees, the spectacle of corals spawning in the deep blue sea are just some of the transient moments that patiently waiting photographers capture following hundreds of observations.

#### Harmless Human Presence

In Feb. 2009, with Mr. Yuan-yuan Lin, a seasoned park ranger of YSNP and guide of the Black Bear Conservation Group, renowned eco-documentary director Mr. Chin-yuan Ke and his team visited Dafen on the east of the Central Mountain Range for the hometown of Formosan black bears.

From Nov. to Jan., Formosan black bears gather in Dafen. In order not to disturb the bears peeking them afar, the photographers took small steps on cranky mountain roads with heavy cameras so that they wouldn't miss any precious fleeting scene.



上山下海取景不易，然為紀錄珍貴的美景，再怎麼辛苦都值得 / 羅力提供  
Finding a view is not easy, you have to climb mountains or go to the sea. But to capture the precious scenery, it is worthwhile no matter how difficult. / Photo provided by Li-Lo

玉山國家公園從1996年開始進行野外黑熊調查，母熊帶小熊的畫面很少出現，讓研究人員擔心黑熊的滅絕。直至2004年、2008與2009年分別捕捉到母熊帶小熊出現的畫面紀錄，才讓研究人員放下野外黑熊停止繁衍的憂慮。

然而，少數人類無情自私的濫殺補捉依舊令保育人士痛心。根據屏東科技大學野保所助理教授黃美秀的調查，玉山國家公園成立前，平均每年有5隻黑熊被獵捕，國家公園成立後，平均每年3隻。1998到2000年間，在玉山國家公園所進行捕捉繫放的15隻黑熊，研究人員即發現有8隻因曾誤中陷阱而導致斷掌。

柯金源導演曾在接受媒體專訪時談及，想要拍攝台灣的自然生態環境，真的很不容易，地理環境的限制尚可以用應急的方法去克服，然讓野生動物心存畏懼一閃而逃的，往往就是曾造成牠們傷害的「人類身影」。

影片中，頑皮活躍的身影在樹叢間擺盪著，或許我們可以用更好的設備、更佳功能的「大砲」，從遠方拉近與野生動物間的視角距離，然若不能改變牠們對「人類身影」的提防，是否有那麼一天，我們連使用著科幻電影裡不可思議的超強儀器也都看不到了呢？

### 御風之翼 千里傳達

除了玉山的熊蹤曾受到生態觀察記錄者的重視，耗費心力花費多時才完成拍攝，墾丁翱翔的鷹，也有一群死忠熱愛者追隨。

「牠們幾乎等於是我們的家人了，家人豈有不守護的道理？」墾丁國家公園保育課蔡乙榮技士看著天上展翅遨翔的鷹群，緩緩的說著。

每年秋天，總能看到社頂自然公園區的凌霄亭邊架起一排排的攝影器材，鳥友們欣喜若狂地隨著鷹群的各式姿態驚呼不已。墾丁國家公園是赤腹鷹、灰面鵟鷹、伯勞等候鳥，每年避冬必經之地。這些鳥千里飛越而來，在落山風初起的時節過境恆春半島，掀起秋季賞鷹潮。

YSNP has initiated a field study on black bears since 1996 for fear of the extinction of the bears. Fortunately in 2004, 2008 and 2009, images of mother bears carrying her cubs were captured, bringing a relief to the concerns that the bears had ceased breeding.

However, ruthless killings still sadden conservationists. Assistant Professor of the Institute of Wildlife Conservation of NPUST, Ms. Mei-hsiu Hwang noted that an annual average of 5 and 3 black bears were killed respectively before and after the establishment of YSNP. Between 1998 and 2000, among the 15 bears captured and released by the Park, 8 had their paws broken because they were caught mistakenly by traps.

When interviewed by the media, Ke commented on the difficulty in filming the natural environments in Taiwan. Geological constraints can be tackled with expedients but what scares wild animals away is often the human presence that once harmed them so badly.

We may use better equipment to bring closer our view angles toward and distance with wild animals, but if we could not lay down their guard to us, we may one day never be able to see the animals bouncing and running even if we are to use the most sophisticated gadgets shown in Sci-Fi movies.

### Images of Eagles Come via a Long Way

In addition to the bears tracked by eco-observers, soaring eagles that fly through Kenting also have their loyal supporters.

“They are part of our family and we have to protect them,” said Mr. Yi-rong Cai of KTNP while glancing at the hovering big birds.

Each autumn in She-ding's Ling-hsiao Pavilion eagle-gazers set up arrays of equipment and exclaim over the eagle's various postures. Each year Chinese Goshawk (*Accipiter soloensis*), Gray-faced Buzzard (*Butastur indicus*), Brown Shrike (*Lanius cristatus*) pass through KTNP to escape the winter. These birds fly from afar and visit Hengchun Peninsula around the primary stage of Katabatic wind, kicking off Kenting's autumn eagle-viewing festival.



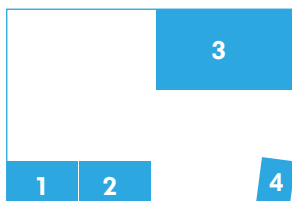


像資深生態攝影家鄧文斌接受墾丁國家公園的委託，拍攝灰面鵟鷹的紀錄片。在那段將近兩年的拍攝期間，他多次前往日本接受當地保育機構的安排，深入日本灰面鵟鷹的繁殖區，以取得精彩的生態畫面。只是在日本對保育高度重視的限制下，在灰面鵟鷹「可能出沒築巢」的棲地不能待超過30分鐘，為了不讓當地居民驅趕，亦設置個立牌讓他帶在身邊，立牌上大致說明鄧文斌的拍攝來意，希望民眾可容許其所進行的拍攝工作。

在有條件限制的情況下，拍攝工作更難進行。往往尚未等到灰面鵟鷹回巢，時間一到，也只能黯然離開。而灰面鵟鷹的散居習性，最鄰近的鳥巢也得在山林中走上2、3公里的路。一次不巧碰上滂沱大雨，讓行走的路程更為困難，然在鄧文斌仍不畏辛苦執意繼續進行的情況下，就讓他捕捉到大雨中，灰面鵟鷹成鳥展開羽翼為幼鳥擋雨的珍貴畫面。

Veteran eco-photographer Mr. Wen-bing Deng was commissioned by the KTNP to make a documentary on the Gray-faced Buzzard. During the 2 years of filming, he repeatedly visited the breeding areas of Gray-faced Buzzard in Japan to capture amazing images. Nonetheless, Japan attaches high regard to conservation with a restriction of 30-minute stay for visitors in any places where the birds are "likely to show up and nest." Also Deng was given a placard specifying his intention so he wouldn't be expelled by the locals and could carry out the filming.

These conditions made the filming more difficult. Deng sometimes had to leave dejectedly before the birds return to the nest. Moreover, the dispersedly-living birds meant that Deng had to walk for 2 to 3 kms to get to the nearest nest. Once a torrential rain hit, but Deng was determined to continue the work and eventually captured a precious image of an adult Gray-faced Buzzard spreading its wings to protect the fledglings from the rain.



1. 遨翔天際的灰面鵟鷹成鳥 / 墾管處提供  
An adult Gray-faced Buzzard (*Butastur indicus*) is soaring in the sky. / Photo provided by KTNP
2. 珍愛台灣黑熊，別讓牠們的懼怕來自於「人類身影」 / 玉管處提供，何健鎔攝  
Cherish Formosan Black Bears (*Ursus thibetanus formosanus*); do not let them fear human's figures. / Photo provided by YSNP, taken by Jian-ming He
3. 過境時停棲於墾丁大尖山附近的赤腹鷹  
A Chinese Goshawk (*Accipiter soloensis*) perches near Mt. Daguang when it passes through Kenting.
4. 鄧文斌導演曾深入日本灰面鵟鷹繁殖區進行拍攝，紀錄下許多難得一見的珍貴畫面 / 墾管處提供  
Director Wen-bing Deng went deep into the breeding areas of Gray-faced Buzzard (*Butastur indicus*) in Japan to make the film and recorded many precious images that are rarely seen. / Photo provided by KTNP



2008年9月，《風中之翼——灰面鵟鷹的故事》紀錄片於墾丁國家公園發表，每個難得的畫面都讓與會人士為之動容。20幾年來的努力，終讓這些曾被獵槍追逐的「天上掉下來的禮物」，轉變成大家所共同守護的保育目標。而這條路，也一直會走下去。

### 只想讓鏡頭記下台灣之美

不光是山中的獸與天上的鷹的拍攝過程艱辛，同為高山國家公園的雪霸國家公園，豐富的生態及原民人文情懷，就曾多次以紀錄片的方式展現。

「只有無可救藥、又固執的完美主義者，才願意做這種苦差事。」時任雪霸國家公園的林永發處長，曾這麼形容著生態紀錄片導演陳進發。吃苦耐勞、堅忍固執的陳進發，就多次為雪霸國家公園的生態，留下珍貴紀錄。

除了知名的國寶魚櫻花鉤吻鮭為雪霸國家公園的指標性保育物種，還有瀕臨子遺的觀霧山椒魚，更難得一見。2004年，雪霸國家公園委託陳進發深入觀霧山區，展開歷時3年的山椒魚生態記錄。

然而，對觀霧山椒魚生態資料的掌握不足，是陳進發初始工作上的最大困難。在拍攝觀霧山椒魚初期，根本連一隻山椒魚都找不到，直到在研究生池文傑的帶領下終於看到第一隻，趕緊記錄周遭溫度濕度等各項環境因子，再花將近一年的時間，研究山椒魚的生活習性和出沒時地。

「除非運氣夠好，不然一次就搞定的畫面，反而不會讓人心動。」就是這樣的堅定精神，陳進發歷經無數次的深山露宿、驚險的土石流威脅、颱風破壞棲地的困挫，終完成這侏羅紀子遺生物的紀錄片，並獲得第40屆休士頓影展自然與野生生態類的最高榮譽白金獎。

In Sep. 2008, the documentary entitled *The Story of Gray-faced Buzzard* was released in KTNP, with each precious scene touching every attendee there. It appears that 20 years of effort have transformed these “gifts from Heaven” preyed by shotguns to what everyone wants to protect and conserve forever.

### Capture the Beauty of Taiwan through Lenses

In addition to animals in the mountains and eagles in the sky, the rich ecological resources and indigenous culture of SPNP have also been showcased through documentaries.

“Only stubborn perfectionists would want to do this drudgery,” described the then Director of SPNP, Mr. Yong-fa Lin about the eco-documentary director, Mr. Chin-fa Chen, who has painstakingly left many precious records for SPNP on many occasions.

Besides the Park's iconic protected species, Formosan Landlocked Salmon (*Oncorhynchus masou formosanus*), even rarer is Guanwu Formosan Salamander (*Hynobius fuca*). In 2004, Chen was commissioned by SPNP to enter the area of Guanwu to embark on a 3-year eco-recording project of the fish.

But a lack of ecological data posed the greatest challenge to Chen at the initial stage—he couldn't even spot one. Later, led by a graduate student Wen-jie Chih, Chen finally saw the first one and quickly recorded environmental factors such as the temperature and humidity. Then he spent nearly a year to study the fish's habits in order to see one again.

“Unless you're lucky, the images shot at one go will hardly be impressive,” said the Chen, who survived numerous life-threatening landslides and typhoons just to finish this documentary on this relic species from the Jurassic era. The film eventually won a platinum medal, the highest honor in the category of Nature and wildlife ecology at 2007 Worldfest Houston.





環保災難的浩劫，不再只是見於電影的特效，暖化效應的危機早已不斷地對人類發出警訊。對陳進發而言，或許他無權阻止他人破壞環境，更沒有能力復育物種，但至少能用鏡頭留下牠們美麗的倩影，告訴後代子孫，台灣曾經如此美麗！

### 守護環境 不分專業

從上述文章可體會國家公園生態記錄者的辛苦，只是，要將陸地上的美景拍好已非易事，但若鑽到水下攝影，就更有難度了，尤其當拍攝者並非影像導演出身，就更加難能可貴。

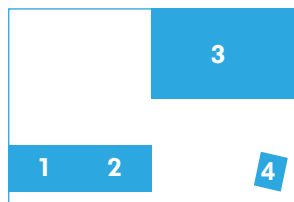
來自恆春半島的攝影師王慶華，用相機在台灣各地的景致交出美好的成績單。對於才能的嘗試，他從不畫地自限，除了專業的高山嚮導、平面攝影大師，於1996年與蔡永春合作，接受墾丁國家園委託拍攝〈珊瑚之美〉紀錄片。

Environmental catastrophe is no longer a scene generated by special effects in the movie, and the danger of global warming is quite evident. Chen said he may not stop the environmental damage nor restore lost species, but he could capture the beauty of the animals and let future generations know that Taiwan used to be so enchanting.

### Guard the Environment through All Walks of Life

We have seen the hardship of making eco-documentary films, and even more painstaking is doing it underwater, especially when the photographer doesn't have any relevant experience in film directing.

Photographer Ching-hwa Wang shoots beautiful sceneries across Taiwan. Never setting a limit to himself, he is also a mountain guide and was commissioned by KTNP to shoot a documentary with Mr. Yung-chun Tsai on the beauty of coral reefs.



#### 1~2.

承擔和堅持是陳進發拍攝生態紀錄片的兩大信念，為此亦留下了台灣許多珍貴的美麗紀錄 / (圖1)雪管處提供，(圖2)俞錚壕攝  
Painstaking and insistence are the two faiths of Chin-fa Chen when he films the eco-documentary and he has left many precious records for Taiwan. / (1) Photo provided by SPNP, (2) by Cheng-hao Yu

#### 3~4.

將陸地上的美景拍好已非易事，水中攝影的挑戰更是難以想像 / 羅力提供  
It is not easy to shoot the beautiful scenery on the ground; the challenge to shoot in the water is hard to imagine. / Photo provided by Li Lo



從未拍過 16 厘米的影片，第一次拍居然就要跳進海裡？「我是覺得沒什麼在怕的。」王慶華笑著說，「當時攝影界的朋友有不少人等著看我們出糗，都覺得我們搞不定。」

越被看輕，越是全力以赴。行頭一上肩，王慶華毅然地離開平日所熟悉的陸地跳下海中，努力克服初始對海的所有陌生與不適應，不但順利完成了紀錄片的拍攝，還入圍 1999 年金馬獎最佳紀錄片獎項。

另一位致力於海洋生態紀錄片拍攝的羅力導演，更以非科班的身份在生態關懷上做更徹底的實踐。

憲兵出身的羅力，以前是拿槍桿子保家衛國，現在則是用鏡頭愛護這塊土地。從軍十年的他，所受的訓練皆無關於影像創作，起初只是為了捕捉孩子的點滴，特別購買相機，也種下了他從事拍攝工作的契機。

進一步接觸攝影媒體工作後，羅力愛上了潛水，同時開始關心海洋議題。綠島海洋資源的枯竭、外國觀光客對台灣海洋一句：「for days four fishes」（意指所能見到的魚有限）的評價，讓羅力更堅定成為海洋生態的守護者之一。

Without former experience in shooting a 16 mm film, Wang had to jump into the sea to accomplish the task but he wasn't intimidated at all. "Back then quite a few photographers just didn't think we could make it."

Yet the unfavored Wang worked even harder. He overcame his unfamiliarity with the sea and successfully made the film, which was nominated as the best documentary in the 1999 Golden Horse Award.

Another dedicated marine documentary director was Mr. Li Lo, who shows his concerns for the ecology despite his military background.

The military police-turned photographer Lo was in the military over a decade and had no experience in image creation. He bought a camera to capture his child's growth, which led him to embark on photography later on.

As Lo continued to do photography, he started to love scuba diving and care about marine issues. The depletion of marine resources in Green Island and the negative comments foreign visitors gave to Taiwan's oceans prompted him to become a loyal guardian of Taiwan's marine ecology.





「曾聽說營建署有意將綠島納入國家公園範圍，我樂見其成，希望以新思維、新做法，為綠島的海洋生態資源找出生生不息的後路。」

羅力所拍攝的〈綠島新視界〉紀錄片，是記錄珊瑚生態的經典代表作之一，他用一場場演講、播放紀錄片的方式，不但一點一滴感動許多人，也讓正確的保育觀念深植人心。

羅力自謙著：「比起前輩，我只能算個素人攝影家，要學的東西還很多。我只知道無論未來的路有多難走，我的攝影機永遠都準備好，為台灣生態之美繼續努力。」

國家公園幅員遼闊，物種繁多，無論是觀察記錄還是保育研究，都不是件容易的事。國家公園從業人員善於與媒體工作者合作，構思出一部部品質絕佳的作品，也多次為國爭光，贏得國際獎項。或許政府機關與影像工作者的「頻率」常常不同，不過，與國家公園共同守護環境的理念，是激勵著大家上山下海也不覺苦的動力。於是，每一隻展翅飛翔的飛鳥、每一次崇山峻嶺的翻越、每一段歷史的挖掘記錄，自按下「play」鍵的那一瞬間，這些感動與震撼都紮紮實實地，傳達進你我心中。📷

“I once heard that the CPAMI intends to incorporate Green Island as a national park. I like the idea and hope to see new and creative approaches to find a better way out for the marine resources of Green Island.”

The documentary film *Green Island, New Horizons* shot by Lo is one of the classics on the ecology of coral reefs. The speech tours he gave and his documentary touched many people and instilled the idea of conservation into them.

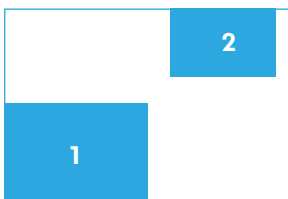
Lo said humbly, “I am just an amateur photographer who still has much to learn, but no matter how difficult the road ahead is, I'll always have my camera ready to safeguard Taiwan's ecology.”

National Parks are vast and have diverse species, rendering observations or conservation research an uphill task. Staff of our national parks has collaborated with those in the media, producing works of high quality that have won international acclaims. It might be true that government agencies may not always be on the same page with image designers, but the ideas they uphold in environmental protection is what keeps them motivated all along. Because of this, every flying bird, every trek over hills and dales and every historical excavation recorded will surely touch us all as we press the “Play” button. 📷

※ 柯金源、鄧文斌導演引文參考資料：The reference of Director Chin-yuan Ke and Wen-bing Deng:

柯金源 (Ke) : <http://migrant.coolcloud.org.tw/node/39161>

鄧文斌 (Deng) : <http://www.babygogo.tw/viewthread.php?tid=3252>



1. 守護環境不分專業，大家都應用心守護美麗的海洋資源 / 部落客 Allen 攝  
Environment should be guarded through all walks of life; everyone should protect the beautiful marine resources with his heart. / by blogger Allen
2. 影像工作者以大自然為題材，拍攝過程雖辛苦但卻有推展環境教育的深刻意義 / 部落客 Elwynn 攝  
Image makers' subject usually is Nature. The process of shooting might be painstaking, but there are meanings of promoting environmental education in doing so. / by blogger Elwynn