



75th Internationale
Filmfestspiele
Berlin

Berlinale Shorts
Competition

a film by GISELLE LIN

CHILDREN'S DAY

pōtocol



Title	Children's Day
Running Time	20 Mins
Genre	Drama, Coming-of-age
Shooting Format	16mm
Aspect Ratio	1.85:1
Language	English
Subtitles Available	English
Production Country	Singapore
Production Year	2025
Screening Format	DCP, Prores
Colour	Colour
Sound	5.1

Cast

Xuan **Emma Lim**
Maggie **Adele Tong**
Mummy **Oon Shu An**
Papa **Edward Choy**

Crew

Director **Giselle Lin**
Writers **Giselle Lin**
Nicolette Lin
Producers **Sam Chua Weishi**
Bambby Cheuk
Macarius Chia
Associate Producers **Ground Glass Images**
True Colour Media Group
Director of Photography **Clyde Kam**
Production Designer **Lim Shilin**
Art Director (School) **Michelle Cheong**
Stylist **Amer Mok**
Editors **Gan Bai Lin**
Giselle Lin
Colourist **Sorawich Khunpinij**
Sound Designer **Ernie Goh**
Film Score by **Teo Wey Yinn**



LOGLINE

Shy and imaginative eight-year-old Xuan struggles to find the perfect outfit for her school's upcoming Children's Day celebration while adjusting to a turbulent home life and an unlikely new friendship at school.

SYNOPSIS

In early 2000s Singapore, Xuan is a quiet and imaginative Primary Two student at an all-girls school. Self-effacing and reserved, she is often bullied and overlooked by her two older sisters and peers. One day, she befriends Maggie, a kind yet privileged girl, and the two form a quiet bond. As Children's Day approaches – the one day when they are not required to wear their school uniform – Xuan looks forward to matching outfits with Maggie.

At home, Xuan's father is authoritarian and distant, while her mother is consumed by the demands of caring for a newborn. Xuan carefully selects a polka-dot skirt for the school's Children's Day celebration but struggles to find a matching top among her hand-me-down clothes. Her sisters refuse to lend her anything, leading to a bitter physical altercation that ends with their father punishing them.

The next day, after the Children's Day celebrations, Xuan and Maggie share a joyful moment playing hopscotch together. The girls agree they are best friends now. As Maggie leaves for home, Xuan watches her go, a small, hopeful smile on her face. For the first time, she feels seen.

DIRECTOR'S STATEMENT

As a child, my school's annual Children's Day celebration was the one day I looked forward to the most every year. Just for that day, we were allowed to wear whatever we wanted to school. Despite owning mostly hand-me-downs from my older sisters, I methodically planned what to wear each year.

I grew up in a family of six children, five of us being girls. It always felt like I would go through the school day as nobody, then go home and still be nobody. Putting together and existing in *that* special outfit for Children's Day was more than just shedding my school pinafore; it felt like I was moulting the anxious, ugly loser I believed I was, and that I could be anyone, someone, other than me, for a day.

As an adult and filmmaker, I am fixated on memory, especially its trickle-down effects on people through the passage of time, and the bittersweet melancholy only it can bring. I think about the cycle of pain belted out by my violent father, borne by my mother, then passed down to us; their daughters. I have come to realise the grief of my hostile childhood never really left me, and that I just learned to grow around it somehow. I frequently think about the sensitivities of my young self every day, how I tried to navigate the space and tribulations of (the notion of) home, and how my self-negation could have been nipped as quickly as it had bloomed. And with that, I tried to write Xuan and give her the voice I wish I had.

The story of the film is inspired by one Children's Day from when I was eight years old. My best friend (then and now) asked that we match outfits and lipgloss, and I agreed, despite having neither lipgloss nor a new outfit. *Children's Day* is an ever-ebbing and flowing love letter to eight-year-old Giselle, and I hope everyone who watches the final film finds a bit of their eight-year-old self in it as well.



GISELLE LIN | DIRECTOR'S BIOGRAPHY



Giselle LIN Xuan Qing is a Singaporean writer-director. Her works include her undergrad thesis short film *Yi Yi (Time Flows in Strange Ways on Sundays)* (2021 Locarno Pardi di Domani), and documentary short films *I look into the mirror and repeat to myself* (2023 Locarno Pardi di Domani) and *Things* (2024 Kurzfilm Hamburg). Her debut feature project in development, *Midnight Blue Spring*, won the grand prize of the 2022 Locarno Residency. Giselle is greatly inspired by the impermanence of memory, connections, and nature, and seeks always to tell stories filled with human truth, touch, and taste.

Filmography

Children's Day (2025, 20')

Berlinale Shorts Competition — 2025 Berlin International Film Festival

I look into the mirror and repeat to myself (2023, 18')

Pardi di domani International Competition — 2023 Locarno Film Festival

Things (2021, 5')

Official Selection — 2024 Kurzfilm Festival Hamburg

Yi Yi (Time Flows in Strange Ways on Sundays) (2021, 17')

Pardi di domani International Competition — 2021 Locarno Film Festival

NICOLETTE LIN | CO-WRITER'S BIOGRAPHY



Nicolette LIN is a screenwriter and scripted development executive from Singapore who co-wrote short films including *Bayang Bayang Nenek Moyang* (2021 SGIFF, Official Selection), *Caifan Haiku* (2022 ZINEBI, In Competition), and *Children's Day*. She also produced the short documentary *I look into the mirror and repeat to myself* (2023 Locarno, In Competition).

She led the development of scripted projects for Singapore's Mediacorp, Starhub Cable Hub E City, and Amazon's Audible and wrote for Mediacorp and Disney+ Hotstar. Nicolette also teaches writing at Singapore University of Social Sciences.

CLYDE KAM | DIRECTOR OF PHOTOGRAPHY



Clyde KAM is a cinematographer from Singapore whose work spans fiction, documentary, and video. He started his career as a visual effects artist before pursuing a BA in filmmaking at the Puttnam School of Film, LASALLE College of the Arts.

His notable works include *Children's Day* (Berlinale 2025), *I Look into the Mirror and Repeat to Myself* (Locarno 2023), *Beyond the Other Shore* (ZINEBI Grand Prize 2023), and *Time Flows in Strange Ways on Sundays* (Locarno 2021). His achievements include winning Best Cinematography at the National Youth Film Awards in both 2022 and 2023.

pōtocol

PRODUCTION COMPANY

Founded in 2014, Pōtocol is an independent film company based in Singapore working with established and emerging filmmakers and visual artists on international co-productions, installations and exhibitions.

Recent titles include *Pierce* by Nelicia Low (Best Director Crystal Globe, Karlovy Vary 2024), *Last Shadow at First Light* by Nicole Midori Woodford (San Sebastián 2023), *Inside the Yellow Cocoon Shell* by Pham Thien An (Cannes Camera d'Or 2023), *Tomorrow is a Long Time* by Jow Zhi Wei (Berlinale 2023), *Autobiography* by Makbul Mubarak (FIPRESCI prize-Venice Orizzonti 2022), *Glorious Ashes* by Bui Thac Chuyen (Montgolfière d'Or-Nantes 2022) and *Rehana Maryam Noor* by Abdullah Mohammad Saad (Cannes Un Certain Regard 2021).

Full line-up: <https://potocol.co>



Sam CHUA Weishi is a Singaporean film producer. She recently produced feature film *Pierce* by Nelicia Low (Best Director Crystal Globe — 2024 Karlovy Vary), and short film *I look into the mirror and repeat to myself* by Giselle Lin (Competition — 2023 Locarno). She is an alumna of Ties That Bind, Rotterdam Lab and Busan Asian Film School, and is now head of production at Potocol.



Bamby CHEUK is a Singaporean film producer focusing on social, environmental and scientific issues. Her works like *Baby Boy* (2020), *Breaking News* (2022) and *The Hacktivist* (2022) have been screened at international festivals like Singapore International Film Festival and Edinburgh Docufest. She is an alumna of EURODOC, Rotterdam Lab and EFM Doc Toolbox.



Macarius CHIA is a Singaporean producer, whose work ranges from narrative short films to TV commercials. He joined Potocol as an assistant producer in 2024. He produced short film *The Sun is Up and I shall Live* by Jazmine Monaz, that won the best student short film at the 2023 National Youth Film Awards.

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