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All Good, Father

by

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Abstract

All Good, Father is a 50-minute documentary film about how my love-bound, intimate relationship with my father is entangled with his social values surrounding my sexual identity and his expectations for me in his old age. This film starts as an exploration of my grandfather's life trajectory in Taiwan. As I better understand my father's relationship with my grandfather, I turn my attention to the inherited thoughts and mindsets passed down through generations from my grandfather and father to me, while also attending to the differences between us. In the midst of this reflection with my father, our conversation turns to my sexuality and how it contradicts his traditional Chinese values. As a son, I have never discussed my identity with him, due to my fear of him mixed with the difficulty of the topic in the Taiwanese society that we both grew up in. When I ask him how he thinks about this, his answer is not only unexpected but also lets me realize how far our values and thoughts have diverged. Meeting halfway seems impossible. Even so, by the end of the film, I realize that the generational bonds of our kinship and our emotional ties still affect my family and guide us as we find a way to live together.

The film consists primarily of long, fixed shots that express my attempt to observe my father and our interactions from a distance, and hand-held shots that represent my first-person perspective. This film is also edited in a slow pace that demands active viewing from the audience. The approach was not only a practical way to film my father but also my attempt to heal and address a mental barrier that I have had since I was a child: I have always been afraid of my father. In other words, the slow

pace of the process and structure of the film helped me re-organize my feelings and figure out that my fear and resistance have come from my inability to comprehend my father. Although understanding is not resolving, through the film, I finally learn how to accept the differences between us and cherish our relationship. Not relying on strong dramatic beats to move the story forward, this film situates the audience in the midst of family daily scenes that most can relate to.

Project Description

The idea for this documentary originated in 2016 when I first joined a documentary workshop by Wu Wenguang, one of the founding figures of Chinese independent filmmaking. He inspired me to look at my own family stories and think about what memory means to me. In that workshop, I started a project investigating my grandfather, whom I never met, by interviewing my family on my father's side. At first, I just wanted to know what kind of person my grandfather was and what kind of life he lived. However, when I went deeper into the project and shared the idea with others, people started to ask me why I wanted to know about my grandfather all of a sudden, or why I felt connected to him after just seeing his pictures. These questions made me ponder what my true desire was, thus, the project was suspended for quite a while.

Over the years, there was a blurry concept in my mind that my intention was related to my father. But the idea would not crystallize until early 2019 when I realized I might be able to connect them: the inheritance of our family values and spirit. By depicting the relationship between my father and me—how I felt about him, how I

understood him, and even how I saw our relationship—I could connect my understanding of this relationship to my grandfather’s values, the traditional Chinese family values, which have transformed and intergenerationally influenced my father and me.

When I was little, I was afraid of my father. I believe much of my fear stemmed from the ways that traditional values impose obedience and manners on children and have restricted the ways my father might express his love. Even if his thoughts had changed with social trends, such as how to improve parenting styles, and he often told my sister and me that he loved us, an unequal power relationship could still be felt in our daily interactions.

This kind of feeling, sometimes close and like friendship, but at other times distant and hierarchical, affected how I interacted with him. For example, I seldom initiated a conversation with him, and I did not like to talk about myself and would rather hide my thoughts. I felt a bit pressured when I went out with him because I was afraid he would ask me something that I did not want to talk about. Or sometimes he would just lecture me whenever we were together. This situation pushed me to wonder how my grandfather influenced him. It became my motivation to continue the project. On the one hand, I still wanted to find a way to keep working on something about my grandfather; on the other, this idea gave me a chance to use this project to improve our father-son relationship.

When this project first started, I had interviewed my father about my grandfather. My focus was on asking him about the trajectory of my grandfather’s life and what his

relationship with his father was like. During that time, I interviewed other family members including my aunts and uncles. They all depicted my grandfather in a similar way—strict and not easy to get close to. Although I did not include most of the interviews in the final film, their responses gave me a chance to delineate an image of my grandfather in my mind.

In summer 2019, I went back to Taiwan, and I turned my lens to my father. I tried to find connections between my grandfather and him, especially in their thoughts and personalities. I followed my father and filmed his everyday life without really asking him to do anything in particular. Sometimes I asked him if I could film him, sometimes I just set the camera aside to record everything that happened in front of the lens. That is all I wanted to do—to observe him and our interactions. After filming for a period of time, I invited him for a second interview. It was not like the first time when I asked him questions about his father. This time I asked him something I have never asked before.

The main structure of *All Good, Father* follows the development of our conversation, which is not just a casual talk between a father and a son but rather an intentionally arranged interview. Yet the story begins from footage of several daily activities and footage from the earlier project that explored my grandfather's story. It leads up to the conversation, in which I gradually understand how my father sees me and how this intergenerational relationship entangles us together. The story is composed of six parts, including prologue and epilogue.

In the prologue, my father makes a scallop sauce. He explains how complex the sauce making process is and shows me every ingredient he uses.

Then the story moves on to the second part—observation of my father and our interactions. Through verité footage of our day-to-day life, I show what our father-son relationship looks like. For instance, in one scene in the mountains, my father and I go bamboo shoot digging. He helps me put on a towel on my head, lays down stones for me to cross the creek, and leads me into the woods. Later, in a scene in my parents' kitchen, we talk about my experience of catching squid while he cooks—a very familiar type of conversation.

After that, the story cuts back to summer 2016. My father brings me back to his parents' old house in the deep mountain in Qidu, where he introduces me to the living environment of his childhood. At this point, I show footage of our first interview. My father tells me about his impression of Grandfather, how he interacted with his father, and what kind of a person Grandfather was. Together with old pictures of my grandfather I collected, this comes together to formulate an image of this man.

While the scene jumps back to my father making scallop sauce, the second interview starts moving into a new direction. In the interview, I ask him if he thinks he treats my sister and me differently from how Grandfather treated him. His answer is yes. Responding to the new trend of parenting style, as a father, he believes he acts very differently from his own father. I follow this answer and ask him if he knows that my sister and I were afraid of him when we were little. He says no. As I explain our past and present feelings of fear towards him, his facial expression shifts from an amusement to surprise to annoyance, but he reasons that our fear is legitimate given the rigid, hierarchical Chinese family values.

Then I lead the conversation to the next phase—the third part. I ask him about something I have never asked before, my gay identity. After I came out to my parents in my sophomore year of college, we barely talked about it. I just assumed they totally accepted it. However, in the film when our conversation arrives at this point, his answer is not exactly what I expected: he still feels disappointed about my identity. I continue to ask about what he thinks about my boyfriend Elton, and about the possibility that someday we will get married. He says he has a good impression of Elton and will bless my marriage, but asks me to not share it on social media and to keep it a secret from his siblings. I tell him I might decide to include this in my future film. He asks me if I really would and I answer “I do not know.”

The scene cuts to my parents having a video chat with my sister and nephew in Atlanta, USA. Along with it, I ask him about adoption. In Chinese society, having a child to carry on the family name is a way to preserve the family and prevent it from disappearing. In my father’s eyes, I cannot have a blood-related descendent. Since I knew that he used to talk to my sister privately about allowing me to adopt one of her children, it became my question to him. I ask him why he thought about it. He explains it was a long time ago and it was only if my sister had three sons. He says that the time has changed and he does not expect anything from me because he respects me as a thoughtful person. He denies his desire to have one of his grandchildren carry our last name “Lee.” But he asks me if I would adopt one of my sister's sons if the couple has more than one and agrees. I answer that I do not want to have a child right now.

In the fourth part of the film, the Lunar New Year approaches. In addition to cleaning for the new year, I also invite Elton to our home for dinner. Although they have only met him a few times before, my parents do their best to accommodate this new “family” guest. However, when I talk with my father about the same-sex marriage law in Taiwan, his answer shows how he is torn between his traditional values and his love for a gay son. To me, it triggers a new understanding of my relationship with my father: my core social values are different from his.

In the fifth part, my father reveals his hope for his old age. In this long monologue from him, while worrying about a problem with his prostate, he expresses that he does not want us to give him anything but only hopes that our family could stay together physically and spiritually. The scene then moves to the Lunar New Year, as I meticulously clean the altar in our house. I use a clean cloth to carefully wipe the Lee family tablet shrine and prepare for prayer—this is how we commemorate our ancestors every year. Then the conversation comes back to the first interview in which he talks about his regret with Grandfather: the questions he wanted to ask his father but never did.

In the epilogue, I cook noodles in my apartment’s kitchen in New York. I open a bottle of sauce that has a Chinese brand tag “XO Scallop Sauce” and spoon some onto the noodles—it is the sauce that my father made. In the last scene, I bring the bowl of noodles back to my room and eat alone. Food connects us together again, even though we are physically apart.

Not constructed in a solid three-act structure, the film is composed in a relatively loose way. Each part is not directly related, and new discoveries are made one by one, each one providing a new layer or dimension to the story. When the topics of our conversation go deeper into an unknown field, the tension and contradictions between my father and I gradually build up to a point where our differences are revealed.

When I restarted this project in 2019, I looked to filmmaking as a healing process to deal with the barrier caused by the fear I felt towards my father. I assumed that by going through this process, I would find a way to remove that barrier so we could mutually embrace our differences. Yet after making this film, the result I found is not exactly what I expected. I realized that even though we conversed, we did not fully identify with each other—we recognized each other's viewpoints but still disagreed on many things. Just as my father thinks he is different from my grandfather, I think I am different from him too. Ultimately, we walk different life paths that we believe in, but we respect each other's choices and selflessly cherish and support each other.

Research Analysis

In making this documentary, I looked into how people discuss father-son relationships and LGBTQ issues in Taiwan. This exploration helped me position my work in a broader social and artistic context.

1. Contextualizing our conversation in Taiwanese society

In traditional Chinese society, the father is always the center of the family. This patriarchal idea originated from the *Book of Change* (易經) (1000-750 BC) which has

informed Confucianism and contributed to build the foundation of the Chinese familial system (Chu and Chang 3). This hierarchical system forms the father-son/parent-child relationship, in which children have to respect and obey their parents. However, Taiwanese society has gradually responded to the demand of the era in regard to the idea of gender equity. There are now “some fathers... [who intend to] build an equal and intimate relationship with their children, [yet] the dominance of traditional fatherhood still remains and is being passed on” (Chen and Hsieh 215). This societal change was reflected in my father’s attitude towards my sister and me. In the interview, he said he tried to be friends with us, but the feeling I had from childhood was far from it. To him, the traditional rules still needed to be followed because they are the foundation of the family. However, this restricted how I felt his love.

When our conversation turned to the topic of my gay identity, his response was not what I expected. Over the past 10 years, I always thought that my father had already accepted my identity and left all the traditional expectations behind. But our conversation proved that I was wrong: he still holds onto the hope that I could be a heterosexual man. In the Chinese tradition, family is the foundation of our being. As a son is traditionally the future father of the next generation, he inherits the obligation from his father to carry on the family’s name and honor. Carrying on this legacy of the family, marriage and having descendants becomes the most important thing (Chu and Chang 4). This “mission” is up to the son alone to accomplish. If the son is homosexual, it means he cannot make children for the family, which, in the traditional view, inevitably leads to the family disappearing: the cutting of the family tree (Liu 53). Some fathers feel

ashamed of having this kind of son. For example, in the Taiwanese novel *Niezi* (or *Crystal boys*) (1992), Pai Hsien-Yung depicts a group of gay sons who are kicked out of their families, as they search for ways to survive in Taipei city in the 1970s. This hostility towards the LGBTQ community in society persisted in the 1990s and still lingers today.

In the Taiwanese documentary *Not Simply A Wedding Banquet* (1997), the director Mickey Chen invites interviewees to share their experiences about hiding their sexual identities from others or avoiding conflicts with their families. As minorities, they developed strategies to deal with different situations. Luckily, my father accepted my gay identity. However, I still remember when I came out to him and my mother, they asked me to “consider my decision” and said we would discuss it later. We did not have a deeper discussion afterward. Heng-Dar Bih’s research illustrates that, although some parents accept their children, they still harbor stereotypes and think that their children will be discriminated against by society or will contract diseases (37). My parents also have this worry.

In 2019, Taiwan legalized same-sex marriage. This milestone led me to want to know more about my father’s thoughts on the issue because it might be the next challenge for both of us. I felt so because in 2018, a referendum against same-sex marriage had brought about a huge debate in Taiwan, and I suspected that our opinions would differ. It all started when the Constitutional Court mandated in 2017 that same-sex marriage in Taiwan had to be legalized in the next two years. It triggered the Alliance for the Next Generation's Happiness, a Taiwanese conservative Christian group who opposed it, to propose a referendum vote on the issue in an effort to overturn the

ruling. In the ensuing months, the opposing groups used propaganda to garner support. According to a news report, the strategy for opposing same-sex marriage was deeply influenced by conservative evangelical churches from the US, especially by 7 Mountain Strategy¹ and the IHOP organization (International House of Prayer) (Josephine).

In *All Good, Father*, when we argue about whether or not marriage should be defined as “one man and one woman” under the civil law, my father uses the partner’s title on a hypothetical obituary to explain how changing the definition of marriage would impact our lives. He openly says it is the message he acquired from the anti-gay groups. This discourse combining the anti-same-sex-marriage strategy and traditional family values has greatly affected my father. Meanwhile, as Activist Lu Xin-Jie reminds us, traditional family values impeding people from coming out of the closet can also diminish support for same-sex marriage (*Thinking-Taiwan*). On the other hand, even now that same-sex marriage has been legalized, people who have not come out still have to face many social pressures (*Taiwan! Let’s Get Married!* 14:50-15:19).

My father's answers in the interview suggest a fragile balance he tries to maintain between his beliefs and his love. My father says he agrees that same-sex couples need a special law that protects their rights. He even blesses me and will come to my wedding if I get married, but he also makes it clear that I must keep my identity secret from his family.

In the end of the film, my father reveals his hope for our family to live together in his old age. Kuang-Hui Yeh’s research provides me with a good context for

¹ Charles Peter Wagner believes that if Christianity wants to influence a city or a country, they have to conquer seven mountains, or seven areas in that place including business, government, arts and entertainment, media, education, family and religion.

understanding my father's expectations. Yeh recognizes that Chinese filial piety can be understood in two factors: reciprocal filial piety and authoritarian filial piety (237). The former is based on the nature of goodwill, that children will voluntarily take care of and respect parents. The latter is influenced by the Confucian ideology that due to tradition and norms, children have an obligation to obey their parents. It seems to me that my father tried to eliminate his expectations based on authoritarian filial piety. In response to the changing society, he thinks this is how he is different from my grandfather. Yet his words indicate that his expectations have not really diminished but instead have shifted onto a notion of reciprocal filial piety, which is still influenced by traditional values.

In this process, I know my father has struggled to reconcile tradition and new societal ideas. In my mind, my father is still a traditional person even if he thinks he is not. But just like he used to say to me: if we do not value these traditions, then what can this family leave for us? What can we carry on into the future? To him, this is something that enables him to maintain and watch over his family. His endeavor and devotion to me and this family made me rethink if I should have persisted in my attitude against tradition and his thoughts. Because regardless of my attitude, I know I always treasure our father-son relationship.

2. Aesthetic approach in *All Good, Father*

Parent-child, father-son, or mother-daughter relationships are among the frequent themes in documentary films. Sometimes people put them in the genre of "personal documentary." This genre explores and depicts filmmakers' personal lives as they record their daily interactions with people around them—often their family

members (MacDonald 4). Because *All Good, Father* is a personal film, I tried to explore how this theme has been presented in other documentary films.

Many personal documentary films are striking to me because of the issues that the filmmakers deal with and the artistic techniques they use. In my research, several films that illustrate their subjects by integrating different approaches and techniques pushed me to ponder my own style. In Michelle Citron's film *Daughter Rite* (1980), she uses multiple techniques to depict the entanglement of hatred and love between mother and daughter. The character of a voiceover narrator and the characters of two sisters are created as composites of many different women's relationships with their mothers. In the film, the diaristic voice-over mixed with home movie footage and the pseudo direct-cinema styled footage of two women conversing depicts the nuance and complexity of mother-daughter relationships. *95 and 6 to go* (2016) by Kimi Takesue takes another approach to talk about family member's stories. This film is more of an event-driven piece. The story of the filmmaker's grandfather is gradually revealed while he participates in writing the filmmaker's fictional screenplay. Wu Wenguang's *Investigating Father* (2016) and Zhang Mengqi's *Self-Portrait with Three Women* (2010) integrate another technique to illustrate the filmmakers' self-revelation. By using theatrical performance, Wu speaks about how his father's secret from his youth influenced Wu's life and Zhang explores the meaning of love in three generations between her grandmother, her mother, and herself. Performance becomes a way for the filmmaker to express intricate feelings or something that is hard to tell to the filmmaker's subject in person.

Among various styles of personal documentaries, a documentary about father-son relationships that has significantly influenced how I presented my relationship with my father is Alan Berliner's *Nobody's Business* (1996). This film also consists of an interview between the filmmaker and his father. By using the interview as the main storyline, the film starts from the question of family history then turns into a series of questions about Berliner's parents' divorce and how it influenced him. Most of the time, the film uses the interview content as the voice-over, while the visuals show various home videos, old pictures, and archival footage. Audio and visual messages are often inconsistent on the screen allowing the viewer to imagine or ponder in a non-literal, abstract sphere. This combination gave me an idea to pair the interview contents with other footage creatively.

Although many filmmakers deal with different family issues, some filmmakers have concentrated particularly on the question of how filmmaking might heal familial wounds. Healing does not always mean resolving. But through the healing process, something will be changed, and each individual will find their way to live on with that memory. It is just like the director Huang Hui-chen said in an interview when her film *Small Talk* (2017) screened at Taiwan International Documentary Festival. The film is the story about the relationship with her lesbian mother. She said, "every stage [of life] will have some changes. But the biggest change [about her relationship with her mother] is after the film is completed and put to the public for people to watch. The change happens at that moment and continues afterward" (Zheng, Liao and Wu, own translation). As if from the third-person perspective, the director's mother had a chance

to scrutinize her relationship with her daughter as it played out on the big screen for the whole audience. This distance gave her a chance to clear her mind and understand what her daughter wanted to say (Bo-Ang-Ci-Ci).

Besides the idea of integrating the interview content with other footage, the concept of using long fixed shots is also a technique I wanted to apply. This was a practical consideration, but also an aesthetic choice inspired by other films. Hou Hsiao Hsien's film is a very classic example. In *A City of Sadness* (1989), Hou tried to limit the camera movement in each scene so that the audience is forced to become a quiet but active participant. For him, the long fixed shot technique allows the character to act freely in the space while moving in and out of the frame, which pushes the audience to imagine what is going on beyond the frame (Ou 346-7). To some extent, Edward Yang's films have the same effect. In Hal Young's video essay *Yi Yi and the Power of Long, Fixed Shots*, he uses Edward Yang's last film *Yi Yi* (2000), as an example. He points out that if the long shot is done right, stillness and patience can add depth and meaning to the film. To me, any movement (of characters or props) or shift (of color, shape or time) in the fixed long shot can capture the viewer's attention, causing them to connect those changes in their own way and give them meaning. In *All Good, Father*, I applied this idea to create the feeling in relation to the affection and the distance that I had to my father.

Two other films also reinforced my aesthetic decisions: Huang Pang-Chuan's *Last Year When The Train Passed By* (2018) and Sky Hopinka's *Jaaji Approx.* (2015). In both films, the directors separated field recorded sound elements (interviews,

conversations, ambient sound) from the associated images and used them over unrelated images to create layers of meaning. This composition forces people to actively listen but not passively accept the meaning of the sounds as they watch each film. These viewing experiences encouraged me to experiment with unconventional visual and audio combinations.

Thesis Production Process

When I thought about my relationship with my father, my feeling for him was perplexing and nuanced. It was a mixture of love, fear, respect, impatience, empathy, and many other emotions. To me, it was hard to articulate this feeling with words and I could only express it through other sensorial experience. Since my goal for this film was to convey this intricate feeling, I wanted to use our everyday life scenes that include daily interactions to build up what our relationship looked like. In other words, I wanted the audience to actively perceive what I was feeling by observing events without explanation. For me, observing without commentary can evoke a more powerful visceral experience in and after the viewing. Based on this main concept, I have made certain choices in the production process.

1. The choice of camera angle

I started filming my father in summer 2019 and operated the camera myself. I thought it was the easiest way to access this dual filmmaker-son/subject-father relationship. In the beginning, I tried to shoot his everyday life, some routine work, such as doing gardening on the rooftop, cooking in the kitchen, or sitting on the couch

watching TV. All of these began with a very simple intention—I wanted him to get used to the camera. However, I found that he was very aware of the presence of the camera. When I filmed him, he would try to tell me what to shoot, or he would perform a better version of himself in front of the camera. I think he assumed by doing this he could control how people would see him in the film. But that was not what I was aiming for. So I started to put the camera on a tripod in the distance. Everyone who walked into the frame would be caught but would not necessarily feel like I was filming them. There were also times when we had arguments and I really wanted to document those scenes, so I turned on my camera and held it low in my hands to record.

Because I always operated the camera myself, the angle of each scene is mainly from a first-person perspective. I felt that this angle echoes the way I saw my father: It is close and intimate but also can feel distant—I could film him but not in a direct way. I remember the time we went to dig bamboo shoots on the mountain. There were two different feelings that came into my mind when he went to a deep area and I was behind him filming. On the one hand, I felt like he was just like a lighthouse guiding me to a place I did not know. But on the other, I felt like I was looking after him to see if he needed my help.

All these kinds of feelings emerged while filming, pushing me to keep working with this camera angle. As I filmed more, I knew I wanted to convey this subjective feeling through my lens to the audience.

2. Decision of the film structure and the editing strategy

Although most of the footage is observational, I still did two interviews with my father (in 2016 and 2019). For me, observing and interviewing him create different meanings. The former shows how I got along with him. It provided me a third eye to observe myself the way I interacted with him and was a way for me to contemplate our relationship. The latter gave me a chance to delve into the question that I had never asked before due to my fear of him. The pressure to finish this piece pushed me to move forward. It turned out that this filmmaking and healing process forced me to carefully examine something I did not know before.

The footage informed the film structure. The main idea was that I wanted the audience to understand who my father is and what our relationship looks like before they have a chance to enter our conversations and arguments. Also, I wanted the tension of the story to gradually ascend as each event unfolds. Therefore, the film starts with observational scenes that include daily activities. In order to let the scenes speak for themselves, I intentionally selected the clips that have our casual interactions so the audience can better understand our relationship.

As I mentioned before, learning about the connection between my grandfather and my father was a critical point in this project, and I wanted to make this part of the film an important transition. In the storyline, my father's memory of and feeling towards his father conflicts with my impression of and feeling towards him, which leads to the next phase—our conversation and arguments. From a visual perspective, by showing some observational footage and gradually intercutting the interview, the film also transitions to the conversation-based content.

The narrative then unfolds with topics that relate to my gay identity. In my footage, our discussion covers various topics, such as my father's hobbies and his retirement life, Taiwanese politics, family issues, and so on. But when I started to organize the structure of the film, it was hard for me to put all of them in one place because every topic needs some context to help people understand. To narrow down the scope, I had to re-focus on the topic that could reflect our father-son relationship the most. Examining all of the topics we had discussed, I realized that my gay identity was the one that really influenced my father in how he sees me as a son. My sexual identity deeply impacts his imagination of what a family should be; it is not something that can be changed but is a solid reality that he has to face. In other words, our lives can move on despite our different political ideologies, but our family would have been broken if he could not accept who I am. In fact, some of his thoughts and concepts struck me so hard that I could not bring myself to re-watch our interview footage as I started transcribing. This core issue then became my main narrative in the latter part of the film to reveal the inner contradiction and the empathy within our father-son relationship.

The main narrative of the story is sandwiched by a prologue and an epilogue, which speak to one another. By using the observational footage of my father making scallop sauce in the beginning and the footage of me eating noodles with the sauce in the end, I wanted to imply that our connection and our importance to each other still exist, even though we are far apart both physically and ideologically. Although I do not follow in his steps and we do not share the same beliefs, we still cherish each other in a way that cannot be said in words.

Audience and Exhibition

My initial intention was to make *All Good, Father* for myself and my family. I tried to use this filmmaking process to figure out my feelings for my father, so I did not consider my audience when I first began. But just as Haung Hei-Chen's *Small Talk* and Zhang Mengqi's *Self-Portrait with Three Women* started from the filmmakers' very personal desire to tell their own stories, audiences responded to that desire, and the films expanded their reach. Their experiences encouraged me to take this into account and ponder more.

Before it becomes public, giving this film to my father to watch will be an important step for me. I want to have his final consent to share the whole film. Before beginning this project, I had his consent to take him as my subject. But sometimes filming him quietly or without notifying him about the existence of the camera produced a dilemma in my mind. It made me feel like I did this without his permission, especially when it involved intimate or controversial topics. To me, it is not only about the ethical issues but also about how I am going to move on from this healing process. As Kate Nash writes, "The foundation for trust is a sense that one's beliefs and values have been understood and taken into account. For the observational documentary participant, trust depends on having the sense of being heard and respected within the documentary relationship" (236). I believe that only if my father accepts and understands what I want to express in this film can we truly carry this difference and move on to the next stage of our lives. In other words, I will need an ending for both this process of filmmaking and healing, and that will be my father's agreement.

Afterwards, I want to start reaching my audience initially through film festivals. There are two directions based on regions of the production. In the US, I would like to begin submitting this film to some small-, or medium-scale festivals, or some Asian film related festivals in the US and then to increase the number of submissions gradually. My priority will focus on documentary festivals. The other direction is to submit the film to festivals in Taiwan, Hong Kong, or other East and Southeast Asian nations. I believe topics that I am attempting to explore in this film, such as the father-son relationship, Chinese (Confucious) family values, or gay identity will resonate with specific audiences from these areas, which can raise awareness of certain issues in their own contexts.

Ultimately, I hope that *All Good, Father* can reach beyond my personal intentions and inspire more people to rethink their father-son and parent-child relationships in their own families.

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