

28th ifva Open Category Jury Meeting Transcript

Jury Members : Chan Chi-wa Ernest (Chan), Ahong Cheung (Cheung), Law Tsin-fung Angela (Law), Mak Hei-yan Heiward (Mak), Wong Chun (Wong)

Organizer representative : Kattie Fan (Fan), Sandy Lai, Anson Yip, Vanessa Ying

Fan: Today, our goal is to select awards from these ten works, including a Gold Award, a Silver Award and a Special Mention. We can discuss each work first before moving on to nominating awards. If you don't have any further questions, we can begin with the first work, *Lucky Cat*.

Chan: I was very impressed by this short film. When I first watched it, I didn't know that the work was related to Fruit Chan, but as I was watching it, I could sense a strong Fruit Chan style. It turned out that Chan was the producer and advisor of this short film. The performance of the actors is impressive, especially the two heroines, whose performances add a lot to the work. The handling of those black comedy touches is also good. All in all, the work is completely successful in terms of technique. The only flaw is that the last scene of the film is a bit blunt, that is, the scene where the protagonist enters the lucky cat. I understand that since the director uses the symbol of the Buddha statue mountain and the lucky cat, they have to echo the beginning at the end, but it is a bit too blunt.

Wong: I also like this work very much, and I have seen this film at the Director's Guild. I think it's quite free, although I think it could be a little crazier. Compared with other narrative works, it is better in terms of style, film language, and even the construction of the world within the film. Although the production is not too fine and the budget is not high, you can see that the director has solid and ingenious ideas, which are not easy to achieve. Other works may have beautiful images and high production values, but they lack their own distinctive attitude or film language. With this film, the director has a unique stylistic charm. The acting is also very good. I have the same feeling about the ending, I feel it a bit too explicit and leaves little to the imagination. On the whole, the director's humour and rhythm are excellent. His ability to establish a distinctive context and create his own world is rare. Not only does he have good filming techniques, his imagination ability to use film language is also excellent.

Cheung: I agree with your point of view. As a narrative film, this work is quite outstanding. Among the finalist works, I admire the few that manages to successfully construct their own style with visual elements, and *Lucky Cat* does the best job. It uses the lucky cat and the gods to create a fantasy world, which stands for human greed. Also, the actors are excellent. It is the most enjoyable and least awkward finalist work, which is very hard to achieve. The film has Fruit Chan's early style, a bit like *Hollywood Hong Kong*, and it is not easy to execute. I really like the lucky cat at the end. Although the imagery and characters feel at odds with the ending and it is a bit straightforward, the visuals are beautiful and interesting on the whole. The character design and art direction are excellent, and the cast is also good, especially Larine Tang Yue Ping.

- Law: I think the two female characters in the film are eye-catching, which we mentioned in the first round. In terms of drama, the performance is quite even. Some other works mix professional actors and amateurs, and sometimes the former are too prominent or over-act, making the overall performance uneven. The dialogue in this work is natural, even though a lot of foul language is used, it does not detract from my enjoyment of it, and the first half is nice to watch. The absurd parts, especially the scene of the fat man, are really very "Fruit Chan" style. However, as Wong Chun (Wong) said, some scenes should be more free, otherwise they will appear too ordinary in comparison with other scenes. Some of the off-screen stuff is nice too, for example the two heroine speaking Shanghainese, that part works really well and powerful, which is distinct from other Hongkongers in the film. In the last part of picking up the bills, I think there is a problem with the execution. Compared with the rhythm of the latter part, the first part was brisker.
- Mak: I agree with all of your views. The handling of the work is excellent, and that's what everyone agrees on. I think the film is a work that can successfully express the director's world. What impresses me is the character design. When each character appears, their motivation and purpose are very clear, which means that the director is also good at controlling the narrative of the story even though it is a short film. As mentioned, the first 3/4 of the film is very fluid, and I was able to understand the purpose of each character, the conflict, and why those things happened. Regarding the lucky cat, I didn't like it in the first round, but after watching the film a few times, I understand why he ended with it. The director's imagination and ability to visualize the story are evidence of his boldness. Although there are many things in the film that can be more unrestrained and advance the plot further, it is evident that the director has many ideas, but due to various limitations, he was unable to execute them, so the end result may not completely be what he wanted to present. Yet he was still willing to incorporate these elements, which is worthy of admiration. The director must have wanted to make it a more surreal ending, and even if the final results may not be what he wanted, it is still a good attempt.
- Cheung: The visuals are good, but the direction that the characters take is wrong. It is a bit abrupt to have the character suddenly possess a different motive.
- Mak: In the previous round, we also felt that the characters did not need to be taught that kind of lesson. I can understand the director's motivation, his desire to use this scene.
- Wong: I understand your point of view. I believe that everyone present here does not like the ending very much. As a director who is not fully mature, compared with the film language he established in the first half, this ending is actually risky. Yet he is willing to give it a try, which shows his experimental spirit and willingness to take risks, even if he does not win any praise in the end. I believe the director understands the risks. After all, he has worked hard to establish a film language, yet he is still willing to try.

- Mak: Yes, the handling of the first half is very mature, and everything is within his control.
- Law: Watching the film again, I just noticed a line of dialogue. The girl in the car asks the male character "Do you like Hong Kong?", and the boy replies "If you have money, you'd like it." This relates back to the lucky cat. Hong Kong is like a lucky cat, but in the end, everyone is eaten up by money.
- Fan: The next one is *Blindfold*.
- Wong: I appreciate that the whole creative theme and motivation of the work are very clear, and it is about oppression of an overwhelming majority on minorities within religious faiths. I like this theme and the storytelling, but after watching it, I feel a pity that the work failed to fully express its best ideas, including its own original intention and ambition, and in the end only managed to convey a small part. One of the reasons is that the film is too straightforward, and the dialogue is too obvious. This is the director's choice, and my feeling is that he lacks confidence, so he shows us everything he wants to express, resulting in a superficial work. In fact, the imagery of the work is mature, and the themes are also highly developed. If he was more confident, he could have told a better story. I felt dissatisfied while watching it. I appreciated the opening of the story, as well as the original intention and setting of the director, but the final result is not the best, and the story is not well explored. Maybe this has something to do with the dialogue and script writing. However, the director's execution abilities are high.
- Chan: This story is hard to express in a short film. The director wants to convey many things. Besides religion, he also hopes talk about society as a whole, and even the relationship between father and son. This is not easy to do. In the end, he could only use his own method to present this work, but I agree that it could have been much better, which is a pity. At the same time, he has to deal with many child actors, and the lead actor's performance is competent. I believe the director also spent a lot of effort in directing the protagonist, and this is a hard subject to film.
- Wong: This story has innate limitations in subject matter, and has to rely heavily on child actors, whose acting skills are limited. The director failed to solve this problem in production.
- Cheung: The skill of this work is just as high as the previous film. For example, in terms of directing skills, the director did a good job in guiding the child actors. The main flaw is that there is too much that he wants to express. Apart from religion, it also talks about people being restrained by the current social system. However, the exploration of the theme is not deep enough, and falls into the common understanding of the topic, which means that even people who have not watched the film can arrive at the same understanding of the issues. Therefore, I am not satisfied with the way this work conveys its theme. His understanding of religion also lacks sufficient depth, at least it is not enough to be conveyed through this film. If the work is about the whole social system, there is no entry point for people

to understand it, and the character setting appear rigid and flat. Although the director's skills are very mature, he has certain underlying deficiencies.

Law: There is a line in the artist's statement that "this is not just about religion". The work doesn't just talk about Chinese and Western religions such as God and Guanyin, he is actually talking about how the society shapes religions. God is male, and Guanyin is female. It interprets religion through people, such as the way the mother and the principal depict religions and beliefs, and unveil the fact that they are serving as functions and instruments in the society. The director is very ambitious in choosing this subject, and uses the statue mountain in Wah Fu Estate as a point of comparison, pointing out that the statues are being worshipped at schools and homes, whereas ironically some of them were abandoned on the hill. The Superman figure given by the father is the best companion for the protagonist, which symbolizes his childhood idol and reflects the father's image. But the father passed away very early, and the protagonist's childhood was gone. He can only follow the religion values of his mother and the schools in life, while he was forced to accept when the two are actually conflicting with each other. I think the idea that the work hopes to express and its execution are very interesting, such as using a flock of sheep to represent kids who are manipulated to follow what people say. These "sheep" are not pure and simple at all, which is almost like an adult world with bullying and competition exist among them. The protagonist takes a bath with the Superman twice, does it symbolize baptism? Nonetheless the protagonist finally places Superman on the mountain in Wah Fu Estate. I wondered whether he also gives up on Superman? In the last scene, the protagonist takes off the black cloth that blindfolded him. Does it mean that he now believes in nothing? The protagonist's expression remains the same, but his actions seem to convey a new understanding. The story does advance, but maybe as everyone said, the development of the end is not enough?

Mak: I like this work. Even though the children's acting skills are limited, the director is very good at guiding the children, including their ensemble scenes. The reason why I like this work is that I gave up thinking about its metaphor for society towards the latter part, but returned to the simple idea of a child who misses his father.

Cheung: I agree that this is the point that the work should emphasize the most, but it's a pity that the director didn't put more effort there in the end. He has too much that he wants to say.

Mak: From the audience's point of view, I was touched by the film. The children have to give up the Superman that they cherish the most, and have to let go in the end. My understanding is that the protagonist knows that he needs to grow up, so he looks at the world in his own way.

Chan: I understand that Superman is a symbol, because it is a gift from his father, so in the end when the protagonist puts down Superman, it means that he lets go of his attachment to his father and his insistence on going to heaven together. This is how the director approached the father storyline. But I agree that this part could be developed a bit more. In the early part of the film, the animosity between the two is

so heavy, but in the end he simply lets go of Superman, which is too abrupt, maybe due to the length of the film or other reasons.

Cheung: The story also doesn't explain why he lets go of Superman.

Mak: Just like *Lucky Cat*, the logic of the characters is not brought through to the end.

Wong: I think the director placed too much emphasis on this child's performance in the beginning. How much the kid can carry is equivalent to how much the film can present. I thought that the director can reduce the emphasis on the blunt performance of this child in the film.

Mak: He started with an ambitious theme, but he really didn't express that much. All the elements are handled with care.

Wong: I think that this kid can't carry all the messages the director wanted to express. It would be better if the work relied on more imagery or other elements.

Cheung: I hold the opposite opinion. During filming, the director may have found that the child as the subject works really well, so he focused more on him, and the other characters in the film became not as prominent. The two most fascinating scenes in the work are the one in which the child finds out that his father cannot go to heaven, and the other is the bath scene.

Mak: Maybe the child represents the director himself. However, the scene of the child arguing with his mother shows the limit of his acting ability, and the mother's dialogue is too typical.

Cheung: The bad guys are too stereotypical. There should be more layers to the mother and teacher characters.

Wong: In this scene, if the director zoomed out a little bit, or reduced the dialogue, so that the audience can focus on the expressions of the characters, the scene will be improved.

Mak: The scene that bothers me the most is the one where the child scolds his mother back, saying that there is no god to bless them. Once he says this line, the work becomes weak. The director may be afraid that the audience will not understand the children's inner struggles, so he states his message directly. The scene makes me feel the child does really understand the dialogue, because the statement came from the director, not from the character.

Law: I agree.

Fan: The next one is *The Rest*.

Mak: This is a work that makes me feel conflicted, I cried every time I watched it. There are many things in it that touched me, such as the setting, the longing for others,

the situation when people get old and reach a state where they cannot have a proper life, etc. However, the meticulousness of the work sometimes prevents me from being fully convinced by the story.

- Cheung: The work's starting point is art direction. I really like that the film revolves around the community of Hung Hom. All the scenes are very detailed, which is also the part that touches me. But what disturbs me the most about it is the artistic treatment, that is, the makeup of the characters, which made me completely unable to immerse myself in the protagonist's world. The styling is very crucial.
- Mak: The character would be better without eyeliner.
- Chan: The problem of makeup is even more obvious on the big screen.
- Wong: The appearance of the main character is completely different from that of the supporting characters. I feel that the presence of the main character is too strong. In fact, his appearance should be more realistic.
- Cheung: The granny character feels natural.
- Law: The contrast between professional actors and amateurs in the works is too strong.
- Mak: Yes, the lead character keeps reminding me that she is an actress.
- Chan: That's why I get alienated from the film. I kept feeling that I was watching the protagonist "play" a role instead of embodying the role.
- Mak: The scene on the incline road touches me every time I see it, but the position and movement of the main character's fall in that scene are very precise, a reminder that she is acting. However, I was still moved because the story itself has tension.
- Cheung: The director's skills are actually quite good.
- Chan: I agree, including how he evokes emotion. However, the work failed to convince me that this is the story of the character. Although the heroine puts her heart into acting, she often easily overacts. For example, in the scene where she is unable to enter the house and sits outside singing, her emotions are appropriate, but it's a long take, if someone encounters the same problem, can she still sing like that?
- Mak: She sings too soon, maybe if she starts singing after sitting down for a while longer, the effect might be better.
- Wong: Frankly speaking, I am not touched by this work. The construction and lighting of the scenes are excellent, it looks seemingly raw but is full of delicate touches. For example, the messy looking apartment, the soft light permeating from the transparent plastic bag, and the contrasting colours. However, I don't know how to view this work. As a work that is finely polished and manipulated by a director, I think the progression of the story is too slow and lacks advancement; if I judge it as

plain and ordinary story, it is not real enough. We can clearly see the director's manipulation of details.

Mak: When discussing the first work just now, we asked whether the director has established his own context and expressed his message well. I think the director of *The Rest* is concerned with the issue at hand, but if he truly understands the issues, would he have made such a film or let the actor deliver such a performance? He dramatizes the story too much, making the whole work contradictory, and there is a sense of disunity about it.

Wong: He has a high level of production skills, but he didn't choose the most suitable narrative method for this story, including the visuals, the choice of film language, and even how to shape the script. Even though each element looks good by itself, they don't fit together. On the other hand, I like the director's portrayal of the granny as a bad character, because generally the old people in films are seen as kind, but the work portrays the granny as a bit selfish and ill-tempered. However, the subsequent development of the characters has nothing to do with their personalities. The director is not bold enough to continue developing it in that direction, but rather puts the characters into a tragic predicament that does not come from their personalities. If this bad granny faces difficulties and tries to solve them with bad intentions, it will lead to other problems for her to learn and face. But in this film, no matter whether the granny's character is good or bad, her ending is still the same, there is no sense of causation. For this short film, this feels unreal.

Mak: The author also throws out other information to the audience, but does not let everyone know more, or how to solve it, such as the identity of the mistress.

Cheung: How do you understand the photo in the biscuit tin at the end? The author gives no hint or any explanation at all. Is the photo of the granny or does it belong to another family?

Law: Because there are children in the photo, it must be another family.

Chan: But the story doesn't explain why the granny never opens the tin. Maybe she doesn't want to open it, because the man doesn't miss her the most.

Cheung: If this part were handled properly, the effect can be very powerful.

Wong: I kept thinking that the director could have been bolder and more aggressive. If he wants to talk about the two moon cake tins, he should have centred the whole film around this. Now it feels like there are a lot of scattered elements, and the director tried to present a more natural effect, but the end results is hard to understand. The set-up of the story is not very effective and the work is not realistic enough.

Fan: The next one is *As I Imagine My Body Moving*.

Wong: I like it very much.

Cheung: Me too, this is my number one work.

Mak: It didn't leave a deep impression in the first round, because the sound equipment setup was not as good as in theatres. When watching it again today, I realized that the sound of the film is very important and helped me enter her world.

Chan: I agree. The sound of the film is very important.

Cheung: I think the creator interweaves her life into the work, which is very powerful. Did the work come first, which changes the direction of her life? Or did her destiny come first, followed by the work? This film represents the idea that the artist's life is embodied in her work. The creator is a performer, director, dancer and artist at the same time, and these parallel identities makes the work feel excellent. Visually, she is sensitive enough to lighting and the composition of each frame, even when there is no extra lighting, there is good contrast and composition to attract me to keep watching. The music design and music selection are excellent. The film is a poem expressed by the director about her own feelings, and it is filled with her own memories and emotions.

Wong: After watching the previous narrative films that showed skilful techniques, this work opens up the various possibilities that images can evoke. Its ambiguity or flow state makes the work feel alive. It does not force any information or statement on me, but this does not mean that it has no meaning. It still bears a certain weight, but it is open for everyone to interpret. The imagery is rich. I also appreciate that the director, as a professional dancer, is willing to record her tired and weak body, like the scene where she climbs down from her bed, which makes a strong impression.

Cheng: The works simultaneously touches on the subject matters of the body, spirit, society and disintegration of architecture, all of which are very powerful. I only just realized that the film is 30 minutes long, it didn't feel that long when I watched it.

Wong: The film transcends real time because of it flows.

Chan: The ending is impressive, when she talks about how she got injured, and the scene shifts to the dismantling of the CCDC dance centre. The transition from the individual to the space and from the body to the mind is great.

Wong: The monologue of the director, as a person who records herself who has experienced a big event, feels very sincere. She does not try to dramatize or tragicize the matter, but only records her experiences and the imagery they bring about, which is commendable. A lot of times these contemporary non-narrative films are overly polished, but this film doesn't have that problem, nor does it imitate other works.

- Law: It is a work that I would like no matter how many times I watch it. I like its composition very much. There is a shot of a window at the beginning, and you can see the city is outside. Then it switches to a dancing scene, and it turns out that the scene is actually inside a hospital. This contrast is very impressive. In addition, the film is about CCDC. This dance centre was dismantled due to events and political situation in 2019, so it has a certain historical weight. The protagonist also talks about an accident that happened in 2019, which reminds her of an incident on a train in Indonesia many years ago. When I watched the work, I unconsciously connected these events, which gave me a strong feeling of sadness. The work contains many sad elements, including the disintegration of the dance company after many years and her personal experiences.
- Chan: It's a pity that we couldn't watch *Lost a part of* at this screening. The two films are very suitable for comparison. They are both about personal and urban trauma.
- Mak: They adopt different methods, but they have similar elements and are about similar topics. However, when I watch *As I Imagine My Body Moving* this time, I feel that it is relatively real because it uses her own self as a starting point.
- Fan: The next one is *FLY*.
- Wong: This work is a pity. The beginning is challenging, but when the song plays, it does not bring any surprises to me. The more outstanding part is the character design and the actors' performance.
- Chan: The first part of the film is fascinating. Its storytelling is quite bold. For example, when a fly suddenly lands on the screen, I want to know what happens next. Unfortunately, nothing that happens afterwards surprised me. You can see that the director wants to respond to social issues. Although he has good ideas and tries to present them in a playful way, the work is still a bit superficial.
- Mak: I don't mind his superficiality, because the whole film-watching experience was interesting, and I didn't need to think about anything but just accepted all the strange juxtapositions brought by the work, and I felt very satisfied after watching it. The grotesque and playful rhythms of the work are handled well, and at the same time, many direct expressions are added, such as the superimposition of children and Galileo, which is novel.
- Cheung: The work reflects the spirit of the times.
- Chan: But it's a pity that the story ends after the character is chased by the police.
- Mak: I will not seriously analyse why the director did this. He made things up as he went along.
- Wong: It has an unrestrained and imprecise aesthetic, which is different from conventional methods.

Chan: This kind of boldness is also worthy of encouragement.

Fan: The next work is *A Long Walk*.

Wong: I actually like it, and I enjoy the viewing experience. But what did I gain from the work? Actually nothing, but I didn't mind, I just meditating on it for a while. It has tension, release, and the struggle of the artist. It is alive, it feels like I am looking at a tank of fish, and it is beautiful.

Cheung: This is an excellent dance film. It only consists of an architectural space, a simple lighting setup, camera movements, and dancers' movements. Its technique is accurate and excellent.

Chan: The film is enjoyable. When watching it, I felt the camera is dancing with the dancers. The camera and sound are well arranged, making you feel like you are in the waterway with the dancer and going through the whole process.

Mak: I also like the work, which purely embodies the emotions of the performer. The directors used very simple techniques, so that you don't need to think and digest too much information when watching it, and just feel the emotions of the character.

Wong: As a dance film, it allows you to really appreciate the dance. It has a distinctive aesthetic.

Cheung: Its purity makes the viewing experience pure.

Fan: The next work is *Trek of an Extinct Bird*.

Mak: I liked this film very much when I first watched it, but this time around I didn't feel so strongly about it.

Cheung: It has the feeling of a Tarkovsky film.

Chan: The cinematography is outstanding. The film doesn't rely heavily on dialogue, letting visuals convey the theme of the story. What the work wants to say is actually very simple, it purely expresses an atmosphere and a state. The most impressive thing about it is the visuals.

Cheung: I like it that this work cannot be understood through words alone, but also with feelings with images. You sense a variety of emotions in the film, and you also understand some themes, such as nostalgia, the feeling of exile, disappearance, etc. The influence of Tarkovsky's style is ever-present. I am curious about how the film was shot. The filmmaker has to go into the mountains, capture sunrise, and there is also a sheep. This work cannot be interpreted with verbal logic, but contains its own film language.

- Wong: I feel conflicted, for me its context is not three-dimensional enough. When watching it, I sometimes thought that the film was handled very well, and I appreciated the director's intentions, but there were parts that alienated me. I think that when directors make films, they also need to decide what language to use to make it convincing for the audience.
- Mak: Whenever there is a dramatic scene or dialogue, it takes me out of the film. If the film simply shows the state of exile, I could have enjoyed it.
- Wong: When people are in the wild, they face many restrictions, so I also appreciate the director's efforts. The images are full of vitality, but the task she set for herself is very challenging.
- Cheung: She is indeed a bit in over her head when dealing with dramatic elements.
- Chan: The old guy who was in the wildfire at the end is still breathing, but the character is supposed to be dead.
- Wong: This is probably a Fresh Wave film. It is very impressive that it can achieve so much under this condition. It's not just technically impressive, the director's imagination is also bold.
- Cheung: Those mountain fire animations are really beautiful, and the mountain scenery of Hong Kong looks like Europe. The director has very sharp eyes.
- Mak: The director's vision is very powerful. Many scenes don't look like Hong Kong. You know where it was filmed. The director constructs a very distinctive environment, a different world.
- Wong: I admire her ambition.
- Fan: The next work is *April's Interlude*.
- Cheung: I don't think films should be in black and white. I don't understand why black and white was used.
- Chan: The reason for using black and white is to express the idea that the period of the pandemic was colourless.
- Cheung: This is too straightforward.
- Law: I also surmise it is because of the pandemic. Watching the work again this time, I felt that it was not as attractive as before. In the first round, I thought it was an interesting story about the beauty industry during the pandemic, but compared with other works today, I felt that it was a bit weak. The reason why the protagonist and Siu Ye (Lo Chun Yip) breaks up is a bit of a joke, just because the other party was in a different country in 2019, which shows that they have different values.

- Cheung: I think the character design of Siu Ye (Lo Chun Yip) and the handling of the one or two scenes with him are poor. Her portrayal of men lacks something.
- Mak: I don't have strong feelings for this work. You just mentioned that there are problems with the director's portrayal of men, but I think she has faithfully presented some of the protagonist's values. I think that in reality, some couples break up because of these reasons.
- Wong: I also don't have much feeling for the work. As a 30-minute short, it records a story with a little bit of romantic element under the pandemic. Other than that, it didn't give me any insights, the film fell within my expectations. Of course, not every film has to present something new and unknown, but this work did not present any profound observations.
- Cheung: I think the director presented a female perspective, but this angle is not unique.
- Wong: The language and aesthetics of the film are not particularly developed.
- Fan: The last work is *Anatomy of Rats*.
- Mak: I feel that the directors want to present a distinctive world, but my feeling is that it is incomplete. I believe that the filmmakers have put in a lot of hard work, and have even gone above and beyond, but for some reason, my viewing experience was not enjoyable.
- Chan: I agree that there are many problems in the work itself. What impressed me most was the chase scene in the corridor. The directors used light to show the tense relationship, and they managed to handle these elements successfully. But on the whole, there are many inexplicable parts in the work, such as the dance at the end.
- Cheung: The directors wanted the scene to be farcical, but they were not able to achieve this effect.
- Chan: I agree, so the scene becomes a chaotic situation.
- Wong: I appreciate that more and more works have non-realistic or fictional elements. This kind of unrealistic style is bold, but at the same time it challenges the directors' ability to construct their own world. This is a difficult work, and many scenes are awkward. Perhaps they need some fantasy and allegorical art direction to make the film work.
- Cheung: The film is not absurd enough.
- Wong: These works are partially connected with reality, which becomes a hindrance. They should throw away all elements of reality and recreate another world, but this will involve more imagination and resources.

Cheung: It takes a lot of work to make such fantastical works, including using various content and symbolism for character design, and directors have to decide if their art director is able to carry it off. Some directors have bold ambitions but lack the ability to execute them.

Wong: If they built up enough of an allegorical aesthetic, the scene with the school principal's didactic lecture would be effective. Several works we have discussed were ambitious, severely testing the creators' directing skills. It goes beyond cinematography, lighting and other technical, it's about the imagination.

Fan: Now we have reached the award nomination stage. Maybe everyone can nominate works for the Gold award first.

Wong: I would like to propose *As I Imagine My Body Moving* as the Gold award.

Mak: I have no objection.

(Everyone agrees).

Fan: It is unanimous, *As I Imagine My Body Moving* is the Gold award winner. We now nominate the Silver award.

Wong: I propose *Lucky Cat*.

Chan: I choose *Lucky Cat* and *A Long Walk*.

Cheung: My choice is between *Lucky Cat* and *Trek of an Extinct Bird*.

Law: I choose *Blindfold*.

Mak: I like *Trek of an Extinct Bird* a lot, but it has problems. I propose *Lucky Cat* and *Trek of an Extinct Bird*.

Wong: It depends on what we want to encourage. These works all have their own strong points.

Mak: In terms of number of votes, it's easy to see the results.

Fan: Works with the most votes may mean that it is the most average. You have to decide if a work deserves an award.

Mak: I have no objections to this result. *Lucky Cat* is an excellent work overall.

Wong: If we choose *Trek of an Extinct Bird*, it means we appreciate its ambition. *Lucky Cat* borrows a lot from existing Hong Kong and genre films, but *Trek of an Extinct Bird* is a bit excess in content.

Law: My vote can go to *Lucky Cat*.

Mak: Then why don't we give *Trek of an Extinct Bird* Special Mention?

Fan: Do jury members who voted for *A Long Walk* and *Blindfold* to get Silver award agree?

Law: I propose *Blindfold* get Special Mention.

Chan: I don't object to *Trek of an Extinct Bird*. After all, one of the director of *A Long Walk* already got Gold.

Wong: I pick *Trek of an Extinct Bird* to recognize her ambition.

Cheung: It must have taken a lot of effort to make this film.

Wong: From my point of view, *Blindfold* is complete and meets industry standards, but the ambition of *Trek of an Extinct Bird* is more worthy of encouragement. Especially in an environment like Hong Kong, her challenging and crazy idea should be recognized. I hope she knows we appreciate her boldness.

Mak: I don't object to this result. *Lucky Cat* is an excellent work overall.

Fan: Angela (Law), do you agree?

Law: For the record, I still vote for *Blindfold*.

Fan: Then it is decided. *Lucky Cat* gets Silver. *Trek of an Extinct Bird* gets Special Mention.

28th ifva Open Category Award Winners

Gold Award

As I Imagine My Body Moving

Elysa Wendi

Silver Award

Lucky Cat

Yeung Kwong-chung

Special Mention

Trek of an Extinct Bird

Ho Lok-yee Gloria