



# **22<sup>nd</sup> Busan International Film Festival Final Report**

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## **I. Overview**

### **1. Summary**

- Period: Oct 12<sup>th</sup> (Thu) – Oct 21<sup>st</sup> (Sat), 2017
- 300 films from 76 countries (2016: 299 films from 69 countries)
- Screening Venue: 32 screens at 5 theaters (Market and P&I Screening excluded)
  - ✓ Busan Cinema Center, LOTTE CINEMA Centum City, CGV Centum City, MEGABOX Jangsan Haeundae, Sohyang Theater Centum City

### **2. Total Attendance: 192,991**

### **3. World & International Premieres**

- 99 World Premieres / 31 International Premieres

### **4. Asian Film Market**

- Market Badge: 1,583 participants and 658 companies from 45 countries
- Sales Booths: 65 sales booths from 163 companies of 23 countries
- Market Screening: 73 screenings of 68 films from 14 countries and 41 companies (43 Market Premieres)
- Online Screening: 207 films (172 official selections of Busan International Film Festival included)
- Many sales companies received attention from international buyers by showcasing new films for the first time and introducing box-office blockbusters.
- Celebrating its 20th year, Asian Project Market 2017 arranged the most number of meetings of all years.
- Various industries professionals including film investment/production, broadcasting and drama production participated in E-IP Pitching and Book To Film.



## **II. Accomplishments**

### **1. Rejuvenation Year for the 22<sup>nd</sup> Busan International Film Festival**

Despite all the problems and difficulties the festival had gone through in the past few years, the 22<sup>nd</sup> Busan International Film Festival successfully recuperated its position as a hub of Asian cinema with increased audience numbers and guests from and beyond Asia.

Munificent love and support from the audience reconfirmed the foundation and meaning of the 22<sup>nd</sup> Busan International Film Festival.

### **2. Wide Range of Audiences Attending with Diverse Film Selection**

The 22<sup>nd</sup> Busan International Film Festival is characterized with the wide range of audience with the increased number of Cinekids group audience as well as the increased ticket sales of the retrospective and special program films. In addition, films in Open Cinema gained ardent feedback from the audiences and some films were fully occupied without a vacancy. Weekday ticket sales growth and diversified audience participation manifest overall satisfaction of the 22<sup>nd</sup> Busan International Film Festival.

### **3. Steady Kickoff of Platform BUSAN**

Newly launched 'Platform BUSAN' wrapped up with avid response from participants, providing a networking platform for Asian independent filmmakers that paved the way for joint growth through active interaction. Platform BUSAN set out as a place for up-and-coming Asian filmmakers' association and networking that continues to be a vital growth driver with programs that reflect the needs of film professionals.

### **4. Programs Showcasing Industry Trends**

VR theaters and VR conferences brought out the active participation from the audience and film professional. The 22<sup>nd</sup> Busan International Film Festival received high compliments with a showcase of current industry trend and a blueprint for future VR cinema.

### **5. Sustainable Asian Film Market 2017**

With 14% more participants compared to last year, considerable numbers of new projects from sales companies attracted attention from buyers and led to actual contract completions. Greeting its 20<sup>th</sup> year, APM had the largest number of meetings, while E-IP Pitching and Book To Film manifested its potential to expand with unceasing meetings for domestic and



international films, drama productions, and broadcasting companies.

## **6. Introduction of One-stop Independent Film Production Support System**

Newly established at Asian Cinema Fund, Production Support Fund is a fund to actively aid the Korean independent film productions. It is a one-stop system by granting financial support for the production and post-production services. First grantee is *Not in This World* by Park Jung-bum.

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### **III. Awards**

#### **1. New Currents Award**

**Winner: *After My Death* / KIM Uiseok (Korea)**

**Winner: *Blockage* / Mohsen GHARAEI (Iran)**

We the Jury recognize *After My Death* from Korea and *Blockage* from Iran as the two outstanding films of New Currents in 2017 Competition. All ten submitted films from these new directors have presented visions of difficulty and despair in societies that are either highly corrupt without a working system of legal justice, or soul sick despite an abundance of material prosperity.

In *After My Death*, we saw a cross section of Korean society wherein teenage schoolgirls are gripped with despair and a suicide mentality. In its details of everyday life, *Blockage* shocked us with its presentation of hardship in the working class of Teheran. Both films are tightly scripted and display vivid detail and excellent craftsmanship.

The Jury notes that the cinema today seems headed towards visions of darkness and desperation. Perhaps this mirrors the world as presented by Media, but the Jury believes tomorrow's filmmakers can find more hope and light in this life, and bring it to their films to encourage their audiences to see all kinds of life.

**\* New Currents Award Jury**

- Head Juror: Oliver STONE (Director / United States)

- Jury Members: Bahman GHOBADI (Director / Iran)

Agnès GODARD (Cinematographer / France)

Lav DIAZ (Director / The Philippines)

JANG Sun-woo (Director / Korea)



## **2. Kim Jiseok Award**

**Winner: *Malila: The farewell Flower* / Anucha BOONYAWATANA (Thailand)**

Anucha's film brings a Buddhist eye to the piercing theme of transience, using the metaphor of baisri flowers (which are sewn into elaborate flower sculptures and then allowed to decay) to stand for the impermanence of our lives and emotions. A man who has lost his daughter and driven away his wife rekindles an earlier romance with another man. But his lover is terminally ill, and the man becomes a monk in the hope that "making merit" will help to fend off the illness. With its exquisitely judged film language, *Malila: The Farewell Flower* seems a more than fitting film to win an award named in memory of the late Kim Ji-seok. All things must pass, but this sublime film makes a very real mark on its viewers in the here and now.

**Winner: *The Scythian Lamb* / YOSHIDA Daihachi (Japan)**

Many of the films nominated for this year's Kim Ji-seok Award explore the ways in which violence lies just under the surface of everyday social interactions. But there is a particular subtlety and ingenuity to *The Scythian Lamb*. With restrained but highly effective direction, the film depicts a seemingly peaceful seaside community that embarks on a laudable but poorly-executed social experiment. We applaud this film's excellent ensemble acting, its well-crafted screenplay and the ease with which it pulls the audience into its world.

**\* Kim Jiseok Award Jury**

- Jurors: Tony RAYNS (Film Critic / United Kingdom)

Darcy PAQUET (Film Critic / United States)

Garin NUGROHO (Director / Indonesia)



### **3. BIFF Mecenat Award**

**Winner (Korea): *Soseongri* / PARK Baeil (Korea)**

We honor a film that introduced us to an extraordinary group of women and allowed us to join them on their journey. With careful balance of political action and rich, at times playful, character development, this film found its rhythms in the lives of its elderly heroines. Those rhythms – energetic activism balanced with work and rest, reminds us of the power of community and inspires us with the example set by these wise and tough grandmothers.

**Winner (Asia): *Sennan Asbestos Disaster* / HARA Kazuo (Japan)**

A masterwork from one of the true masters of the form. This film exhibits narrative patience while building to its emotionally devastating finale. It is a “document” in the truest sense of the word, but also supremely skilled storytelling that compresses events spread over ten years into a clear-eyed indictment of a system that failed its citizens. Ultimately, this film is a paean to patience and a case study of the real work of activism that perseveres long after many would have given up. We are honored to be able to present the BIFF Mecenat Award for best Asian film to *Sennan Asbestos Disaster*.

**\* BIFF Mecenat Award Jury**

- Jurors: David WILSON (Co-Conspirator of True/False Film Festival / United States)  
Nandini RAMNATH (Film Critic / India)  
KIM Youngjo (Director / Korea)



## **4. Sonje Award**

### **Winner (Korea): *A Hand-written Poster* / KWAK Eunmi (Korea)**

In this film, a young university student activist faces what is likely her first major crisis in life. Little details of her activism and the resulting turmoil are revealed. Instead, the filmmaker chooses to portray the emotional trajectory of the heroine over one political poster making session. Handheld close-ups of the character's face and the relentless sound of a marker create an oppressive, suffocating sensation. The filmmaker demonstrates a clear creative strategy to effectively portray the experience of a young woman in emotional distress and her inner transformations.

### **Winner (Asia): *Madonna* / Sinung WINAHYOKO (Indonesia)**

The winning film dazzles from the very first seconds. The visual style is exhilarating to experience. It is as though we could sense first hand the beating sun, the salty smell of the ocean, the unsettling wind, and the unmistakable violent undercurrent. The design of the imagery and the construction of the narrative leave a great deal of room for imagination. The director is unafraid of risks and demonstrates a remarkable command of the artistry. We see an auteurist voice fully and confidently on display. Here we have a young filmmaker to watch.

#### **\* BIFF Sonje Award Jury**

- Jurors: La Frances HUI (Curator of the Museum of Modern Art New York / United States)

AHN Seonkyoung (Director / Korea)

WOO Ming Jin (Director / Malaysia)





## **5. Actor & Actress of the Year Awards**

**Actor of the Year: PARK Jonghwan / *Hit the Night* (Korea)**

“Acting is reacting.” Simplicity needs a big courage.

Park Jonghwan! ‘The man who the director Jeong Gayoung chose.’ It will be enough on its own.

**Actress of the Year: JEON Yeobeen / *After My Death* (Korea)**

Jeon Yeobeen from *After My Death* has sorrowful and explosive energy. She demonstrates an appearance of an actor who overwhelms audiences throughout the film.

**\* Actor & Actress of the Year Award Jury**

- Jurors: KWON Hea-hyo (Actor / Korea)

KIM Ho-jung (Actress / Korea)

## **6. KNN Award**

**Winner: *End of Summer* / ZHOU Quan (China)**

## **7. Busan Bank Award**

**Winner: *Pulse* / Stevie CRUZ-MARTIN (Australia)**

## **8. Citizen Critics’ Award**

**Winner: *Possible Faces* / LEE Kanghyun (Korea)**

The winner of 2017 Citizen Critic’s Award goes to *Possible Faces* by Lee Kanghyun. *Possible Faces* is highly appraised with its cinematic view on faces that are around us, but ones that we pass by and do not notice.



## **9. Vision - Director's Award**

**Winner: *February* / KIM Joonghyun (Korea)**

*February* by Kim Joonghyun is a film that hardly greets Spring. That is why the film has succeeded in relating to Minkyung who is colder and more desperate than others, yet at the same time keeping distance with the character. We considered the attitude that keeps aloof but also sympathizes at the same time with what we need at our current status, accordingly, we award Vision – Director's Award to *February*.

**Winner: *Hit the Night* / JEONG Gayoung (Korea)**

*Hit the Night* by Jeong Gayoung presents different views and perspective about sexuality and film. These views and perspective are hidden between the words, which nuance the director's talent. For these reasons, we are awarding Vision – Director's Award to *Hit the Night*.

### **\* Vision - Director's Award Jury**

- Jurors: KANG Yu-jung (Film Critic / Korea)  
KIM Seonguk (Film Critic / Korea)  
BYUN Sungchan (Film Critic / Korea)

## **10. CGV Art House Award**

**Winner: *Microhabitat* / JEON Gowoon (Korea)**

*Microhabitat* is a story about a young woman, who keeps her dignity although of tribulations of everyday life, exploring and easing the others' lives. We are awarding the CGV Art House Award to *Microhabitat*, which lasts long with considerate humor and compassion, hoping that more audiences discover precious moments watching this film.



## **11. Busan Cinephile Award**

**Winner: *A Free Man* / Andreas HARTMANN (Germany)**

*A Free Man* by Andreas Hartmann won the Busan Cinephile Award at the 22<sup>nd</sup> Busan International Film Festival. *A Free Man* gained deep sympathy from many cinephiles with lateral view on concerns and worries of the contemporary young people on reality.

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

**Winner: *February* / KIM Joonghyun (Korea)**

For its strongly directed, in-depth and imaginative observation of contemporary problems for lower socio-economic Korean youth.

### **\* NETPAC (Network for the Promotion of Asian Cinema) Award Jury**

- Jurors: Anne DEMY-GEROE (Professor, Vice President of NETPAC, Festival Director of Iranian Film Festival Australia / Australia)  
KUO Ming Jung (Programmer of Taipei Film Festival / Taiwan)  
SHIN Dong Il (Director / Korea)

## **13. FIPRESCI (Fédération Internationale de la Presse Cinématographique) Award**

**Winner: *Last Child* / SHIN Dongseok (Korea)**

For psychological subtlety of the script and the acting of profoundly human drama.



**\* FIPRESCI Award Jury**

- Jurors: Kirill RAZLOGOV (IZVESTIA Columnist / Russia)

Premendra MAZUMDER (Film Critic / India)

JEONG Minah (Film Critic / Korea)

**14. Asian Filmmaker of the Year Award**

**Winner: SUZUKI Seijun** (Director / Japan)

**15. Korean Cinema Award**

**Winner: Christoph TERHECHTE**

(Head of Berlin International Film Festival Forum / Germany)





## **IV. Summary of Asian Film Market 2017**

- ✓ Market Badge: 1,583 participants and 658 companies from 45 countries
  - ✓ Sales Booths: 65 sales booths from 163 companies of 23 countries
  - ✓ Market Screening: 73 screenings of 68 films from 14 countries and 41 companies (43 Market Premieres)
  - ✓ Online Screening: 207 films (172 official selections of Busan International Film Festival Included)
- \* With attendance of various industries professionals including film investment/production, broadcasting and drama production, 1,583 visitors (200 more than last year) participated in E-IP Market events such as E-IP Pitching and Book To Film.

### **Asian Project Market (APM)**

- A total of 28 projects and 645 project meetings.
- \* Selecting up-and-coming projects by promising new directors and female directors, the 20<sup>th</sup> Asian Project Market arranged the highest number of 645 meetings over 3 days and strengthened its stature as one of the largest places for investment and coproduction.

### **APM 2017 Award Winners**

- **Busan Award:** *GLORIOUS ASHES* by BUI Thac Chuyen (Vietnam)
- **Bright East Films Award:** *Revenge* by LI Xiaofeng (China)
- **CJ Entertainment Award:** *Humba Dreams* by Riri RIZA (Indonesia)
- **LOTTE Award:** *GASOLINE* by OH Seung-uk (Korea)
- **KOCCA Award:** *Sora* by YOON Ga-eun (Korea)
- **ARTE International Prize:** *Dirty, Difficult, Dangerous* by Wissam CHARAF (France, Lebanon)
- **Sørfond Award:** *A Year of Cold* by Min Bahadur BHAM (Nepal, France, Germany)
- **MONEFF Award:** *GASOLINE* by OH Seung-uk (Korea)



**E-IP Market 2017 Award Winners** [Title by author / Publisher or Production Company]

- **NEW CREATOR Award (Book To Film):** *The Untouchables* by LEE Jung Yuen / GOZKNOCK ENT
- **NEW CREATOR Award (E-IP Pitching):** *Madam Mystery* by LEE Soo-A / WISDOMHOUSE MEDIAGROUP INC.

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## **V. Summary of Asian Cinema Fund (ACF) 2017**

The Asian Cinema Fund (ACF) is a funding initiative to promote the production of Asian and Korean independent films. Established in 2007, ACF is composed of four categories: Script Development Fund that provides substantial help for completing the screenplay; Post-production Fund designed to enhance the quality of the film in its completion stage; Asian Network of Documentary (AND) Fund to encourage the production of documentaries presenting new perspectives; and this year's newly launched Production Support Fund for Korean independent film projects to assist in the actual production.

### **1. Asian Cinema Fund (ACF) 2017 – 24 projects funded**

- **Script Development Fund: 5 Projects** (4 from Asia, 1 from AFA Project), 10 million KRW each

\* AFA Project gives funding opportunity to AFA (Asian Film Academy) alumni.

- **Post-production Fund: 6 Projects** (3 from Asia, 3 from Korea), In-Kind Support including D.I (color grading), Final Sound Mixing, English Subtitle Spotting, and D-Cinema Packing.

- **Asian Network of Documentary (AND) Fund: 12 Projects**

8 projects from Asia: 2 projects each receive 10 million KRW, 6 projects each receive 5 million KRW

4 projects from Korea: 1 project receives 20 million KRW, 3 projects each receive 10 million KRW

\* All fund recipients participate in the AND Program, held during the Busan International Film Festival, to further develop their documentary projects with the help of AND Mentors and by exchanging ideas with one another.

- **Production Support Fund: 1 Korean Project**

200 million KRW for production & post-production support

- **AND Program:** Oct 14<sup>th</sup> (Sat) ~ 17<sup>th</sup> (Tue)

- ① Special Lecture: “Discovering the Unexpected in the Footage” by SUWA Nobuhiro (Director of *The Lion Sleeps Tonight* – Invited to BIFF 2017 World Cinema Section)
- ② ‘AND Taskovski Films Asian Talent Fund Award’ selection: *Dear My Genius* by KOO Yunjoo – 1 year of online mentoring.



## **2. Asian Cinema Fund (ACF) Accomplishments in 2017**

### **- Newly Launched Production Support Fund**

Newly launched to further facilitate the production of Korean independent films. ACF aims to serve as a one-stop production support system by granting financial support for the production and post-production services.

### **- ACF-Funded Films at Film Festivals In 2017**

#### **① Script Development Fund**

- A. Singaporean director BOO Junfeng's *Apprentice* (2012 Script Development Fund) won Critic's Choice Award and Grand Prix at this year's Fribourg International Film Festival.
- B. Palestinian director Annemarie JACIR's *Wajib* (2015 Script Development Fund) won Don Quixote Award, Junior Jury Award, Best Film ISPEC Cinema Award, and Youth Jury Award at this year's Locarno International Film Festival, and invited to A Window on Asian Cinema section at the 22<sup>nd</sup> Busan International Film Festival.
- C. Nepali director Min Bahadur BHAM's *A Year of Cold* (2017 Script Development Fund) was selected as one of the official projects of APM 2017 and won the Sørfond Award.

#### **② Post-production Fund**

- A. Bhutan director Dechen RODER's *Honeygiver Among the Dogs* (2016 Post-production Fund) received Special Mention for Don Quixote Award, Special Jury Award, and Youth Jury Award at this year's Fribourg International Film Festival.

#### **③ AND Fund**

- A. Sri Lankan director Jude RATNAM's *Demons in Paradise* (2013 AND BIFF Mecenat Fund – former title: *The Iron Demon*) was invited to this year's Cannes Film Festival.
- B. Taiwanese director HUANG Hui-chen's *Small Talk* (2014 AND DongSeo Asia Fund - former title: *The Priestess Walks Alone*) won the Teddy Award in the Best Documentary category at this year's Berlin International Film Festival.
- C. Thai director Sompot CHIDGASORNPONGSE's *Railway Sleepers* (2014 AND BIFF Mecenat Fund) and Lebanese director Mary JIRMANUS SABA's *A Feeling Greater Than Love* (2014 AND BIFF Mecenat Fund – former title: *Fatima*) were invited to this year's Berlin International Film Festival.





### **3. ACF-Funded Films Screened at the 22<sup>nd</sup> Busan International Film Festival**

8 Feature films (4 from Asia, 4 from Korea),

4 Documentaries (3 from Asia, 1 from Korea)

- New Currents

***Last Child* by SHIN Dongseok (South Korea)**

2017 Post-production Fund, World Premiere

***Ashwatthama* by Pushpendra SINGH (India)**

2017 Post-production Fund, World Premiere

- A Window on Asian Cinema

***Sea Serpent* by Joseph Israel LABAN (Philippines)**

2017 Post-production Fund, International Premiere

***Silent Mist* by ZHANG Miaoyan (China/France)**

APM 2015 Project, 2017 Post-production Fund, World Premiere, Nominee of 2017 Jiseok Award

***Wajib* by Annemarie JACIR (Palestine)**

2015 Script Development Fund

- Korean Cinema Today - Vision

***February* by KIM Joonghyun (South Korea)**

2017 Post-production Fund, World Premiere

***A Haunting Hitchhike* by JEONG Heejae (South Korea)**

2017 Post-production Fund, World Premiere

- Korean Cinema Today - Panorama

***Mermaid Unlimited* by O Muel (South Korea)**

2014 Script Development Fund, World Premiere

- Wide Angle - Documentary Competition

***In the Claws of a Century Wanting* by Jewel MARANAN (Philippines)**

2013 AND BIFF Mecenat Fund, World Premiere



***Letters* by Jero YUN & Marte VOLD (South Korea/Norway/Denmark)**

2016 AND BIFF Mecenat Fund, World Premiere

- Wide Angle - Documentary Showcase

***A Feeling Greater Than Love* by Mary JIRMANUS SABA (Lebanon)**

2014 AND BIFF Mecenat Fund

***i've got the blues* by Angie CHEN (Hong Kong (China))**

2017 AND BIFF Mecenat Fund

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## **VI. Summary of Asian Film Academy (AFA) 2017**

**1. Period:** October 6<sup>th</sup> (Fri) - October 22<sup>nd</sup> (Sun), 2017 (17 days)

**2. Participants:** about 100 people (24 fellows from 15 countries, 15 faculty members, 35 staffs and actors, 30 alumnus and others)

### **3. Faculty Members**

- Dean: KORE-EDA Hirokazu (Japan)
- Directing Mentor: BOO Junfeng (Singapore)
- Cinematography Mentor: Tooraj MANSOORI (Iran)

### **4. Programs**

**1)** Short Film Production and Screening

- *No Jum Sang* | HD | 20min | Color

- *Pencil, Money, Whatever, Microphone* | HD | 15min | Color

**2)** Workshop and Mentoring (Directing, Cinematography, Production design, Sound mixing, Editing, DI)

**3)** 7 Special Lectures and AFA & MPA Film Workshop

**4)** AFA Network event: 60 attendees

**5)** 7 attending programs

- Platform Busan: ARRI International Support Program, Meet the Festival, Talk with Producer (Jon KUYPER)

- AND Special Lecture: SUWA Nobuhiro

- Asian Film Market event: Film Fund Talk

- BIFF official events: Master Class (Oliver STONE), Meet the Guest: Talk to Talk with DOP



## **5. Scholarships**

### **1) ARRI Scholarship**

- Awardee: Theo LOZADA (Philippines)
- Awardee: Zabiullah SAIFI ASKARI (Afghanistan)

### **2) MPA Award**

- Awardee: ZHANG Jiajun (China)
- Awardee: AW See Wee (Malaysia)

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## **VII. Summary of Platform BUSAN**

**1. Period:** October 14<sup>th</sup> (Sat) - October 18<sup>th</sup> (Wed), 2017 (5 days)

**2. Participant:** about 160 participants from 21 countries

### **3. Main Events**

#### **1) VOICES OF ASIA**

- Guest speaker: Mohsen MAKHMALBAF (Director / Iran)
- 120 participants
- Representatives from Korea, Thailand, the Philippines, Malaysia, Vietnam, India, Singapore, and Japan discussed the film industry in Asia and communicated with young filmmakers.

#### **2) ARRI International Support Program**

- 70 participants
- An introduction of ARRI International Support Program and Academy, as well as a discussion seeking the way for Asian participants

#### **3) Meet the Festival**

- Guest speaker: Christian JEUNE (Director of Film Department, Cannes Film Festival), Carlo CHATRIAN (Artistic Director, Locarno International Film Festival), Bero BEYER (Festival Director, International Film Festival Rotterdam)
- 110 participants

#### **4) Meet the Filmmaker: Lav Diaz**

- Guest speaker: Lav DIAZ (Director / Philippines), Bradley LIEW (Director / Philippines), Bianca BALBUENA (Producer / Philippines)
- 80 participants
- An introduction of film making through Lav Diaz's latest production *The Season of the Devil*

#### **5) Filmmaker's Talk: Jia Zhangke - Jia Zhangke of 2017 vs Jia Zhangke of 1997**

- Guest speaker: JIA Zhangke (Director / China), HUH Moon-yung (Film Critic / Korea)
- 100 participants
- A talk event with Jia Zhangke and his films from the very first film to latest works

#### **6) Small Talk**

- ✓ Incubating Asia - On the possibility of documentary co-production between Asian countries



- ✓ Korea and Japan Filmmakers' Talk
- ✓ Asian Female Filmmakers' Talk
- ✓ Regional Independent Film Society Networks

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## **VIII. Accredited Guests**

Total: 5,232

Domestic Guests: 2,047

Foreign Guests: 490

Cinephiles: 1,112

Asian Film Market: 1,583

\* Excluding press

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