



26th Busan International Film Festival Final Report

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I . Overview

1. Basic Overview

- Period: October 6th (Wed) to October 15th (Fri), 2021
- Screening Venues: 29 screens at 6 theaters
 - Busan Cinema Center, CGV Centum City, LOTTE CINEMA Centum City, LOTTE CINEMA Daeyoung, Sohyang Theatre, and BNK Busan Bank Art Cinema (Community BIFF)
- Selections
 - Official Selections: 223 films from 70 countries
 - Community BIFF Selections: 58 films

2. Total Attendance & Online Viewers

- Film Festival: 76,072 (# of Seats 95,163/Occupied Seats 80%)
- Community BIFF: 3,330
- BIFF in the Neighborhood: 3,771

3. Program Events

- 6 Open Talk
- 10 Outdoor Stage Greeting
- 1 Special Talk (Director HAMAGUCHI Ryusuke X BONG Joon Ho)
- 6 Actor's House
- 1 Master Class (Director Leos CARAX)
- 4 Talk to Talk (released only on YouTube)
- 3 Short Film, Long Chat (released only on YouTube)
- 191 GVs (Guest Visits)
(149 on-site GVs/40 online GVs/2 simultaneous online and on-site GVs)

4. Asian Contents & Film Market

- Market Badges: Total of 55 countries, 853 companies, and 1,479 holders (45 countries, 611 companies, and 885 holders in 2020)
- Online Booths: Total of 23 countries, 200 companies, and 200 booths (94 newly added companies/970 contents in transaction)
- # of APM Meetings: 515
- # of E-IP Market Meetings: 824



II. Awards

1. New Currents Award

[Winner 1] *Farewell, My Hometown* | WANG Er Zhuo | China

Jury Comment: *Farewell, Hometown*, director Er Zhuo Wang's first feature film, opened the door of perception for one of our jury members, and literally helped the other members through the door so we could also see what had captivated and enthralled them about this enigmatic film. For enigmatic it is, with its gentle exploration of time, poverty, education and compromise the female protagonists make. Set against the dreamy landscape of the countryside and then the box-like tiers of suburban Beijing, followed by the centres of learning where the relevance of choices made in the past is pondered. The New Currents Award to this film is richly deserved.

[Winner 2] *The Apartment with Two Women* | KIM Se-in | Korea

Jury Comment: Let me quote my hero filmmaker Luis Buñuel who wisely said that, "The minute a film is particular, is the minute it becomes universal." The Korean film *The Apartment with Two Women*, directed by Kim Se-in, struck that very note with me. A film about the well explored antagonism between a mother and daughter was so particular to the world it was set in. Amazing performances by the two leading actors had me holding my breath at times. The ultimate question one would ask this mother is, "Does self-determination mean selfishness?" We, the jury of the New Currents Section of the 26th edition of the marvellous Busan International Film Festival, are privileged to bestow the honour of the New Currents Award to *The Apartment with Two Women*.

*** New Currents Award Jury**

- Jury President: Deepa MEHTA (Canada/Director)
- Jury Members: Cristina NORD (Germany/Head of the Berlinale Forum)
- JANG Joonhwan (Korea/Director)
- JEONG Jae-Eun (Korea/Director)

2. Kim Jiseok Award

[Winner 1] *The Rapist* | Aparna SEN | India

Jury Comment: The director tried to cover all the elements behind the sexual assault case, including psychology, social environment, class, and religion. But the film is not only about the incident, it is also about Indian society and its ability to discuss and decide these kinds of issues.

[Winner 2] *GENSAN PUNCH* | Brillante Ma MENDOZA | Philippines/Japan

Jury Comment: Incredibly strong story narrated in a documentary style. It is not just a story of a hero's path to victory, but a story of building human relationships. Okinawa and Gensokyo are two seemingly different worlds, but they are connected by the warmth of people and their beliefs.

[Special Mention] *The Bargain* | WANG Qi | China

Jury Comment: The film shows how Shanghai's economy attracts manpower from rural area, only to discard people when they become redundant. This can be read as a confession by the top management that they have not created any capitalist legacy to pass on to the next generation.

***Kim Jiseok Award Jury**

- Jury President: Reza MIRKARIMI (Iran/Director)
- Jury Members: Gulnara ABIKEYEVA (Kazakhstan/Professor)
- KIM Haery (Korea/Critic)



3. BIFF Mecenat Award

[Winner-Korea] 206: *Unearthed* | HEO Chul-nyung | Korea/Thailand

Jury Comment: Heo Chul Nyung looks at the blood soaked ground that Koreans stand upon through his own point of view. Haunting traces of mass killings are framed with caring hands of volunteer excavators. Heo's camera seems to console the deaths caused by the tragedy of the 20th century just like those careful hands of excavators who caress the excavated skulls and bones.

[Winner-Asia] Self-Portrait: *Fairy Tale in 47KM* | ZHANG Mengqi | China

Jury Comment: Zhang Mengqi's self-portrait suggests a reflexive portrait beyond the self, the family and the village that the filmmaker identifies with. The empathy towards children, elderly and the land that they live is acquired through the filmmaker's inevitable closeness and intended distance. We are inspired by the filmmaker's dreams, her unique and creative vision of the self, who is warm hearted yet coolly self-aware.

***BIFF Mecenat Award Jury**

- Jury Members: WANG Nanfu (China/Director)
 Kelvin Kyung Kun PARK (Korea/Director)
 Mandy MARAHIMIN (Indonesia/Producer)

4. Sonje Award

[Winner 1] *A Winter Glove* | LEE Hyeonju | Korea

Jury Comment: *A Winter Glove* delicately captures the subtle waves of emotion. The protagonist "In-kyung" experiences consecutive losses of her loved ones. However, the film does not conclude with loss. Rather, the film leaves a lasting afterimage by showing "In-kyung" moving on to the next chapter. The jury selected this work in order to express our support for the director's moments of contemplation in the making of this film.

[Winner 2] *The Sea Calls for Me* | Tumpal TAMPUBOLON | Indonesia

Jury Comment: The filmmaker skilled with his masterful storytelling demonstrated the most basic human instinct to reconnect kinship through an unlikely object of desire. a timely reminder for us to remember what it takes to be human.

[Special Mention] *Sarira* | LI Mingyang | China

Jury Comment: The filmmaker transports the audience into the monochromatic world of urbanisation, using subtle humor to depict a fast vanishing world that has led human beliefs for thousands of years.

***Sonje Award**

- Jury Members: Bastian MEIRESONNE (France/Festival Director, Terres d'Ici, Terres d'Ailleurs)
 Royston TAN (Singapore/Director)
 YOON Danbi (Korea/Director)



5. Actor & Actress of the Year

[Actor of the Year] KWON Daham | *Through My Midwinter* | Korea

Jury Comment: Kwon Daham, who played Kyunghak in *Through My Midwinter*, communicates with the audience by depicting the character's psychology with his detailed approach to acting. At times, he invites the audience to the quotidian life that anyone can empathize with, while at other times, he provides an intensity that locks the viewers inside the mind of the character by creating a point of truthful identification. Once the identification is understood, the distance between the character and the viewer decreases naturally, leaving a lingering impression stemming from the sadness of the situation in the film. Moreover, Kwon Daham's sincere acting style resonated with me deeply, and certainly became a dagger to my heart. This is why I have no doubt that he deserves the Actor of the Year award.

Finally, I was honored to be a part of the jury of the Actor & Actress of the Year. I want to express my deepest gratitude and compliment not only to the dedicated acting of all participating cast but also to the crew that contributed to the films with their passion and sincerity.

[Actress of the Year] IM Jee-ho | *The Apartment with Two Women* | Korea

Jury Comment: For the entire running time of *The Apartment with Two Women*, I was also saddened and lonely as I was following the emotional journey of the character. In particular, actress Im Jee-ho, who played the role of Yijung, builds the emotional trajectory layer by layer with her slow movements, engrossing the audience further in the film. She expressed the character in such an excellent way.

* Actor & Actress of the Year

- Jury Members: UHM Junghwa (Korea/Actress)
CHO Jinwoong (Korea/Actor)

6. KB New Currents Audience Award

[Winner] *The Apartment with Two Women* | KIM Se-in | Korea

Jury Comment: Voted by the audience (no Jury Comment)

7. Flash Forward Audience Award

[Winner] *Mass* | Fran KRANZ | US

Jury Comment: Voted by the audience (no Jury Comment)

8. FIPRESCI Award

[Winner 1] *Seire* | PARK Kang | Korea

Jury Comment: Between ghosts' legends inspired by folk traditions and the anguish of today's man facing the birth of a child, a creative film where realism and fantastic are combined. A drama served by a rigorous direction that makes the most of the sober playing of the main actor.

*FIPRESCI Award

- Jury Members: Nada Azhari GILLON (France/Film Critic)
WANG Hsin (Taiwan/Film Critic)
KIM Nemo (Korea/Film Critic)



9. NETPAC Award

[Winner] *The Apartment with Two Women* | KIM Se-in | Korea

Jury Comment: The director, KIM Se-in's impressive first feature about a very complicated, undeclared war between mother and daughter with a great sense of humour with very committed bold storytelling and performances by IM Jee-ho and YANG Mal-bok. The film establishes from the start, a very tense problematic central relationship between the mother Sukyung and daughter Yijung, with a no dialogue intimate opening scene. This strong start drags us emotionally to the story, the characters' different personalities, temperaments, and disappointments. The rest of the film adds a well written dialogues and that raises the tension more and more, involving physical and psychological abuse. But at the end, the film tells us there is no simple conclusion, there is no good or evil!

*NETPAC Award Jury

- Jury Members: Mevlut AKKAYA (Turkey/US/Director)
YOO Sunhee (Korea/Chairperson, Beautiful Hapcheon Independent Film Festival)
Freddy OLSSON (Sweden/Senior Programmer, Göteborg Film Festival)

10. DGK MEGABOX Award

[Winner 1] *Through My Midwinter* | OH Seongho | Korea

[Winner 2] *A Lonely Island in the Distant Sea* | KIM Miyoung | Korea

Jury Comment (Both Winners): We are thankful for the time we got to spend while encountering excellent works of different textures. Instead of making a decision based on superiority, the jury of the DGK-Megabox Award selected films that each member of the jury supports based on one's taste and tendency. In addition to a sincere approach to directing, *Through My Midwinter* and *A Lonely Island in the Distant Sea* showcase the excellent acting ability of their actors, who express such sincerity. We support and have high hopes for the next films of all directors in the Vision section.

*DGK MEGABOX Award Jury

- Jury Members: KIM Jaehan (Korea/Director)
JANG Cheolsoo (Korea/Director)
Han Junhee (Korea/Director)

11. CGV Arthouse Award

[Winner] *Chorokbam* | YOON Seo-jin | Korea

Jury Comment: The image of green, which usually symbolizes vitality, is used as a device to express the dark and empty feeling coming from the death of in the family, thereby presenting a calm and unique point of view.

12. KBS Independent Film Award

[Winner] *Hot in Day, Cold at Night* | PARK Songyeol | Korea

Jury Comment: Although at first glance this may look like an ordinary low-budget film telling a familiar story, immediately it grabs the viewer's attention with its vivid characters, subtle wit, distinctive rhythm, precise camerawork, and well-balanced narrative. Park Songyeol and Won Hyangra have brought an exciting new energy to the Korean independent film scene.

*KBS Independent Film Award Jury

- Jury Members: KIM Moo Ryoung (Korea/Producer)
Darcy PAQUET (US/Critic, Translator)
JP LEE (Korea/Director)



13. CGK Award

[Winner] *Chorokbam* | CHOO Kyeong-yeob | Cinematographer | Korea

Jury Comment: This year's Korean films submitted to the Vision and New Currents sections of the Busan International Film Festival were diverse in terms of form and style. The CGK Award jury unanimously agreed on the cinematographer CHOO Kyeong-yeob of *Chorokbam* to be the recipient this year.

Through concise and restrained images, Choo makes a significant contribution not only to the affect of the film but also to the construction of storytelling. Further, he creates excellent visual aesthetics in terms of presenting the spaces and characters within the scenes with his camera. Most of the long take shots in *Chorokbam*, which would have been completed through a cooperation between the director and the cinematographer, empty out all remaining opportunity costs without a trace once the frame is chosen. Through this, the film presents true textbook long take shots in comparison with other films.

***CGK&SamyangXEEN Award Jury**

- Jury Members: KIM Byeongjung (Korea/Cinematographer)
BACK Yoonseuk (Korea/Cinematographer)
LEE Sunyoung (Korea/Cinematographer)

14. Critic b Award

[Winner] *Hot in Day, Cold at Night* | PARK Songyeol | Korea

Jury Comment: The jury unanimously agrees that this is the ultimate work in Park Songyeol's oeuvre. We fiercely applaud the courage expressed in this film that protects the dignity of living while simultaneously being capable of giving up on other things. Within a concise form, the film elicits intense emotion and makes a precise application of shots. The portrayal of our fellow people in pursuit of art and life at the same time is something we would like to see for a long time.

***Critic b Award Jury**

- Jury Members: GIM Jiyeon (Korea/Film Critic)
PARK Inho (Korea/Film Critic)
HONG Eunmi (Korea/Film Critic)

15. Watcha Award

[Winner 1] *Through My Midwinter* | OH Seongho | Korea

[Winner 2] *The Apartment with Two Women* | KIM Se-in | Korea

Jury Comment (Both Winners): We selected a film that could evoke the empathy of many based on a powerful and tenacious directing and dense acting. In particular, the film received positive assessments in terms of reflecting the life and reality of those living in contemporary times. Through the Watcha Award, we would like to offer support such that young filmmakers can continue to enter into the Korean film industry.

16. Citizen Critics' Award

[Winner] *Chorokbam* | YOON Seo-jin | Korea

Jury Comment: This film depicts a family faced with death with a combination of muted dialogue and interstices in narrative, along with sensuous images and sound. Further, although the film deals with a conceptual subject, it is balanced with topicality, which is why we chose this film as the recipient of this award.

17. Busan Cinephile Award

[Winner] *I'm So Sorry* | ZHAO Liang | Hong Kong, China/France/Netherlands

Jury Comment: While maintaining an objective perspective, this film makes a logical approach to the audience with an issue that we cannot and should not avoid. The chilling sound that was meticulously designed and the metaphor that effectively delivers the subject are some of the other reasons we selected this work as the recipient of this award.



III. Accomplishments

1. The First International Event in Korea to be Held During the Pandemic

The Opening Ceremony of the Busan International Film Festival was the first international event in Korea in which over 1,000 general audiences participated after the outbreak of COVID-19. The Opening Ceremony was strictly limited to participants who have received a negative PCR test results within 72 hours of the event or those administered with the 2nd shot of the COVID-19 vaccine 14 days prior to the event. The event was a success.

With the advanced consulting of disease control specialists in three phases, the events operated under a thorough disease prevention system, including vaccination and advanced PCR test, to which all members were subjected. At festival venues including the sites for Opening/Closing Ceremonies, Outdoor Stage Greetings, and Open Talks, the enjoyment of the film-festival-as-is, where the audience and filmmakers directly communicated, prevailed. The balance between disease control and daily life provided an opportunity for giving strength and consolation to the general public.

In particular, by creating a hotline with the Busan Civil Disinfection Facilitation Division in advance, preemptive contact tracing measures were able to be quickly completed on the day that a confirmed case occurred during the film festival period, and the film festival could continue safely without any new cases.

2. The Film Festival Enlivened by the Audience

Although the theaters operated at 50% capacity, the enthusiasm of the audience was more intense than ever. Records showed a seat occupation rate of 80%, with the festival offering a momentum for quenching the thirst for film that had been building up due to COVID-19. The Open Cinema selections, which were screened at the outdoor theater, were sold out for five days out of eight, and more than half of the entire selection was sold out. The Outdoor Stage events were also filled with the audience every day.

3. New Programs Successfully Settle In

The On Screen section, which screens new OTT drama series at the theater, was newly added this year, and yet managed to receive an enthusiastic response. The three series, *Hellbound*, *My Name*, and *Forbidden*, were all sold out, proving that the On Screen section had settled in successfully. All six sessions of the Actor's House, where actors discuss their films and acting careers, were a success as well. Six talents, Lee Je-hoon, Jeon Jong-seo, Han Yeri, Cho Jinwoong, Byun Yohan, and Uhm Junghwa, received a warm welcome from the audience with their honest and profound stories.

4. Foreign Guests Visit after Two Years

Last year, the festival could not invite any foreign guest. This year, however, a small but significant number of international guests paid a visit to Busan. A total of 60 international guests, which included directors Hamaguchi Ryusuke and Leos Carax, met the audience through various means including GVs (conversations with the audience), Special Talk, Master Class, Press Conference, and Interview, receiving a warm and intense welcome from the audience.

5. The Success of Decentralized Programs: BIFF in the Neighborhood, Simultaneous Screenings

BIFF in the Neighborhood, which expanded the Busan International Film Festival that had previously been held around Haeundae and Nampo-dong to other areas, had 35 screenings of 15 films at 14 locations. About 3,771 viewers had positive reviews of the unique experience of watching films at a regional community venue that is not the theater. The film festival provided a long-term vision of the festival visiting the audience through BIFF in the Neighborhood as well. This program gathered the most interest this year.

In addition, the simultaneous screenings held in Singapore and Thailand by the Busan International Film Festival were also a huge success. It provided a meaningful experience wherein the audience became one by overcoming spatial limitations in this COVID-19 era.



6. Expansion of Community BIFF's Reach

The depth and reach of audience participation expanded even more. The repertoire of REQUEST CINEMA, where the audience become programmers, ranged from Asian film franchise including director Park Chan-wook to breakout independent films such as *Free Minu*. The experiment in new ways of watching films was upgraded through Movie Quiz and Game Theater, in which the audience actively select the story.

7. Record Number of Business Meetings at Asian Contents & Film Market

At the Asian Contents & Film Market, which was held online and on-site, a global attention on K-Contents and an explosive demand for in-person business could be confirmed. The Asian Project Market and the E-IP Market, which were held on-site for Koreans and online for foreign participants, a number of total meetings of over 1,300, which is the highest in their history, was recorded. In particular, as the interest in original IP rights has grown larger than ever, around 800 meetings - three times last year's - were held, and that number is expected to grow even larger in the future. At the Asia Contents Awards and the Asian Film Awards, which were broadcast live online, excellent series and films from Korea and Asia were highlighted. The online conference, which was broadcast on YouTube, provided a time for checking in with the current status of the K-Contents industry and look to its future.

8. Successful Festival as an In-person Event, albeit Leaving Some Aspects to be Desired

Officially, there were two technical issues at the screenings and two delays in press conferences, leaving some aspects in the operation of the film festival to be desired. In the future, by increasing the quality of the customer service and strengthening the system for providing a quick response, the film festival will make every effort to repay the expectations and positive feedback from the audience and the participants.



IV. Summary of the Asian Contents & Film Market

1. Asian Contents & Film Market Statistical Summary

- Online Market Badge: 1,479 participants and 853 companies from 55 countries (885 participants and 611 companies from 45 countries in 2020)
- Online Booths: 200 sales booths from 200 companies of 23 countries (94 newly added companies/970 contents in transaction)
- Online Screenings
 - Market Screening: 319 films from 18 countries and 83 companies (141 market premieres)
 - Festival Selections: 112 Films
- E-IP Market
 - # of E-IP Market Selections: 45 (28 from Korea, 10 from Taiwan, 7 from Japan)
 - # of Official Business Meetings: 824 (216 online, 608 on-site)
- Assessments
 - Approximately 67% increase in # of market badges from last year, and 40% increase in # of participating companies
 - Addressed the pressurized demand for in-person business and networking in the K-Contents industry
 - E-IP Market records the highest number of selections and business meetings in its history
 - Launching of a market-only mobile app, and continuing support for contactless business through an online market with a drastically enhanced usability
 - The third Asia Contents Award gathers 18,000 cumulative viewers through online live broadcast, extends its reach to short form/OTT original/animation
 - ACFM Online Conference, a new internal project, sheds light on the present and the future of K-Contents

2. Asia Contents Awards Winners

Category	Recipient	Country of Production
Best Creative	MOVE TO HEAVEN	Korea
Best Asian TV Series	Girl From Nowhere S2	Thailand
Best OTT Original	The Long Night	China
Best Asian Animation	Heaven's Design Team	Japan
Best Short-form/Web Drama	Sheker	Kazakhstan
Best Actress	SONG Jia, <i>A Love for Dilemma</i>	China
Best Actor	LEE Je-hoon, <i>MOVE TO HEAVEN</i>	Korea
Best Writer	YOON Ji-ryun, <i>MOVE TO HEAVEN</i>	Korea
Newcomer-Actor	MORISAKI Win, <i>The Real Thing</i>	Japan
Newcomer-Actress	KO Min-si, <i>Sweet Home</i>	Korea
	Koe YEET, <i>Titoudao</i>	Malaysia
Technical Achievement	Sweet Home	Korea
ACA Excellence	SONG Kang, <i>Sweet Home/NAVILLERA</i>	Korea
ACA Jury's Special	HANZAWA NAOKI	Japan
Creative Beyond Border	Bad Genius The Series	Thailand
	Alice in Borderland	Japan



3. The 15th Asian Film Awards

Category	Title	Name	Nationality/Country of Production
Highest-Grossing Asian Film of 2020	Demon Slayer -Kimetsu no Yaiba- The Movie: Mugen Train		Japan
Best New Director	Voice of Silence	HONG Eui-jeong	Korea
Best Newcomer	One Second	LIU Haocun	China
Best Sound	Limbo	Nopawat LIKITWONG	Hong Kong
Best Original Music	The Way We Keep Dancing	Day TAI	Hong Kong
Best Supporting Actress	True Mothers	MAKITA Aju	Japan
Best Supporting Actor	The Silent Forest	KIM Hyun-bin	Taiwan
Best Production Design	Limbo	Kenneth MAK	Hong Kong
Best Costume Design	Wife of a Spy	KOKETSU Haruki	Japan
Best Cinematography	The Wasteland	Masoud AMINI TIRANI	Iran
Best Visual Effects	The Eight Hundred	Tim CROSBIE, Joy WU	China
Excellence in Asian Cinema Award	LEE Byung-hun		Korea
Best Editing	Cliff Walkers	LI Yongyi	China
Best Screenplay	The Disciple	Chaitanya TAMHANE	India
Best Actress	Wife of a Spy	AOI Yu	Japan
Best Actor	Voice of Silence	YOO Ah-in	Korea
Best Director	One Second	ZHANG Yimou	China
Best Film	Wife of a Spy		Japan

**In order of announcement*



V. Summary of Asian Project Market

1. Statistical Summary of Asian Project Market

- Method of Operation: Combination of online format and on-site meetings for Korean participants
- Total # of Selected Projects: 25 projects from 15 countries
- Total # of Official Business Meetings: 515 meetings
- Total # of Participants: 100 participants from 91 companies
- The participation from Korea, Taiwan, France, Hong Kong, and Japan was active, and all selected projects received well-distributed attention. Projects by female directors/producers and East/Southeast Asian projects, including Korean ones, made significant advancements.

2. APM 2021 Awards Winners

Award	Project	Director	Producer	Country of Production
Busan Award	Secret of My Father	Jéro Yun	MO Sung-Jin	Korea
CJ ENM Award	Before, Now & Then	Kamila ANDINI	Gita FARA, Ifa ISFANSYAH	Indonesia
KB Award	Fixed Love, Fixed Girl	LIM Sun-ae	PARK Kwansu	Korea
NUTRILITE Award	Lives of Crime	HSIEH Pei-Ju, YANG Chieh, HUANG Dan-Chi, LEE I-Hui	Estela Valdivieso CHEN, Hazel WU	Taiwan
ArteKino International Award	If wood could cry, it would cry blood	NGUYEN PHAN Linh Dan	NGO THI Bich Hanh	Vietnam
Pop Up Film Residency Award	Elephants in the Fog	Abinash Bikram SHAH	Anup POUDEL	Nepal
MONEFF Award	Spectrum	KIM Bora	BYUN Seungmin	Korea



VI. Summary of Community BIFF

Community BIFF, which is a film festival within the Busan International Film Festival, has moved even closer to the daily lives of the audience, expanding the reach and depth of audience participation. REQUEST CINEMA, in which the audience become programmers, received favorable reviews by constructing a horizontal film festival where everyone can be an active participant. Day X Day, a newly launched program that explores a single subject with three screenings in a day, also gained interest. Aside from this, newly attempted plethora of events such as Game Theatre: Interactive Cinema, in which the audience participates in the narrative of the film through voting, Movie Quiz, through which an experiment in new ways of watching film can be enjoyed in a playful way, Film Essay Contest, at which a film is made within 24 hours with a proposed subject, and Community BIFF Collection, which encapsulates the transforming film culture trends, were newly presented this year.

1. Statistical Summary of Community BIFF (BIFF in the Neighborhood Included)

- Total # of Participants: 7,101 (viewers and participants)
 - # of Theater Audience and BIFF Square Participants: 3,330
 - BIFF in the Neighborhood Participants: 3,771
- Program
 - # of Selections: 52 films (includes short films) + 6 films (MAMF winners)
 - ※ MAMF: Migrants Arirang Multicultural Festival
 - # of Screenings: 45
 - # of Special Events: 5
 - # of Guest Visits (GV): 77
 - ※ # of Guests (Filmmakers): 98
 - # of Performances: 32

2. Community BIFF

- Dates: October 7 (Thurs) - 14 (Thurs)
- Locations: LOTTE CINEMA Daeyoung, BNK Busan Bank Art Cinema, Nampo-dong BIFF Square, etc.
- Programs
 - # of Guest Visits (GV): 46
 - Community BIFF Road (Outdoor Stage): 38
- Main Events
 - REQUEST CINEMA/Master Talk/Day X Day/Youth Special Program
 - The Legendary Cinephiles Strike Back
 - Events
 - 26th BIFF Eve/Game Theatre: Interactive Cinema/Movie Quiz/Filmmaking In Town Project
 - Community BIFF Road: Busan's Hole-in-the-walls, Friend, Busan Flounder/Busan's Day and Night/Film Essay Contest/Screening Parade
- # of Participants: 3,330

3. BIFF in the Neighborhood

- Dates: October 7 (Thurs) - 14 (Thurs) *Schedules varied by region
- Locations: 14 places including Jangnim Port Bunezia, Saha-gu, Roksan, Gangseo-gu, Bokcheondong Ancient Tombs, Dongnae-gu, KORI Energyfarm, Gijang-gun
- Programs
 - # of Films: 15
 - # of Screenings: 36
 - # of Guest Visits (GV): 31
 - # of Pre-screening Performances: 21
- # of Participants: 3,771



VII. Busan International Film Festival Guests

# of Total Participants	2,627
# of Domestic Guests	1,079
# of International Guests	69
# of Market Guests	1,479

*Excluding visitors & the press