

**The 27th ifva Awards
Open Category Jury Meeting Transcript**

Jury Members: Chan Hing-kai (Kai), Eric Poon (Poon), Chan Chi-wa Ernest (Chan), Felix Tsang (Tsang), Louisa So (So)

Organizer representative: Kattie Fan (Fan), Sandy Lai, Helen Lam

Fan: Thank you all for serving as our jury members for the Open category. Today, our goal is to select awards from these ten works, including a Gold Award with a cash prize of HK\$30,000 and an Apple Macbook Pro, a Silver Award with a cash prize of HK\$10,000 and an Apple Macbook Pro, and a Special Mention award. We can discuss each work first. The first work is *Plain Sailing*.

Poon: The subject matter of this work caught my attention. It happened in a designated time and place which I think is a remark of our time (2019). As a short film, it is a high quality of work with good script and good acting.

Chan: I admire the performance of the female lead. She is the screenwriter and director of this short film. She fully conveys the character's state of mind, and the scenes with the male lead is also very natural. The good thing about the script is that it uses the story to reflect the psychology of young people facing turbulent times. The visuals are beautiful and romantic, and it also uses the conventions of Japanese youth films, such as fireworks, beaches, etc., to achieve the effect of taking the audience away from reality and highlighting the inner turmoil of young people in Hong Kong.

Tsang: I also think that the quality of the work approaches feature films, and is excellent in terms of production, script and acting, but the physical appearance of the male protagonist can be more pleasing. The film is shot in Taiwan but uses mostly Japanese dialogue, and at the same time narrates the current situation in Hong Kong. Watching it again, I still find it very attractive.

Poon: In one of the sections, the character played by Chuk Tsz-yin criticizes the male protagonist's behavior, and unconsciously places herself on the moral high ground, but is then ridiculed by him. This is a detailed and well-thought-out scene that clearly expresses the director's ideas. It did not shy away from this moral predicament.

So: I like this work very much, I wanted to watch it again after watching it the first time. The film is very complete, it is a fairly high-quality work. The script and the actors are very good. The main character is also the writer and director, which I admire a lot. The film reflects the contemporary period and conveys the thoughts and feelings of today's young people. Although it is a short film, it instantly made me understand the experiences and moods of the characters without a lot of dialogue. The work even contains a lot of subtext, and even though some things remain unsaid, we can

fully understand and appreciate the character's current emotions. I highly appreciate this work.

Kai: The writing and the directing are good, and it is quite a good work. If I have to be critical, I'd say there is nothing that really touches my heart, that it just needs a little bit more. But it's still a high-quality work overall.

Fan: The next work is *The Dancing Voice of Youth*.

Poon: I really like the visuals treatment and choreography. The film is developed from a literary work. The imageries of our city is striking as the core visual elements, especially the ending sequence filmed in Chun Yeung Street. It places unreal elements within the real city and fits in well with the mood of the current chaotic era. The director and the entire team have chosen a unique method to portray an absurd world. The film has a lot of room for interpretation and makes me to think a lot. The visuals are superb.

Tsang: I've always been a little hesitant by experimental films and non-linear narratives. Many details of the works are handled well, and there is also a lot of room for interpretation. I can't say I like this work very much, but I appreciate the message it conveys. Of course, the dancer performs very well, breaking out of her cocoon to explore what is happening in Hong Kong today while conveying the director's ideas.

Chan: In addition to dancing, some interviews are added at the beginning of the film, which is also very important, and brings out the themes to a certain extent. As for the dance part, both the cinematography and art direction are very meticulous.

So: I like abstract things very much, because I know that they do not tell stories directly, with structured storylines or conflict between characters, but simply use symbols and images so that people need to invest more of themselves when viewing them. I like the fact that audiences need to think and participate in the works, although of course how well it works is very subjective. Regarding this work, I think some of its symbols and images are quite fascinating, such as the dancer breaking out of her cocoon and dancing in Chun Yeung Street. I may not be able to interpret this film accurately, but the visuals are powerful and poetic. This work definitely possesses independent spirit and creativity. It may not be my favorite genre or choice, but I appreciate that it clearly understands and masters the requirements of this genre and opens up a creative space.

Fan: The next work is *Moonshine*.

Tsang: Watching this work again, I find there are things about the actors that one can criticize. I really like the fact that there is only one actor on screen, with the whole film taking place in the same space. The film is very suspenseful, with the story continually developing. The characters just got on the phone, and then one party demands money and asks for a break up from the other. The story takes place in the contemporary period, involving complicated emotions, and the audience is forced to decide whether they should sympathize with the male and female protagonists, or to

connect the story with their own lives. The story is rich. Despite the slight imperfections, I still like this film.

Chan: I agree that the script and cinematography are very good. Especially when Hanna Chan character becomes very sad at the end, the director pans the camera to the mirror deliberately, showing three reflections that symbolize her broken heart. Even though this kind of shot is not original, with many people having used it in the past, it works fine in this film. The work is difficult and challenging for actors, and Hanna Chan plays the role quite well.

So: The work is very attractive in terms of performance, which also shows the importance of good actors and performance skills. This is not only due to the actors, the director must have been fully in control and guided the actors to good performances. The most amazing thing is I don't only see Hannah Chan in the film, I also see the male lead. The film leaves a lot of room for imagination, allowing the audiences to guess what kind of person the male lead is. Even if he never appears on screen, his image is very vivid. This was the fun and interesting part about the film, and it was handled with great success. As an actor, I don't think this scene is easy to handle. Aside from the first few cuts, the actor is able to convey different stages of emotions from the beginning to the eventual collapse at the end within one shot.

Kai: This is one of the best dramas I have seen in recent years. The use of limited number of shots, excellent script and actors, is rare to see. If you want to be picky about Hannah Chan's performance, you can say that it is a little over the top, but as a young actor, she handles this difficult role very well and can accurately capture every moment. Compared with *Plain Sailing*, this work really hits my soft spot, and I believe that young people will feel her pain.

Poon: During the preliminary round, it was Hannah Chan's performance that attracted me to the work, with the audience's emotions being led by her performance. The role is a difficult one. It requires her to cry constantly while suppressing her words. This kind of repressed emotions is quite difficult to portray. In addition, I would like to commend the director for the excellent script and setting and capturing the story with only the most basic camera work. The camera movements are very restrained and not excessive, and the director simply foregrounds the actors without adding too many extra visuals. I agree with Chi Wa (Chan) that in the final shot, the director and cinematographer give the audience room for imagination. I can't tell which of the three images is a mirror image and which is reality. This visual effect brings the film to life and lets us know that the director knows how to present the whole story. The script is also well-written.

Fan: The next work is *Fire Room*.

Chan: This is a short film focusing on image and atmosphere. The story is relatively weak and incomplete, especially if you didn't read the synopsis, you wouldn't know it was about sibling incest. But I do appreciate that it uses the contrast between characters who set fire and fight fire to advance the plot. Many scenes in the film are attractive

and charming, but it seems to be an idea for a feature film, and it looks like scenes were spliced together from a longer film.

Poon: I have read the 90-minute script.

Kai: Me too, so I understand the story a little more. The visuals of this film is very exciting, and the production is not bad, but when it turns 90 minutes of content into a short film of just 20 minutes, you will not understand the film, including the relationship between the protagonists, without reading the synopsis.

So: At first, I assumed they were just boyfriend and girlfriend. There are also scenes of them making out in bed. When I read in the synopsis that the two protagonists are brothers and sisters, it made me wonder. I didn't know this is a story about incest, and I didn't get it at first, so I didn't understand why the filmmaker made this choice. What is the benefit to the story development? It doesn't make the story particularly engaging or expressive. The subject of incest is meaningless without it having a special function. There are many contrasts in the work, such as water and fire, love and hate, but at this stage it is only a concept, and I can't get anything from them. If I had to read the synopsis before watching the work, then I feel that it is not successful enough. I should be able to get the message just from watching the film. The visuals are attractive, but that's about it.

Tsang: I haven't read the 90-minute script, but I was involved in a meeting with the director and producer about the script. We cannot assume that everyone knows the background information about the work. I also think its visuals are good, but the story is not complete. I agree with Miss So (So) that the elements of incest are not very interesting, whether it is to enhance the story or to sensationalize it, personally I feel it is unnecessary. In terms of emotional impact, it also falls short of expectation. I felt exhausted from watching the film.

Fan: The next work is *The Silent Farewell*.

Tsang: The work is stylish and unique, a Western set in Hong Kong. They did an excellent job of finding these locations, which doesn't seem out of place with Hong Kong. I take the story to be happening in some alternative time and space in Hong Kong. The production is very good, and the action scenes are well-done under a limited budget, but the story is relatively simple with a rather common Western movie plot. It's fun, but if you watch it carefully, the story is a little weak. However, I appreciate that the director chose to present his work in this way, and it is indeed relatively rare to see a Hong Kong Western.

Kai: This work also participated in the Microfilm Production Support Scheme (Music). For a short film, the entire production is very unique. It is not easy to create the world of Westerns. The casting and direction of actors, camerawork and movement are also quite good. It feels like a short film made by a fan of Westerns, as if it is imitating something, and it is slightly lacking in creativity.

- Chan: I also agree that the creativity of the work is indeed not sufficient, but the technical aspects are quite good. The director has the courage to shoot Westerns in Hong Kong, and the ideas are well-implemented. One thing to be picky about is that, as funding is from Microfilm Production Support Scheme (Music), they need to add a song at the end. When the male protagonist is silent all the time in the film, the scene of singing at the end slightly spoils the atmosphere. I think the whole thing could be a little more stylish.
- Tsang: I look forward to seeing a feature-length version of the film one day.
- So: I was a bit resistant about the film at first. The film is a fusion of Westerns and Hong Kong films, the characters wear Western costumes but speak in Cantonese, which was strange. As the film progressed, I feel that the filmmakers have adequate resources, the sets and costumes are appropriate, and the art direction, cinematography and music are also very good. Although all aspects are good, I felt I wasn't able to connect with the work. I can't say I like this work very much, but I appreciate the director's courage to stay true to his choices and try new things, which is a wonderful thing.
- Poon: I agree with Ernest (Chan) that since the film was made with funding from Microfilm Production Support Scheme (Music), it comes with certain restrictions on the storytelling, and a music video has to be added at the end. Many of its main message is hidden in the song that the male protagonist raps. But as a short film, relying too much on the song for storytelling is a shortcoming.
- Fan: The next work is *The Moonlight is Shining Tonight*.
- Tsang: Watching it again, I like this work even more, especially rawness of it. In the preliminary round, jury members also discussed whether the sound is recorded live and that the actors are improvising without a script, with only the story outline provided. There's something odd about the editing. I savour this film, and even though the characters talk about rather mundane topics, I was drawn into their dynamic. It is not necessarily the best film in terms of production, but it is a special work.
- Chan: The best scene is of the two protagonists at Donki. The camera follows them from behind as they talk, and we see their relationship progress from strangers to becoming closer. I also appreciate that the film doesn't specifically explain the meaning of the title but simply allows the audience to feel it, which is very clever.
- Kai: The work is very beautiful, and the two actors' performances are very natural. Of course the sound recording must be on location, and the production is quite unique. In the absence of a script, their performance is quite strong, and they don't pay any attention to the camera but simply share their feelings in a sincere way, which is very impressive.
- So: I don't quite agree. The question I often ask myself is, is it a good thing to have no script? Of course, it is obvious that this work is improvised. The director only

provided the actors with basic description of the characters and subject matter of their conversations, and the actors developed the dialogue by themselves. I feel that films require the framework of a script, as an obligation to the entire production team. Maybe I don't have much experience in filmmaking and I don't know much about this field. I bring my knowledge of the stage to analyzing films, so I hope you can share more with me. Since film is a framed artform, actors should all follow the same frame. With Hanna Chan's performance in *Moonshine*, it was not improvised, but it still brought out immediate and real emotions. Just because you follow a script doesn't mean you lose these effects. Under an existing framework, the team can focus more on the subject. When I watched this work, I felt that neither the actors nor the director knew where the story was going. I would prefer to have a script and structure, and having everyone work together to bring about the same effect. The absence of a script does not mean that the work will be more lifelike. On the contrary, a good actor can use his or her acting skills to bring out a sense of reality. I doubt whether production method of *The Moonlight is Shining Tonight* achieves what the director had expected.

- Poon: I understand your views. The work shows the chemistry between the two actors. If other actors take their places, the effect would be different. Although the actors' performances are natural and interesting, I still feel a lack of power in some areas. If you want to use this method of shooting, you need to accept these flaws and people going off-topic. I think the end of the film is a little long and feels cumbersome. There is an American director called John Cassavetes who shot films on a limited budget. He would have the actors communicate with the production team. The director directly guided the actors in their improvised performances. My biggest question about this work is, does the director give the actors enough room to work with? Can the communication between the director and the actors be effective enough to compress the storyline?
- Tsang: I think the production method of this work is most suited to independent film competitions. If it were a feature film, it would be wayward and irresponsible. In terms of ifva's independent spirit, I think it is a suitable platform to showcase this kind of production technique.
- Poon: Also, I don't quite understand the meaning of the opening scene, I feel it is unnecessary.
- Kai: Yes, that part is inconsistent with the style of the rest of the film. But in response to the question about the production method just now, I think the actor's performance must have been revised. The director would have a general direction, and then put the actors in the situation then made adjustments during the shooting. This is also the shooting method of director Allen Fong Yuk Ping in the film *Ah Ying*. I believe that the director understands the effect he wants to achieve, but there are some flaws with his handling.
- Tsang: At the beginning of the film, my understanding is that the two protagonists meet through a dating app, and then meet each other in the flesh. After showing each other their bodies, they then get to know each other, rather than getting to know each other

first before getting intimate. I think this kind of treatment is very interesting, maybe the director hopes to reflect some of the culture of today's society. But the beginning is a bit verbose.

- Fan: The next work is *All the Crows in the World*.
- Chan: The director is very clever, and the rhythm of the film is handled very well, especially the ending part, when the heroine presses the stopwatch, it is subtle and comedic. Overall, I enjoyed watching it, and the pacing of the film is well done.
- So: I like this work very much, it is full of humor, one can even say dark humor, mocking and satirizing some people, things and phenomena. I especially like the director's statement describing the men in the film as "greasy middle-aged men", which is very wonderful. She portrays these people successfully. The absurdity of the story conveys an extremely real and critical message.
- Kai: I appreciate her absurdist style. For an independent short film, it must have been difficult to shoot scenes in a nightclub. I think the work is very humorous. Although some parts are bit exaggerated and inconsistent, I was floored by some of the scenes.
- Tsang: I also like this work very much. It is funny, humorous, absurd, fast-paced, and not boring. The director is smart, although some parts seem too pretentious.
- Poon: I agree with Ernest (Chan) that the film is clever, otherwise she wouldn't have made a film on this subject. Like *Plain Sailing*'s Chuk Tsz-yin, the director understands that she is making use of the short film form, and plans the narrative accordingly. When comparing the two directors, I prefer Chuk Tsz-yin.
- Fan: The next work is *Cinema Quietude*.
- Chan: The most unique feature of the work is that it uses the Cheung Chau Theatre as the background, but unlike other films about conservation, this work focuses on people's daily lives. In addition, it is also full of humor and humanity. It was shot in an old theater, but the tone is not sad, which is what I appreciate. It was mentioned during the preliminary round that the actor Yau Man-shing's performance is a bit too much like TV drama, and it would be better if it was more natural.
- Tsang: The work has a certain sentiment. You can also see that the director really loves this place. Through the work, he makes people cherish this structure even more. However, I don't think the male lead's performance is natural enough. At the same time, the film lacks any deeper meaning, even though it is sincere.
- So: The work is quite warm, and it also records Cheung Chau Theatre, a place belonging to us that deserves to be preserved. This place connects people. I agree that perhaps they should have got an amateur to play the lead role, which will make the film more naturalistic.

- Kai: I feel that the subject matter of the work is more important than the film itself, and the psychological state of the male protagonist is rather vague. The best part of the work is that it expressed its main theme through the dog, the children and the granny who never appears.
- Poon: I am touched by the abandonment of the Cheung Chau Theatre, which may be torn down and redeveloped at any time. I appreciate that it uses the whole story to convey the love for the theatre. We often see certain actors on TV, and it is easy to form a pre-established and pre-formed impression about him, which is a little unfair. Maybe an amateur's performance will be more natural, but he may not have enough acting skills.
- Fan: The next work is *Entrance*.
- Chan: It is unique as it uses the caper film genre to depict the exam pressure that primary school students face. This idea is interesting and uncommon. Although some parts of the plot can be expected, such as the character accidentally dropping the pen on the ground after hiding in the toilet, etc., I like the design at the end of the film, in which the students run through the tunnel, symbolizing that the younger generation still has a long way to go.
- Tsang: I like the last line of the work "Dedicated to my parents" the most. However, I think the music is a bit too much, it's used to convey tension, but it makes the film a bit tacky.
- Kai: The work is conventional, but I was into the story and felt nervous for the students.
- So: I was also drawn into the world of these students. This kind of subject matter often results in works that have the look and feel of educational TV, but *Entrance* successfully creates an engaging and suspenseful atmosphere. After watching it, I also have a deep feeling for the situation of today's students, which makes me reflect and I want to listen to the problems they face. Although this is a story that can happen to every family, we should not take it for granted, and we need to recognize that this kind of situation should not be tolerated.
- Poon: The performance of the young actor is excellent, and the director's grasp of rhythm is also quite good. I was also impressed by the ending and the message it conveys, which made me pay attention to the work. At a time of social upheaval, this story gives people a sense of the situation facing the next generation of Hong Kong people. Maybe I'm over-interpreting the film, but seeing the students run into the tunnel evoked various associations for me.
- Fan: The next work is *Almost Summer*.
- Poon: *Almost Summer* is a documentary. Both protagonists face misfortune in their lives and are struck with illnesses and family troubles. The students who filmed this documentary have a special relationship with their subjects, and portray their pain as resilience by showing how they face difficulties with open minds. What impresses

me the most is that it is uncommon for students to put a lot of effort and time into establishing a trusting relationship and connection with the subjects. This empathy runs throughout the film, and it's rare for young filmmakers to portray these kinds of emotions in a documentary.

- Chan: I agree. What I like most about this documentary is the interaction between the filmmakers and the child. If the film can focus on the child earlier, it will make the work more focused. I also liked the scene where the filmmakers run up the stairs with the child with the camera.
- So: I feel that the role of the mother is very important, and I understand the reason why the director puts it in the opening and ending scenes. When the filmmakers ask the mother if she would let her child go to school alone, she firmly refuses, and the child replies that he would do what the mother says. I felt depressed watching this scene. The child can go out on his own, and acts as a leader when playing with other friends, which shows that he has the ability to be independent. However, because of the mother's insecurities and unwillingness to let go, his development is limited, which is sad. I love this documentary, it asks a lot of questions and it's real. The filmmakers and the subjects have established a close relationship, and I can see their good intentions.
- Kai: I think the editing of the work can be more refined. The work seems to me a little chaotic.
- Tsang: The subject matter of the work and the filmmakers' intentions are worthy of appreciation. They have gathered abundant materials and one can imagine how much effort they put into the filming. The duration of the film is a little too long, and I felt a bit lost in the middle.
- Fan: Now we have come to the second part, which is the nomination of awards, including one Gold, one Silver, and one Special Mention.
- Tsang: I choose *Plain Sailing* for the Gold award, Silver is a toss-up between *Moonshine* and *The Moonlight is Shining Tonight*. Special Mention is *Almost Summer*.
- Chan: I choose *Moonshine* for the Gold award, *Plain Sailing* or *All the Crows in the World* for Silver, and *Entrance* for Special Mention.
- So: I choose *Plain Sailing* for the Gold Award, *All the Crows in the World* for Silver award, and *Entrance* for Special Mention.
- Kai: I choose *Moonshine* for the Gold award, *Plain Sailing* or *Entrance* for Silver award, and *All the Crows in the World* for Special Mention.
- Poon: I choose *Plain Sailing* for the Gold Award, *Moonshine* for the Silver award, and *The Dancing Voice of Youth* for Special Mention.

- Fan: So far, as I can see, *Moonshine* and *Plain Sailing* received the most nominations for Gold and Silver awards. I think we can start with discussing these two works.
- Chan: Louisa (So) is the only jury member who did not choose *Moonshine*?
- So: I really like *Moonshine*, but compared with *All the Crows in the World*, I prefer the latter's craziness, playfulness, and humor, which is more difficult to achieve and involves a wider range of talents and hard work by the crew.
- Chan: Since *Plain Sailing* was one of my choices for the Silver award, I don't have a problem if everyone selects it as the Gold award.
- Kai: I think *Moonshine* doesn't have a single superfluous shot, the actors perform well, and the dialogue in the script is just right. In addition, the structure is very complete and natural, and the work touches me and Hong Kong people in general, and makes everyone feel a sense of heartache. The production, performance and story profile of *Plain Sailing* are all good, but it is more calculated.
- Chan: Actually, I agree with what Kai said. The story of *Moonshine* is relatively simple, with only one actor, one scene, and two voices. *Moonshine* and *Plain Sailing* are both written by Chuk Tsz-yin, and *Moonshine* is more refined. *Plain Sailing* borrowed elements from Japanese youth films, but it is more calculated, while *Moonshine* gave me a deeper emotional experience.
- Tsang: I like both *Moonshine* and *Plain Sailing*, so I am okay with both getting Gold or Silver.
- Poon: *Plain Sailing* uses a Japanese drama style to shoot Kaohsiung, turning the city into a beautiful world, but this beauty is fragile and can be destroyed by one phone call. It is unlike the sadness that pours out of Hanna Chan in *Moonshine*, it is subtle reminder that the small world we try to protect is so fragile. This is what touches me about *Plain Sailing*. The message of *Moonshine* is very direct. We are in a state of decay, whether the city we live in, the relationship between people, etc., which is heart-wrenching. Both works have their merits.
- Kai: I have heard of some real stories about Taiwan, so I feel that the dialogue in *Moonshine* is very real.
- So: Let me make a bold suggestion. Several jury members have selected two Silver award works. Why don't they delete one of them and see what happens?
- Chan: Then I'll delete *All the Crows in the World*.
- Kai: I will delete *Plain Sailing*, since *Entrance* is more down to earth.
- Tsang: My Gold and Silver awards votes go to *Plain Sailing* and *Moonshine* and *The Moonlight is Shining Tonight* is my third choice.

Fan: Now four jury members picked *Plain Sailing* and *Moonshine*, and three of them chose *Plain Sailing* as the Gold award. Do the remaining two agree?

Kai: Let me explain why I didn't choose *Plain Sailing*. It's too deliberate, and it's more an expression of technique than content. Every aspect of *Moonshine* is there to serve the content.

Poon: In terms of the script, *Moonshine* relies on dialogue to advance the plot, making the revelation at a specific moment, but one can criticize it for relying too much on dialogue. *Plain Sailing* uses one scene after another to tell the story, which I personally think is more sophisticated.

Kai: I don't quite agree. I really like the male character in *Moonshine* who only appears as a voice. It is more difficult to let the audience imagine what the character is like purely through dialogue.

Chan: I prefer to give *Moonshine* the Gold award because the script is more difficult. Although *Plain Sailing* is closely related to the theme of escape and confrontation, there are many common symbols used in Japanese films.

Tsang: Then my final choices are Gold award for *Moonshine* and Silver award for *Plain Sailing*. I agree with what Earnest (Chan) said, *Plain Sailing* is excellent and complete in all respects, but it does have many elements common to Japanese films. The issues discussed in *Moonshine* are more personal and heart-wrenching.

Fan: Can Eric (Poon) and Louisa (So) accept that the Gold Award goes to *Moonshine*?

Poon: Yes, both works deserve awards.

So: I also spoke highly of *Moonshine*, although I prefer *Plain Sailing* getting Gold award. I didn't choose *Moonshine* as Silver award, maybe it's a matter of my personal taste. *Moonshine* and *Plain Sailing* are somewhat similar, so I choose *All the Crows in the World* for Silver award. This film gave me great impact, and it is also courageous for laughing at this era. I hope that among the winning works, there is a sense of humor and a critical edge.

Of course, *Moonshine* is also very good. Although the male protagonist never appears, he gave me a vivid impression. Now that we are trying to determine the awards, I can vote for Silver award for *Moonshine*.

Fan: Judging from everyone's final choice, three judges chose *Moonshine* for Gold award, and two chose *Plain Sailing*. According to the number of votes, the Gold award winner is *Moonshine* and *Plain Sailing* was the silver award. Do you all agree?

Chan: Is it possible to give two Gold awards?

Fan: It should be said that if there is are two gold awards, there will generally be no silver award winner. In terms of administrative procedures, the double gold awards will

each receive a Macbook Pro and a cash prize of HK\$20,000 (total prize money of \$40,000 divided by two), while there will be no silver award. I would like to remind you that it is rare that we have two Gold awards winners, because doing so send out a message that the two works are indistinguishable and each has different characteristics. I believe that the comments of the jury members just now have outlined everyone's view. Do all the jury members agree with giving out two Gold awards?

(Everyone agrees)

Fan: Therefore, *Moonshine* and *Plain Sailing* both get Gold awards, and there is no Silver award.

Next, we have to select the Special Mention.

Tsang: As far as everyone's nominations are concerned, it's basically a competition between *All the Crows in the World* and *Entrance*. Since *All the Crows in the World* has participated in many international film festivals, such as the Cannes Film Festival, and has won an award in Fresh Wave, so it has more exposure opportunities than the latter. Should we support a lesser-known work? Will you take this into consideration?

Fan: I have two opinions. First, we should judge a work on its own merits and should not consider its exposure in other places. Every award is a kind of recognition, and the recognition of ifva is not equal to other awards in other countries, and everyone's criteria are different. Second, we should consider the uniqueness of the work itself to determine whether it deserves an award at ifva. I would suggest that everyone discuss in this direction.

Poon: I'm thinking about whether to transfer my Special Mention vote to *The Moonlight is Shining Tonight*. The work is quite provocative, but both *The Dancing Voice of Youth* and *The Moonlight is Shining Tonight* are experimental.

Tsang: Since I initially chose *The Moonlight is Shining Tonight* as the Silver award, now I will nominate this work as Special Mention.

So: What does Special Mention recognize?

Fan: It is up to jury members to define this. Each jury panel is different. Sometimes, because the spirit of the times, people feel they should recognize certain works, or it may be to recognize a work's originality and experimental nature.

Poon: I would think about which works try to present a new feeling and possibility in storytelling. Both *The Dancing Voice of Youth* and *The Moonlight is Shining Tonight* have this quality. *The Dancing Voice of Youth* has excellent in artistic technique; *The Moonlight is Shining Tonight* is outstanding in terms of the actors' performance and the direction.

- So: The reasons I choose *Entrance* and *All the Crows in the World* are similar. For the three awards, I subconsciously selected different kinds of works. *Entrance* has a social theme, presenting the issues surround our everyday lives in a suspenseful and exciting way. This is different from Eric's (Poon) reasons.
- Chan: I agree with Louisa (So), and I choose *Entrance* because it uses genre film techniques to tell a story about primary school students, which is rare, and allows the audience to become invested in the characters. The work also reflects the predicament faced by today's young people and their feeling of not knowing what the future holds.
- Kai: I am trying to choose between *Entrance* and *The Dancing Voice of Youth*. In terms of independent spirit and experimentation, *The Dancing Voice of Youth* is better than *The Moonlight is Shining Tonight*. *Entrance* has social relevance and reflection.
- Poon: In terms of personal preference, I like *The Dancing Voice of Youth* better.
- Tsang: Frankly speaking, *Entrance* did not move me. In addition, different competitions have different things they want to encourage, I still feel that certain works deserve more attention, so I will not choose *All the Crows in the World* for Special Mention.
- Chan: After listening to everyone's opinions, I agree that *The Dancing Voice of Youth* is worthy of recognition.
- Fan: It seems that everyone should have their own choices. I suggest that it is better to vote for the final result.

(The jury members vote.)

The final result:

The Moonlight is Shining Tonight received one vote;

All the Crows of the World received one vote;

Entrance received one vote;

The Dancing Voice of Youth received two votes. It is the winner of this year's Special Mention Award.

27th ifva Open Category Award Winners

Gold Award

Plain Sailing

Chuk Tsz-yin

Moonshine

Yeung King-lun

Silver Award

Omitted

Special Mention

The Dancing Voice of Youth

Erica Kwok