

**The 26th ifva Awards
Youth Category Jury Meeting Transcript**

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Organizer representative : Kattie Fan (Fan), Samantha Szeto (Szeto), Wong Ming Lok (Lok)

Fan: Today, our goal is to select a Gold, Silver award winners and 3 Special Mentions among the 10 finalist works. The Gold and Silver award winners will receive HK\$20,000 and HK\$10,000, respectively, while the Special Mention winners will receive certificates. Because Youth Category entrants need more encouragement, we give out 3 Special Mention Awards. We can first state your views and opinions on the works one by one and then discuss the prizes. The first work is *Memories of School*.

Wong: What is the overall standard of the entries this year?

Lo: It's actually quite embarrassing. The overall number of entries this year is quite low. Of the 24 works, more than half are from institutions or the same creators. For example, one of the directors is responsible for 4 works, another 4 or 5 are from Lee Shau Kee School of Creativity, *Reunion* is from a social enterprise creative project, and a total of 5 or 6 works are from this project. The total number of entrants is fewer than 24.

Wong: Four or five works came from Lee Shau Kee School of Creativity, and one of the directors is responsible for 3 works.

Lo: That's right. Another 4 works came from the director of *The Toilet Exorcist*¹, which follows in the stylistic footsteps of his previous work, but they are a bit out of control.

Wong: He is not from Lee Shau Kee School of Creativity?

Lo: No, and the artistic standard is quite embarrassing.

Fan: We had discussed whether or not to include 10 finalist works. I remember that in previous years there had been only 7 finalist works. In the end we decided that it was an achievement that they were able to produce works during this difficult time.

Wong: I think the standard of these ten works is pretty good, except one of them, *Days of being Grounded* left me with some questions. After watching it, I thought to myself: is it over? The other works are quite average and solid. Let me first express my views on the first work, *Memories of School*. I think the work is very cute and

¹ *The Toilet Exorcist* is a work from 25th ifva entrant Choi Shing Ho.

sincere. It tells the story of the students wanting to go back to school during the pandemic. It is very pure and simple, and I enjoyed it.

Lo: I remember during the first round, we expected that there will be many works about the pandemic, but in fact there were not too many. This is the only film that expressed the mood of the students when classes were suspended. This perspective is important. To be honest, this work is technically inadequate, but its subject matter and perspective give it extra points.

Sonia: The director is a secondary school student. I think he tried his best to use different means of expressions. For example, in one section, he uses Zoom to capture the mood of online classes. The work uses some current techniques, which makes people realize that the setting is contemporary. The filming techniques are used very well.

Wong: Looking at the information provided, I learned that the director is a boy, which is a bit of a surprise. The film takes a subjective point of view, but the director chose a person of a different gender to be the protagonist.

Sonia: I was surprised too.

Cheuk: I think the rhythm of the work can be more brisk, and it would be better if the film ended sooner. Now he seems to explain things repeatedly and it becomes too obvious.

Wong: This has always been the case for secondary school students' works in the past. They prefer to add explanations, and there has been little improvement in this area.

Wong: Several works have similar problems. For example, there is one about the search for love, and also *In Pursuit of Love*, which fails to convey the appropriate feeling. This is very common in student works.

Lo: As a digression, when we look through the IG (Instagram) stories of secondary school students, we find videos that are appropriate to their age, they are lively and exciting, but when it comes to producing a complete film, it is like films that we used to make in secondary school. Things have not changed over the years. I don't quite understand this, because the popularity of mobile phones has allowed them to master shooting technique and visual language, but once they shoot in the 16:9 format, problems appeared.

Fan: Okay, the next work is *Mr. Tse*.

Lo: I want to raise a procedural question. The credits show that Chan Wai-lung is the director, but is he the entrant?

Lok: Yes, a few other works have similar problems.

Sonia: Because he is over 18 years old? Several other works have similar problems?

- Fan: The entry criteria for Youth Category is that the age of the creator and its copyright owner is less than 18 years old, and there is no restriction on the age of other members of the crew. Sometimes you see entrants trying to trick us, but according to current rules, he does have the right to enter the work this way. At the public screening, the booklet and even at the prize giving ceremony, we will only award prizes to the entrant.
- Cheuk: But during the public screening, the audience will see the name of another director in the ending credits.
- Fan: This aspect is difficult to control, especially in the Youth Category, because the division of labor may not be as clear as in professional productions.
- Wong: Have you contacted these entrants to clarify the age issue?
- Fan: It is the responsibility of the applicant to clarify the issues involved, including signing a declaration. For example, if there is a soundtrack in the work, entrants need to deal with related copyright issues themselves. If the work is directed by more than one person, we will only treat the entrant as the legal representative, that is, the work is assumed to be directed by the entrant.
- Chiu: Will that affect our evaluation of the work?
- Fan: In previous years, there have been cases where the involvement of teachers is obvious. As for whether this will affect your evaluation and perception of the work, it is up to you to decide.
- Wong: This situation is difficult to judge, because the ending credits states that there is another director in addition to the entrant. Teachers may provide advice or guidance for other works, but the teacher's name will not appear in the credits. I will accept such a situation. The case of this work is that the entrant admits that the work is co-directed with a friend who is over 18 years old, which is very strange. If he does not specify this, I will accept it.
- Lo: According to your understanding, did Chan Wai-lung collaborate with a fellow student or with his teacher?
- Fan: My colleague has made inquiries, and according to her, they are classmates.
- Lo: So, perhaps this student is older by a few months.
- Chiu: Just a bit older?
- Sonia: I think that's acceptable. Many teenagers make videos these days, and perhaps they later found out about ifva, and they take a short film they have made to participate. I think that's okay. It doesn't show that he asked for outside help with this competition.

- Chiu: So, we should treat him as a youth who should be encouraged, and it may be that he is just a little bit over the age limit. Is this how we should understand this?
- Wong: He didn't do anything against the rules. It is just strange that he stated this fact in the credits. If he said it on his personal Facebook page, it's okay. But we can't ask him to change the credits.
- Lo: As far as the work is concerned, I think it is very enjoyable and fun to watch.
- Wong: In terms of completeness, it is too open-ended, but the perspective and texture are very good.
- Lo: I really like the fact that it is half documentary and half drama. I was one-third of the way through the film, and I still wasn't sure if it was documentary or drama. The mix of the two is handled well. In the first few shots, the work uses very dramatic lighting, and the idea was very good.
- Sonia: When I reached the middle of the film, I felt that the film records the daily life of a security guard, but his daily life full of tension and drama. I agree with Lo that the work is very good in this respect. There are a few scenes that makes use of TV and radio, etc., and the effect is very good. The scene in *Reunion* where the TV is playing is also very good, but this one makes a statement, especially when someone calls on the phone, the dialogue is about not being able to keep a cat. That scene is very suspenseful.
- Cheuk: This is the second time I watched it. I liked it better the first time, probably because the second time when I watched it on the bigger screen, some places were slightly too obvious. I have also met this security guard, and I can see that in some parts, the director is asking him to do something and that he tries very hard, but some parts are flawed. I quite like scene with the key, it is handled very well, but I think some of the dialogue or facial expression is faulty, and it could be done better.
- Chiu: You said you had met this security guard, does that mean that he really is a security guard?
- Cheuk: Yes, he is indeed a security guard.
- Wong: If you know about the environment of Lee Shau Kee School of Creativity, you will find the film very interesting, but to someone who does not know the school or someone from Taiwan, will they know that this is about a school? The director simply tells others what the place in which he lives is like, but there is no obvious theme.
- Fan: The next work is *Days of being Grounded*.
- Chiu: I want to add that I really like the scene in *Mr. Tse* in which he holds back his anger.

- Sonia: Those sound recordings feel very powerful.
- Chiu: I really hope to see more of these works in the Youth Category, and the accusation it raised is very powerful. Regarding *Days of being Grounded*, we discussed this work for a long time in the first round first round. I think the interesting thing about this work is that it is short, which is important. In addition, the work has no dialogue or setting, but uses editing, color, and sound effects from daily live to create a feeling of repetition. I think this experiment is successful, but it does not deserve Gold or Silver awards.
- Lo: This work is really short. I think the most impactful thing for me is that it can fully express the subject matter of the epidemic in one minute, while *Memories of School* expresses this subject matter with more conventional means.
- Fan: The next work is *Birthday Wish*.
- Sonia: I think Birthday Wish is very interesting. It has a clear structure, thoughtful design, and the story keeps you watching.
- Wong: The work is honest and simple. A girl changes the life of the protagonist, and then a top student like the one who has a crush on Ching Yi in Doraemon appears. After he successfully captures the girl's heart, the protagonist returns to his original wish of world peace and health, which is very humorous.
- Lo: This work resonates strongly with a lot of people. When we were in secondary school, many people had good friends of the same sex or the opposite sex who suddenly drift apart. Many years later, we will still experience some emotions. Watching this work reminds me of my past relationships with friends.
- Sonia: Some of the scenes show the character's loneliness and happiness, and capture these emotions accurately. For example, in the scene where the character buys a cake for himself, I can feel his loneliness.
- Chiu: The work expresses the young man's emotions candidly, and the sadness is also very clear. I don't really feel that the work is about changing friendships as the synopsis suggests, but it is a story of a boy who has a crush.
- Wong: This "otaku" story is honest and sincere. The idea of making a wish for world peace at the end is quite delicate.
- Cheuk: The story is straightforward. The treatment at the beginning is conventional, but the ending is different from other similar works.
- Lo: The premise may be similar to other works, but the ending is very unexpected and creative.
- Fan: Okay, the next work is *Judging*.

- Wong: The work is very passionate, and the director masters the use of camera very well, but I don't accept young people playing adult roles.
- Cheuk: The effect will be very different if it is performed with age-appropriate actors.
- Wong: It could be a very powerful film if it had regular actors.
- Sonia: It's a pity, the idea is good, but the actors are not strong enough to convey the overall emotions, which is a waste. Had there been many works that show social concern in previous years?
- Wong: Among Youth Category works that I have seen, senior family members such as grandparents are frequent subjects, and appear every year.
- Cheuk: They rarely make films about their parents?
- Lo: If the subject matter was parents, the filmmakers usually talk about being misunderstood by them. If they make films about their grandparents, they are usually the main subjects.
- Chiu: I would not categorize this film as being caring about the elderly. It just touches on this subject matter, and the elderly just serves as background to the story. The creator is actually expressing his attitude towards the current situation. When I watched it the second time, I felt that the actors' performance was not as awkward as when I watched it the first time.
- Wong: The maturity of the work is extraordinary in terms of cinematography. The camera work is very conscious, and the court scenes deliberately use black and white. The dialogue is well-written.
- Cheuk: The script and editing are excellent.
- Fan: The next work is *In Pursuit of Love*.
- Chiu: The casting of this work directly affects our perception. It captures the youthful feeling of love, which I like very much. Although it is puppy love, it also focuses on the protagonist's doubts, which is very good.
- Sonia: It's a little bit superficial, much of the content is not explored in depth, and the work is not complete enough.
- Chiu: I like this incompleteness, because these doubts about love have no answers and the feelings are purely personal.
- Wong: I don't remember the content very much anymore. I only remember certain visuals. For example, the public housing scene is very impactful, but the scenes and story

afterwards seem unrelated. The dialogue between the boy and girl is vague and unclear.

Chiu: I don't know if they use artificial lighting or is it really dusk? I'm talking about *Reunion*, I like the lighting in that film. Did they wait around for dusk?

Lo: I have seen the film many times and still feel confused. I can't grasp the clues, and the director's handling is not clear enough. Is the girl typist the same as the protagonist? Are they the same person? If not, it means there are three female characters in the film, which give the film different dimensions. However, the director is not clear about these points.

Chiu: It's a bit confusing, the clothing and hairstyle keeps changing, so it is hard to tell.

Sonia: Yes, I was also wondering who the person wearing the flower headband is. I was a bit confused.

Wong: The shots are pretty good.

Fan: The next work is *Solution:love*.

Wong: Is Mei-ling a character from *Candy Candy*?

Sonia: It's the mother's friend.

Lo: Is the character's name based on *Candy Candy*? In this film, the girlfriend of the mother when she was young is named Mei-ling.

Chiu: I really like a scene at the end, it is like a comics.

Wong: There are no gay elements in *Candy Candy*, right?

Lo: Not sure.

Sonia: It's more like a girl's comic.

Wong: That's the aesthetics, but the story is not strong.

Sonia: The story has some surprises. I didn't expect the daughter to find her mother's letter. It's amazing that they can come up with such a story at their age. However, the acting falls a bit short.

Wong: The story is well structured.

Cheuk: Actually, the work has many flaws in terms of the actors, technique and even the sound effects. You need to read the subtitles to know what the characters are talking about. In the first round, the jurors thought the story was special, although the ending was a bit too direct.

- Chiu: I remember that we discussed this work during the first round. Although the work has flaws, it has its value. The work was shot by a student together with her mother, which is very meaningful and interesting. The ending credits thanks “the best mom on earth”. I believe they had established a deep understanding and discussion before shooting.
- Sonia: The film portrays the views of two generations towards sexual orientation, and successfully compares the two.
- Chiu: Our generation often challenges the conservative ideas of the previous generation, but in fact they lack understanding about the subject because the environment back then did not allow people to be themselves. When I looked at this work again, I felt that it lacked discussion in this area, as if being true to oneself is the only right thing to do.
- Sonia: Indeed, the daughter constantly condemns the mother in the film.
- Lo: It is true in the dialogue, the younger generation keeps questioning and attacking the older generation, but visually, you just see the mother quietly examining at her history with Mei-ling, and the audience sympathizes with her. The shots are kind to the mother and her point of view is represented.
- Fan: The next work is *Reunion*.
- Lo: On the screen, I can see a lot of flaws. Although the father's styling and the white balance effect attempt to create the atmosphere of a bygone era, the range hood and electric plugs give it away. When the granny looks at the photograph, which is obviously taken the week before, my suspension of disbelief was broken.
- Wong: I believe the director received assistance from teachers. For example, the filming of the scenes in the classroom is smooth, and the production method is also professional.
- Chiu: Both the subject matter and production do not seem to be by young people. The attitude and reflection of the characters towards the old man in the story seem a bit inauthentic.
- Sonia: Perhaps that’s because this work was part of a social enterprise fund project, but it is not very satisfactory to us.
- Chiu: This is like something the filmmaker created to meet the requirements of a project, not something that he originally wanted to do.
- Sonia: The granddaughter is so good at making glutinous rice dumplings, and the actor who plays the granny is good.
- Fan: The next work is *Terrollice*.

- Lo: I like this work very much. The method of expression is very theatrical. The disjointed sound and visuals help to establish the mood and conveys emotions without the use of words. The design is also very clever, with children blindfolded to play games, but when transformed into images, it becomes more than just a game.
- Sonia: I think the connection between the camera and the live performers is not strong.
- Cheuk: Like the “villain hitting” scene?
- Sonia: The act is “villain hitting”, but what does the filmmaker want to express? Another example is the character suddenly crying when putting on make-up, which also makes me wonder why.
- Lo: She was pepper-sprayed.
- Cheuk: And then she coughs.
- Lo: My understanding is that the director wants to use this object to suggest pepper spray.
- Sonia: The sounds, movements, and editing all contribute to an oppressive feeling.
- Wong: I saw a watch without a strap.
- Lo: Like a coin wrapped in tin foil.
- Sonia: I noticed her curlers, and the Granny’s clothes are also very beautiful.
- Chiu: The feeling of oppression is expressed, but many question marks remain. This is a successful experiment, but can it be called a work? I’m not so sure.
- Sonia: If the filmmaker wants to achieve the same effect, should it do less?
- Wong: The filmmaker merely directly expresses anger with some impactful images, such as knives, blindfolds, red books, etc. However, these images have not been further developed, and the theme is not expressed through traditional dialectics. The three works of this entrant are all open-ended, but I wish that he will try to explore how to make a greater impact. This work has a very basic feel, and the images will strike a chord with some people, but it should be taken a step further.
- Cheuk: In the director’s statement, he calls this a video artwork, which is different from the other two. Perhaps video artworks don’t have to be complete, and maybe displaying the work in an art gallery on two screens will impart a different feeling.
- Wong: The design of each character can be used for a poster. The character design can be a photographic work, which can be read on a multitude of levels.

- Sonia: Just like looking at *Manifesto* in an Australian gallery, which was also a very unique experience.
- Chiu: I enjoyed watching the movie very much, my mind was constantly engaged.
- Wong: It has an impact, and it is better to have an impact than no impact.
- Fan: The next work is -.079.-.
- Sonia: Making a science fiction film with no budget is commendable. The filmmaker tries to make everything not too cheap and crude-looking.
- Lo: It is not easy to make the audience sympathize with the computer character, especially since this work is so short and has a limited budget.
- Sonia: Are people being put in the computer or what? The character setting is quite interesting. I think the impact of the work is greater than what the filmmaker said in the director's statement.
- Fan: Are there any more comments?
- Lo: On the contrary, what is said in the director's statement words of the creator is not reflected in the work. What I saw was the friendship between the prisoner and another prisoner.
- Cheuk: The execution of the concept is very mature. The editing, sound, and setting are also very effective and made with limited resources. The computer character says that he has no emotion, but the character is well established and convincing.
- Chiu: This production is hard to handle. The background of the story and the design are thoughtful. The fact that it was made with limited funds was amazing to me the first time I saw it, especially considering the filmmakers are under 18 years old. The film felt more abrupt the second time around when I watched it on the big screen, I was still involved in the story, and even though many things could have gone wrong with the film, the filmmakers handled things well.
- Sonia: Especially considering the fact that when dealing with this kind of theme, it is easy to be preachy.
- Wong: I think there is something wrong with the structure of the ending echoing the beginning.
- Cheuk: It is indeed not necessary to have the last scene of blocking the door at the beginning. In fact, at the end of the film, he could have chosen to end it at the moment that the door is being blocked. Now it ends with the computer recording this person's death, which adds another layer of meaning.

- Fan: Now we come to the second part, which is the award nomination.
- Chiu: I nominate *Solution:love* for Special Mention, *-.079.-* for Gold Award, and I don't have any ideas for Silver Award.
- Sonia: *Mr. Tse* and *-.079.-* are both excellent. I would prefer that *Mr. Tse* wins Gold Award.
- Wong: *-.079.-*?
- Hotaru: That's the science fiction movie. I feel that *Days of being Grounded* and *Terrolice* are similar. I think *Solution:love* and *Judging* deserve Special Mention, but I would pay attention to whether both Gold and Silver awards go to the same person.
- Fan: It should depend on the quality of the works themselves
- Lo: I lean towards *Mr. Tse* and *-.079.-* getting awards. Is it possible to award double Gold or double Silver awards? I hope *Judging* or *Birthday Wish* will get Special Mention. I like that *Birthday Wish* is low key.
- Chiu: What does double Gold and double Silver mean?
- Lo: If two works win the Gold award, there is no Silver award.
- Fan: Double Gold or double Silver is feasible, but I should hope that this arrangement is really necessary.
- Cheuk: The three works by Lee Nim-chung are relatively complete. I think he should get the Gold award, but the award should recognize him rather than his works. This way, we can account for both *-.079.-* and another work.
- Lo: If we give two Gold awards, there will be no Silver?
- Fan: Yes, if there are two Gold awards, the prize money will be shared by the two works. The Gold award prize is HK\$20,000 while the Silver award prize is HK\$10,000. If there are two Gold awards, each winner will receive \$10,000, and if we also give out a Silver award, the winner will also receive \$10,000. This means the Gold and Silver award winners will receive the same amount of prize money.
- Cheuk: If the same person wins Gold award for two works, he will receive a prize of \$20,000.
- Fan: It should be based on individual works. If we give out two Gold, two Silver and double the number of Special Mention, then almost all finalists will get awards. If two Gold awards are given, it means that we can't decide on Gold and Silver award winners. If we give out two Silver awards, this means we have decided to omit the Gold award, signalling that none of the entries this year can reach the level of Gold award.

- Wong: My choices are Lee Nim-chung's three works, as well as *Judging* and *Memories of School*. I don't feel strongly about any of the above works winning the Gold or Silver award. Two Gold or two Silver is also difficult to determine, is it necessary to give out two Gold or two Silver? However, *Mr. Tse* actually has two directors, and he collaborated with another person in *-.079.-*, so the situation is very complicated. He stated that there is another director who is over the age of 18, which is difficult to deal with.
- Fan: There have been similar situations before, but as far as the regulations are concerned, the entrant did not do anything against the rules. We study how to amend the regulations every year. If the entrant modifies the ending credits, but his crew members are already 25 or 26 years old, we still have no way of knowing or prohibiting him from participating in the Youth Category. Of course, you can say that they know how to circumvent the rules and take advantage of loopholes. For the time being, we can only stipulate that the director or main creator is under the age of 18, and we hope that everyone will respect the rules of the competition.
- Wong: Yes, but the fact that he told us there is another director is too strange.
- Cheuk: Both directors can claim that they are Gold award winners in the future.
- Fan: The trophies and all our records will only have the name of the entrant. In this case, it is Lee Nim-chung.
- Wong: Going back to the Lee Nim-chung issue. If a primary school student got help from his father, whose name doesn't appear in the credits, I think it's fine. But he states in the credits that there is more than one director. Is that cheating?
- Sonia: Maybe he thought there was little chance of winning a prize, and he wanted to give credit to someone who offered him help?
- Wong: But that person should not get director credit.
- Lo: The embarrassing thing is that the work is actually homework which was completed with a group of classmates, but some of the classmates were over 18 years old. When they learned about ifva, they must have considered whether they should participate in the Youth or Open category, but if they participated in the Open category, they may have a lower chance of winning. I feel that the creative team behind the work is people from the same generation.
- Chiu: Will you consider giving only one Silver award, but omitting Gold award?
- Lo: But should we use the distribution of awards to resolve the ambiguities in the regulations?

- Wong: The Hong Kong Film Awards are very strict. We were not allowed to register for the best action director for *The Way We Dance*, because we only listed a choreographer but no action director in the ending credits.
- Fan: Of course, the ending credits seems irregular, but we should always judge according to the quality of the work. I respect the decision of the jury members. I just want to provide a clear guide. Based on the current competition regulations, we accepted the work in the Youth category, but of course you can question whether the work has received too much outside help and therefore should not receive any awards.
- Cheuk: Originally, I wanted to nominate Lee Nim-chung for the Gold award. Now I nominate *-.079.-* and *Mr. Tse* for the Gold award.
- Fan: To summarize briefly, Sonia selected *Mr. Tse* for the Gold award, while Cheuk selected both *-.079.-* and *Mr. Tse* for the Gold award.
- Wong: I choose *Mr. Tse* for the Gold award.
- Lo: I also prefer *Mr. Tse*, although I am a bit hesitant to award Gold and Silver to the same person.
- Chiu: I don't think there should be double Gold awards. *-.079.-* has a strong commercial flavor. If this film wins a Gold award, he may follow this path in the future. If *Mr. Tse* wins Gold, he may feel that he should continue to shoot this kind of more personal and more provocative subject matter. For Youth category works, I think *Mr. Tse* should be encouraged.
- Wong: Works like *Mr. Tse* are quite rare, whereas *-.079.-* is not a big surprise to me. I did not think much of the idea of using AI (artificial intelligence) to synthesize the voice of reason. The use of English dialogue makes the whole thing more acceptable.
- Lo: When I watched the film, I wondered if he was from an English school. The English dialogue makes the film really easy to engage.
- Fan: Everyone agrees that *Mr. Tse* should get the Gold award. Now we can discuss the Silver award. According to our discussion, *-.079.-* has received more nominations. Do you have any opinions?
- Lo: Are there any other nominations?
- Sonia: I have thought about *Judging*, but the production quality is too uneven.
- Wong: There are not many other choices for the Silver award. I would choose *-.079.-*. On the other hand, there are more works worth discussing for Special Mention. Because it is an award that aims to encourage, the reasons for winning the award

can be broader. The quality of the work may not necessarily be very good, but the work has something worth encouraging.

- Fan: Does anyone object to *-.079.-* getting Silver award?
- Lo: I thought about whether to give out double Gold, but when comparing *Mr. Tse* and *-.079.-* there is an obvious difference in quality.
- Cheuk: I still have reservations about giving Gold and Silver awards to the same person. The creative spirit of *Mr. Tse* is good, even though there are flaws, I think it is better to have two works win the same award rather than giving one Gold and one Silver award. We should consider the significance of the same person winning Gold and Silver, versus two works of his winning the same award.
- Chiu: I think the two works should share Silver awards, not Gold awards. Just now, we have discussed a lot about the qualifications of the entrants, but in any case, I feel that the two works don't deserve to win Gold.
- Sonia: I agree.
- Lo: Are these two works really not good enough to win Gold? I have questions about that.
- Sonia: Does giving two Gold or two Silver awards reflect our stance and attitude towards his application process?
- Lo: The application procedure should not be taken into consideration, because the organizer has accepted his application.
- Cheuk: I want to know why you have reservations about giving double Gold award.
- Sonia: I think the overall quality is different. *Mr. Tse* is better.
- Wong: I think the two works are obviously very different creatively. *-.079.-* is handled well and the subject matter is unconventional. It has something to say about AI (artificial intelligence) having emotions. But overall there is not much that is surprising about the film. *Mr. Tse* is refreshing, and uses real environment as the setting, mixing the real and the fictional and depicting the atmosphere of the pandemic at this time. There is also a storyline of cats interspersed within. Although the subject matter is not clear, the episodic structure feels complete. The texture is strong and the cinematography also has a good feel. The standard of *Mr. Tse* is higher. Judging from Youth category entries in the past five or six years, this half-documentary and half-narrative work is of very high-quality, and there are no documentaries on this year's finalist works. This format is worth encouraging. There is indeed a difference in quality between the two.
- Lo: I think the organic feeling is not easy to create. He has mastered a certain amount of film techniques, but still manages to create this organic feeling. He did not

deliberately create precise a work, and the inaccuracies in the works impart a special charm. The real and unreal spaces are used well, which also reflects his skill. If he wins two Gold awards, will it show that the standards of the two works are the same? I think we should let him know that the two works are different in quality. This is important.

- Wong: I would like to know whether Cheuk feels that *Mr. Tse* has any shortcomings.
- Cheuk: My considerations are more complicated. I'm just thinking about how to distribute the awards among the two works.
- Wong: You are a documentary film director. Are you particularly sensitive to the half-documentary and half-narrative mixed format in *Mr. Tse*?
- Cheuk: The parts that I find the most distinctive are the dream-like scenes. The scene with many plants makes me think that the blurring of fiction and documentary is good. But there is a series of shots that I don't think is necessary. When the students talk to Mr. Tse through the gate, the shots are taken from inside and outside the gate and the scene cuts back and forth between the two. I think this affects the documentary feel of the film. It affects his sense of observation and the ambiguity between the real and the fictional, which is a flaw. The director wants *Mr. Tse* to perform for the camera, which makes it flawed. Even so, the overall creativity is higher than that of *-.079.-*.
- Wong: What do you think of the dying cockroach? I feel it is very strong, but perhaps it is too much.
- Cheuk: The film may not need that ending. Perhaps I don't get what he is trying to say.
- Fan: So, we stick to *Mr. Tse* for Gold award and *-.079.-* for Silver?
- Chiu: If *Mr. Tse* wins Gold, I don't want *-.079.-* to win Silver award.
- Wong: In the past few editions, there have been several occasions where we had two Silver awards and omitted Gold, because all ten works made us feel indifferent and we didn't have any strong feelings toward them, but *Mr. Tse* has many strong points.
- Fan: In the Youth category, we had omitted Gold once every few years, because the quality of the entries did not reach the level of the Gold award. Jury members did not have much to say about the works. I hear that many people are concerned with the entry requirements of the entrants, but we hope that everyone considers the work itself. Lee Nim-chung should read the minutes of today's meeting carefully, because you gave him a lot of valuable creative advice. His three works have completely different styles, and the video work could have been entered into the Media Arts category, which shows how versatile he is. If we return to the works themselves, perhaps we don't have to consider the filmmakers' motivations to determine the awards. He needs to know that everyone has spent a lot of time

discussing his works. I also agree with Lo's comment, that if he only submitted one work, would he have won the Gold award hands down?

Wong: *Terrollice* should get Special Mention.

Sonia: I agree.

Cheuk: Do you agree that aside from *-.079.-* and *Mr. Tse*, no other works will be considered for the Gold and Silver awards?

(Everyone nods)

Cheuk: So, we can start discussing Special Mention awards.

Wong: There is a lot of room for discussion for Special Mention. This year's works rarely mention the anti-extradition bill movement, perhaps everyone is avoiding it, which made me feel a little disappointed. *Terrollice* is the only work that depicts hidden anger and shows it in a suppressed way, so it deserves to be recognized.

Sonia: I agree.

Cheuk: I nominate *Birthday Wish*.

Sonia: I concur.

Wong: No one has any special feelings for *Memories of School*. This is a complete work made by very well-behaved and kind students, and I like it a lot.

Sonia: I like sense of concern in *Judging* and *Solution:love*.

Chiu: *Birthday Wish* is not worthy of Special Mention, because the work is too safe and not special enough.

Wong: I think the production of *Solution:love* is too simple. I understand the reasons why everyone chose it, but it is too simple and difficult to compare with *Judging*. The film language of *Judging* is very good, but the content is flawed, while its grasp of film language is wrong, and *Solution:love* has a poor grasp of film language.

Lo: If being among the finalist is a form of encouragement, then *Solution:love* has received its fair share of encouragement.

Sonia: Is *Judging* worthy of encouragement?

Wong: It's difficult. Its flaws and imbalance are too serious.

Sonia: Yes, I don't know what the work wants to say after watching it.

Fan: I should remind everyone that Special Mention can actually be understood as a Bronze award to some extent, or that a work as something special that is worthy of praise. At the award ceremony, the jurors will make general comments about the category. For example, in previous years, Wong Sau Ping and Kit Hung had made severe criticisms in their comments. Kit Hung chided the entrants for having very good shooting equipment and conditions, but the quality of their works was unsatisfactory. When they came up on stage to accept their awards, the winners blamed themselves and apologized, which was very cute.

Wong: When I was an entrant in the competition in the past, I also remember that there were many negative comments of the works in the booklet. I was criticized by Leung Man-tao when I won the Gold award more than ten years ago.

Lo: It may be that in the past, the jurors were harsher. I remember the year I won the Silver award, Ann Hui said that my cinematography was too academic.

Wong: In the past, entrants who were students from the Academy for Performing Arts were often criticized for being too academic and lacking in passion. I remember that most of the comments published in the booklet were negative.

Lo: Going back to the discussion of Special Mention, does it mean that *Terrollice* is a shoo-in?

Fan: All agree?

(Everyone nods)

Lo: It seems that there is no other work that everyone agrees deserve Special Mention.

Chiu: Special Mention is called "praise" in Chinese, but I feel that *Judging* deserves to be specially mentioned.

Wong: The ribbons that they use to tie their feet could have been handled better.

Lo: The judge's gavel is a meat mallet, which is funny.

Sonia: I think the work is absurdist.

Wong: But it doesn't fully express the sense of absurdity.

Sonia: Are there other works worthy of praise?

Wong: I would choose *Memories of School*.

Lo: *Judging* has a very serious problem. It's too easy on itself. *Memories of School* has a similar problem. The ending is too obvious, especially when the girl said, "I don't want to be so blunt."

- Cheuk: But she has already said everything bluntly, which is very obvious.
- Chiu: Could it have been more obvious?
- Cheuk: Some of the narrative methods in the middle are surprising. For example, the students who don't want to show their faces on Zoom is interesting.
- Lo: Showing their names but not their faces is very interesting, and the dialogue is obviously written by the director, it is not their real everyday speech.
- Cheuk: I believe they are filmed one by one. Some students' shots are repeatedly used.
- Lo: If they took a screen shot of the scene with the five people on Zoom, that might be more powerful.
- Chiu: Did they learn this way of talking from TV? It feels very strange, because in reality they don't talk like that. Does this competition stipulate that works cannot contain foul language?
- Sonia: Obviously there is a character who wants to use foul language, but I don't know if it is because of the teacher's presence and the work contains the name of the school, they hesitate to use it.
- Fan: Previously, there had been works in the Youth category that were rated Category III. As a result, the entrants themselves could not come into the theatre to watch their own works. When Kaki Sham² entered his work in the competition, he was not able to come in to watch his film. This type of thing happened a lot.
- Sonia: I think the creators of *Birthday Wish* have done as much as possible within their abilities. The work is quite satisfactory even though there are few surprises, but the film is handled properly. I nominate *Judging*, *Birthday Wish* and *Terrollice* for Special Mention.
- Lo: If I use up my three slots, my choices are the same.
- Fan: We don't need to have three Special Mentions.
- Wong: The casting of the female lead in *Birthday Wish* seems to be unsatisfactory.
- Sonia: It seems that she has been portrayed as a villain with loose morals.
- Chiu: The scene where the first girl appears is very similar to old animes. The filmmaker must have watched many of these works.
- Sonia: Just like those dating games.

² Kaki Sham was a Gold Award winner in the Youth Category at the 14th ifva.

Cheuk: It seems that everyone is not opposed to *Terrolice* and *Judging* getting Special Mention. I also support *Birthday Wish* for Special Mention.

Lo: I also support *Birthday Wish*.

Sonia: I support *Birthday Wish*, too.

26th ifva Youth Category Award Winners

Gold Award

Mr. Tse

Lee Nim-chung

Silver Award

-.079.-

Lee Nim-chung

Special Mention

Birthday Wish

Sung Ting-hin

Judging

Luo Yi-ming

Terrollice

Lee Nim-chung