

## The 12<sup>th</sup> ifva Animation Category Jury Meeting Transcript

Jurors in Attendance: Yu Man-fai (YU), Ng Sheung-ho (NG), Wong Ying (WONG), Fung Chi-cheong (FUNG), Lo Chi-ying (LO)

Organizer Representatives: Teresa Kwong (KWONG), Chelsea Man (MAN)

KWONG: The purpose of this meeting is to select the award winners for the 12<sup>th</sup> ifva Animation Category. The organizer suggests a gold award winner who is entitled to a cash award of \$50,000 and a set of Adobe software, a silver award winner who is entitled to a cash award of \$30,000 and a special mentions award with a certificate of merit. Of course the decision rests with the jurors. You can choose none or more than one gold award winners or silver award winners. The cash award will be redistributed on a pro rata basis. What's more, as we think that jurors' remarks and comments will mean a lot to the entrants, the meeting will be recorded and the transcript will be posted on the internet in April.

It is ifva's mission and purpose to encourage media creation, using media as tools for creativity and expression. We also encourage interaction and exchange with other media creation lovers in Asia. The organizer suggests using the content, creativity and skills as judging criteria. You have any questions? If no, then let us go to the 11 finalists.

YU: This is my first time as a juror. Do we go to the entries one by one or we take turn delivering our comments?

KWONG: We suggest going over the 11 finalists one by one. You can give your comments and remarks, point out the good or the bad points, and where it can be improved. After the first round of discussion, we can go the second round of nomination, voting and deliberation. This is our suggested procedure. What do you think? If you have no questions, we go to the finalists.

### Hunters

LO: It cannot be denied that it is technically mature, rich and varied in modeling, colour, texture and action design. But it is limited to the visual aspect. It is comparatively poor in content. We have seen quite a lot of such exquisite 3D animation in recent years, the thrill has quite gone. The only thing we can say is that the creator is technically fluent. It could be better if it had a better subject matter or were longer

with a fuller content.

FUNG: Technically it is not bad at all, but it is not the only entry good in this aspect. **Hunters** has room for greater creativity and more surprises. I agree with what Lo Sir just said. It is very entertaining, but that's it. If only its story had more depth.

NG: It looks like a video game.

FUNG: The entrant is a regular in competitions. But from the ifva perspective, our focus should be on creativity. **Hunters**, whether in story or content expression, by expression I mean techniques, is rather run of the mill. From the jurors' point of view, it gives us no surprises. Though it is a complete work, it is rather thin on the creativity side.

YU: The creator is skillful in using 3D techniques and characteristics to promote the visuals. Whether technically or in 3D expression, I think this is an excellent work. However, it has two distinctive shortcomings. One is on creativity or freshness. Like Lo Sir said, we have seen too many of such exquisite 3D animations. **Hunters** offers us no surprises. The other is on subject matter exposition. The work tells a very simple story. But from what I know, the original design is very different from the end product. The original story has much more depth. However, probably the balance was tipped to visual expression, on the expense of story depth. I think marks should be deducted from these two aspects.

NG: Probably he had no time to complete it.

YU: No. The balance was tipped. For visual excitement, the story depth was lost.

NG: Something seems missing.

KWONG: Any more comments?

WONG: No more.

### **Mind Blossom**

NG: Probably there were too many 3D works before it; I found the stories in **Mind Blossom** short and pleasing. The character design is outstanding and all the stories have something to say. They have their merits and flaws, say, some can be

faster in rhythm and some slower, but creativity speaking it is open-ended. I mean the work has room to grow. And the pictures are not bad, quite fresh.

LO: A bit too sketchy, and this kind of four-frame cartoon format is not that difficult to handle. The subject matter is not something grand, but you expect the punch-line of this kind of sketch will do animation justice. *Mind Blossom* is just animated four-frame cartoon with some unsurprising elaboration. However, if simply judging it from the point of format choice, it has done an adequate job. You can tell the effort put into character design. The picture is simple and the action simple, but it is effective.

NG: That means, if it was given another punch-line...

LO: Right, a more hard-hitting one, it would be so much better.

YU: But I find his design and story unremarkable. It is rather a literal interpretation. His design is very similar to western cartoon. It is likely a reinterpretation of other people's work, with a very ordinary story. I find the whole work unremarkable and it leaves no impact. Actually many overseas works are in such a format. I expect more for a reinterpretation. But it is very similar to what other people have done before, with no breakthroughs in content. Hence I find the work very commonplace.

NG: You mean pirated?

YU: No, not pirated. It is a rework, though not in a very clever way.

FUNG: I quite agree with you guys. I find the colour and picture composition quite good, quite refreshing. As what I called a small-team work, it looks professional. On the other hand, as many entries this year are successful in story arrangement, *Mind Blossom* may have a story, it is not as good when compares with other entries. It may stand out amid entries of last year or a couple of years ago, however, as many of this year's entries have their unique storytelling style, this one is weak in comparison, and it offers no fresh ideas.

WONG: I find effort has been put into character design. It may be simple but it is well-thought out. How much if it is borrowed, I don't know. If just judging from character design or the visual aspect, the creator of *Mind Blossom* appears to be more decisive and incisive than other creators. Such stand-up comedy like short

work demands precision in narrative and storytelling. He is a bit weak in timing or the delivery of the punch line. He fails to grasp the pace and timing. This is the place it has fallen short.

**Living in the Dark, Sukki's Story**

YU: If ***Sukki's Story*** had not existed, ***Living in the Dark*** would have caught my eye. However, the presence of ***Sukki's Story*** has affected my view of ***Living in the Dark***. Whether from layout or expression, I will pick ***Sukki's Story***.

WONG: You mean ***Sukki's Story*** is better?

YU: Right. It is natural to compare these two works from the same creator. ***Living in the Dark*** is immature. You can see the progress in ***Sukki's Story***. Hence I don't have much to say about ***Living in the Dark***. My focus is on ***Sukki's Story***.

WONG: I too naturally made a comparison between the two works. It is quite interesting. The remarkable thing is that you can see his progress, whether in the visual aspect, picture layout or even his technique. In the earlier work ***Living in the Dark*** only simple rotoscoping is employed. In the later work ***Sukki's Story***, besides rotoscoping, there are also simple mise-en-scene and morfing. You can see his technique has matured. As for the script, both works are personal. In such case usually the earlier work is rawer, with more to say and more to the point. The dialogue of the first one ***Living in the Dark*** is more refined than ***Sukki's Story***, but the latter has better picture. I think at the end, we may have to deliberate which of his work should win or whether the two should win as a unit.

FUNG: To me, if comparing the two like you two did, I will say the first one is more touching in its storytelling. It leads us to think and into its world. As for the technical side, I know retroscopying is not easy; it takes a lot of effort. I can tell he has his idea in the handling of retroscopying and animation. To be, it is easier to go into his world in the first one. Because of the experience of the first work, the second seems a bit distant. He works hard to build up the gap between passion and coldness, colour and colourless....

WONG: A bit affected.

FUNG: Exactly! The second one has its good points, like camera execution. It is not more

complicated, but it is better than the first one. Some camera movement, like the mother letting the kids going out, there is this fleeting moment of surge of emotion. It is obvious that *Living in the Dark* let you go into the world,, and the second one *Sukki's Story* has set a technical boundary. Personally I don't find one outshines the other.

### **My Lovely Neighbour Tom**

FUNG: I am not sure how it is done. Technically it is not easy at all, with 3D and 2D in one work. It is a very good technical attempt. The score and the use of blood make me feel uneasy and it put me off. But over all speaking it is an innovative work and it is high on my list. I have this feeling that the creator will make it big in the commercial field, I don't mean we can hold our breath, nut he should have the capability to handle some projects.

YU: Comparing with other entries, *My Lovely Neighbour Tom* is a more pleasing work; it has left me an impression, whether in subject matter and content presentation, or storytelling and technique. It is not a boring work. Its only shortcoming is that it is not very innovative. This kind of black humour is quite common. If only he would go further. I think he has potential, he has room for improvement. I have reservation on the creativity side, as for other aspects, it is a balanced work.

NG: When I got the entry, I found he has put a lot of effort into it. It was carefully packaged, whether in the wrapping or the disk itself. It means he respects his own work. The picture is different from general works. Actually, violence or this kind of handling does have a kind of attraction. I was a bit scared when watching it. It was terrifying. It means the work has touched a chord.

### **Some Where**

FUNG: I have seen this work in other competitions and I had the chance to talk with the creator. I understand it was developed from a school project. There are many aids for Ink painting animation and the work can pull it off. Its most outstanding feature is the attempt to put the ink painting framework onto modern city and modern life, like airplanes, cars and means of transportation in the last scene. It is hard to guess how the story will evolve. It is quite a remarkable work as it was developed from a school project.

NG: I find it a bit too long.

FUNG: The feeling probably comes from the ambience created by the score.

NG: Using ink painting is a good idea, but there are others ways to present ink painting.

YU: Like Percy, I have met the creator and talked with him. From the script, it seems he wants to use ink painting to convey something we can relate to. But I find him too confined to the ink painting style of the Lingnan school. Whether the splash-ink or other schools, ink painting leaves space for imagination. But what he does here is just the opposite. He fills the picture with ink painting effect and colour. It is too rich and leaves no room for audience to make their own association.

NG: The key of ink painting is in the space that is left blank. He probably was worried that the audience would not see what he wants to express.

YU: It feels like you are forced to watch it. But you don't get what he wants to say afterwards. And it is long.

NG: 12 minutes!

WONG: I think the modern object design is wanting. He fails to grasp the abstraction in ink painting. For instance, the traffic light and the cars have no design at all. They are just drawn out in with brush and ink. It is not enough. And I don't much like the score. But it is the artist's original creation. It shows his effort and it is laudable.

### **Cotton**

YU: He has a lot to say, but he spends a lot of space to tell story for telling story's sake, how the dog is raised since small, and how he grows old and dies. Technically it is wanting. The picture is there to tell the story, but I fail the sense the bond between the dog and the family or the main character.

NG: It is quite an organic work, and it is ambitious in scene and character design. This is one of the few works with dialogues. It is complicated in execution. But if more effort is spent in keeping the dialogue in sync, it will be much better.

YU: But I think it is a better work if you can get it without the help of dialogue. The

purpose of dialogue is to reveal character; it is a style of narration. But it has to rely on dialogues, then why bother do it in animation? It means the visual fails to narrate the story. I don't think it is good. Dialogue should be used as garnish. If it has to rely on dialogue for narration, then it is a failure in technique.

WONG: I think how to use dialogue and whether dialogue is necessary are two different things. I agree with Peter. He is one of the few that dares to use dialogue. To be honest, for an independent work, dialogue design and dubbing is a very complicated process. You can see many use voice-over instead, or use simple subtitle to say what it wants to say. This work dares to use dialogue, it is one of the reasons it is short-listed for discussion. Though in fact, the dialogue is poorly done.

LO: The story itself is not complicated and the dialogue is poorly written. It is there just to narrate the story. In comparison, the textual structure and choice of words in *Living in the Dark* is well-thought out. Here the dialogue is limited to "How are you?" or something like that. It leaves no impression. Moreover, the kid grows up too fast without giving room for emotional development. The general packaging like character design or colour scheme is typically nostalgic and sentimental. Emotional expression like happy or sad is again very typical. It is easy for the audience to get involved, but as a production it is wanting.

### **Color Scratch**

LO: It is quite a cool work. Technically it is not complicated, but it has its distinctive. The character description and movement are meticulous executed. But that's all. There really is no content to speak of, just some rhythmic sequences. You can see similar stuff in MVs. His finger is on the pulse, but it is repetitious. It leaves some impression afterwards but not a deep impact.

NG: Is the score an original creation?

YU: I think whether he writes the score or not is not important. I find the lines quite cool. I am an animator and this handling of lines strikes a chord with me. The point is it only has pictures and nothing else. It is also a shame that, as the work is about music, why the beat in the latter part doesn't match the score? I don't care he writes the score or not, but if the score and movement were in sync, it would be much better. The deejaying in the beginning follows the beat, but it is not followed through. It is just the deejaying. With the fight and the superman part in the latter half the

beat is gone. It is quite a pity. Since it has such a musical rhythm it shouldn't leave this animation feature untapped. I like this work, but I won't grade it too highly.

**The Chronicle of a Drawing; the Footprints of Time**

LO: I find this an awesome work. It is not easy to do at all; it takes a lot of stamina. You can see his effort from beginning to end. It may not seem deep in content or there may not be a complete story, but done in this kind of animation, it gives you a special feeling. You can see time pass and change. The paper gradually rots and the strokes change. The change condenses in a period of time. You can feel time pass. It is fun.

WONG: I can't agree more. This work is not about what you see on the screen or what you feel on the screen. What you really feel is time. It may be nine minute long, but it is actually a condensation of several months. In certain sense it is like a performance, a performance art. You see how time passes. We may feel differently on seeing this man passes these three months – drawing on paper, patching it up when it gets rotten, then draws on it again. Some may find it silly, some may find it incredible. I think this is where the fun lies.

FUNG: This work gives me the strongest feeling. I find this artist very independent. Other works may be a team product or backed up by resources or technology. This work can only be completed with perseverance. It epitomizes the independent spirit. The theme may not be obvious but the technique is appropriate. It shows his exploration in animation style and combination. The Chinese title and English are each meaningful. The former points out that it is done in a period of time, and the latter reveals the three parts. It is an outstanding work.

NG: In the artist's statement, he says he locked himself up for months to make it. He didn't look for a job after graduation. You can feel the fire in his belly. He's got the drive.

YU: Drive aside, I too agree that he has perseverance and what he did is a performance art. But he could use a more appropriate format. The rotting process of the paper or the animation is a good idea. But the passage of time would be more outstanding. Take the paper for instance. Could it be still the same piece after three or four months? The piece of paper is being replaced during that period of time. I dare say if a stack of paper is used and they are torn off one by one, with the last piece

looking worn and creased, the feeling will be even stronger. We can feel the fire in his belly. But he is not the only one to have the fire or drive. As I remember, there was a similar entry in one year. It is the painting of an oil painting on a piece of glass. The artist used several months to set up the camera and kept it rolling. So, could the artist of ***The Chronicle of a Drawing; the Footprints of Time*** go even further? I think it can be explored.

LO: It is a technical issue, I think he might have tried it.

NG: Such kind of work stands out, and there aren't that many around.

YU: It leaves a very good impression indeed.

### **Tobacco Embargo**

LO: The drawing effect is quite special, it works well with that kind of director analogy. It is an interesting work that has room for improvement. It is not long and not complicated. It is concise and the voice-over goes straight to the point. It is effective. It appeals to non-smokers. A fun work.

WONG: I think it has the right timing. It comes out when smoking ban is implemented .The timing can't be more right.

YU: It could be better in one aspect. The dialogue is not outstanding but it is quite pleasing. It would be better if more effort had been put into speaking part. It is OK to speak in Cantonese and not English. But it fails to capture the tonal rawness of Cantonese. The Cantonese somehow drags the level down. The tone of Cantonese is not like that, it should be a bit loud. It would have been better if more effort had put into this aspect.

LO: I think it is deliberate. It sounds all right to me. Actually independent production encounters many problems, especial the sound. Dubbing is quite an issue.

FUNG: It looks like a school exercise that uses many animation techniques.

### **Zero Object Circle**

LO: When I watched it for the second time, I found it quite ordinary. The subject matter

and the execution are both quite basic. The lines and character design look special the first time you saw it. The first impression it gives is pretty good. Then you find it contrived and weak in character. It is not about something deep or profound. It is a basic exercise.

FUNG: It is quite a good work, though you can see the limitation. Talking about school exercise, it probably began as an exercise. In other words, it was created for exercise in some techniques or structure. It is not something bad, but it may be at the expense of depth and dynamic. When technique is given priority we see that the emphasis has gone to the graphics.

YU: Your expectation is aroused when you see the two people jumping around, but then nothing seems to happen and the story becomes cautious. It is disappointing.

KWONG: Now the first round of discussion is over. We can go to the second, nomination.

FUNG: With voting or give them marks for comparison?

KWONG: I suggest we each pick three from the eleven finalists.

FUNG: I suggest we pick more, in case some good works are left out. I suggest a marking system, grading our choices with 5, 4, 3, 2 1 in order of preference. Then we can deliberate.

WONG: I think we don't have to use this marking system. We just each pick five, see if we can eliminate half of the finalists. Then we deliberate and pick the winners.

KWONG: All right, Percy, why don't you begin?

FUNG: I pick *Living in the Dark*, *Sukki's Story*, *Some Where*, *Cotton* and *The Chronicle of a Drawing; the Footprints of Time*.

YU: I pick *My Lovely Neighbour Tom*, *Sukki's Story*, *Cotton*, *The Chronicle of a Drawing; the Footprints of Time* and *Hunter*.

LO: I will pick four: *Living in the Dark*, *Sukki's Story*, *My Lovely Neighbour Tom* and *The Chronicle of a Drawing; the Footprints of Time*.

NG: *Hunter, Mind Blossom, Living in the Dark, Cotton* and *The Chronicle of a Drawing; the Footprints of Time* °

WONG: *Living in the Dark, Sukki's Story, My Lovely Neighbour Tom, Some Where* and *The Chronicle of a Drawing; the Footprints of Time*.

KWONG: We have three works with no votes; they are *Color Scratch, Tobacco Embargo* and *Zero Object Circle* respectively. Do you think one of the eight remaining can be gold award winner?

NG: *The Chronicle of a Drawing; the Footprints of Time* gets the most votes.

YU: To be honest, I find creativity wanting this year.

LO: Yes, their works have come up short in creativity. What *The Chronicle of a Drawing; the Footprints of Time* has done is not exactly original, it has been done before, but not so frequently. It is even rarer now. Its combination is quite unique. Such direct animation can be executed on glass or sand with distinctive visual effect. But the creator chooses drawing on paper with pencil. It gives a special feeling with the texture and lines. Though like Wong Ying said, the movement is not that good. It is not that easy to do and it is not what he is after, so it is forgivable.

WONG: The running or other movements are not that good. But I find it forgivable. When it is executed, it raises feeling in other people. It has become a means. I find it fun.

LO: Yes, it is a long work. You can see he perseveres to the end and never wavers. Many works start big, but it becomes too big a burden and then end in nothing.

NG: Or in reverse. From the end to the beginning, then rewind.

LO: Actually you can watch it reverse. The characters just walk backwards.

WONG: Yes, you can watch it in reverse. Hence, in the level, he has transcended this medium.

YU: You can feel the fire in the artist's belly. You can feel he really wants his creation to be screened.

LO: It is forgivable in the ending credit.

NG: I think he is worried that the audience don't get how it is produced. Ha.

LO: Yes, but I do believe many really know nothing about it.

KWONG: It can be used as teaching material.

LO: It is a demonstration. Nowadays few will do this kind of animation.

WONG: Actually it is a bit stupid for him to use this method. He draws on paper, then erases it, then draws on it again. Why doesn't he use some more durable material, such as glass or sand? It is a bit foolish.

LO: Right, and it needs rearrangement.

FUNG: I too think it is well-planned. He wants this texture and this method. As I have said, I like it for its independent spirit. If you too think it is up to scratch, I nominate it for the gold award.

KWONG: Good. Percy nominates it for gold award. Are there other nominations?

YU: It is a work of love and I too think it is better than other entries. But I doubt it is good enough for gold award. It really doesn't touch me that much. We can talk about whether it really deserves the gold award.

WONG: So which work you think deserves the gold award?

YU: I really have no nomination for gold award. They leave no deep impact with me.

FUNG: I used jurors for two years. I find that this year's entry standard is much higher than the works I used to see. I was not on last year's juror panel, I am not sure about the details. But I really want the gold award to be given out, the same for silver award and special mentions.

NG: Actually, what is shown on the work aside, we should also consider the effort and perseverance put into it.

FUNG: Yes, I agree.

NG: If he continues his creation or work with this mindset, outstanding works will come out sooner or later.

FUNG: As I just mentioned, some creators will become commercial success, like the creators of *My Lovely Neighbour Tom*, *Living in the Dark*, *Sukki's Story* and *Hunter*. Even the creator of *Cotton*, though technically wanting, but with help in art direction, script and score, he will stand out. But *The Chronicle of a Drawing; the Footprints of Time* really touches my chord. What worries me though, is that he may not become a commercially success animator. He can be an indie filmmaker or artist.

KWONG: Different paths.

LO: Right, try out different things.

KWONG: Any other nominations?

FUNG: If you have others in mind, we can consider them.

KWONG: May be we can take a break here. We go to silver award first.

FUNG: I nominate *Living in the Dark*, I quite like it.

YU: For silver award I prefer *My Lovely Neighbour Tom*.

LO: I will give the silver award to *Living in the Dark* and *Sukki's Story*. There isn't that great a difference between the two. We can see them as a whole, one precedes the other. They look more complete in juxtaposition.

YU: As a formal expression.

LO: Right, I think it can be so decided.

WONG: I agree. As I have said, the two works are created by the same artist, should they can be treated as one work or as two independent work? I think *My Lovely Neighbour Tom* deserves a silver award, so there are three silver award winners in total.

NG: I too nominate ***Living in the Dark*** and ***Sukki's Story*** for silver award.

KWONG: These three aside, any more silver award nominations? If no, we can deliberate these three.

YU: There can be more than one silver award winners?

WONG: And more than one gold award winners.

KWONG: The cash award will be shared on a pro rata basis.

FUNG: Let me be straight-forward. I think ***Living in the Dark*** and ***Sukki's Story*** deserve the silver award. Both are good and each has its own central idea. The latter is just a tad less good than the former. The former gets extra points for emotional reason. The latter is not as good because it doesn't have the emotional resonance. And I will pick ***My Lovely Neighbour Tom*** for special mentions. It is quite good.

WONG: I find the latter a bit affected. I think he does the English dialogue himself. I find this a bad choice. The former uses a westerner for the English voice-over. It feels like a monologue and it does convey. The latter sounds like telling someone else's story and the content is not as good as the former. I too think these two should be given the silver award, but it is for the artist's combined effort. I also like ***My Lovely Neighbour Tom***, but I am insistent that it should get the silver award. I have no objection if it only gets special mentions.

LO: I will pick ***The Chronicle of a Drawing; the Footprints of Time*** for the gold award, ***Living in the Dark*** and ***Sukki's Story*** for silver award and ***My Lovely Neighbour Tom*** for special mentions.

WONG: I find our choice and this combination quite balanced. There are no 3D works in the winners. There are too many 3D works and they are not that well done. If ***My Lovely Neighbour Tom*** gets special mentions, then I nominate ***Cotton*** for special mentions as well. I like its approach and execution. These two works have three nominations. Why don't we use three nominations as the bottom line?

FUNG: No objection.

KWONG: You have anything to add or suggest? So our final decision is: the gold award goes to ***The Chronicle of a Drawing; the Footprints of Time***, the silver award goes to ***Living in the Dark*** and ***Sukki's Story***, which are the works of the same artist. Special Mentions goes to ***My Lovely Neighbour Tom*** and ***Cotton***.

LO: No objection.

NG: Aye

FUNG: Aye.

YU: I stand by my insistence. But it is my personal opinion only. I think that no entry this year has reached the gold award level, and ***Living in the Dark*** and ***Sukki's Story*** should be judged as a whole. Not one is better than the other; they both have flaws. So they should be regarded as one. The director gets one silver award for the two works, and ***The Chronicle of a Drawing; the Footprints of Time*** gets another silver award. ***My Lovely Neighbour Tom*** and ***Cotton*** get special mentions.

KWONG: We have a consensus on giving special mentions to ***My Lovely Neighbour Tom*** and ***Cotton***. The problem now is: should we give out the gold award?

YU: It is my personal opinion. The creator of ***The Chronicle of a Drawing; the Footprints of Time*** locked himself up for 3 to 4 months to bring the work into being. It does show his independent spirit and perseverance.

LO: To be honest, it is hard to compare ***The Chronicle of a Drawing; the Footprints of Time*** with ***Living in the Dark*** and ***Sukki's Story***. They are totally different.

FUNG: You can tell ***Living in the Dark*** and ***Sukki's Story*** have a lot of outside help. All the parts look professional.

All: Right.

LO: They probably are in animation field.

FUNG: I still would like to give it the gold award.

WONG: Fai, you think no gold award should be given this year, or ***The Chronicle of a***

***Drawing; the Footprints of Time*** doesn't deserve the cash award?

Fu: It is not about the cash award, but the gold award represent the most outstanding work. Though this is my first time as ifva juror, I find this year's entries are not up to the level.

LO: Whether you have been juror before is not important, you have seen the works. °

YU: Yes, I have. I have no problems giving the gold award to last year's entries, because they are outstanding. I don't have this feeling this year. But I am not that insistent. It is my personal feeling only. I will accept your decision. This year's entries have come up short on the creativity side, it is regrettable. They do exhibit the independent spirit. Whether a work is a team production or individual creation very much depends on resources and other fortuitous factors. What counts is whether it is a work of love and labour. On the other hand, I think independent spirit aside, creativity is also important. Otherwise, if sweat alone can win the jurors' approval, why bother to be creative? This is my personal feeling only.

WONG: I think we have to pick a gold award winner, and we shouldn't compare this year's entries with last year's, because many things have changed. Though I myself don't approve of it, there is another way, and that is by splitting up the award. That means, ***The Chronicle of a Drawing; the Footprints of Time, Living in the Dark and Sukki's Story*** share the gold award, and move up the rest. That means, ***My Lovely Neighbour Tom*** and ***Cotton*** become silver award winners. We pick other two as special mentions winners. It has to be documented that the creativity level has not reached the stage the jurors agreed on. If we have to give out the gold award, we can talk about whether it should give to one entry or to be shared by several.

FUNG: Creativity is one of the criteria and not the sole criterion. I stand by my nomination, the gold award goes to ***The Chronicle of a Drawing; the Footprints of Time***. ifva is different from other short film festivals. They may have to consider things like box office. ifva is for independent and artistic films. You don't have to be a professional animator, screenwriter, score composer or sound technician to enter. I think at the end of the day, it is the spirit that counts. For instance, could ***Sukki's Story*** be better? Yes. If we use this as a yardstick, then every entry could be better. What I want to say is, ifva entrants have to realize their independent spirit and create with limited resources. As a result, technically they may be wanting. I am not saying that creativity is not important. In comparison, the entries I saw in my past experience as

juror were mostly school exercises. You can check it out in past juror meeting minute, I have remarked that I didn't want to see any more exercises. Exercise is for technical training and mental training. This year's entries have taken me by surprise, my thanks to jurors of the first round for the selection. I always said I wanted the works to have a story, whether it is good or bad is another matter. They at least have to say something as an independent spirit. What has ***The Chronicle of a Drawing; the Footprints of Time*** said? I think I have picked up what I wanted to pick up. Of course it doesn't mean that others have picked up what I have picked up. To be true to myself, I do hope that the gold award can be given out. As a process or keeping balance, I think that among the eleven finalists, he is the true loner. By loner I mean he has only himself to rely on in saying what he wants to say, completing what he wants to do. As I have said, this is the reason he should be given extra marks. Comparing to other entries, the 11 finalists are good, but only comparatively. In comparing the works, I give more emphasis to independent spirit. I want it to be a yardstick for selection. I remember in my past experiences as juror, I wanted to see works with a story, with an independent spirit. I have seen many fantastic 3D works, but they are all school exercises that have no content at all. They are just exercise in 3D technique. They look great and professional. I may not be able to do some of them. It is not easy to be a juror this year, the standard of the entries is much better than what I used to know.

KWONG: Actually entry standard has made great jumps since last year.

FUNG: I have not watched last year's entries. But the standard of this year's entries is much better than those of a couple of years or three years ago when I was a juror.

YU: I want to add in a few words. By the independent spirit criterion, I think ***The Chronicle of a Drawing; the Footprints of Time*** is not up to the gold award level. I can make two concessions. One, it does stand out among this year's entries; it deserves an award whether for perseverance or execution. Two, we shouldn't compare this year's entries with other year's. I agree that solely on this year's entry standard, it deserves the gold award. But I still think that it not as good when comparing to past winners, such as Mr Dick Wong (1<sup>st</sup> ifva). Back then there were more artistic creations. They have become fewer and fewer.

NG: Ranting the gold award to him can bring out a message: there are many possibilities in animation creation. As an competition entry, it really beats other entries.

YU: I absolute agree he beats other entries.

NG: I too think he deserves the gold award.

KWONG: All right, so it is decided that the gold award goes to ***The Chronicle of a Drawing; the Footprints of Time***, silver award goes to ***Living in the Dark*** and ***Sukki's Story***, special mentions goes to ***My Lovely Neighbour Tom*** and ***Cotton***. You have any more comments on the animation category or other overall comments?

YU: I have to thank fellow jurors for picking these finalists from screening all the entries. They have spared me from watching so many works. Since I have not watched all, I have no overall comments.

LO: The average standard really has improved. Some entries several years ago were really outrageous. The credit rolls after 30 seconds. Some are not animation at all. Some dared to shoot a footage of finger puppets and entered it as animation. It really was an eye-ful. But the situation has improved a lot in recent years. Most entries are up to a certain standard. It is not difficult to pick a dozen finalists. There may not be really outstanding works, but I think the foundation is very important. Many are the entrant's first work. It is not possible to ask for breakthroughs in their first work. But you can tell they have mastered the technique and the animation medium. They can do better in future.

KWONG: You have anything to add? Thank you for coming to the meeting. Thank you.

### **Animation Category**

#### **Gold Award**

*The Chronicle of a Drawing; the Footprints of Time*

George WONG Cheuk-hin

#### **Silver Award**

*Living In The Dark*

LEUNG Gong-tsyn

#### **Silver Award**

*Sukki's Story*

LEUNG Gong-tsyn

#### **Special Mentions**

*My Lovely Neighbour Tom*

Benny LEUNG, CHAN Wai-mo, Daniele MANOLI

#### **Special Mentions**

*Cotton*

TO Sze-wing, SZE Siu-ling