

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

Jury Members : Jacqueline Liu (Liu), Amy Chin (Chin), Law Sum-po Jamsen (Law),
Cheung King-wai (Cheung), Ernest Chan Chi-wa (Chan)

Organizer representative : Kattie Fan (Fan), Samantha Szeto (Szeto)

Fan: This year, ifva received around 140 works, which is fewer than previous years. Usually, Open Category gets around 180 to 200 works. However, due to the pandemic, many creators have not been able to participate. In the first round, we selected 50 works out of more than 140, and then finalist round jurors including Jacqueline Liu, Jamsen Law and Peng Shan selected 10 finalist works from 50 works.

Liu: Watching the works on the big screen is different from watching them in the first round.

Fan: Let's discuss each work one by one.

Chan: I want to talk about Chan Tze-woon's *Dream Residue*. I know that he has been undergoing a project called *Blue Island*, and I am not sure if it is related to this short film, or whether *Dream Residue* is part of *Blue Island* or a side project from it. I think *Dream Residue* is interesting. The whole film never mentions the name of Kenneth Lam, and for a documentary about a person, this type of treatment is rare. We know that the profession of the main character is district councillor and lawyer. Maybe because he is a district councillor and is used to facing the public, he is very much aware of the camera and knows what to say in front of the camera. The director has made good use of these 30 minutes. The film could have explored many issues, but when it comes to the social conflicts of 2019, it does not go further, and only uses montage to explain things. We can see the character participated in the first protest in June, but does not deal with his experiences and thoughts afterwards. Is *Dream Residue* a prequel? There seems a big gap between the hiking scene at the end and the part before it. The character was involved in social affairs, but we know nothing about his thoughts after experiencing the events of 2019.

Liu: When watching the film on the big screen with Jamsen (Law), we saw that some technical contact points were lost. I don't know much about the director's background, so I don't feel that the work is incomplete. The work reveals the character to the audience in a three-dimensional manner. The character has some defects, which is apparent in the work. Perhaps he is lost, and no one can summarize his situation.

Law: I watched it on the computer and on the big screen. I think the biggest difference is the sound effects and the rhythm. The fragmented parts are still attractive, and I also like the inserted incidents. Watching it in the cinema today, I feel that the

speed and rhythm at the beginning of the work are very different from the ending part.

Cheung: Chan Tze-woon has made many films on this kind of subject matter, and his persistence is worthy of admiration. Some directors may switch to narrative features after making one or two films with social themes. Chan Tze-woon is obviously pursuing something, but I don't know what he is thinking. Perhaps he wants to make a film like *West of the Tracks*, and keep filming until the character reveals himself. However, perhaps this character will not reveal himself, and it would be better if he includes interviews. For example, in the scene where the character is holding a wine glass, I don't know if the director or the character is drunk, but in fact he is not drunk at all, and the character's performance is terrible. The director insists on not using interviews, like *Salesman*, but this becomes a problem in this work. Even though we are Hong Kongers, we still feel that things jump around too much. There are too many missing pieces, such as June 4th, tear gas, and failed elections. The audience can only sense the atmosphere but cannot grasp the background of the whole thing. The scenes about the district councillor at the beginning shows us the reality of being a politician, which is without any sanctification. For example, residents come to the councillors with trivial problems. I like how the film reveals their lives without pretence, and I also admire the director's spirit.

Chin: The opening scenes are very good. This is the only work that made me note the screen breakdown. The June 4th rally and the dinner scenes are worth discussing. I feel that the dinner is scripted, and it is a little jumpy. The protagonist goes to the June 4th rally, and the scenes of burning paper offerings are very beautiful, but it seems that he and the people around him are very depressed. Our society is constantly changing. I think there is something wrong with the scene of confrontation with the police in 2019. If I were a foreigner and saw this scene, I would think that the demonstrators are at fault. I think the characters are very self-conscious, but I also respect the director for trying to bring out their stories. I'm curious if there will be a longer version of this work in the future? The only thing I want to see more is his family. In addition to his work, we can't see anything about his family life.

Chan: The work mainly focuses on how he faces the public. As for the demonstration scene, the director may assume that the audience already knew what happened at that time, but if you didn't know the whole story, that the police refused to open the way for the demonstration, some would be led to think that the demonstrators are being unreasonable.

Chin: The work should not just be intended for Hong Kong audiences. Overall, my feelings about this film is positive.

Chan: Over the past years, Chan has produced works that show social concern. There is no doubt about that.

Cheung: This shows his perseverance, which I admire it very much.

- Chin: I hope he will continue to make films. There is still a lot of materials on this subject matter.
- Cheung: He asks the characters to talk about what they encountered during June 4th, but his loose approach in editing fails to capture the audience's attention.
- Law: When watching it for the third time, I began to feel that it might not be a documentary, but the director's expression. I started wondering what exactly was his intention? Why did he choose this character? What did he want the audience to understand or feel?
- Liu: I think he provided an explanation. He thinks this character is interesting and meaningful. This may also explain why the director is willing to let this character be self-indulgent, because the director thinks he has this kind of charm.
- Chin: The haircut scene feels too scripted.
- Chan: This character has experienced the frustration of two large-scale demonstrations, the 1989 democracy movement and the 2014 Umbrella Movement. It's a pity that there are not many depictions of 2014, just a few fragments and some mentions in the dinner scene, in which he says he is envious of the new generation, but he does not clarify the differences in the two eras.
- Law: He worked in a factory before as a lawyer, but this part is not explained.
- Cheung: If it is an interview, you can ask him directly. Even if he wants to make up a story, he has to answer directly.
- Chan: Is becoming a lawyer related to the June Fourth Incident? Did he have some insights after the June Fourth Incident and then decided to become a lawyer? There may also be many stories behind that decision.
- Cheung: The director insists on doing it in the most difficult way, which is pure observation. It can be seen that the director is very persistent, but maybe there is not enough time. We can draw many different conclusions about this person. Maybe this person is just an opportunist? Maybe he just doesn't know how to do business?
- Chin: Or maybe he likes to be an actor? Some people enjoy being the focus of attention, so it's hard to tell. But the hiking scene at the end, I didn't know exactly what conclusion the director wants to express.
- Fan: Okay, the next film is now we will discuss *Blue Hour*.
- Chan: I like Tam Wan Kai's cinematography. It is very professional and can capture the interaction between people. However, the part with Isabel Chan is not complete. It seems the story branches off but quickly return to the child. The performance of the

child actor is effective, even though his acting is sometimes unnatural. I understand that it is difficult. The main actor's performance is also very competent.

Liu: When I watched it on the screen, I paid attention to the male protagonist. I think his acting is pretty good, with a lot of details.

Chin: He is an excellent stage actor. The starting point of the film is very good. The child leads the father on his job, and the father and son relationship is played well. I was hoping initially that the film will go on to different families and reveal other realities. Watching the film today feels a bit surreal, how can anyone not want to leave? The beginning is good, but not complete. The music is too loud, and the theme song appears too early. Does the filmmaker want the audience to pay attention to the lyrics? The highway ending is beautiful, but the theme song makes it into an anti-climax.

Chan: It comes right after the scene where he makes a wish at the bus, but the mood is overwhelmed by the song appearing too soon.

Cheung: I think the father is played very well, and one feels very comfortable watching him. Even if the child overacts, the father acts calm and composed.

Chin: When he looks at his son, his expression is gentle.

Cheung: So, he is a stage actor; he is very good.

Chin: I have seen him in musicals, which are also very good.

Liu: As a short film, it is complete.

Chin: I also know a lot of people who have switched to delivering food to earn a living. Having a motorcycle is already a luxury, many other people deliver food on foot. The story is very good and the story is very complete. Unfortunately, the part with Chan Yat Ning seems not very relevant.

Liu: Maybe it's a budget issue, so they can't film so many families. The Chan Yat Ning part can be longer. Now the dialogue is superficial.

Chin: The work has some strong points.

Fan: Okay, the next work is *Night is Young*.

Chan: This is the second time I watched it. The scene in which the two women get on the bus in Wan Chai is a bit too exaggerated. The director wants to use that scene to bring out the driver's change, but it is not as natural as the later scenes. On the other hand, the scenes with the young people are much better. I can feel the director's delicate and gentle touch, and the scenes are filled with many details. In the scene in which a young boy and a young girl get into the car and the driver starts coughing, tear gas is not mentioned, but we know what is going on. The two young

people are on the alert for the driver. When the girl gets off, it is revealed that they had just met, and they don't even know each other's names, and they only exchange online names. Then when the young boy gets out of the car and goes to the park to wash his face with bottled water, and the driver stops and looks at him. Without any dialogue, we can feel his tenderness and concern. I appreciate these details.

Liu: The scene where the driver talks to his daughter is a bit strange. It could be shorter. The conversation with the daughter is repetitive.

Cheung: I have noticed this director for a long time and he is very talented. He has mastered film technique and the rhythm is good. He is very accurate, the timing of the main title is precise, and the driver is well-acted. I was laughing as I watched. The work is so successful that I understand the driver's wimpy mentality, which is depicted with humor. It's a kind of sad laughter. I want to laugh at him, but I don't hate him. The director's perspective is very good, every scene is done well, and the driver's transformation is smooth. The scene with the two middle-aged women is also credible and does not make me feel uncomfortable, but the daughter scene is too middle-class and the dialogue is unnecessary. At the end, the driver watches the girls play in front of the school. It could have been a perverted scene, but because of the previous scene with daughter, this feeling is lessened.

Chin: The Facetime conversation with the daughter feels very unbalanced. The daughter is too middle-class.

Cheung: The driver loves his daughter very much, but the portrayal is very staid with no other points of view. The scene where the young man gets off the car is very well done. Looking at his back makes my eyes well up with tears.

Chin: The best thing about the director is that he knows the different facets of the whole movement very well, and brings them out section by section. Although the scene where the girl changes clothes in the car is a bit weird, because people usually put on black clothes at home before going out, or perhaps the director wants to express her absent-mindedness. The scene is very simple and explains a lot of details. You believe that the driver and the passenger have experienced many nights like this. Although the section with the two women is strange, it is necessary to show the contrast and social contradictions. They are non-professional actors, so the performance is a bit excessive. In addition, the sense of space is handled well, because taxi interiors are hard to film.

Cheung: The yellow bear doll reflects the director's confidence. He does not overly dramatize coincidences, but keeps a sense of distance. He is not self-indulgent and is skilful.

Law: Watching it on the big screen allows me to notice the locations more, which is now much clearer. It was really filmed in the actual locations, just like reporters visiting areas of conflict. I like these details very much, but some parts of the dialogue feel a little disjointed.

- Fan: The next work is *Home, and a Distant Archive*.
- Chan: The interview clips of the four women are well-filmed. They talk about their research in London on Hong Kong-related matters. One of them talks about drinking Yakult is especially impressive. The director films her own monologue, which somehow reminds me of Anson Mak. I don't know if she is Mak's student, but she seems to be influenced by her. But the monologue does not really match with the other parts. I like the interviews with the four women, but her own part is too jumpy and a little abrupt. Of course, I think it's praiseworthy of her to make a film about this subject, because when it comes to social movements, most people only think of Hong Kong. In fact, the overseas part is also significant.
- Law: I know the director. I agree that she is influenced by Anson Mak, mainly in the monologue part. The voice in the monologue makes me feel a bit uncomfortable, it may be a technical problem. The unnatural texture of the voice made it difficult for me to listen to her.
- Liu: When played on the big screen, the quality of the sound affects my impression, and the texture of the monologue is too jumpy.
- Law: I don't understand why the sound quality of the monologues are quite different from the interviews.
- Cheung: I noticed three sections. The first is homesickness, but I only realized it was Amsterdam towards the middle of the film. I had assumed it was Britain. The second part is the historical significance and value of Decoding Hong Kong's History, and the third part is the history, told with subtitles. These three parts cannot be linked together, it is very confusing. What does the work want to say? I also know what the subtitles explain, and the director may want to bring out another level of meaning, but the different parts can't be combined. The only part that impressed me is the protagonist saying that after living in a foreign country for a long time, she would go to Chinatown to listen to people speaking Cantonese, but the whole part is a bit self-indulgent. Of course, the sense of nostalgia is well-expressed.
- Law: I accept the part about speaking to herself from the beginning, because she made it clear that no matter whether everyone accepts it or not, she wants to do it. Did she want to film interviews at the beginning, did she start adding her personal feelings because of social events? I don't know. The interviewees mostly talk about the research institute, and on the whole it is not closely related to social events in Hong Kong.
- Chin: The work seems to be very artsy, with beautiful images, raindrops, windows, and interviewing the few women at the beginning. The film seems to record the history of Hong Kong, and the subtitles also provide historical explanations. Apart from adding some exclamation marks and question marks to the parts about Thatcher, they never explained their feelings after reading thousands of pages of archival

materials. Could it be because they haven't finished reading those files? I was curious about the Decoding Hong Kong's History project, but then the work moves on to her monologue, and I don't know what she wants to say. I think her voice may not be suitable for monologues, it is not artistic nor sentimental enough to express her feelings.

Law: At the beginning of the film, she explains that the monologue is like talking to herself. I appreciate her attempt to truly record how she faced events in Hong Kong while she was in the Netherlands. The visuals have a sense of beauty and are very personal

Chin: I agree that it is okay to be personal. The visuals and monologues are very sentimental. Frankly speaking, I can't remember what she said, although I feel the sense of homesickness.

Law: The tones of the interview and the monologue are quite different, and the use of text is also different. It is advisable to use a more visual art approach for the images.

Cheung: There are several scenes that recur, such as cooking, but the dishes are not very Hong Kong-style. The other part is archives. For example, China does not allow the colonial governments to carry out elections, but this part of history has actually been made public in the news. She wants to express her personal homesickness, but the overall style was too blunt and the director cannot fully grasp the feelings conveyed by the visuals and sounds. Of course, it is interesting to see that there were also demonstrations in the Netherlands.

Chin: The part with Apple is very touching, but the whole work is too jumpy. The interviewee's tears are not too sensational and is touching, but the whole thing is too jumpy. Of course, I also respect her creative intentions.

Fan: The next work *Yuen Yeung*.

Chin: I am familiar with Leung Ming Kai and his wife, and I have strong feelings when watching them today. The work is very close to everyday life, and it is nice to use food as a metaphor for cultural differences. The KFC scene is good, but of course there is no need to deliberately insert the scene of the Admiralty demonstration, but perhaps it is necessary for foreign audiences. Kwok Zune is more confident, so he does not feel the need to add such background in his works. The story is very interesting. It takes place in Sham Shui Po. It is a rare and interesting short film with competent performances by the actors.

Chan: Both actors are very good. The shot in Admiralty where they explain why it is the most romantic KFC is also clever. It is subtle to put the shot in near the end. The work is very playful. The subject of two people with different cultural backgrounds coming together has been done many times, but this film successfully portrays how the two get along. You believe that two teachers in real life would act like this. It is enjoyable to watch.

- Liu: It looks even better on the big screen, and it feels different. The emotions are better portrayed, the performance is clearer, and we could appreciate their communication.
- Law: What attracts me to the work is that the two protagonists are always eating. Is it necessary to describe the flow of time from the beginning of the semester to the end? It does not need to be so linear, I don't know why it is important to show a linear timeline. I like the music and insertions, they are more rhythmic and fun. The use of food as a motif is also fun.
- Cheung: It is difficult to use motifs. In Kwok Zune's work, the metaphors are traceable. This short film is like Juzo Itami's *Tampopo*. which reflects Japanese society and culture through food. This work also reflects the culture of Hong Kong, using metaphors and overtones to bring out the main themes, which demonstrates the director's skill. The actors are very charming, appropriate and cool, and the dialogue is very good. The two actors communicate naturally. The film seems to be artless, but the filmmaker actually has good technique. The crowd scenes are impactful. I have seen many similar scenes recently, but the ones in this film is best, which I admire. The actress is also very good.
- Chin: The actress herself has participated in the screenwriting. I like the food she chooses, such as rice noodles, yuen-yeung, street noodles, and even KFC. The choice of food is very good. At least I also want to find the French toast mentioned in the film. I agree with you that the communication between the two is natural.
- Cheung: Yes, just like a documentary.
- Chin: It's a good thing that Gregory Wong speaks English in the film, which adds another level to the work. It's different from speaking Cantonese, and his speaking is a bit laid-back, which makes it more comfortable to watch.
- Cheung: His performance is a real plus.
- Chin: It is good to end with the scene of students holding hands. It echoes their profession as teachers.
- Cheung: The use of "Internationale" is also good.
- Chan: Originally, they want to use the song "Glory to Hong Kong."
- Cheung: It's very smart of them to find an alternative song.
- Fan: The next work *Mummy*.
- Law: It looks better on the big screen than on the computer.
- Liu: I agree.

- Law: Technically, it may not follow events comfortably, but it is nice to watch on the big screen. Although this young director seemed to be shooting with vlogging equipment, there are not too many technical problems. The scene on the sofa also looks good on the big screen.
- Liu: Their body language is also clearly visible on the big screen.
- Cheung: The interviews are very conventional. It may be deliberate. The technique seems to be poor, with out-of-focus and wrong exposure shots, but then he turns the camera on himself, expressing the selfie culture to the extreme.
- Chan: I see that the credits thanks Louisa Wei. Maybe the director is her student. The films becomes more enjoyable as it progresses.
- Cheung: The film goes back and forth between expression and holding back, the dialogue is well written. It criticizes the mother without being too bloody. Some of the documentaries from a few years back were so bloody that they were unbearable. The part where he talks about his mom going to Macau to gamble is a bit...
- Chin: It is a bit tawdry. In fact, this feeling is apparent in the very first shot.
- Cheung: I don't dare to say that. The director has a good grasp of cinema technique, he has a clear understanding of the medium and audience expectations. The character often says that all mothers are the same, and it shows a sense of caring, making the audience think about their own mothers. The airport scene expresses the pain of growing up, and it was obvious that the director is extremely clever and just playing dumb.
- Law: I wonder how the airport scene was arranged. Was it really a sudden question, or what?
- Chin: It was set up from the start.
- Cheung: It's a very interesting film.
- Chin: The director is clever, but also crafty. The whole thing was planned in advance, otherwise there would not be the scene with the selfie wide shot on the sofa. When talking about his mother, he uses his cousin to explain things, then ends the film with the airport scene, as if to say that the world is full of lies, including the film itself. This may be what he means when talking about keeping secrets. I like that he is not judgemental.
- Cheung: This is actually a drama.
- Fan: The next work is *The Truth of the Dead YouTubers*.
- Liu: It looks terrible on the big screen.

- Chan: I believe this film is fun to watch on YouTube or on a small screen, but on the big screen, it feels a bit wrong and it drags on for a long time. The actors try very hard, but the big screen magnifies their shortcomings and the overall effect is not convincing enough. I don't know if the filmmakers only planned to show it on the Internet at the beginning.
- Liu: I think the work is very interesting, but on the big screen, all its problems are also magnified.
- Cheung: It reminds me of *Blair Witch Project*. In that film, when the protagonists are frightened, and the audience will be frightened too, but in this work, it is not the case.
- Chan: They just pretend to be frightened.
- Cheung: It's a pity, the following words may hurt their feelings. I have met every one of these actors, but unfortunately, they are the reasons the film fails. Their performances are not good. They are not even frightened. *Blair Witch Project* makes people feel frightened. Hidden camera is more difficult to shoot than a documentary, but the performance in this work cannot convince people that the characters are frightened, but merely expose its shortcomings. This is the director's problem. There are not enough close-ups to scare the audience. It just makes people wonder when the film will end.
- Chan: I wonder if the problem is due to the director intending to show the film on YouTube instead of the big screen from the beginning?
- Chin: I don't agree that the film is completely like *Blair Witch Project*. It is also a bit like *One Cut of the Dead* with its plot within a plot design. This is something seen often on Youtube, so why would the audience be frightened? It is just not enjoyable. You know there has got to be a twist and the character didn't really die, but it's a good try.
- Cheung: I can see that these actors are eager for performance opportunities. I know them. Their feeling is that if you don't let me act, I will make a film by myself.
- Chin: It is a cultural by-product of YouTube. Nowadays, many people watch YouTube videos, but when it comes to making a drama or a movie, the content must be improved, otherwise it will only stay at the level of free YouTube movies. I think this work is a good attempt, but it is not successful.
- Fan: The next work is *Eternal Sunshine*.
- Chan: The performances by Hui So-ying and So Chun-wai are very good.
- Law: Seeing it on the big screen is even better, and one can feel its rhythm. Watching the film in a darkened theatre, you really appreciate what the film wants to say.

- Liu: I think there is too much dialogue, leaving things unsaid will be better. Overall, it is very complete.
- Chan: The work reminds me of *Tomorrow is Another Day*, but *Eternal Sunshine* is much better.
- Chin: It is much more real.
- Chan: The actors' performance is convincing, the rhythm is slow and the story isn't very dramatic, but the human emotions are conveyed.
- Chin: The title of the film and the color timing are well-considered. The situation of the characters is miserable, but the director does not wallow in misery. Although the male protagonist is a bit too good-looking, it is okay. I like the use of light to create a bleak situation, which is distinctive.
- Cheung: It reminds me of the mother-child relationship in Dung Kai Cheung's novel *Smart World*, the movie *Oasis*, as well as the French film *Humanité* and *The Way We Are*. This type of subject is hard to make. It has achieved the basic requirements and the actors are good enough, but comparisons with *Oasis* is hard to avoid, although the it may be unfair.
- Chin: This is a work by a new director, one can hardly compare him to Lee Chong Dong.
- Cheung: I understand, but I wonder if he has seen *Oasis*. Hui So-ying is a good actor, and I don't want to say that she is not good, but I think *Mummy* is cleverer. *Eternal Sunshine* tackles a difficult subject, and I know the comparison is unfair, but I don't understand why he chose this subject.
- Chin: *Mummy* is a documentary, this is a drama, it is difficult to compare the two. I think Hui So-ying's performance is very loose, but the son's role is more difficult, because it is hard to use body language in a performance. I'm not sure whether people like this really speak like this in real life, but as a drama it is good, although it is far from being excellent. It should not be compared with *Mummy*.
- Law: The previous few works are worthy of praise. Some works have no clear themes, are very abstract and have no issues, but does it mean they are not good? *Mummy*'s technique seems inadequate, but it expresses its subject matter well. I agree that this work does not move me.
- Cheung: Appreciating Longjing and Tieguanyin tea is different. It is hard to compare the two.
- Chin: You said that the film is not touching, but this is what I appreciate about it, that it is not melodramatic. If it tried too hard to move me, it would be melodramatic. I like the light falling on the son's back.
- Law: I appreciate the visual effects of this film.

- Chin: Thinking about the subject matter personally, I can never take care of my son like the mother in the film. The mother is terminally ill, so what will happen to the son? However, the film does not wallow in misery. It would be bad if it moved me.
- Cheung: The scene where they go to the park is very good, and expresses the human condition well. Leaving the son there is abandoning him, but would you blame her? Many decisions in life are not selfish, but helpless. When I may not even be able to take care of myself, how can I take care of you? I think the work is not bad, it also grasps the helplessness of the human condition.
- Fan: The next work is *Loves, with love*.
- Liu: Watching it on the big screen, there are many problems.
- Chin: Those problems were not obvious on the small screen.
- Liu: There are problems with the actors, the structure is not sound and the rhythm is not good. The friendship between the children is enjoyable and the actors do a good job.
- Chan: It is a smart idea to feature children, which make the work look good, but Chan Kin Long's part is a bit not clear. It seems to imply that the girl's brother was arrested because of taking part in demonstrations.
- Chin: Chan Kin Long's character is dressed in all black in the first scene, so the symbolism is actually quite obvious.
- Chan: It leaves everything to the audience's interpretation, which is a good thing, but the film does not provide enough hints.
- Cheung: I only understood after Amy (Chin) pointed it out.
- Liu: The hint is not strong, but the friendship between the children is nice to watch.
- Chin: When I watched it on the big screen, I noticed a lot of over-exposed shots.
- Cheung: Yes, the images have a lot of noise, perhaps due to color timing or the use of filters. I think the use of filters can be adjusted. Now the image quality is like wedding photos. Obviously, they want to create a romantic atmosphere. The children's performances are enjoyable, and the Tai O setting is reasonable, since Tai O children are more innocent, but this is a bit conventional. I saw a film at the Asian Film Festival that depicts the lives of the aborigines of Hokkaido. In fact, they have turned their village into a tourist attraction, so they don't really suffer any persecution. The Tai O background of this work is taken for granted, and the cinematography is too deliberately romantic.

- Chin: The fat boy dancing scene is very interesting. That shot is very good. Because there is no filter, it makes it comfortable to watch.
- Fan: The last work *This Is Not The End*.
- Liu: I like it very much. Even though the film is not set in Hong Kong, there are many things people can draw from the main character. I can appreciate his feelings.
- Cheung: This story is hard to film. It successfully conveys a sense of oppression and is not overly sentimental. The character cannot do hurdle jumps, while the relationship with his mother is tense. They are both lower-class characters, and the mother also plays the mom in *Mummy*. When the mother first appears, she is wearing black stockings and hot pants, and I think what kind of mother will this be? The work made me reflect on many problems. The scene where the student brings condoms to school and he is punished, he yells "Is this fair?" That scene is very powerful. The son puts an anti-theft device in the bag, which reveals the dark side of people's hearts. The dialogue is extremely well-written.
- Chan: The script is very well written. The whole film is very mature, and the editing, directing, acting, and cinematography are all good.
- Cheung: The dialogue at the beginning when the mother says she stole something because she had to give birth to the son comes out inadvertently. The protagonist persuades his mother not to steal, and her mother replies, "I don't have anything, why shouldn't I make myself happy?" You know that their relationship is not right. The mother says she has nothing she had nothing on account of giving birth to the son. The conflict between this woman and her son is explained with just a few lines of dialogue. The visuals and the script are both superb.
- Law: The actors are all competent.
- Chin: If the protagonist wants to practice three step hurdle jumping, he should not be kicking the wall. This would not happen in real life, even though it looks good visually.
- Liu: Those shots express his emotions.
- Chin: Some of the details in the film, such as the loss of red shoes, reflect the love-hate relationship between mother and son. One can see that the director has a kind heart. Sometimes you can see from the work whether the director is a kind person. Even though the mood of the work is dark, it is clear he has a kind heart.
- Cheung: It hurts even more when a friend gives him the shoes. The work is not melodramatic, and it is a difficult film to make.
- Liu: It starts with a small topic, but ends up exploring a lot of things.

- Chin: When the mother is on the phone with her friend, she says that her son is buy one get one free. The son would be really sad to hear that.
- Cheung: The dialogue is profound and mean. Her laughing at herself is a bit perverse. This explains why she steals.
- Fan: Okay, now we decide on the awards, Gold, Silver and Special Mention. You can narrow down the selection first, and it may not be necessary to immediately name the Gold and Silver Award winners.
- Cheung: I choose *Night is Young*, *Mummy*, *This Is Not The End* and *Yuen Yeung*.
- Chan: My choices are the same: *Night is Young*, *This Is Not The End*, *Yuen Yeung* and *Mummy*.
- Chin: My choices are the same, but I add one more, *Eternal Sunshine*.
- Liu: I didn't choose *Mummy*. My choices are *Night is Young*, *This Is Not The End*, *Yuen Yeung* and *Blue Hour*.
- Law: I choose *Night is Young*, *Mummy*, *This Is Not The End* and *Eternal Sunshine*.
- Liu: We all chose *Night is Young* and *This Is Not The End*,
- Fan: You all chose *Night is Young* and *This Is Not The End*, but this does not mean these are automatically prize winners.
- Chin: Shall we eliminate *Eternal Sunshine*, since no one else chose it?
- Cheung: Two jury members chose it.
- Liu: Only I picked *Blue Hour*. Let's eliminate it first. This leaves *Yuen Yeung* and *Eternal Sunshine*.
- Fan: Do you have any favorites for Gold Award?
- Liu: *Night is Young*.
- Chin: *Mummy* wouldn't be Gold, right?
- Chan: I want to nominate *Night is Young* for Gold and *This Is Not The End* for Silver.
- Chin: Aside from *Night is Young* for Gold, my choice also include *This Is Not The End* and *Yuen Yeung*.
- Fan: Now Jacqueline (Liu) nominates *Night is Young* for Gold and *This Is Not The End* for Silver. Chan's choice is the same. Are there other nominations for Gold Award?

- Chin: Gold Award should be *Night is Young* and *This Is Not The End*.
- Cheung: My choices are *Yuen Yeung* and *This Is Not The End*.
- Fan: Do you rank one higher than the other?
- Cheung: *Yuen Yeung* is Gold Award and *This Is Not The End* is Silver Award.
- Law: Between *Yuen Yeung* and *Night is Young*, I pick *Night is Young*.
- Fan: So *Night is Young* gets Gold Award?
- Chin: My favorite work is *Night is Young*, *Yuen Yeung* and *This Is Not The End*. I would pick *Night is Young* for Gold Award because its content is timely. For Silver Award I choose *This Is Not The End*. For Special Mention, I pick *Yuen Yeung* and *Mummy* because they are distinctive.
- Fan: Let's decide the Gold Award first. Except for Cheung, the other 4 jurors chose *Night is Young* for Gold Award.
- Cheung: I am okay with it.
- Fan: Now for Silver Award. You all chose *This Is Not The End* for Silver Award. Does Cheung have any adjustments? You also chose *This Is Not The End* for Silver Award, but your choice for Gold Award, *Yuen Yeung*, does not appear.
- Cheung: I am fine with it, because both works are equally good.
- Chan: They both have their strong points. I like *This Is Not The End* more, but *Yuen Yeung* is also good.
- Chin: The director of *This Is Not The End* has a lot of potential. He would succeed in both Hong Kong and Taiwan.
- Fan: Okay, so *This Is Not The End* gets Silver Award. Let's decide Special Mention. We don't have Bronze Award, and Special Mention honors works that may not be equal to Gold or Silver Awards in terms of quality, but contain elements that touch you and are deserving of mention. Some jurors see this award as Bronze Award, and you can determine the criteria.
- Chin: Can we have two Special Mentions? I want to give awards to both *Yuen Yeung* and *Mummy*.
- Chan: Both works are good, and it is hard to choose among the two.
- Chin: The director of *Mummy* is clever and deserves encouragement, but *Yuen Yeung's* technique is more mature. If I have to choose one, I'd pick *Yuen Yeung*, but *Mummy* is also worth encouragement.

- Law: I would also like to nominate *Mummy* for this award. *Yuen Yeung* is also distinctive, but *Mummy* is more alternative and has its own style, and the independent spirit is stronger. So, I think *Mummy* deserves this award.
- Chan: If all jury members think that both works deserve to be awarded, can there be two awards?
- Fan: Jacqueline (Liu) didn't choose *Mummy*. Do you have anything to add?
- Liu: I don't mind, it's okay.
- Chan: How about encouraging two works at the same time?
- Fan: Jamson (Law), you didn't choose *Yuen Yeung*.
- Law: I also like *Yuen Yeung*, but Special Mention should reward independent spirit. Many works are also well shot. I chose *Mummy* because it has independent spirit, and it is not like mainstream works.
- Chin: *Yuen Yeung* is also very weird, with all English dialogue.
- Law: I also like *Yuen Yeung*, but I think it will be more fun and unconventional if the narrative arrangement is not linear.
- Cheung: When discussing *Mummy*, we have to wonder whether it is a documentary. I also want both works to win.
- Chin: People will understand why we picked two films for this award, since their subject matters are completely different.

26th ifva Open Category Award Winners

Gold Award

Night is Young

Kwok Zune

Silver Award

This Is Not The End

Chan Kam-hei

Special Mention

Yuen Yeung

Leung Ming-kai, Kate Reilly

Mummy

Tsang Chung-yin