

# The 14<sup>th</sup> Pusan International Film Festival Final Report

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## I. Overview

### 1. Summary

- Period: October 8<sup>th</sup> – 16<sup>th</sup>, 2009
- 355 films from 70 countries (record number), Total of 803 screenings
- Screening Venue: Total of 269,332 seats and 36 screens at 6 theaters
  - Haeundae: Busan Yachting Center Outdoor Theater, Megabox, CGV, Lotte Cinema
  - Nampodong: Daeyoung Cinema, Cinus (Busan)

### 2. Total Attendance: 173,516

### 3. 144 World & International Premieres (record number)

- 98 World Premieres
- 46 International Premieres

### 4. Asian Film Market

- Sales Office: 45 sales offices from 75 companies of 25 countries
- Total Participants: 534 companies from 42 countries
- Total Market Screenings: 50 screenings of 43 films for 3 days during October 11<sup>th</sup> – 13<sup>th</sup> (including 40 market premieres)

### 5. Asian Film Academy

- Participants: 24 persons from 16 countries
- Faculty Members
  - Dean: KUROSAWA Kiyoshi (Japan)
  - Deputy Dean: PARK Ki-young (Korea)
  - Instructor of Cinematography: Mahmoud KALARI (Iran)
  - Instructor of Film Directing: HO Yuhang (Malaysia)

### 6. Asian Cinema Fund: New AND Distribution Fund to support documentary filmmakers

## **II. Accomplishments**

### **1. External Growth**

PIFF is expanding its horizons through networking with African films, introducing the Flash Forward Award, inviting Hollywood top stars and world renowned directors.

### **2. Bracing for the Future**

PIFF is actively responding to ongoing changes and offering a bright vision for the future, through 3D conferences and workshops, Mini EAVE seminar.

### **3. Smooth Operation**

The overall festival operation has been acknowledged to have greatly improved with thorough rehearsal and systemized manuals.

### **4. A New Takeoff for the Asian Film Market**

The Asian Film Market is set for a new takeoff by announcing the launching of an online market screening system, unifying the events venue, resulting in an increase of participating exhibitors and buyers.

### **5. Critical acclaim towards the high quality programming**

Not only are the numbers of world & international premieres highest ever, but more than a few of these films are already scheduled to make appearance at other international film festivals, following PIFF.

### **6. World-class PIFF Audience**

Domestic and foreign press, visitors and guests praised the PIFF audience for their warm reception and well-educated conduct.

### **III. Accredited Guests and Press**

#### 1. Participation: Total of 8,658

- 3,178 from Korea
- 860 from out of Korea
- 1,388 Cinephiles
- 974 Market participants (for BIFCOM, only exhibitors are included)
- 2,202 Press Accreditations

\* Market participants include only the numbers accredited with the Market Badge.

\* Sales Office: 45 sales offices from 75 companies of 25 countries

BIFCOM: 56 teams participating from 15 countries

### **IV. Official Programs**

- 6 Master Classes
- 2 Hand Printings
- 14 Seminars
- 3 Open Talks
- 8 Audience Meet and Greets
- 12 Meet the Guest: Talk to Talks
- 7 teams of Cinema Together
- 203 Guest Visits (GV)
- 13 Press Conferences
- 188 Individual Interviews

## V. Awards

### 1. New Currents Award

The jury of the 14th Pusan International Film Festival found this year's selection very rich, full of promises for the take over and highly original in its themes and treatments. The films revealed the richness and the vitality of Asian cinema.

Young Asian directors showed their ambition and are concerned with their time. We noted the absence of optimism and a lot of films revealed a certain fear of the future. In this respect, Asian cinema looks like its European counterpart and depicts a dark picture of the world situation, but it is not desperate even so.

It is not excluded to think that these young directors do not want to send us a message and encourage us to find back the meaning of humans and the values of our respective civilisation. The jury and I want every country that is represented here to support their own movie industry, because cultural diversity, like species, contribute to guarantee balance and peace in the world.

#### **Winner: KICK OFF – Shawkat Amin KORKI (Iraq, Japan)**

The jury, unanimously, chose to reward KICK OFF for its realistic, unexpected and poetic, almost surrealistic, vision to depict the precarious and hard life of a Kurdish Iraqi community who takes refuge in a football stadium. If the observation is dark and desperate, Shawkat Amin KORKI also reveals to us the great desire of his people to live, their ingenuity and struggling spirit.

This simple movie and yet, full of imagination and strength, the director depicts the daily life of this struggling community which mobilizes for the preparation of an intercommunity football game. KICK OFF consecrates the emergence of a director whose talent is unanimously greeted by the jury.

#### **Winner: I'M IN TROUBLE – SO Sang-Min (Korea)**

By rewarding I'M IN TROUBLE, the jury wanted to mark out the very completed work of a young director who offers us a subtle, funny and deep comedy about a young poet's wanderings who delays entering in the working life. The jury was under the spell of the discreet, funny and powerful charm coming from the performance of all the actors.

The jury was particularly touched by the ability of SO Sang-min to define his characters, control his story into very well elaborated long takes which gives the movie a special tone. The jury noted the intelligence and the subtlety of the dialogues. Such a maturity is rare for a debut film and deserves to be rewarded with a prize.

#### **Special Mention: SQUALOR – Giuseppe Bede SAMPEDRO (Philippines)**

The jury wanted to award a mention to SQUALOR for its boldness, in its form and its narration, and for its courage to approach without concession, the hard life of young Filipinos confronted to struggle to survive in an unequal society.

By its acrobatic scenario, SQUALOR juggles with the story of several characters. Sampedro approaches the sexual commerce as a mean to survive. His images are harsh, poignant and set the relationships between money and sex and the exploitation of women.

Very inventive, SQUALOR is a politically correct film and by this Mention, the jury is determined to greet the director for its courage.

\* Jury for New Currents Award

Jury Head: Jean-Jacques BEINEIX

Jury Members: KIM Hyung-koo, Pen-ek RATANARUANG, Terri KWAN, Yesim USTAOGLU

## **2. Flash Forward Award**

**Winner: LAST COWBOY STANDING – Zaida BERGROTH (Finland, Germany)**

The overall storytelling, acting and directing is carefully constructed and shows the subtlety of a female director, as well as strong mise-en-scene. We have high expectations for director's directing potential and competency.

**Special Mention: MISS KICKI – Håkon LIU (Sweden, Taiwan)**

A perfect example of how "big" a "small" can be. The director's talent shines and portrays multi-national issues, social problems, domestic conflict, friendship and other intricate dilemmas within simple drama. The script, acting and directing are all well composed.

\* Jury for Flash Forward Award

Jury Head: KANG Soo Yeon

Jury Members: Marianne SLOT, Alissa SIMON, Frédéric BOYER

## **3. Sonje Award for Short Films**

**Winner: SOMEWHERE UNREACHED – KIM Jae-won (Korea)**

The standards for selection were sensitiveness, creativity, story, construction, directing skills, and most importantly finding the director's own voice within the film.

SOMEWHERE UNREACHED is based on the everyday life of the lower class, and conveys the sentiment of Koreans. The protagonist, who is just about to enlist for the army, shows both sympathy and nervousness for his family. All these emotions are well wrapped up by the director, perfecting the drama. What's even more notable than the film's cinematic technique is its emotional appeal, and the positive impact it ultimately projects on each person's life.

**Winner: RARE FISH – Basil Vassili MIRONER (Singapore, Indonesia)**

The standards for selection were sensitiveness, creativity, story, construction, directing skills, and most importantly finding the director's own voice within the film.

RARE FISH boasts a magnificent location and brilliant sensitiveness, clean-cut cinematography, rhythmic editing. By choosing to cast non-professional actors, the emotions of the characters are depicted with reality. The way the director leads the protagonist in despair to "sing" his feelings is especially impressive.

\* Jury for Sonje Award

Simojukka RUIPPU, TAN Chui Mui, YOU Ji-tae

#### **4. PIFF Mecenat Award for Documentaries**

**Winner: EARTH'S WOMAN – KWON WooJung (Korea)**

The film depicts three Korean women living in the rural countryside and turns them into heroines of everyday's life. This is achieved by a remarkable cinematographic sensibility and an unusual intimacy, by which their inner thoughts, economic conflicts and political motivations to fight for a better life are presented on the big screen. The film has eye-opening qualities especially for those unfamiliar with the microcosm of today's Korean village life and conveys its message in a convincing style of documentary filmmaking.

**Winner: THE OTHER SONG – Saba DEWAN (India)**

An almost forgotten song by an almost forgotten once famous singer from Varansi is the leitmotif of a film, whose ambition is no less but to create a lively monument to a culture soon to disappear forever. Far from being nostalgic, the film raises most relevant and burning questions to a society striving to erase its multicultural, multi-ethnic and multi-religious past. "The other song" is a unique mélange of documentary filmmaking, which blends cultural, political and feminist issues with musical elegance.

\* Jury for PIFF Mecenat Award

Dorothee WENNER, Jane YU, KO Young-jae

#### **5. FIPRESCI (International Federation of Film Critics) Award**

**Winner: KICK OFF – Shawkat Amin KORKI (Iraq, Japan)**

The jury decided that the FIPRESCI award for the best film goes to Kick Off by Shawkat Amin KORKI (Iraq), for its poetic and creative treatment of tough life in multiethnic surroundings of nowadays' Iraq, given with a personal and human touch.

\* Jury for FIPRESCI Award

LEE Myunghee, Davide Cazzaro, Borislav Andjelic

#### **6. NETPAC (Network for the Promotion of Asian Cinema) Award**

**Winner: PAJU – PARK Chan Ok (Korea)**

A fine example of passionate, high quality filmmaking. The jury was very impressed by Ms. Park's poetic, emotional style of expression. We are proud to support her brave approach to this tragic and controversial issue.

\* Jury for NETPAC Award

AIHARA Hiromi, DANG Nhat Min, KANG So-won

#### **7. KNN Movie Award (Audience Award)**

**Winner: LAN – JIANG Wenli (China)**

## VI. Summary of the Asian Film Academy 2009

**1. Period:** October 1<sup>st</sup> – 17<sup>th</sup>, 2009

**2. Venue:** Busan Youth Hostel ARPINA, Cinematheque Busan, Dongseo University Studio, Bud Classic Studio, and various shooting locations in the Haeundae area

**3. Participants:** 24 persons from 16 countries

### 4. Faculty Members

- Dean: KUROSAWA Kiyoshi (Japan)
- Deputy Dean: PARK Ki-young (Korea)
- Instructor of Cinematography: Mahmoud KALARI (Iran)
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### 5. Programs

- ① Short Film Production
  - 1) *An Encounter in the Woods* (HD, 10 min.)
  - 2) *A Girl* (HD, 10 min.)
- ② 4 Workshops
- ③ 3 Mentoring sessions (with 1:1 extra mentoring for all 24 participants)
- ④ A Meeting with AFA fellows
- ⑤ 3 Screenings
- ⑥ 2 Dean's Master Class

### 6. Scholarships

- ① 1 person will be provided with 3,000 USD by the New York Film Academy
- ② 1 person will be provided with post-production support from Technicolor Thailand



## **VII. Summary of the Asian Cinema Fund 2009**

### **1. About the AND Distribution Fund**

The AND Distribution Fund is newly set up this year to support distribution of documentary films that have difficulty in being exhibited in theaters. This fund is financed by LEE Chung-ryoul, director of Old Partner.

#### **① Support of acquisition (Asian documentary)**

Among the PIFF selections, 2 Asian documentaries are provided support for the acquisition of local distribution rights.

#### **② Support of distribution (Korean documentary)**

Among the PIFF selections, 1 Korean documentary is given financial support (10,000,000 KRW) for local distribution.

### **2. Recipients of the AND Distribution Fund**

#### **① Asian Documentary (2 projects)**

- 1) *Beautiful Islands* / KANA Tomoko / Japan
- 2) *Bilal* / Sourave SARANGI / India, Finland

#### **② Korean Documentary (1 project)**

- 1) *The Border City 2* / HONG Hyungsook

**3. 16 ACF supported projects were screened during the 14<sup>th</sup> Pusan International Film Festival.**

## VIII. Summary of the Asian Film Market 2009

- Sales Office: 45 sales offices from 75 companies of 25 countries
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(including 40 market premieres)

### PPP (Pusan Promotion Plan)

- 30 projects from 21 countries
- Approximately 500 official meetings

### BIFCOM

- Approximately 400 meetings, including 72 official meetings

### Awards

#### 1. PPP Awards

- Pusan Award: *Decadent Sisters* / AOYAMA Shinji / Japan
- Kodak Award: *Trace* / HAN Jae-rim / Korea
- Göteborg Film Festival Fund: *Postcards from the zoo* / Edwin / Indonesia
- CJ Award: *Slightly Sane* / PAN Nalin / India, France
- Lotte Award: *Villain and Widow* / SON Jae-gon / Korea
- Wooridul Award: *New Policemen Stories* / YANG Jin / Hong Kong, China

#### 2. KPIF (Korean Producers In Focus) Award

Prime Choice: *Good-bye Again* / Producer KIM Young-jin