

The Connection between Tribal Culture and the Creative Industries of the Bunun Tribe in Taiwan

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Abstract: From the viewpoint of civilization and tourism, the extensive operation of indigenous agriculture, forestry and hunting in relation to lifestyle and work have become important aspects of cultural tourism. At the same time, the indigenous agriculture and forestry have experienced new development, such as organic agriculture, independent brands, independent shops, eco-tourism, creative crafts, cultural creative products, collaborative farms, and so on. From extensive operation of agriculture and forestry to cultural creative industries with service design and experience design, it is necessary to explore the connection of cultural industries and indigenous culture during the transformation of indigenous works, in order to comprehend the connections that conform to tourists' experiences, in regard to the design of a cultural creative industry. The connections may include indigenous symbols, stories and values. This study used the KJ method to obtain connections in the agriculture and forestry industries, as well as the culture of Taiwan Nantou County Shuang-long Village. The results reflect three levels of tourists' emotional situations. Firstly, tourists need to understand indigenous culture deeply through the design of eco-tourism, guiding them to release their inner feelings. Secondly, tourists could become involved in the indigenous culture because of the pleasure they derive from the intriguing sense of the place. Lastly, tourists can experience place attachment when they identify with the tribal people. It means they were affected by the indigenous culture and values. To conclude, this study may serve as an operating model of indigenous agriculture and forestry in regard to future strategies.

Keywords: *Aboriginal Industry, Aboriginal Culture, Cultural Creative Industry*

1. Introduction

Aboriginal zones focus on first-level industry, such as hunting, pasturage and agriculture. For thousands of years, nature comprised their areas of life, like mountains, hills, and so on. Many experts showed that there are close relationships between most landscapes and the development of human civilization [1, 2]. Therefore, aboriginals obtained a unique philosophical way of life and cultural essence that is closely related to the natural ecology and resources. Aboriginal culture is subject to the development of Taiwan's cultural and creative industries. Aboriginal agriculture has been transformed into cultural and creative industries, organic agriculture with its own brands, and ecotourism. Agricultural forestry has also been transformed into cultural and creative industries; one is aboriginal handicrafts with cultural symbols and their own brands, while another is forestry linked to ecotourism. This article explains how the culture of the Bunun and industries connect to each other through stories, value and aesthetics. This study emphasizes an understanding of the cultural connections between local industries and Taiwan's Bunun tribe in Nantou Shuang-long Village, using the KJ Method. The purpose of

this study is also to investigate Bunun cultural characteristics in local handicrafts and frescoes through tourists' cognition, and finally to identify the relationship between Bunun life and the patterns of cultural industries.

2. Literature review

2.1 Bunun tribe and Shuang-long village

Today the Bunun tribe is mostly distributed across Xin-yi Township in Nantou County, and secondly in Jhuo-si Township in Hualien County. Shuang-long Village belongs to the Bunun tribes; the zone of the Shuang-long is the eastern mountain area in Nantou County. Its elevation in this area is 700 meters above sea level. “Bunun” means a person, and generally refers to the entire Bunun people. They possess excellent hunting skills; the original inhabitants were called ‘red heads’. Plums were the main cash crops in early times. These days, they have been replaced by terraced fields to grow rice, corn, high mountain tea, organic vegetables, and other crops. Bunun people live in the mountains as a tribal base. The building materials for their house are rock, wood, bamboo, thatch, rattan, etc. !



Figure 1 Bunun zone in Taiwan



Figure 2 Position of Shuang-long Village in the Bunun zone

Shuang-long Village is located in Xinyi Township, Nantou County; Shuang-long in the Bunun language is called “Isigan” which means “the land of silence” [3]. In early times, all of the Xinyi Township constituted the hunting and living area for the aboriginal Bunun and Tsou tribes, except for a small number of Han Chinese residents living within. Xinyi Township is located in Taiwan’s central mountainous terrain, with a cool and pleasant climate during the whole year. The annual average temperature for the Shuang-long village is around 20 degrees, a subtropical climate type, because it is the Western slope of the Central Mountain range, which clearly influences the vertical climate. In recent years, Shuang-long Village has developed eco-tourism sightseeing with Bunun cultural characteristics, gradually implemented in the public space under the assistance of government institutions and tribal organizations.

2.2 Cultural industries in Shunag-long village

The Bunun people are famous for hunting, and also shifting cultivation or slash and burn agriculture for growing millet, sweet potatoes, corn, potato and rice [4]. They determine the time of planting or hunting in accordance with the withering or blooming of plants, and waxing or waning of the moon. For example, when plums are blooming, the time is suitable for planting millet. The best time for planting and weeding is when the

moon is waning, and the best time to harvest is when the moon the waxing. Therefore, the waxing moon symbolizes the satisfaction of life and the time for the harvest festival of millet. After the planting and weeding rituals, the Bunun people play with gyroscopes and pray that the millet grows rapidly. Their lifestyle is full of significant symbols and images .



Figure 3 Asparagus and Chayote

Tribal industry is the economic lifeblood of the aboriginals. Their traditional industry gradually disappeared due to the impact of social change on indigenous peoples, so many of them began to develop tourism in the tribal ventures, accommodations and coffee shops. In Shuang-long Village the development of industries includes agriculture, accommodations, handicrafts, and so on. They plant asparagus, tomato, corn and vegetables to increase the income of farmers’ organizations, and also manage accommodations to promote ecotourism, thanks to the Shuang-long waterfall, cherry blossoms, natural landscape, etc. Besides, local craftsmen use wood, rope or cloth to make some life appliances/goods that display the Bunun traditional images (see Figure 5 &Figure 6). In Shuang-long Village, fresco stories can be seen everywhere; they include old Bunun stories like liar dog and Hundred-pace Snake.



Figure 4 Shuang-long waterfall



Figure 5 Handicraft



Figure 6 Loom

The Bunun depend on natural forest and agriculture for the creation of their cultural industries, and they make use of natural resources to process local products, services. Industrial development in Bunun culture can bring about cultural economic prosperity.

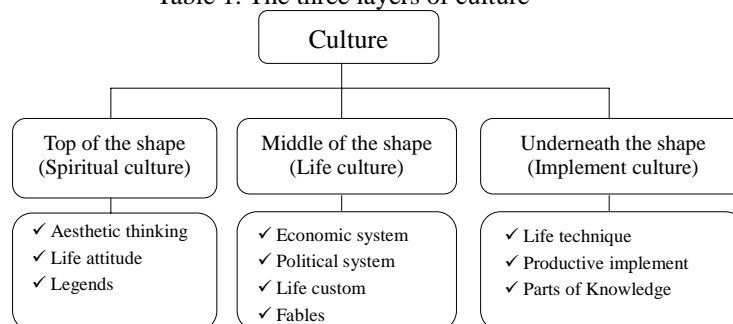
2.3 Design of cultural industries, and cultural connections

Ta-chuan Sun mentioned: “Our village keeps a record of the whole village and culture through technology and tools and seeks to rebuild tribal cultural vitality and the vitality of the tribe, or our tribal society may disintegrate quickly. The structure supporting the mother tongue, religion, customs and political structure has disappeared [5].” The participation of indigenous people in the inter-tribal activities, combined with the cultural history and natural

landscape resources, marketing and packaging, will bring economic autonomy. Cultural products reflect cultural significance so that consumers can experience the local cultural and spiritual satisfaction. These aspects are different from general products produced through creative ideas by designers used factors such as shape, color, material, and so on. Moreover, the design of cultural products has to consider the influence of a different cultural and social customs that can correctly stimulate the consumer psychology and perception level to experience the intangible pleasure [6].

Aboriginal villages can effectively develop agriculture and forestry industries through cultural characteristics, like organic agricultural fruits and vegetables, bamboo and wood carvings via marketing: creative designs, packaging and brand building in order to attract tourists to the mountains, to enjoy the forest ecosystem and local delicacies. This development of industries not only enables city people to experience tribal life and creativity, but also allows the aboriginals to enjoy economic autonomy in their mountains, so that young people will no longer have to leave their villages to make money by working in the cities. Tribal hunting ability will change by engaging in pioneering opportunities (cafe shops, eco-tourism service, organic agriculture, etc.). The tribe values its economic self-marketing planning. Culture can usually be divided into three levels: Top of the shape (Spiritual culture), Middle of the shape (Life culture) and Underneath the shape (Implement culture) [7], as shown in the following:

Table 1. The three layers of culture



“Top of the shape” includes aesthetic thinking, life attitude and legends, such as the aboriginal ceremony that belongs to spiritual culture. “Middle of the shape” includes economic system, political system, life custom, fables, and so on. “Underneath the shape” includes life technique, productive implements and parts of knowledge. Aboriginal culture in Taiwan is constituted by the legends, ceremonies, social structure and material culture [8]. This study focused on culture in regard to Bunun industry to understand the different levels of cultural links.

3. Method

The method used to conduct this study was the KJ Method, which uses a focal group to gather questions, ideas and concepts for categorization through mutual relationships. The KJ Method, also known as the Affinity Diagram, by Dr. Kawakita Jiro, correlates similar formations or relationships gathered through brainstorming, and by classifying the same ideas or concepts.

3.1 Participants

The participants in this study included three women, aged between 26 and 30 years, with high levels of motivation to take part in Shuang-long tribe activities.

3.2 Materials needed

Sticky notes, pens, large work surface (wall, table, or floor).

3.3 Procedures

The procedures of the research are as follows:

1) Preparation work

Before creating the Affinity Diagram, the researcher explained the purpose and processes of the experiment, and how to produce the Affinity Diagram. The researcher prepared 10 cards about Shuang-long tribes: 5 handcraft photos and 5 fresco photos, respectively (see Table 1).

Table 2: 10 cards about crafts and frescos in Shuang-long village

	photo		photo		photo		photo		photo
1		2		3		4		5	
	Sewing woman		Pasibutbut		Hunting		Lifestyle		Calendar
6		7		8		9		10	
	Lifestyle		Hundred-pace Snake		Liar dog		Dancing at ceremony		Entrance imagination

2) Card making

The researcher posted the three layers of culture [7] to initiate the brainstorming for the generation of a list of ideas through the use of the ten photos (see Table 1). The layers of culture include: top of the shape, middle of the shape and underneath the shape. The brainstorming activities focused on the three layers of culture.

3) Grouping and naming

The ideas were randomly posted using Xmind software, which is a brainstorming and mind mapping software suitable for sharing and organizing ideas. The participants physically sorted the ideas into groupings. This process was repeated until the participants had placed all of the ideas into groups.



Figure 7 Grouping and naming

4) Chart making

The ideas were grouped according to the same or similar concepts, and then arranged in a circular diagram, forming super groups and group classifications.











5) Explanation

Explain and clarify the ideas and groupings of the Affinity diagram.

4. Results

This study focused on the Bunun Shuang-long Village; we used 10 cards about Bunun crafts by one craftsman, and Shuang-long frescos, and eco-tourism visits to explore the factors determining cultural links. In this study, the cultural link factors that were gathered totaled 179 items from the three participants, garnered by the discussion of 10 cards (see Table 2). Each card generalized 2 to 4 factors of cultural links, as shown in the following:

Table 3 10 cards about crafts and frescos in Shuang-long village

No.	photo	Groups	No.	photo	Groups
1	 Sewing woman	<ol style="list-style-type: none"> 1. Heritage of weaving technology 2. Meaning of symbol and totem 3. The traditional perception of life and culture 4. Psychological process of weaving for Women's Health 	2	 Pasibutbut	<ol style="list-style-type: none"> 1. Ethnic solidarity and cooperation 2. The cohesion of the contentment 3. Ceremony of a festival
3	 Hunting	<ol style="list-style-type: none"> 1. Traditional skills of hunting for a living 2. Education and heritage of hunting 3. Hunting symbolism 	4	 Lifestyle	<ol style="list-style-type: none"> 1. Life of equipment 2. Bunun attitude to life 3. Bunun class
5	 Calendar	<ol style="list-style-type: none"> 1. Bunun year of important events and system 2. Image symbolizes story expression 	6	 Lifestyle	<ol style="list-style-type: none"> 1. Mountains are a work environment. 2. Dog is human's faithful friend 3. Felling and gathering wood for a living 4. Simple clothing features
7	 Hundred-pacer Snake	<ol style="list-style-type: none"> 1. Hundred-pacer legend laid the Bunun basic totem. 2. Learning to coexist with nature 	8	 Liar dog	<ol style="list-style-type: none"> 1. Honesty is the best policy. 2. Characteristics of appliances and equipment
9	 Dancing at ceremony	<ol style="list-style-type: none"> 1. Harvest sharing 2. Dance is representative of the males. 3. Society of communism and common prosperity 4. Craft tradition 	10	 Entrance imagination	<ol style="list-style-type: none"> 1. Slate is important for the Shuang-long village. 2. Diamond check design is a Bunun symbol.

No.1: This handicraft is drawn in stone; the women, dressed in the blue traditional costumes of the Bunun are sitting and weaving. Three experimental participants summed up the four factors of cultural link: 1. heritage of weaving technology. 2. Meaning of symbol and totem. 3. The traditional perception of life and culture. 4. Psychological process of weaving for Women's Health. The weaving process is carried out by the Bunun women who are in charge of technology and traditional technology from generation to generation, but the loom is made by the men. The materials of the loom are usually lightweight and durable plane trees because the women sitting and weaving need to flip convenient textiles to make goods from the plane trees. Bunun traditional colors are red, yellow, green, white and black, made from vegetable dyes created by early tailors.

No. 2: This handicraft is drawn in stone. This is the Eight-Part Polyphony (Pasibutbut) that they sing with their unique eight-part harmony, and pray for a plentiful harvest of millet. It is the ancient Bunun tribe tradition of polyphonic choral singing. Three experimental participants summed up the four factors of cultural links: 1. Ethnic solidarity and cooperation. 2. The cohesion of contentment. 3. Ceremony of a festival. Before the ceremony, the Bunun sing to pray a bumper crop this year, and the eight-Part Polyphony symbolizes unity and cooperation, so that the chorus is said to be able to please the gods [9]. This god will give a good harvest, and the indigenous peoples' contentment is also reflected in the rituals and ceremonies, so it is necessary to sing and dance in the ceremony.

No. 3: This woodcarving is Malahodaigian, the Ear Shooting Festival, when the seniors will teach hunting skills to the young people. We generalized the factors of cultural links: 1. Traditional skills of hunting for living. 2. Education and heritage of hunting. 3. Hunting symbolism. From childhood, aboriginals expect that they will be good hunters and participants in the Ear Shooting Festival. The amount of prey will reflect the intelligence and skills of the hunter, and higher hunting ability leads to an honor, being a tribal hero.

No. 4: This woodcarving is often a version of Bunun life that can be summed up by the life of Bunun equipment, Bunun attitude to life and Bunun class. Aboriginal life revolves around grilling pig, pounding millet, picnics, bringing wood to make fire, and monkeys, birds, dogs, pigs, chickens, etc. Subsistence life depends on nature, and their economy on the concept of bartering. The Bunun lifestyle takes the division of labor as men hunting and women weaving, in the division of responsibilities of life. Sharing constitutes a very important relationship in Bunun society.

No. 5: This craft is for a woodcut calendar; the Bunun base recording the seasons, rituals and activity on the phases of the moon; the Bunun's earliest words were related to the Chinese Fortune Calendar of the Han people. It comprised two factors of cultural links: 1. Bunun year's important events and system. 2. Images/symbols in stories. The Bunun's images are rich; they can record the year's activities from observation and in paintings. For example the Ear Shooting Festival is in April to May, the hot season for hunting, and the ceremonies prayers are for hunting and harvest.

No. 6: This fresco is shows the Bunun working in the forest, and also life situations. It can be generalized according to four factors of cultural links: 1. Mountains are a work environment. 2. The dog shows that Bunun life is like felling. The wood that is felled has a lot of functions, such as related to hunting, making implements for life and using wood for handicrafts. It explains the past primitive life. Besides, it reflects that aborigines frequently depend on dogs. Humans tamed dogs; they act as an extension of the human senses because the sense of smell of dogs is more sensitive with hearing, so the dog may be assist in the hunting culture and survival.

No. 7: This fresco illustrates the hundred-pacer legend. According to the legend, the tribe lends small hundred-pacer to design totems through the mother of the hundred-pacer. But too much tribe people want to imitate the

totems of the hundred-pacer to cause the tribe snatching. Therefore, small hundred-pacer dead by snatching, caused by the attack of the hundred-pacer. This figure's factors are summed up by the three participants in the experiment: 1. Hundred-pacer legend is a key to the Bunun basic totem. 2. Learning coexistence from nature. This figure warns the tribe to be trustworthy in order to have a harmonious and peaceful society happy to share with each other.

No. 8: The three participants summed up the two factors of the cultural link: 1. Honesty is the best policy. 2. Characteristics of appliances and equipment. This fresco depicts Bunun legends: dogs were previously able to communicate with people. Every time that the tribe came home from hunting, the dog would return to announce messages first. The tribe would prepare hearty meals to meet the hunters coming back, but one time the dogs lied about the hunters coming back to the settlement so the punishment was cut throats. Since then, the dogs can only bark. This fresco shows the tribe carrying a knife to cut wood and hunting, while also reflecting that dogs play an important role in the tribe's livelihood.

No. 9: This fresco reflects four factors of cultural links: 1. Harvest sharing. 2. Dance is representative of males. 3. Society of communism and common prosperity. 4. Craft tradition. Singing and dancing are the necessary ceremonies in the festival that will be held before and after the crops have grown to pray for a good harvest this year. Bunun is a patriarchal society and the status of men is higher than that of women, so only men can participate in the dancing. Furthermore, the festival has also passed down the dancing and singing skills heritage for tribesmen to create a co-production/co-operating social scene.

No. 10: This entrance image of Shuang-long Village depicts two factors of cultural links: 1. Slate is important for the Shuang-long Village. 2. Diamond check design is a Bunun symbol. The Bunun tribe use slate for building materials that large stones make from the wall studs and roof tiles with thinner shale. Although the diamond pattern used by many aboriginals signifies a hero's eyes in Bunun culture, the entrance image of a totem design uses the icon of a wine jar and a pounding appliance, common Bunun products.

5. Conclusions

This study focused on the Bunun Shuang-long Village; we used 10 cards related to Bunun crafts by one craftsman, Shuang-long frescos and eco-tourism to explore the factors behind the cultural links. Bunun aboriginal cultural industries connected to cultural links contribute to the development of aboriginal culture, the distinctive identification of Bunun industry.

Five crafts are mentioned in regard to aboriginal culture from top of the shape, middle of the shape, and underneath the shape, as follows:

- (1) Top of the shape: The life attitudes in Bunun tribe are common possession, sharing and deep dependence on ceremonial prayers. Moreover, the education and heritage of weaving and hunting are very important aspects of Bunun society.
- (2) Middle of the shape: The Bunun tribe is a patriarchal society; festivals and rituals are dominated by men. It seems that there is a distinct class status in the festivals and life. The Bunun use images to record important

events of the whole year in their calendar. Images are symbolic expressions that warn the tribe against repeating the same mistakes.

- (3) Underneath the shape: Life equipment in Bunun are made of local materials like wood and stone (to gather wood to make fire, pound millet, produce weaving tools, and so on).

Five Frescos reflect aboriginal culture from top of the shape, middle of the shape, and underneath the shape, as follows:

- (1) Top of the shape: The Bunun tribe is willing to share and live harmoniously with nature. The Bunun people rely on word of mouth to retain their culture, such as elders teaching youngsters archery at the Shooting Ear Festival, women learning weaving from an early age, etc.
- (2) Middle of the shape: Hundred-pacer legend is a famous Bunun story placed in the basic totem. Moreover, the diamond check design is a key Bunun symbol. The Bunun legends tend to be positive stories of inspiration like liar dog. The frescos are the fastest way for tourists to understand the culture and society of the Bunun.
- (3) Underneath the shape: Mountains are the work environment for the Bunun. They wear simple clothing and live in slate houses. The equipment and building materials rely on the surroundings.

Shuang-long Village, in addition to the crafts and frescos, reveals cultural links, such as signs, B & B style, building, diet, and so on. These cultural links strengthen the development of the cultural characteristics in regard to the Bunun future, consolidating cultural recognition of the Bunun industry as the first step.

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