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Southeast Asian Film Talents Recognised at the 30th Singapore International Film Festival's Silver Screen Awards

- *Scales (Sayidat Al Bahr)* by Saudi Arabian filmmaker, *Shahad Ameen* emerged as the *Best Film of the Asian Feature Film Competition*
- *I'm Not Your F***ing Stereotype* by Thai filmmaker, *Hesome Chemamah* took home the *Best Short Film of the Southeast Asian Short Film Competition*



Winners of the 30th Singapore International Film Festival's Silver Screen Awards

Singapore, 30 November 2019 - The 30th Singapore International Film Festival announced the winners of its Silver Screen Awards today, celebrating the best of filmmaking in the region. This year saw 14 awards being presented at the National Museum of Singapore, with the crowd-favourites **Asian Feature Film Competition** and **Southeast Asian Short Film Competition** awarding nine of them.

Asian Feature Film Competition

Scales (Sayidat Al Bahr) by Saudi Arabian filmmaker, Shahad Ameen, emerged as the **Best Film** under the Asian Feature Film Competition segment, which saw eight other shortlisted feature films in the race for the coveted award. Ameen's debut feature tells a stunning mythical tale of a young girl who defies her village's harsh and chauvinistic traditions to prove her worth, putting forth a strong statement about female empowerment through the lens of a modern Saudi woman. The jury found it to be a "very original and strong film from a first-time filmmaker who speaks about patriarchy with the simplicity of a fable."

The late Filipino actor, Kristoffer King, was conferred the **Best Performance** award for his role as Dante, a small-time petty crook in Filipino director Raymund Ribay Gutierrez's film, *Verdict*. Taking on the role of a pathological abuser, the jury felt that King's character "could easily lapse into caricature, but his nuanced, outstanding, performance provided insight into the mind of a perpetrator." King's participation in *Verdict* also marked the talented actor's final role in a feature film.

Israeli-born filmmaker, Oren Gerner, received the accolade as **Best Director** for his film, *Africa*, a docu-fictional study of wounded masculinity and the anxiety of ageing. The jury shared that "one of the most difficult challenges for a director is to film the story of his own family." However, Gerner was "courageous in casting his real-life family members to portray this story that is so close to his own life. Though they are non-actors, they manage to convey a sense of naturalness with subtle emotions. This fine acting speaks to the tremendous talent of the director."

Passed by Censor by Turkish director, Serhat Karaaslan, which follows the story of a prison guard whose boundary between fiction and reality becomes blurred as he sets off to uncover a domestic conspiracy, was given the **Special Mention** of the evening for its “engaging screenplay.”

The winners of the Asian Feature Film Competition were decided by a jury panel, headed by award-winning Indian filmmaker, Anurag Kashyap. He co-directed crime thriller and India’s first Netflix Originals series *Sacred Games*, and was a recipient of the Ordre des Arts et des Lettres by the Government of France for his contributions to film. Joining him on the jury are well-versed Malaysian movie producer, Amir Muhammad, veteran Hong Kong filmmaker Pang Ho-cheung, and award-winning Indonesian filmmaker Nia Dinata.

Southeast Asian Film Competition

For the Southeast Asian Short Film Competition, *I’m Not Your F***ing Stereotype*, by Thai filmmaker, Hesome Chemamah, was awarded the **Best Southeast Asian Short Film** out of the 18 shortlisted titles. The short delves into the life of a Muslim girl from Southern Thailand, who falls prey to racism in school and spirals into an identity crisis. The jury was blown away by the film where “everything felt right and new and like no one had told this director or cinematographer or editor or actors or anyone what they shouldn’t do.”

Burmese filmmaker, Zaw Bo Bo Hein, took home the **Best Director** accolade for his short, *Sick*, which illustrates the predicament of a man’s desperate search for money to settle the hefty hospital bills of his friend who is losing the will to live. The jury shared that the film showcased the quality of great directors with its ability to “combine a clear plan with perfect execution and not lose the tone.”

Competing against three other local talents, Singaporean filmmaker, Shoki Lin stood out and clinched the **Best Singapore Short Film** for his film, *Adam*. The jury felt that this short on family

and identity is an “exceptional film that reveals many deeper layers with an emotional dark rollercoaster through Adam’s journey.” It is also a “local story clearly elevated that will resonate with an international audience.”

California Dreaming (Soben California) by Cambodian director, Sreylin Meas, received the **Special Mention**. Telling a story of two women from different backgrounds and their encounters at an oceanfront resort, the jury felt that the short is “fluid and lyrical”, “deceptively simple yet so layered” and “succeeded in creating a special moment between strangers.” It is also this “unique female perspective that makes it so universal.” Narrowing down to its technique, the panel also commended the film for its “excellent cinematography, acting and direction.”

The Southeast Asian Short Film Competition Jury Panel this year was led by award-winning filmmaker Dito Montiel, together with renowned Filipino filmmaker Monster Jimenez and one of Singapore’s pioneer film and television music composers, Joe Ng.

Sweet, Salty (Ngot, Man) by Vietnamese filmmaker, Duong Dieu Linh, received the **Youth Jury Prize** after the deliberation by 15 jurors of SGIFF’s Youth Jury & Critics Programme, who saw the film as a “bittersweet negotiation of womanhood in 21st-century Vietnam.”

Scales (Sayidat Al Bahr) and *I’m Not Your F***ing Stereotype* will be re-screened at the National Museum of Singapore as SGIFF closes its 30th edition on 1 December 2019. This will be followed by the screening of the Audience Choice Award, to be announced tomorrow, as well as the **30th Anniversary Special Presentation** film *The Truth* by Palme d’Or Japanese filmmaker Hirokazu Kore-eda. Additional tickets of *The Truth* have been released for purchase on SISTIC.

Celebrating outstanding contributions and achievements in Asian cinema

Paying tribute to the master of Japanese cult cinema, veteran Japanese filmmaker Takashi Miike was conferred the **Honorary Award**, which recognises individuals who have made exceptional and enduring contributions to Asian cinema. Having directed over 100 films, he was

known for his unique, eclectic and irreverent genre-bending aesthetics that is innovative and uncompromising.

Leading Chinese actress, Yao Chen, was also honoured with the refreshed **Cinema Icon Award**, for her inspiring achievements as a creative force in film. She received the award from Chairman of SGIFF, Sebastian Tan.

Nurturing the next generation of cinematic talents

Singaporean director, Tan Siyou, received the **Most Promising Project of the Southeast Asian Film Lab** for her film, *Amoeba*, which was commended for its “relevance to contemporary themes prevalent amongst the youth in Singapore” and the “fresh perspective of one's journey to self-discovery.” Filipino director, Kristin Parreno Barrameda was also awarded the **Residency Prize** for her film, *Bing.Bong.Bang*, “which stood out for its ironic voice on the dichotomy of life and death” and her ability to provide a “fresh and unique perspective on otherwise universal themes.”

Lee Sze Wei from Nanyang Technological University was presented with the **Youth Critic Award** that acknowledges the contributions of young writers to the film landscape.

Executive Director of the SGIFF, Yuni Hadi, said, “The Singapore International Film Festival’s Silver Screen Awards is a testament to the quality of storytelling that is emerging from the region and Asia. In addition, it has a significant role in paving the way for the dedicated film talents and opening up greater opportunities for their growth and sustenance. Being able to continue our support to the local film community through our Best Singapore Short Film Award and Festival commission this year has allowed us to grow alongside the growth of Singapore cinema. Congratulations to all award winners this year, and we look forward to uncover more hidden gems of the Asian cinema in the next 30 years to come!”



The 30th SGIFF, which runs from 21 November to 1 December 2019, will be hosted across multiple Festival venues, including Capitol Theatre, National Museum of Singapore, National Gallery Singapore, Oldham Theatre, The Projector, Filmgarde Bugis+, Golden Village Grand and Objectifs Centre for Photography & Filmmaking.

SGIFF is an event of the Singapore Media Festival (SMF), hosted by the Infocomm Media Development Authority of Singapore (IMDA). SGIFF 2019's Official Sponsors include Official Red Carpet Venue Capitol Theatre; Official Automobile BMW; Official Hotel Shangri-La Hotel Singapore and Official Airline Singapore Airlines.

For more information, please visit www.sgiff.com. The full Festival guide can also be downloaded [here](#).

Discover the magic of cinema and for latest updates, follow us on Instagram @SGIFFest and on Facebook @sginternationalfilmfestival

Annex A: [Award winners at the Silver Screen Awards of the 30th Singapore International Film Festival](#)

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About the Singapore International Film Festival

Founded in 1987, the Singapore International Film Festival (SGIFF) is the largest and longest-running film event in Singapore. It has become an iconic event in the local arts calendar that is widely attended by international film critics; and known for its dynamic programming and focus on ground-breaking Asian cinema for Singapore and the region. Committed to nurturing and championing local and regional talent, its competition component, the Silver Screen Awards, brings together emerging filmmakers from Asia and Southeast Asia while paying tribute to acclaimed cinema legends.

With its mentorship programmes, masterclasses and dialogues with attending filmmakers, the Festival also serves as a catalyst for igniting public interest, artistic dialogue, and cultural exchanges in the art of filmmaking. The SGIFF is organised by the Singapore International Film Festival Ltd, a non-profit organisation with Institution of Public Character (IPC) status.

The 30th Singapore International Film Festival (SGIFF) will be held in Singapore from 21 November 2019 to 1 December 2019.

For more information, please visit www.sgiff.com. Follow us on Instagram @SGIFFest and on Facebook @sginternationalfilmfestival.

About the Singapore Media Festival (SMF)

The Singapore Media Festival, hosted by the Infocomm Media Development Authority, is one of Asia's leading international media events, where the industry meets to discover the latest trends, talents and content in Asia for film, TV and digital media. Taking place from 21 November to 8 December 2019, the Singapore Media Festival brings together the Asian Academy Creative Awards (AAA), Asia TV Forum & Market (ATF) and ScreenSingapore, Singapore Comic Con (SGCC), and Singapore International Film Festival (SGIFF). VidCon Asia Summit will also be held in conjunction with SMF. For more information about the Singapore Media Festival, please visit www.sgmediafestival.com.

Annex A: Award winners at the Silver Screen Awards (银幕大奖) of the 30th Singapore International Film Festival (第30届新加坡国际电影节)

<p>Asian Feature Film Category</p> <p>亚洲长片</p>	<p><u>Best Film 最佳亚洲剧情片</u></p> <p><i>Scales (Sayidat Al Bahr)</i> by Shahad Ameen</p> <p>A fishing community believes that sacrificing a daughter from every family will appease the sea creatures for good harvest. Hayat, saved from this ritual by her father 12 years ago, lives in shame among the villagers who believe she has cursed them. Determined to prove them wrong, Hayat hunts for the monsters to carve out her own path.</p> <p><u>Jury Citation</u></p> <p>“Very original and strong film from a first-time filmmaker from Saudi Arabia, which speaks about patriarchy with the simplicity of a fable. We think we’re going to hear about this filmmaker a lot.”</p> <p><u>Best Director 最佳导演</u></p> <p>Oren Gerner (<i>Africa</i>)</p> <p><u>Jury Citation</u></p> <p>“One of the most difficult challenges for a director is to film the story of his own family. This director is even more courageous in casting his real-life family members to portray this story that is so close to his own life. Though they are non-actors, they manage to convey a sense of naturalness with subtle emotions. This fine acting speaks to the tremendous talent of the director.”</p> <p><u>Best Performance 最佳表演奖</u></p> <p>Kristoffer King (<i>Verdict</i>)</p>
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	<p><u>Jury Citation</u> “It is a role that could easily lapse into caricature, but his nuanced, outstanding performance gave an insight into the mind of a perpetrator.”</p> <p><u>Special Mention 特别表扬</u></p> <p><i>Passed by Censor</i> by Serhat Karaaslan</p> <p>In an Istanbul prison, Zakir is tasked with reading the inmates’ letters and censoring all questionable content. Outside his day job, Zakir enjoys writing. One day, he notes a small detail in one of the letters and that incites a morbid, sleuth-like writer’s obsession. He soon gets ensnared in a fiction of his own making, unable to maintain the cool balance and stoic exterior he gets by with.</p> <p><u>Jury Citation</u> “We would like to present the special mention to Serhat Karaaslan of <i>Passed by Censor</i> for his engaging screenplay.”</p>
<p>Southeast Asian Short Film Category 东南亚短片</p>	<p><u>Best Southeast Asian Short Film 最佳东南亚短片</u> <i>I’m Not Your F***ing Stereotype</i> by Hesome Chemamah</p> <p>As a Muslim girl from Southern Thailand, Maryam falls prey to racism in school. She begins spiralling into an identity crisis, and starts resenting her name, religion and birthdate.</p> <p><u>Jury Citation</u> “The only story you have to tell is yours. We felt the storyteller. The acting. The personal connection. Everything felt right and new and like no one had told this director or cinematographer or editor or actors or anyone what they shouldn’t do and because of that and their talent, we’re so proud and blown away to give you this award.”</p> <p><u>Best Singapore Short Film 最佳新加坡短片</u></p> <p><i>Adam 《小亚当》</i> by Shoki Lin 林骏先</p> <p>Tired of his turbulent family life and caught between identities, Adam</p>



seeks out an alternative arrangement in hopes of finding his place.

Jury Citation

“An exceptional film that reveals many deeper layers with an emotional dark rollercoaster through Adam’s journey. A local story clearly elevated that will resonate with an international audience. “

Special Mention 特别表扬

California Dreaming by Sreylin Meas

Two women of different backgrounds encounter one another at an oceanfront resort. They then discover a hidden bond that allows them to escape from their realities.

Jury Citation

“This film is so fluid and lyrical it succeeded in creating a special moment between strangers. It is so deceptively simple yet so layered: all women who have no control of their lives share a bond—and it’s this unique female perspective that makes it so universal. The mood brought by the excellent cinematography, acting and direction makes it worth the special mention.”

Best Director 最佳导演奖

Zaw Bo Bo Hein (*Sick*)

Jury Citation

“To combine a clear plan with perfect execution and not lose the tone is the thing of great directors. We recognize that and had no choice but to give you this award.”

Youth Jury Prize 青年评审奖

Sweet, Salty (Ngot, Man) by Duong Dieu Linh

Ha, who is 40 and pregnant, decides to confront her husband’s secret lover but the showdown leads to a sticky situation that leaves



	<p>her with a bittersweet realisation.</p> <p><u>Jury Citation</u> “The Youth Jury Prize goes to Sweet, Salty for its bittersweet negotiation of womanhood in 21st Century Vietnam.”</p>
<p>Honorary Award 荣誉成就奖</p>	<p><u>Takashi Miike 三池崇史</u> Born in Osaka, Japan in 1960, Takashi Miike is widely recognised as one of the world’s most productive and unclassifiable directors. He began his career in television, then as assistant director to filmmakers such as Umetsugu Inoue and Shohei Imamura. His international breakthrough came in 1999 with <i>Audition</i>, chosen as one of the top 25 horror films of all time by Time Magazine.</p> <p>Some of Miike’s notable works include <i>Ichi the Killer</i> (2001), <i>13 Assassins</i> (2010) and <i>Yakuza Apocalypse</i> (2015). In honour of Miike’s cult status, international directors like Eli Roth and Pen-Ek Ratanarung gave Miike cameos in their respective films <i>Hostel</i> (2005) and <i>Last Life in the Universe</i> (2003). Revered by audiences and filmmakers alike, Miike describes his unprecedented productivity as an on-going film project, unified by the fear of death and the happiness of living. He says, ‘The characters in my films are the product of my daydreams and wishful thinking.</p>
<p>Cinema Icon Award 电影指标人物奖</p>	<p><u>Yao Chen 姚晨</u> A role model to the younger generation of Chinese actors, Yao Chen’s professional conduct and philanthropic ways have garnered long-standing support from many around the world. Known for her no-nonsense attitude coupled with an approachable demeanour that is laced with a wicked sense of humour, Yao’s achievements go beyond nominations and awards.</p> <p>Yao graduated from the Acting Department of the Beijing Film Academy in 2003. She then starred in the TV series <i>My Own Swordsman</i> (2006), and was awarded Favourite Actress at the Beijing College Student Film Festival. At the 4th Huading Awards, she was presented with Best Actress (TV Drama) for her role in <i>Lurk</i> (2010). In 2013, she was awarded the Outstanding Actress Award at the 14th Chinese Film Media Awards for her phenomenal</p>

	<p>performance in the action blockbuster Firestorm.</p> <p>Her other notable acting credits include Feng Xiaogang's <i>If You Are the One II</i> (2010), Chen Kaige's <i>Caught in the Web</i> (2012), Lu Chuan's <i>Chronicles of the Ghostly Tribe</i> (2015), Raman Hui's <i>Monster Hunt</i> (2015), and Tsui Hark's <i>Journey to the West: The Demons Strike Back</i> (2017).</p> <p>Other than acting, Yao actively champions public welfare through her role as Goodwill Ambassador for the Office of the United Nations High Commissioner for Refugees from China. In 2013 and 2014, Time Magazine listed her as one of the 100 Most Influential People in the World. This was further affirmed by Forbes Magazine in 2014 and 2015 as she made the lists of the 100 Most Powerful Women in the World. In 2016, Yao received the World Economic Forum Crystal Ball Award for her work in public welfare and refugee issues.</p>
<p>Southeast Asian Film Lab</p> <p>东南亚电影编剧工作坊</p>	<p><u>Most Promising Project 最具潜力项目</u></p> <p><i>Amoeba</i> by Tan Siyou 陈思攸</p> <p>An exploration of Singapore's societal and cultural expectations through the lens of a misfit in an all- girls' school, as she leads a girl gang, navigates her queerness, and tries to pass the all-important final year examinations.</p> <p><u>Jury Citation</u> "Siyou's project shows great promise in terms of its relevance to contemporary themes prevalent amongst the youth in Singapore. Although set in the mid 90s, the film provides a fresh perspective of one's journey to self-discovery."</p> <p><u>Residency Prize</u></p> <p><i>Bing.Bong.Bang</i> by Kristin Parreno Barrameda</p> <p>An amateur criminal who is desperate for money to bury his wife robs the local bank, and unknowingly takes a suicidal person as hostage.</p>

	<p><u>Jury Citation</u> “Kristin's project stood out for its ironic voice on the dichotomy of life and death. She shows great promise in providing a fresh and unique perspective on otherwise universal themes.”</p>
<p>Youth Jury & Critics Programme 青少年影评人计划</p>	<p><u>Young Critic Award</u> Lee Sze Wei 李思伟 From Nanyang Technological University</p> <p><u>Jury Citation</u> “The writer mixes intelligence with heart and curiosity with wisdom.”</p>



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Annex B: Quotes from winners of the Silver Screen Awards

Cinema Icon Award

I would like to thank the Singapore International Film Festival for presenting me with this award. I feel deeply honoured to receive this award at Singapore's oldest museum.

When I was young, I used to be an introverted child with inferiority complex. As I grew up, I found many Icons in my life encouraging me forward: sometimes they are my family, sometimes they are great journalists and doctors, but most of the time, they are the actors appearing onscreen. Each time the projector projects light onto the silver screen, the world becomes a more hopeful and beautiful place, which was why I became an actor.

In the past few years, I have crafted characters representing modern Chinese women, and they all have some elements of being rogue. They are independent women, possessing their own set of values, and are brave in going after the love and sex that they want. Many female friends said these characters brought them courage and hope. So it is an honour for me to also become another person's icon.

I would like to thank my manager Zhang Lei, and the trust from my teammates. Thank you to my husband Cao Yu. It was his love that made me a better version of myself. He is a pure artist, and my current favourite icon.

I would like to thank the movies for changing a young girl who felt inferior, to a woman of strength. Through the projector's stream of light, I was transformed like the other movie artists, projecting light unto myself, and unto others.

*Long live cinema!
Thank you everyone!*

*感谢新加坡国际电影节颁给我这个奖。
能够在新加坡最古老的博物馆里拿到奖，感觉这份荣誉格外的厚重。*

我小时候是一个内向自卑的孩子，在成长道路上有不同的Icon鼓舞着我向前：有时是我的家人，有时是伟大的记者医生，但最多的是银幕上的角色。每当放映机的光投射在银幕上，世界就变得更加美好，充满希望。所以，我最终选择成为了一名演员。



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这几年，我塑造了一些现代的中国女性角色，她们都有点“坏”。因为她们独立，有自己的价值观，勇敢地追求美好的爱和美好的性。很多女性朋友说，这些角色给她们带来了勇气与希望。很荣幸，我居然也成为了别人的icon。

感谢我的经纪人张蕾和我的团队伙伴的信任。感谢我的先生曹郁，是他的爱让我成为了更好的自己。他是一位纯粹的艺术家的，是我目前最热爱的icon。

还要感谢电影，它让一个自卑的小女孩儿变成了一个有力量女人。它让我和其他电影艺术家一样，变成那束电影放映机的光，照亮了自己，更点燃了他们。

电影万岁！

谢谢你们！

- Yao Chen 姚晨, Cinema Icon Award recipient 电影指标人物奖

Honorary Award

“This is a great honour given by a film festival with a long history in supporting Asian Cinema. I have been a filmmaker for more than 30 years and every film that I can continue to make has only encouraged me to explore different stories to tell. At the core of my films, my storytelling approach is to create a connection in a very human way regardless of the film genre. Meeting new audiences from all over the world has provided me with great motivation. I will keep creating films with hope for tomorrow, gained from the reflection of the past.”

- Takashi Miike 三池崇史, Honorary Award recipient 荣誉成就奖

Asian Feature Film Competition

Best Film

“I am very thrilled and overwhelmed to have received this Award. This experience in Singapore has been very special as I have never screened in this part of Asia before. I am thankful for the audience who have come and watched Scales. Asian cinema is all about the visuals, and I felt that Scales, which is very visual itself, will resonate with the audience here. I am very happy that I attended and bet on the right Festival.”

- Shahad Ameen, Director of Scales (Sayidat Al Bahr)

Best Director

“Film is not my profession, and I’m usually not into the arts. But I like to work with my son, Oren, and I hope I’ve portrayed the role the right way that he wanted. Our whole family is very



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dedicated to what he is doing. I think he is very talented. He is the only one in the family who goes into filmmaking and I think he's doing great."

- Meir Gerner, Father of Oren Gerner, Director of *Africa*

Best Performance

"As an artist, Kristoffer did not have limits and boundaries in his performance. He was able to freely express his emotions and experiences through his craft. I usually do not provide scripts to my actors and rarely give special instructions on the first take. But he had been very spontaneous, and his first takes were usually good enough. Working with my actors had been the greatest time of my life. I felt guilty that I can't share the success of the film with him. At every Festival I visited, I reminisced about the things I did for him in the past, and wondered if it's enough to compare to the rewards that I'm getting from the film. I think he lived his life very well. He was a very good actor and his death was a big loss to the industry."

- Raymund Ribay Gutierrez, Director of *Verdict*, on the late Kristoffer King

Southeast Asian Short Film Competition

Best Singapore Short Film

"This is my first film that was selected for SGIFF, and I am very happy that it has received an award. I have seen the other Singapore films in competition and they are very amazing films. Receiving this award at SGIFF is very special for me as it is on home ground, and it is a Singapore story which I'd like to share with local audiences. I hope the local audiences will resonate with the story and pick up some of the nuances portrayed. This is a great validation for me after graduation, and having such recognition is a great encouragement."

- Shoki Lin, Director of *Adam*

Best Southeast Asian Short Film

"I am very shocked because I have watched the other films in SGIFF and feel that every film is better than mine. So I came here without expectations, and just to watch many good films. I would like to thank everyone involved in the film too as everyone played important roles. This is also significant as it is my first film, my first film-related award at the first film festival I've ever attended. I've lost some passion in making films along the way as it requires a lot of money. Funding has been particularly challenging. Receiving this award will continue to motivate me, and I feel that it will also give me more opportunities to pursue filmmaking. I feel lucky that my teacher told me about SGIFF, which led to my film submission and the recognition I received today."

- Hesome Chemamah, Director of *I'm Not Your F***ing Stereotype*



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Best Director

"I am very excited to receive this award because I never thought that I will achieve this. My dream is just to come to Southeast Asia. This is also my first time overseas, and at an international film festival. Making films is my passion and a way to show my emotions and thoughts. I took around a year to write the script and another two years to finish the film. Life is short, and I would like to continue making films until I die."

- Zaw Bo Bo Hein, Director of *Sick*

Youth Jury Prize

"I am both excited and nervous. I did not expect to win anything and was already happy that the audience liked the film. I also screened a film last year and this is my second time in SGIFF. As artists, we always have self-doubt. But this award is an encouragement and assurance for me to want to make better films in the future. I am looking forward to making my first feature as well."

- Duong Dieu Linh, Director of *Sweet, Salty (Ngot, Man)*

Special Mention

"I think having a film to show at a festival is such an honour and to win a special mention is a bonus. So it is beyond my expectations and I am very happy. This is my first short film and it is a world premiere at the SGIFF, which is such an amazing experience. Whenever you make films, you face obstacles and experience different feelings. But today I experienced something new when recognised with an award – it is crazy. I was really excited to know that SGIFF has selected to screen my film this year and it feels really amazing when people came up to me today to say "I love your film". I know that I have done something right and my film has touched people."

- Sreylin Meas, Director of *California Dreaming*

Southeast Asian Film Lab

Most Promising Project

"I am pretty shocked and my mind is blank. I didn't expect to win the award as I felt that all my course mates have amazing projects and I am humbled by everyone's pitch. At the same time, I am very honoured to receive the recognition and I feel more confident in my project. I promise to make it the best film it can be."

- *Amoeba* by Tan Siyou 陈思攸

Residency Prize

"I am just happy to be here because it is my first lab outside my own country. I am also happy to represent the Philippines. The lab experience is a surprise for me and being with people who love films is a learning experience in itself. The lab is also very productive and has taught me a

lot. I am very thankful for the lab and the mentors because it is not every day when you meet people like them. ”

- *Bing.Bong.Bang by Kristin Parreno Barrameda*

Young Critic Award

“I am really surprised that I won this award. I thought everyone wrote really well and I am very honoured and happy. I usually watch the films the first time for an idea of what to write, based on the visuals and things that stuck with me, and then again to pick up details. From there, I will write my first draft. I have watched SEA films since being introduced to the SGIFF in 2014, and it has been a great experience. I was told to write from our heart since we carry with us our history and background to understand these films that we normally will not see in mainstream cinema. The programme has helped me in finding my voice and I would like to write more about SEA films.”

- *Lee Sze Wei 李思伟 from Nanyang Technological University*



Annex C: Prizes presented at the Silver Screen Award

<p>Southeast Asian Short Film Category</p> <p><i>Youth Jury Prize</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$500 <p><i>Special Mention</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$1,000 by The Creative Room <p><i>Best Director</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$2,000 by Peanut Pictures <p><i>Best Singapore Short Film</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$4,000 by Filmgarde Cineplex • Post Production Services (3 days editing on Premiere and 1 day colour correction on Davinci Resolve) worth \$5,000 at Infinite Studios • Production Services Package worth \$15,000 at Shooting Gallery Asia • Online, Audio Post and DCP Package, Audio Final Mix and DCP Feature worth \$10,500 at Mocha Chai Laboratories <p><i>Best Southeast Asian Short Film</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$5,000 by Filmgarde Cineplex 	<p>Asian Feature Film Category</p> <p><i>Best Performance</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$2,500 <p><i>Best Director</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$5,000 by Bert Pictures <p><i>Special Mention</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$1,500 <p><i>Best Film</i></p> <ul style="list-style-type: none"> • Trophy and a Cash Prize of \$9,000 • Online, Audio Post and DCP Package, • Audio Final Mix and DCP Feature worth \$45,000 at Mocha Chai Laboratories
<p>Southeast Asian Film Lab</p> <p><i>Most Promising Project</i></p> <ul style="list-style-type: none"> • Cash Prize of USD\$3,000 by Purin Pictures 	<p>Youth Jury & Critics Programme</p> <p><i>Young Critic Award</i></p> <ul style="list-style-type: none"> • Cash Prize of \$500



SINGAPORE
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Residency Prize

- 3-week Filmmaker's Writing
Residency by Purple Tree Pictures