

28th ifva Youth Category Jury Meeting Transcript

Jury Members : Hanna Chan (Hanna), Chan Kin-long (Chan), Jill Li (Li), Adam Wong (Wong), Kenji Wong (Kenji)

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

Fan: Today, our goal is to select the Gold, Silver award winners and 3 Special Mentions among the finalist works. You can share your views on each of the works first and then nominate awards later.

Wong: Before we start, I would like to know about the overall quality of this year's works.

Li: There are a few works that are relatively well-produced, and most of them became finalists. The degree of completion of the work is also an important criterion in the first-round selection. At the same time, works with outstanding features, such as unique and exciting angles, or can reflect the current situation, were also shortlisted.

Wong: In terms of themes, do most of the works use the pursuit of dreams, communities, and the pandemics as themes?

Li: A high proportion of works have the pursuit of dreams and teenage love as their themes, and some have several subjects as their themes. There are several works related to the pandemic.

Fan: You can start discussing the first work, *True Lights*.

Wong: Even though it is well-produced, proper, and able to encourage schools to play a leading role in promoting film productions, the work still lacks the youthful atmosphere of a school campus, and the use of music is not satisfactory. It does not provide a real sense of teenagers on campus and appears old-fashioned. But its storyboarding, mise-en-scene and crowd scenes look professional. This theme should be life-like and touching, but the work can't express it at all.

Chan: As Sau Ping (Wong) said, some of the shots in the film are well thought out and filmmakers are able to execute the film well, but the plot unfolds too quickly, and many events just come and go without much elaboration. It's difficult to get into the story and understand the relationship between the characters. The girls want to reconcile because of the singing competition, but the plot suddenly skips forward without enough explanation. For me, this is the biggest flaw of the work. The incompleteness of the film made me feel regretful. In addition, I think there is a teacher behind the work. I want to know whether the teacher gave them a lot of help. For example, some of the camera movements may not be the students' idea, and it looks like someone who has experience in film production taught them, so it made me doubtful.

Hanna: It doesn't feel like they are really students in school, and the dialogue is also a bit awkward, deliberately spelling out the message of the film. I can't feel the friendship between the girls. They are supposed to be very good friends, but the film doesn't show that. These friends are going to be parting soon, and the idea that they all need to complete one thing together before they leave is not complete. Perhaps it has something to do with the director's handling. Sometimes the actors look away, which alienates me from the story. I don't expect that every film has to be complete in terms of production, but the characters in this film fail to convince me that they are about to part and feel sad about this.

Kenji: This work was better than many others in the first round, but my feeling is that it is very average, and Sau Ping (Wong) describes the film as overly mature. The work borrows a lot from other films, and the story does not have to be too elaborate because you can sense where the film is going from those borrowed elements, such as the way people feel sad when their friends leave. During the first round, I also wondered about the teacher's involvement. I believe that every entry has a certain degree of guidance from teachers, but with this film it is very obvious.

Wong: The evidence of guidance is very strong, and the works lacks youthful vitality.

Kenji: Yes, there is no experimentation.

Li: Also, I wouldn't say I like its music. However, I gave extra points for its storyboarding. Even though it is not good enough, at least some ideas are behind it. In the first round, there were some other works about schools, and the presentation are even more unnatural than this one. As Hanna said, the actors often look away, which is even more evident on the big screen.

Hanna: However, since the actors are secondary school students, I am not sure whether we should use this as the judging criteria.

Chan: It is difficult to evaluate performances, because the actors are only 17 years old. It is difficult to demand that they have the qualities of professional actors, so it depends on how we draw the line. For example, other finalist works have larger scale and higher quality, and their acting are also deliberate and overly earnest. If we judge these works on the acting, what standards do we apply for Youth category works?

Li: If we compare this work with the last one, the latter is more natural and comfortable. I also have a question. When the production scale becomes more extensive, there are more things for the filmmakers to deal with, and it is more challenging for them to handle everything. Is this a factor we need to consider?

Wong: I will look at the spirit of the work. Even if the production scale is large and there are many flaws with the production, if the filmmakers are trying new things and are reflecting on issues in a sincere way, the work can still be moving. Like the final work (*THOSE DAYS*), the performances are not necessarily brilliant, but it is

enjoyable. With *True Lights*, I admired the first ten seconds, like the use of wide angle, the costumes, acting performances, plot progression and conflicts, etc., but as the film progressed, these functional techniques were the same. In fact, these techniques can be applied to any subject matter because they are quite formulaic.

Chan: This work is not just formulaic, but also not complete enough.

Kenji: I suggest that we discuss the final work here, since everyone mentioned it.

Wong: I think the work that contrasts the most with *True Lights* is *Rewind*, which can also be discussed together with *THOSE DAYS*. In addition, through *True Lights*, we can explore what role schools should play in encouraging artistic creation. Should schools give students the freedom to try things out?

Fan: Why don't we discuss *Rewind* and *THOSE DAYS* first?

Wong: I like *Rewind* very much. It is very youthful, and there are several episodes that are surprising. At first, I thought the work was just a youthful one, but when the character opens the box and finds the camera, and says "You are my first protagonist", I was touched. When the film switches back to the curly-haired character at home, the details such as his innocent appearance, the pimples on his face, and the can of Tsingtao beer are well thought-out and sincere. After that, the protagonist goes out to buy alcohol, and when he returns home, you see a bag of potato chips in the foreground, and all these elements have a youthful energy. I also like the ending very much, there is no need to say more. The strange thing is, when I look at most of the films made by students from the sixth form to university, they always imagine that when they become adults they would change as they enter society. I wondered where they got this idea from, at least I never had this idea when I was young. However, the handling of the work is very real. When the protagonist meets his friend again at the end, leaving aside the clichéd plot, the feeling is sincere. Maybe it's my own wishful thinking, I think work is authentic. The characters' experiences are related to the events in Hong Kong. The girl in dark clothes and pants is filming exasperatedly, and then meets her friend with glasses. These simple images are impressive. The character with glasses becomes a suit-wearing adult, but his helplessness touched me quite a bit. Even though the girl's attitude and movements are a bit formulaic, there is still a sense of reality. I believe Anno Hideaki will also be happy to see that he has such an influence. The font type at the end of the credits is obviously an homage to him, and so is another work, *Libra*.

Hanna: Both are directed by the same person, Sung Ting-hin.

Wong: The way he filmed Kwai Shing West Estate is quite distinctive. When I first read the synopsis, I thought he would show details about this area, but I realized these details about old housing estate naturally come out without him doing anything deliberate.

- Li: I don't like the soundtrack very much, some parts don't need to have music, but overall, it is better than *True Lights*.
- Wong and Hanna: I agree.
- Chan: I don't like the ending very much, even though it seems logical enough, it does not bring about new perspectives, and it is the same as films in the past. For me, this work is among the top three. The first half is good, but unfortunately the ending turns weak, and some images are unnecessary.
- Wong: In terms of music, I think it is a bit too much, but the filmmakers deliberately refrain from using music in the second half, so I forgive it a little.
- Hanna: I also like the beginning of the film, it makes me feel the youthful sincerity of the girls, with them picking up the camera to take pictures. I also like the treatment of the heroine. The theme of the work is pursuing one's dreams, but it is revealed through the ordinary life struggles of the characters. I don't really like the dialogue at the end, but it is also the scene in which the heroine plainly reveals that she is still doing filming work. I gave extra points for that.
- Chan: There is a poster of *May You Stay Forever Young* in the scene in the white house. I could immediately guess the direction of the story when I saw it. Therefore, the black costumes in the later part are all in response to certain scenes in the first half.
- Kenji: The final shot also expresses this point.
- Li: "Don't forget your original intentions."
- Kenji: Is it a common technique to add titles at the end of a film?
- Wong: I can accept its use here. Perhaps it is understandable for everyone to integrate the style of *Neon Genesis Evangelion* into the lives of young people. In addition, the director prints the script with a printing machine. The title of the script is "Almost 900 days" which refers to things within and outside the film. At the same time, it is a clever way to tell the audience that many years have passed by using the printing machine.
- Li: Originally, I really liked *Rewind*. In addition to encouraging everyone to persevere, it is also the theme of friendship and will not be too single. However, the dialogue between the male and female characters at the end part reverts to cliché.
- Wong: I thought the ending would be even more conventional, but it's not. Norris Wong (first round jury) wrote that "the dialogue could be shortened", but according to my impression, the ending of the work is quite subtle already, so everyone's perception may be different.
- Fan: The next one is *THOSE DAYS*.

- Chan: Its production is relatively unrefined, but the purity and directness of the work is rare among all the finalists. Although the beginning is somewhat rough, I still slowly got into the story, and the overall impression was favourable. In addition to the pandemic, the film also touches on homosexual relationships, and explores the relationship between teachers and students in a layered and humorous way. Although the actors' performance is not to my taste, I did not mind it after the first scene. The serious-sounding voice-over is unexpectedly appropriate. In terms of honesty, I rank this work number one.
- Kenji: The use of metaphors is not bad, for example, the one about the hand sanitizer is very powerful. I also quite like the character of Chan Sir.
- Wong: He is humorous. The plot is great, and can even become a feature film.
- Hanna: I also thought the same. After watching all the entries, I like *THOSE DAYS* the best. It's the sincerest, and the setting is believable. Putting aside the production quality, the two actors interact naturally in the scenes rather than just reading lines. I love the film's rawness and the Zoom scene. This work highlights the character's personality through its story. For example, when the mother meets the teacher, the boy turns off his own camera, which reflects the way secondary school students act nowadays. In addition, the work conveys the sense of the current situation in Hong Kong and the problems that cross-border student experience. It is a story that reflects Hong Kong at present. I'm not a big fan of adding titles and voice-overs, but the way it is done here is acceptable. The voice-over is very interesting.
- Chan: For a student film, even though nowadays, LGBTQ has become a common theme and people are accustomed to it, it is good that this film is willing to explore this theme. The same-sex relationship makes it not just another pandemic film, and it is commendable for young people under the age of 17 to explore such a concept. Of course, there are flaws with its production.
- Kenji: The ambiguity between the characters is to the point, and through the presentation of different details, you can feel the subtle relationship between them.
- Wong: *THOSE DAYS* is a pleasant surprise so far.
- Li: Although many scenes in the film deal with the whole plot with one fixed shot simply, the work is realistic enough, and the plot development is unexpected enough, which gives it extra points.
- Kenji: Just now I mentioned that *THOSE DAYS* can be compared with *True Lights*. In one scene, the protagonist returns to school to see his classmates. Their reactions are very natural, as if they feel that everyone is a true friend.
- Wong: Although this work is very real and full of emotions, it does not mean that we should ignore its flaws. The actors sometimes forgot their lines or appear out of character, or they got a classmate to play the role of the mother. Also, the scene where everyone immediately agrees that the protagonist should stay at the teacher's

house, etc. These are all flaws in the work. The unrestrained emotions of the film successfully diverted our attention, but these flaws still exist.

Fan: The next work is *Dream to the Sky*.

Li: *Dream to the Sky* and *Bravocado Oliventure* are both animations, and there were three or four other animations in the first-round selection.

Chan: Can you tell me why of these two films became finalists?

Li: Most animation works use stop motion, but *Dream to the Sky* has the most abundant materials. And it shows more female consciousness, the only one displayed clearly among the entries. However, watching *Dream to the Sky* again this time, I don't like how it uses flashback to bring back the past.

Chan: Although it is difficult to compare animation with the narrative works we just discussed, I like the visuals and imageries of the character in the latter part of *Dream to the Sky* who wants to fly out and become a pilot. The beginning part makes it easy to guess where the story is going. I also want to discuss with you the criteria for judging animations, and I feel that there should be some common standards when comparing them with narrative films.

Kenji: Should we discuss *Dream to the Sky* and *Bravocado Oliventure* together?

Wong: I quite appreciate the materials used in the production of *Dream to the Sky*. The technique of stop motion is not common among secondary school students. The creators made a large-scale production and used things like cotton to make up the sky. It took a lot of thought and is worth encouraging. If you want to evaluate it in detail, a hand got into the frame within one scene, which destroys the effect of stop motion. With the titles, it could have used stop motion techniques rather than directly keying them into the frame.

Li: About the cut hair, in the film, the girl cuts off her hair to break the stereotype of women and then uses it as an escape tool, but it doesn't come into use in the end, which is puzzling to me.

Hanna: I also have the same question.

Chan: Compared with the other animation, I prefer the latter. However, from a production point of view, the picture resolution of *Bravocado Oliventure* is too low. I find it interesting that the directors use objects to symbolize jealousy or the relationship between people. For example, in the end, the characters all become pizza, which is humorous. The ending recalls the beginning, and this approach is superior to *Dream to the Sky*, but the production quality gives me pause and some scenes are too blurry.

- Li: *Bravocado Oliventure* combines real-world objects and animations. Although it is a low-cost production, it has its style. Compared with all the other animation works, the production of *Dream to the Sky* is indeed better.
- Wong: *Bravocado Oliventure* makes a new experimentation, which is to use real objects but specially paints them with colours to present an oil painting-like animation. It is also commendable for students to make such an experiment. However, doing such a difficult production makes the overall work appear rough and confusing at the same time, and I can't get too much meaning from it.
- Chan: I think it's more original than *Dream to the Sky*, which is based on and adapted from fairy tales. *Bravocado Oliventure* is more original.
- Wong: I agree.
- Li: Does recreating with real-world objects save production time?
- Hanna: Compared with *Dream to the Sky*, it does. For example, animating the hand movements of the characters in *Dream to the Sky* would take more time. At first, I thought the expressions of the characters were a bit unchanging, but there were variations in the middle. The audience needs to rely on the changes in expressions to understand the story, and the creators made an effort in this regard. However, this does not mean that the production of *Bravocado Oliventure* took less time.
- Li: It is similar to the criteria we used in discussing *True Lights*, *Rewind* and *THOSE DAYS*, which emphasizes the originality or completeness of production. When I said that *Bravocado Oliventure* took less time, I meant that this work successfully solved the problem of low-cost with creativity and style.
- Wong: Both works are stop motion, so the time they spent on it should be similar. It's just that *Bravocado Oliventure* uses oil painting to decorate the props to give the visuals an oil painting-like texture.
- Li: *Bravocado Oliventure* uses real-world objects, so some parts don't need to be made from scratch. Does it save more time?
- Kenji: Even so, it is more imaginative, taking real objects to another level, such as with the microwave oven.
- Chan: That's why it is more superior in terms of creativity.
- Kenji: The end credits of the works are great, many of the people involved were Form 1 students.
- Fan: The next work is *Libra*.
- Chan: When I first started watching *Libra*, I felt that its shooting techniques were mature and stylish, but after the middle part, I felt that it was too show-off and greedy, and

it doesn't know when to stop. The sound mixing and editing are also better than other works. In addition, the theme of the work is a bit lost. At the beginning, it talks about why the creator likes painting, and by the end, it turns into a discussion about values, the emotions and changes are not well-handled and becomes self-indulgent. The technical quality of the work is high, but the narrative and creativity are relatively average.

Wong: I appreciate his ideas and motivations. He uses this work to express an abstract theme - what is art. Is the purpose of art simply to satisfy the creator or for the appreciation of others, and he uses this idea to interrogate himself in depth. Just now Long (Chan) said that the work is self-indulgent, but in fact the creator is consciously exploring this issue. However, due to the use of too much material, it seems overly self-obsessed. Certain parts of the work are strong, such as the line "I like painting myself", which touched me quite a bit. A painter who likes his creative self is a form of self-reflection. He also uses many images, including peacocks fanning their tails, or single cell organisms to discuss the issue of life. I tried to grasp the theme of the work, and wondered about the use of scales. At first I thought that the scale represented the law, then I thought it was balancing ideals and reality, and then I thought it was expressing the idea of value. But if this is the case, it doesn't make sense to put the word "you" on the scale at the end, and the title of the film is *Libra*, so I can't quite understand the meaning. In addition, I really don't like the film's use of film texture, and perhaps confusing VHS and film, equating the two with a retro style.

Hanna: *Libra* feels the most mature in all aspects. It raises a lot of questions at the beginning, but after that, the creator just states his own values and worldview, supplemented by visuals. This is not my preferred style. The creator takes on multiple roles on his own, which is amazing at this age. The film is a bit lengthy and repetitive in the later half, and the struggles of the adult self is very similar to that of his school days, and there are no changes, which is a pity.

Li: At first, I thought the film's expression was overexertion, and at the same time it had a stereotyped perception of the future. However, the creator's description stated, "This work contains the principles I have learned in my 17 years of life, a microcosm of setbacks and growth." Then I felt the same lineage as his work. When the creator tries to be himself, I will add more points. After re-watching the work today, I faintly feel that the scales have two reversals. When the protagonist is young, the scales is used to calculate whether he should pursue his dream. When he grows up and is realizes his vision, the scales switch to measure the proportion that reality should have.

Chan: If the creator wanted to express the conflict between reality and art, I couldn't understand why he uses abstract and unreal spaces. The film depicts images and ideas, which are related to his imagination. Within this setting, the story jumps back to reality at the end, requiring the audience to make the necessary associations, and I was unable to grasp the theme. The protagonist walks to the painting, looks at the scales, and there is the "you" on the scales. This makes me confused about the fragments that appeared before. Does it represent his

imagination, memory, or something else? On the whole, the work still represents a good and new attempt.

- Li: Since the work adopts a conceptual approach, I expected him to use his imagination more.
- Kenji: I quite like the flashback part. The structure of the story attracts me to keep watching and see if it changes, but I agree with what everyone said that the work just goes in circles. Even though the structure of the work is unique, the story lacks surprises. Of course, it is really amazing for the filmmaker to shoot such a work at the age of seventeen.
- Wong: The monologue is also influenced by *Evangelion*. Despite its other flaws, I still liked the scene where the senior reaches out to support the protagonist by drawing with him, and then lets go of her hand after a while. The scene feels very heart-warming. The actors' performances of the actors are not bad, especially the two teenage actors.
- Chan: I prefer the young male lead.
- Wong: I think the female lead is also distinctive, and her performance is natural. Also, the work puts more effort into sound mixing than other films.
- Chan: Not bad indeed.
- Wong: The separation between left and right channels is done very well.
- Hanna: The most impressive scene in the work is when the protagonist keeps saying "I don't know". In fact, it would have been better for the film to end at that moment. There are some things in the world that will never have answers. Unfortunately, the story still goes on, and so I deducted some points from it.
- Fan: The next work is *Cupid Rosewood is 14 Years Old*.
- Chan: At first, I thought the work was good, with a kind of old American film storytelling style, but afterwards, the reciting of poems made me feel tired. Since the perspective of the film comes from the director, I don't know how to evaluate it. I generally understand the ideas and expression techniques of the work, but I am not comfortable with the poetry-like handling.
- Li: The storytelling is well-handled and delicate. It does not develop in one direction but covers a wide area. The queen who appears at the beginning and her unusual clothes pull the audience into the director's personal fantasy space, and the story slowly and delicately develops. I also like the ending, which has a girlish youthful style.
- Kenji: I like the fact that the subtitles don't match with the visuals. Usually, people expect that subtitles serve the images, but the director uses subtitles to convey extra information. When she reads the poems aloud, the subtitles have been switched,

which makes people pay more attention to the images. Perhaps this arrangement is meant to express the depression of a girl who has experienced various things, but because of the director's multi-layer treatment, it gives audience more room for imagination.

- Hanna: The rhythm of the film at the beginning is interesting, including the static shots, scenes of daily life, etc. By the middle of the film, I started to think about the director's ideas. I think she wants to say that everything that happens in this world is normal, just like her own life, but there is a trace of sadness after all. Everyone seems to be living ordinary lives, but the work injects unusual details into this reality, such as the protagonist's clothes, the popsicle that suddenly melts in the park, etc., I think the director has certain ideas she wants to convey.
- Chan: Maybe my expectations for this type of film are too high. Since she wants to express the idea of detachment, I expected to seeing more bizarre ideas, maybe with the use of clothing, cinematography, etc., instead of just minor contrasts. In addition to daily life, I wanted there to be some pleasant surprises to spark people's imaginations. I wanted to see more.
- Li: Meanwhile, I give extra points here since she can complete this work alone or with a small team and at a low cost to produce such an effect.
- Fan: The next one is *Recall*.
- Wong: The work obviously presents two different conflicts. One is a person from the wilderness coming to the city, but he cannot accept the pressures of city life and would rather die. The plastic bag clothing presents the consciousness of the director, but I don't understand its meaning.
- Chan: After seeing the work and reading the synopsis, I surmise that the girl comes from a free place like a forest, meets an outsider and kills him, but because she is curious about life in a big city, she changes her clothes and goes to the city. However, she finds that she cannot adapt to life in the city and faces pressure, and finally decides to die. I think this kind of works can be done in the form of performance art and presented dynamically, but *Recall* is a bit ambiguous and stuck in the middle. The message about "I would rather die than surrender" that appears at the end should be the director's own statement, but the work does not seem to adhere to this theme.
- Wong: After reading the artist's description, I can't understand the protagonist's clothes. Does she wear urban clothes when living in the mountains, or does she have no choice but to use abandoned materials to make her clothes?
- Li: I need more clarification on why the protagonist is curious about city life. I thought urban pollution and pressure forced her to come out of the mountains and even kill outsiders. I don't see the need to kill people just because of curiosity. There is a discrepancy between the concept described in the synopsis and the work itself.
- Wong: In the last scene, a group of indigenous people comes out to mourn, which I can't understand.

- Hanna: I also don't quite understand. The only outstanding aspect of the work is the rhythm, which matches the music.
- Chan: This kind of work is very difficult to do. The director must have a strong will to control all the details, or use dynamic images and camerawork, such as drone shots. This is a nice attempt, but some of the treatment is incomprehensible.
- Kenji: I think there is not enough description about the protagonist entering city life.
- Chan: In the scene where the protagonist kills the outsider, there is no narration, so I can only understand what's going on from the imagery and visuals, and I can't see the emotions of the two actors, and I think the tension between them is important. No matter how the creator wants to express his imagery or consciousness, the film does not use typical narrative methods. If one misses a single edit point, one is unable to get into the work.
- Li: This work can be longer, adding more details will better express its theme.
- Wong: The lack of content in the middle is probably due to the fact that the protagonist is in a dangerous situation. The scene is set in a river. The murder scene is very awkward. The director wants to shoot intense action, but the prop is poor and the two actors are not up to task. As a result, the sub-par performance made visuals lose effect. That kind of amateurish production makes it difficult for audiences to get into the film.
- Chan: In fact, it can be dealt with through imagery, such as close-ups of water splashes, but now it is filmed straight on, and so the whole scene lacks power.
- Wong: This is a matter of experience. The director doesn't know how to shoot killing scenes, and what to do with space, actors' body movements or even consider the safety of venue.
- Chan: Compared with many films, I think the work is the most daring. At least it is willing to make such an attempt.
- Fan: The next one is *overwatch*.
- Wong: I appreciate its idea, it wants to explore surveillance cameras. I quite appreciate that it uses this idea in the form of a thriller. The soundtrack of the film is also very well-done, but the film language is not so good, especially with scary shots. The character is scared away even before anything happens. But the idea of the work is simple and clear.
- Chan: There are some problems with the first part of the film, but I got into it in the latter part.
- Li: I like the visuals in the third part the most.

- Chan: I think this work can be shortlisted for awards.
- Fan: The last one is *Looming*.
- Li: This is also a concept-driven film.
- Wong: The cinematography of the work is very good. The voyeuristic approach, in which someone sends a text message to the main character, and then the camera cuts to a pair of voyeuristic eyes, is used twice in the film and is very successful. The content is also very simple, and this film could actually be shorter. The ending recalls the beginning, in which the character who had once harmed others is now being harmed and gets his just deserts.
- Chan: Regardless of personal preference, I think this film is simple, direct and clear. It could have been shorter, but it's relatively less ambitious.
- Fan: Now let's move on to the nominations for the awards. According to the discussion you have just made, the shortlist should include *Rewind*, *overwatch*, *THOSE DAYS* and *Bravocado Oliventure*.
- Kenji: I want to nominate *Cupid Rosewood is 14 Years Old*.
- Li: I would like to add *Looming*. Sau Ping (Wong) What do you think of the ten finalist works in comparison with the previous years?
- Wong: They are all good. In previous years, there were one or two works that were particularly outstanding and eye-catching, and I have even used one of them as teaching material. The best ones this year is not up to that level. But on the whole, the works are full of ideas and brilliance, which is exciting.
- Kenji: Although there are many works that talk about pursuing dreams this year, they are not just about youthful dreams. Even if the directors may not know how to express themselves, many people will add titles or meaningful words at the end of the film. Some of the first-round works are rough, but they are moving nevertheless.
- Li: It is courageous and bold to create such works during this time.
- Wong: Kenji just mentioned adding texts at the end of the films. I used to mind that very much, but now it doesn't feel abrupt for *Rewind* at all. Now that I think about it, maybe it is related to the events that have happened in Hong Kong in recent years. Using texts to remind everyone has become normal practice. *THOSE DAYS* uses a lot of English words, but that part seems a bit redundant.
- Li: Agree. Because it already has a voice-over.
- Fan: We can propose the Gold Award first. Do you have any works to nominate?

Wong and Chan: I nominate *Rewind*.

Kenji: I choose *THOSE DAYS*. To be honest, when I first watched this film, I thought of skipping it because it was too long and rough, but after I finished watching it, I thought it was really good.

Li: It depends on what we want to encourage. For example, if *Rewind* won the Gold award, it emphasized the production and creative ideas are equally important; if *THOSE DAYS* won, the creative ideas are the most important.

Wong: I think both *Dream to the Sky* and *Libra* deserve to be included in the top five.

Chan: Right now, I think *Libra* deserves Special Mention.

Kenji: I feel that *Cupid Rosewood is 14 Years Old* needs to be considered one of the five.

Li: *Cupid Rosewood is 14 Years Old* is somewhat similar to *THOSE DAYS*. Both involve self-exploration. However, *Libra* is somewhat conventional and falls within an established framework, about the value of pursuing dreams. *Cupid Rosewood is 14 Years Old* is more free and not limited by existing framework.

Chan: I also choose *Cupid Rosewood is 14 Years Old* as Special Mention. I also like *Bravocado Oliventure*, but I don't know for what award.

Wong: Are there any works that you would like to nominate for the Silver award?

Chan: Some works are between Silver award and Special Mention. Maybe I'll start by re-considering *Cupid Rosewood is 14 Years Old* for Silver.

Kenji: Me too.

Hanna: I think *THOSE DAYS* is the most outstanding out of all works, but as to whether it should be awarded the Gold award, I am still struggling.

Wong: I think it should at least have Special Mention, not necessarily a Silver award, but I personally cannot accept it as Gold award winner.

Kenji: I think *overwatch* deserves Special Mention.

Wong: I also choose *overwatch* as Special Mention.

Chan: You can add my vote.

Wong: I think either *Dream to the Sky* or *Bravocado Oliventure* should win an award. That being the case, I vote for *Dream to the Sky* as Special Mention first.

Chan: Then I will vote for *Bravocado Oliventure*.

- Hanna: I also choose *Bravocado Oliventure*.
- Li: I choose *Rewind* for the Gold award; *Cupid Rosewood is 14 Years Old* for the Silver; *Bravocado Oliventure*, *overwatch* and *THOSE DAYS* as Special Mentions.
- Hanna: I choose *Rewind* as the Gold award.
- Kenji: I choose *Bravocado Oliventure* as Special Mention.
- Chan: If *Rewind* is the top choice for the Gold Award, are there other contenders?
- Kenji: I think that *Rewind* is too conventional. With *THOSE DAYS*, I didn't have strong feelings for it in the first round, but it has grown on me. I even forgive its flaws, so I will insist on this work as the Gold award winner. The issues it brings up are also good.
- Wong: I would like to nominate two other Special Mentions, namely *THOSE DAYS* and *Libra*. I think I have chosen four Special Mentions but no Silver. I can accept that any of these four get Silver.
- Hanna: My other Special Mention is *Cupid Rosewood is 14 Years Old*.
- Kenji: For the remaining vote for Special Mention, I choose *Rewind*.
- Fan: *Rewind*, *Cupid Rosewood is 14 Years Old* and *THOSE DAYS* are all works that have been nominated for Gold or Silver awards. Maybe you will choose two awards from these three works? Y
- Hanna: I think *Cupid Rosewood is 14 Years Old* doesn't seem to have reached the level of a Gold award.
- Fan: *Rewind* is the most nominated for the Gold award, and Kenji has stated his position again, so if *Rewind* won the Gold award, which one would you choose for the Silver award?
- Chan: I choose *THOSE DAYS*.
- Hanna: If you compare *Cupid Rosewood is 14 Years Old* with *THOSE DAYS*, I choose the latter.
- Wong: After thinking about again, I will upgrade *THOSE DAYS* to Silver award.
- Li: Looking at it this way, *THOSE DAYS* should be the Silver award. The reason why I chose *Cupid Rosewood is 14 Years Old* as Silver award just now was because *Rewind* is already a traditional narrative work, so I hope to encourage other types of film with the Silver award.
- Kenji: I agree with what Jill (Li) said. *Cupid Rosewood is 14 Years Old* is an unconventional narrative film. At the same time, the director's way of dealing with depression is very sincere, although it may be too exaggerated and show off. Even

if it is a bit self-indulgent, I can live with it. If there is a ranking for Special Mention, I will choose it as the first place. If it receives the Silver award, it will serve as encouragement, and the work also makes good use of texts. Of course, other aspects of the work are still very immature, but if the directors make more films in the future, they ought to go far.

- Fan: Judging from the number of votes, *Rewind* should be the Gold. Do you agree? Kenji, what do you think?
- Kenji: I actually agree that *Rewind* should take the first or second place, but I prefer the experimental spirit of *THOSE DAYS*.
- Chan: I also like *THOSE DAYS*, but it doesn't meet Gold award standard in terms of filmmaking. Can there be a double Silver award?
- Kenji: I think it is acceptable to have *Rewind* for Gold, and I hope that *Cupid Rosewood is 14 Years Old* wins Silver award.
- Fan: Then we decide that *Rewind* wins Gold award. As for *THOSE DAYS* and *Cupid Rosewood is 14 Years Old*, the current votes are 3 to 2.
- Chan: The purity and frankness of *THOSE DAYS* are relatively apparent, although it has obvious flaws. However, I also agree with Kenji that if the directors of *Cupid Rosewood is 14 Years Old* has more experience and is able to use form and narrative well, they will make a good film. If I had to make a final choice, I would give *Cupid Rosewood is 14 Years Old* a Special Mention.
- Hanna: Comparing the two, although *Cupid Rosewood is 14 Years Old* has a different and new approach, I prefer the overall treatment and authenticity of *THOSE DAYS*. It left a deep impression on me. I am not convinced that it should win the Gold award, and there are still some flaws with it. *Cupid Rosewood is 14 Years Old* has not reached the level of the Silver award.
- Chan: From another point of view, *Cupid Rosewood is 14 Years Old* is based on the director's texts and poems, which is not a typical narrative method; *THOSE DAYS* is on the theme of male-male relationship in this era, and has a wider perspective. The two works each have their own strengths and weaknesses, but the latter has more ideas, which makes us ignore its flaws.
- Li: If *THOSE DAYS* gets the Silver award, even if its production is not sophisticated enough, we are encouraging films that respond to the present reality, as well as authentic works.
- Wong: From this perspective, the playful and unconventional nature of *THOSE DAYS* is indeed worthy of encouragement. Especially after the pandemic, we were afraid that schools would become lifeless, but this director manages to create such a joyful work. Another breakthrough is that this student makes a film with homosexual themes, with a story about a protagonist who goes to live with his

teacher. This approach is also very bold. At the same time, the teacher is willing to help out the students with his performances, which should be encouraged. *THOSE DAYS* has more flaws than *Cupid Rosewood is 14 Years Old*, but its flaws come from its boldness and freedom, and that the director probably doesn't know much about filming.

Chan: I want to ask you about your personal preferences. Personally, I think *THOSE DAYS* is close to reality and is very original. *Cupid Rosewood is 14 Years Old* may be a little bit detached from reality, which is fine, but with this approach, it needs to be touching in terms of aesthetics or literary quality. I personally prefer works that are close to reality.

Kenji: I rank *THOSE DAYS* higher.

Li: Although it is obvious what everyone's preference for Silver award is, I still want to change my vote to *THOSE DAYS*, which I think is more deserving of the award.

Fan: Then everyone should have no objection to *Cupid Rosewood is 14 Years Old* receiving Special Mention?

(Everyone agrees)

Fan: For the remaining two Special Mentions, your preference should be *Bravocado Oliventure* and *overwatch*. Do you have any other additions or objections?

(everyone agrees)

Fan: The final decision is *Bravocado Oliventure* and *overwatch* also receive Special Mention.

Hanna: The last Special Mention I chose was *Libra*.

Chan: *Libra* is indeed quite sincere, so it is a pity.

Hanna: I like *Libra* better than *overwatch*.

Li: I think the reason why *overwatch* touched everyone is that the work has the courage to respond to the present situation. Of course, *Libra* also has its highlights.

28th ifva Youth Category Award Winners

Gold Award

Rewind

Ho Wai-wa, Sung Ting-hin, Lo Ching-laam

Silver Award

THOSE DAYS

Woo Ho-fung, Chiu Tsz-chai, Cheung Wai-kit, Li Hung-pan, Ip Cheuk-hang, Fung Yuk-lam

Special Mention

Cupid Rosewood is 14 Years Old

Choy Sin-man Jasmine, Tong Wing-tung Ilana

Bravocado Oliventure

Leung Man-hei Abby, Li Yan-wing, Chu Chi-ching, Deng Po-yan, Kok Sin-yau, Chan Yuk-kiu

overwatch

Chiu Ka-yin, Pak King-tai, Li Tsun-wai, Lei Yat-ming