The 31st Busan International Film Festival

FINAL REPORT

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Ⅰ. Overview

1. Basic Overview

○ Festival Period: October 6 (Tue) – October 15 (Thu), 2026

○ Screening Venues: 31 Screens in 8 Theaters

- Busan Cinema Center, CGV Centum City, LOTTE CINEMA Centum City, KOFIC Theater, Sohyang Theatre Woori Bank Hall, Busan Community Media Center Open Hall

※ Community BIFF: MEGABOX Busan Theater, Catholic Center Space101.1

○ Selections: 315 Films

- Official Selection: 246 Films from 59 Countries
- World + International Premiere: 102 Films

  World Premiere: 92 Films

  International Premiere: 10 Films
- Community BIFF: 69 Films

2. Total Attendance: 277,027

○ Film audience: 200,043

- Film Festival: 185,239
- Community BIFF: 5,186
- BIFF Everywhere: 9,618

○ Program Events and Special Events Participants: 76,984

3. Program Events

- 10 Open Talk
- 6 Special Talk
- 3 Carte Blanche
- 5 Actors' House
- 15 Talk-to-Talk
- 21 Outdoor Stage Greeting
- 5 Master Class
- 7 Cine Class
- 305 Guest Visit (GV)

4. Asian Contents & Film Market Summary

- 30,484 participants (22,891 for exhibitions / 7,593 for 65 industrial events)
- Market Badges: 58 countries, 1,266 companies, 3,158 participants
- Exhibitors: 32 countries, 339 companies, 129 booths
  - A total of 20 pavilions (including first-ever pavilions for CZECH & SLOVAK and Cambodia)
  - Nations newly participating as sales companies and content institutions include Thailand, the United Kingdom, and Italy
  - 49 companies joined as new participants
- Online Screenings
  - Market screening: 18 countries, 54 companies, 159 projects (15 Market Premieres)
  - Official Festival Selection: 98 films
- Market Conferences and Events: 65 events, 7,593 participants
  - Asian Project Market(APM) Meetings: 742 meetings with 136 companies
  - Busan Story Market(BSM) Meetings: 520 meetings with 136 companies
- Producer Hub Participants: 188 participants from 25 countries, with 17 partner organizations across 14 countries
- Platform BUSAN Participants: 128 participants from 24 countries, with 9 partner organizations across 7 countries

5. Busan International Film Festival Guests

- **Total Guests: 7,340**

- Domestic Festival Guests: 2,073
- International Festival Guests: 912
- Domestic ACFM Guests: 1,237
- International ACFM Guests: 1,921
- Cinephile Guests: 1,197

※ Excluding visitors & press members

※ Based on badge registration

Ⅱ. Final Report

1. Attendance Tops 200,000, Reaching Its Highest Level Since 2015

The 31st Busan International Film Festival (BIFF) recorded a film audience of more than 200,000, marking its highest film audience total since 2015. Including visitors to program events and other festival activities, total attendance reached 277,027, up by around 40,000 from last year's milestone 30th edition. The increase reflects strong audience engagement with this year's festival, which introduced key changes, including a new opening date and an expanded screening program. The results underscore BIFF's continued growth beyond the momentum of its 30th edition, demonstrating that the milestone year marked not a peak, but a new chapter in the festival's development.

2. First Year as a FIAPF 'A-List' Festival: Strengthening the Competition's Global Profile

Marking its first edition since being officially recognized as an "A-list festival" by the International Federation of Film Producers Associations (FIAPF), the 31st BIFF has further strengthened its international standing. In its second year, the Competition presented 13 films from across Asia. Adding to the excitement, Competition Photo Calls held before the first screening of each film gave directors and actors an opportunity to meet audiences in person—a distinctive feature of BIFF's Competition. The winners of the Busan Awards, selected by a seven-member jury comprising Jury President Zhang Yimou, Bi Gan, Ishikawa Kei, July Jung, Moon Choi, Samal Yeslyamova, and Tran Thi Bich Ngoc, will be announced at the Closing Ceremony at 7 PM on October 15. The winners will receive Busan Award trophies, while the winner of the Busan Award for the Best Film will be eligible for submission to the Academy Awards' International Feature Film Category.

3. World-Renowned Masters and Stars Gather to Shine a Light on Busan

This year's festival brought together a stellar gathering of internationally acclaimed filmmakers and actors, led by The Asian Filmmaker of the Year Michelle Yeoh, Camellia Award recipient Ann Hui, and Korean Cinema Award recipient Kim Dong-ho, former BIFF Chairperson.

The festival welcomed Alfonso Cuarón on his first official visit to Korea, alongside internationally

acclaimed filmmakers and actors including Maggie Gyllenhaal, Isabelle Huppert, Charlotte Gainsbourg, Zhou Xun, Fan Bingbing, Koreeda Hirokazu, Majid Majidi, Lav Diaz, and Rintaro. Korea's leading cinematic figures also joined the event, including directors Lee Chang-dong, Na Hong-jin, Kim Jeewoon, Im Kwon-taek, Chung Jiyoung, Lee Jang-ho, Bae Chang-ho, and Lee Myung-se, as well as actors Sul Kyung-gu, Jeon Do-yeon, Cho Yeo-jeong, and Zo In-sung.

The participation of filmmakers and actors across generations—including Michelle Yeoh, who returned to Busan for the first time in 15 years—once again made BIFF a vibrant celebration where films, filmmakers, and audiences came together.

4. Cinema Beyond the Screen: An Expanded Lineup of Audience Events

The 31st BIFF brought filmmakers and audiences closer than ever through an expanded slate of interactive events, featuring a total of 305 Guest Visits (GVs) and 72 special program events throughout the festival period.

World-renowned filmmakers—including Alfonso Cuarón on his first official visit to Korea, alongside Charlotte Gainsbourg, Maggie Gyllenhaal, Na Hong-jin, Lav Diaz, and Rintaro—shared their artistic visions and creative journeys with audiences through Master Classes, Cine Classes, and Special Talks.

Festivalgoers also engaged with standout programs across the venues: Actors' House featured in-depth conversations with prominent actors such as Kim Goeun, Kim Minha, Ryu Seung-ryong, Shin Mina, and Ju Jihoon; while Carte Blanche offered unique personal insights as director Kim Jeewoon, cinematographer Hong Kyung-pyo, and actor Fan Bingbing selected and presented their favorite films.

Festivalgoers also engaged with a wide range of programs across the festival: Actors' House featured in-depth conversations with actors Kim Goeun, Kim Minha, Ryu Seung-ryong, Shin Mina, and Ju Jihoon, while Carte Blanche offered personal insights into director Kim Jeewoon, cinematographer Hong Kyung-pyo, and actor Fan Bingbing as they selected and presented their favorite films.

These events, alongside Open Talks, Outdoor Stage Greetings, and Talk-to-Talk, created dynamic opportunities for direct engagement between artists and audiences.

5. Forum BIFF, 'Exploring the Possibilities of Contemporary Cinema'

This year, Forum BIFF presented eight sessions under the theme 'Exploring the Possibilities of Contemporary Cinema,' examining the current state of cinema amid rapidly changing industrial, technological, and policy environments through four thematic strands: ▲ Industry, ▲ AI & Creation, ▲ Institutions & Policy, and ▲ Region & Environment. The forum addressed a wide range of pressing issues facing cinema today, from the conditions of creation in the age of AI, new pathways for mid-budget films and international co-production, and the rise of Asian animation, to filmmakers' rights, public support for film festivals, and the sustainability of Busan City of Film. Bringing together experiences and perspectives from across the field, the forum moved beyond diagnosing the challenges facing contemporary cinema to become a vibrant platform for dialogue on the changing direction of cinema and the new possibilities ahead.

6. Festival Made by the Audience: Community BIFF Grows More Vibrant

Celebrating its ninth edition, Community BIFF brought vibrant energy to Nampo-dong, drawing audiences of all generations. Signature programs such as 'Request Cinema,' which invites audiences to curate and take part in festival programming, and talk sessions with filmmakers were warmly received, reinforcing Community BIFF's identity as a festival created by its audience. Notably, actor Oh Jung-se met with festivalgoers two days in a row through *How to Use Guys with Secret Tips* (2012) and *We Are All Trying Here* (2026). The Guest Visit (GV) for *We Are All Trying Here*, featuring Oh Jung-se, Kang Mal-geum, and Koo Kyo-hwan alongside screenwriter Park Hae-young and director Cha Young-hun, also drew strong interest. Across Nampo-dong, screenings, talk sessions, and interactive activities encouraged lively engagement and voluntary participation both inside and outside the theaters. Rooted in Nampo-dong, one of BIFF's main venues in its early years, Community BIFF brought the area's cinematic history together with its open, participatory spirit, further strengthening its presence as a film festival in Busan's historic city center.

7. BIFF Everywhere Expands to a Record 18 Venues

Celebrating its sixth edition, BIFF Everywhere expanded to a record 18 locations, bringing the film festival closer to the everyday lives of local communities. Notably, various regional partners—

including public institutions, local organizations, universities, and community groups—actively participated at each venue to co-curate and manage screenings and side programs.

BIFF provided the basic framework for each event, while local partners took an active lead in shaping the programs with ideas tailored to the characteristics of each venue and its audiences. Across diverse settings—including mountainside roads, Buddhist temples, traditional markets, heritage sites, university campuses, and cultural complexes—screenings, live performances, and Guest Visits (GVs) came together to create distinctive festival experiences shaped by each location's history, culture, and everyday life. Beyond simply expanding the number of venues, the active participation of diverse local stakeholders in shaping the festival in their own ways further demonstrated the potential of BIFF Everywhere as a program for regional expansion.

8. ACFM Expands Its Role as Asia's Hub for Content Business, Becoming a Platform for Investment and Collaboration

The 21st Asian Contents & Film Market (ACFM) wrapped up its four-day run under the theme of "Core and Expansion." A total of 30,484 visitors attended the market, and 1,266 companies from 58 countries took part, reaffirming ACFM's standing as the platform where Asia's content business gathers and where its decisions are made. The newly launched Investors' Summit brought international investors and investor-distributors together to review the investment landscape and explore partnerships, turning the market from a place of transactions into a place of investment. CINEMA by BRAND, sponsored by Hanwha and presented by ACFM with INNOCEAN and the Producers Guild of Korea (PGK), introduced a new production model that pairs filmmakers with brands. Adding exchanges with Thailand, its first Country of Honor, ACFM has grown outward from cinema into IP, series, documentary, technology and branded content. It has become the place where participants meet, negotiate and close deals: quite literally, "where the future of Asian content is decided."

9. Industry Partnerships Born at the Market Grow into Co-ventures and Alliances

This year's ACFM repeatedly served as the starting point for real industry collaboration. On October 12, Korean content investment firm Solaire Partners and Japanese entertainment finance company Questry Co., Ltd. signed a memorandum of understanding to create a joint Korea-Japan content fund worth KRW 100 billion. At InnoAsia, Kling AI worked with Korean director Kim Sung-su and other creators to present a vision of filmmaking reimagined through AI. At Producer Hub, the Asian Producers Alliance (APA) was formed, led by the Producers Guild of Korea and the Indonesian producers' association APROFI and joined by producer organizations from the Philippines, Taiwan and Hong Kong, China. The alliance marks a first step toward a permanent coalition of Asian producers for co-production and policy cooperation. These frameworks for cooperation between countries, companies and organizations went beyond individual project meetings, showing that ACFM is taking its place as the collaboration hub of Asia's content industry.

III. Program Report

ⅰ. CHANEL X BIFF Asian Film Academy

1. Program Report

○ Date: September 26 (Sat) – October 15 (Thu) (20 days)

○ Key Participants: 3 faculty members, 6 instructors, 24 fellows, 3 alumni documentary crew

○ Participating Nations: 14 countries/regions (Cambodia; China; Hong Kong, China, India; Indonesia; Japan; Korea; Malaysia; Myanmar; Nepal; Philippines; Taiwan; Thailand; Vietnam)

○ Faculty

- Dean: SHIN Su-won (Director/Korea)
- Directing Mentor: Yosep Anggi NOEN (Director/Indonesia)
- Cinematography Mentor: PARK Junghun (Cinematographer/Korea)

2. Main Programs

① Proof-of-Concept (PoC) Short Film Production & Screening

- *Chasuna* | DCP | 5 min | Color
- *Daughter of the Mountain God* | DCP | 5 min | Color
- *Earth King* | DCP | 5 min | Color
- *Iris's Heart* | DCP | 5 min | Color
- *Maybe Today, If Not Today, Maybe Tomorrow* | DCP | 5 min | Color
- *Primal* | DCP | 5 min | Color
- *Beautiful Dreamers* | DCP | 5 min | B&W
- *Artemis* | DCP | 5 min | Color

② Clinic & Mentoring

- Online Script Development Lab (Script Consultant LEE Won-suk, Script Consultant Makbul MUBARAK)
- Camera Training by SONY (Marketing Manager of SONY Korea KIM Byungchul)
- Tech & Look Prep, Pre-shoot Tech & Lighting Prep (Cinematographer PARK Junghun)
- Production Design Clinic (Production Designer KIM Jin-young)
- Sound Clinic (Sound Designer HAN Myung-hwan)

- Editing Clinic (Editor Steve M. CHOE)
- Special Training on Set Equipment (Technical Supervisor CHO Heedae)
- DI Clinic (Technical Supervisor CHO Heedae)

③ Lecture

- Sound Lecture (Sound Designer HAN Myung-hwan)
- Production Design Lecture (Production Designer KIM Jin-young)
- Editing Lecture (Editor Steve M. CHOE)
- DI Lecture (Technical Supervisor CHO Heedae)
- Cinematography Lecture (Cinematography Mentor PARK Junghun)
- Directing Actors Lecture (Director Yosep Anggi NOEN)

④ Faculty Film Screening

- Director SHIN Su-won | *Hommage* (2022)
- Director Yosep Anggi NOEN | *Peculiar Vacation and Other Illnesses* (2012)
- Cinematographer PARK Junghun | *Voice of Silence* (2020)

⑤ Dean's Masterclass

- Director SHIN Su-won Masterclass

⑥ MPA-BAFA Film Workshop: Bridge to Hollywood

- Special Lecture: Jason VAN GENDEREN
- Film Project Pitch Workshop conducted in collaboration with Motion Picture Association (MPA)
- Film Project Pitch Workshop Judges: Stephen P. JENNER (Vice President, Communications, MPA APAC), Jason VAN GENDEREN (Filmmaker), Kimball THURSTON (Chief Technology Officer)

⑦ CHANEL X BIFF Asian Film Academy Network

- Alumni Networking Dinner

3. CHANEL X BIFF Asian Film Academy Award Recipients

① CHANEL X BAFA Promising Filmmaker Award

- Recipient: LIM Han Loong (Malaysia)
- Recipient: LEE Jong-heon (Korea)

② MPA Award

- Recipient (1st Place): JANG Sohyun (Korea)
- Recipient (2nd Place): Yuan Yuan (China)

③ C-47 Post Studio Award

- Recipient: PHAM Hoang Minh Thy (Vietnam)

ii. Forum BIFF

Forum BIFF 2026 was held over four days from October 8 to 11 under the overarching theme "Exploring the Possibilities of Contemporary Cinema." Comprising eight sessions, the forum brought together a range of collaborators, including Dongseo University, UNESCO Creative City of Film Busan, the Korean Filmmakers' Solidarity, the Film Festival Policy Network and the Korean Film Council, and the Busan Film Policy Network, bringing questions and concerns emerging from different parts of the field into a shared conversation. Key topics included new pathways for mid-budget films and international co-production, the rise of Asian animation, the conditions of creativity in the age of AI, creators' rights and public support for film festivals, as well as governance and the green transition in Busan City of Film.

Directors, producers, and industry professionals from Korea, Japan, China, Kazakhstan, Finland, and the United Kingdom joined scholars and policy experts, allowing industry concerns, academic perspectives, and policy proposals to intersect in one place. Notably, several filmmakers with titles invited to this year's festival also took part as Forum BIFF panelists, including director Kim Jong-kwan of the Opening Film *The Table: Day and Night*, director Yerlan Nurmukhambetov of *In Winter*, selected for A Window on Asian Cinema, and director Shinomiya Yoshitoshi of *A New Dawn*, who visited Busan for the Japanese Animation Special. In addition, works by speakers, including an AI short film by director Jia Zhangke, were screened alongside the discussions, allowing experiences and questions rooted in creative practice to develop naturally into broader conversations around industry, technology, and policy. Building on last year's edition, Forum BIFF once again reaffirmed its standing as a public forum where diverse voices from across and beyond the film industry come together to engage with the challenges facing contemporary cinema.

1. Forum BIFF Overview

○ Dates: October 8 (Thu) – October 11 (Sun)

○ Venue: Conference Hall, 11F, Busan Film & Audiovisual Industry Center; Open Hall, 2F, Busan Community Media Center

○ Participation Scale

- A total of 8 sessions held across 4 sections

- Co-Host: Dongseo University, UNESCO Creative City of Film Busan
- Section A: 2 sessions on the latest film industry trends
- Section B: 2 sessions on the future of AI cinema
- Section C: 2 sessions on creators' rights and public support for Korean cinema
- Section D: 2 sessions on governance and the green transition of Busan, City of Film
- Number of panelists: 61
- Number of attendees: 642

2. Main Programs

○ Section A - Two Scenes at the Box Office: Vanishing Mid-Budget Films, Rising Animation

- The Rise of Asian Animation: What Will It Take?
- The Vanishing Middle: Can Mid-Budget Films Cross Borders?

○ Section B - Cinema After AI: Who Makes Films?

- The Future of AI Cinema: Can AI and Artists Coexist?
- New Creativity in the Age of AI: Questioning the Place of the Human

○ Section C - What Sustains Korean Cinema: Creators' Rights and Public Support

- We Are All Fighting to Keep Creating: Rights and Sustainability in Film
- How Should Film Festival Support Change in the New Film Policy Environment?

○ Section D - How Does Busan, City of Film, Sustain Itself: Governance and the Green Transition

- New Governance for Regional Cinema: How Can the Field and the Administration Move Forward Together?
- Green Film Transition: From Carbon Reduction to Sustainable Cinema Ecosystems

iii. Community BIFF

Entering its 9th edition, Community BIFF 2026—an audience-driven film festival co-created with film lovers—achieved resounding success, drawing 29,511 visitors across Nampo-dong BIFF Square, Community BIFF Road interactive booths, and the Busan Cinema Center Roof Theater. This was more than 1.7 times last year's attendance. 'Master Talk,' an interactive live-commentary program where directors and actors break down scenes while engaging in real-time chat with the audience, featured director Yim Soon-rye and actor Park Hae-il with *Waikiki Brothers* (2001), and director Ryoo Seungwan and martial arts director Jung Doo-hong with *The City of Violence* (2006). The sessions highlighted the enduring value of films that reveal something new each time they are revisited. 'The Cinephiles Strike Back,' a blind double-feature program where audiences watch secret recommendations by master cinephiles without prior information, expanded from one to two sessions this year. Acclaimed film critic and director Jung Sung-il hosted literary critic Shin Hyoung Cheol and musician Chang Kiha for a series of captivating conversations on their curated films. 'Request Cinema,' an audience-driven program in which creative film fans become Audience Programmers and take part in proposing and organizing programs, demonstrated the power of K-content fandom culture. Out of a record-breaking 92 proposals, 18 programs were selected following a public vote with 5,035 participants and an in-depth review. Audiences were also able to extend the experience of the music films through live performances. 'All Day Cinema,' an all-day program delving deeply into single themes across three themed days—Local & Social DAY, Science DAY, and Bechdel DAY—featured engaging encounters beyond the film industry, including live-drawing sessions, planetary astronomers, sci-fi novelists, and mothers of the Sewol Ferry tragedy. 'Community BIFF Collection,' a curated showcase exploring contemporary culture across cinema, music, publishing, food, drama, and new media, expanded its audience base by inviting notable musicians, authors, scholars, and key figures alongside compelling films. The Nampo-dong BIFF Square Outdoor Stage resonated with citizens through a star-studded lineup: actor Oh Jung-se for *How to Use Guys with Secret Tips* (2012) and *We Are All Trying Here* (2026) (alongside cast members Koo Kyo-hwan and Kang Mal-geum, screenwriter Park Hae-young, and director Cha Young-hun); actor Kim Ajoong celebrating the 20th anniversary of *200 Pounds Beauty* (2006); directors Ryoo Seungwan and Jung Doo-hong (*The City of Violence*); actors Jin Goo, Kim Tae-woo, and Lee Dong-kyu (*Epitaph*); actors Kang Aesim, Kim Hyang-gi, Ryoo Hyun-kyung, Kim Chung-gil, and Seo Subin; as well as musician Chang Kiha and Professor Jeong Il-young. Furthermore, 'Community BIFF Road' programs—including outdoor screenings such as the 30th anniversary of *Jungle Story* (1996); outdoor live performances by singer-songwriter JEONGMILLA and the band hathaw9y; the Eve Event; the Nampo Finale; and interactive booths along the square—captivated audiences of all generations, including digitally marginalized citizens. Community BIFF also drew domestic and

international tourists visiting Busan, which welcomed more than one million foreign visitors in the first quarter of this year, reaching the milestone in the shortest period on record. In doing so, the program continues to lower the barriers to the Busan International Film Festival while expanding its reach to wider audiences.

1. Community BIFF Summary

◯ Dates: October 8 (Thu) - 11(Sun)

◯ Venue: MEGABOX Busan Theater, Catholic Center Space101.1, Nampo-dong BIFF Square

2. Main Program Events

◯ Program

- Number of Films: 69 films (37 features, 31 shorts) ※ Community BIFF Road Outdoor Screenings 3 films (Feature-length) not included.
- Number of Screenings: 42
- Events: 42 / 22 Guest Visits (GV), 12 Talk shows, 2 Commentary screenings, 6 Others (Performance Stage, Dance-along, Live Drawing sessions etc.)
- Guests: Approximately 310
- Audiences: 5,186 attendees

◯ Community BIFF Road (Nampo-dong BIFF Square Program)

- Number of Films: 3 (feature-length)
- Outdoor Screenings: 3
- Outdoor Events: 15 (13 Guest visits & Stage greetings, 1 Performances, 1 Event)
- Events: 3 (BIFF Eve, Live Streaming of Opening Ceremony, Nampo Finale)
- Experiential Booths: 7
- Participants: 28,230

◯ Busan Cinema Center Outdoor Events: 3 (1,281 participants)

◯ Main Overview

- Screening Programs: Request Cinema, All Day Cinema, Master Talk, The Cinephiles Strike Back, Community BIFF Collection, Happy-Go-Lucky Night, Filmmaking Project
- Outdoor Programs: Outdoor screenings and events (performances, talk shows, GVs, stage
- greetings), BIFF Eve, Nampo Finale and more
- Experiential Programs: Photo Booth, CATCH ComBiff, Birthstone Keychain Workshop with Films, Calligraphic Flower Fan Workshop with Films, LED Light Drawing (Federation of Busan Science and Technology), Connecting Film Editing Suite (Busan Council on Social Welfare), and On-Site Student Filmmaking Zone (Dongseo University IM Kwon Taek College of Film & Media Arts)

iv. BIFF Everywhere

Bringing cinema closer to daily life right in the neighborhood, BIFF Everywhere celebrated its sixth edition by holding 39 screenings of 28 films (18 features and 10 shorts) across a record-high 18 locations—including 16 in Busan, 1 in Yangsan (Gyeongsangnam-do), and 1 in Seoul. The festival hosted 32 special events—including director and actor Guest Visits (GVs), influencer panels, and live performances—alongside two landmark talk shows: 'Jung June-hee and Byun Young-joo's Cultural Revolution' (featuring actor Kim Eui-sung and director Owen Cho as guests) and 'Ahn Sung-ki, Filmmaker, National Actor: The Persona of Korean Cinema' (moderated by director Kim Hong-Joon, featuring director Lee Myung-Se and actor Jung Kyung-soon as guests). Following multiple site visits, spaces reflecting local stories, the character of each location, and residents' daily lives were carefully selected, with suitable partner organizations and films curated for each venue. Since its launch in 2021, BIFF Everywhere has boldly moved beyond conventional theaters to distinctive Busan locations such as Millak Waterside Park, reaching 14 of the city's 16 districts to date, with the exception of Haeundae-gu and Jung-gu. It has since expanded beyond Busan to Seoul and, this year, Yangsan. With its expansion into the Busan-Ulsan-Gyeongnam region, the program is also strengthening its regional identity while laying the groundwork to grow into a nationwide event. The program showcased diverse selections, ranging from Asian classics celebrating 20th anniversaries to animations, shorts, LGBTQ+ stories, diaspora cinema, barrier-free screenings, and documentaries. With the BIFF Everywhere team and local partner organizations coordinating each event together, residents, vendors, and youth groups took an active role—popping popcorn, making rice cakes, and organizing choir and dance performances—turning each screening into a lively village festival. Audiences eagerly awaited the films alongside parents who had never attended a film festival and had even been reluctant to go to movie theaters. Families, neighbors, pets, and visitors laughed out loud, clapped, whistled, and sang in unison. Long after the credits rolled, attendees expressed heartfelt gratitude to the organizers, eagerly hoping for a return next year as they cherished unforgettable memories. Recognizing that incorporating cinema into daily life requires more than mere film screenings, the "Filmmaking Project"—organized in partnership with the Busan Cinema Center under the UNESCO Creative City of Film Busan framework since BIFF Everywhere's launch—invited citizens to receive direct filmmaking mentorship from professional directors. This year, the project produced seven short films and three making-of documentaries created collectively by citizen teams, which were presented at Community BIFF and will be celebrated with a walk down the closing ceremony red carpet.

1. BIFF Everywhere Summary

○ Dates: October 3 (Sat) – 15 (Thu)

○ Venue: A total of 18 venues (16 in Busan, 1 in Yangsa-si, Gyeongsangnam-do, and 1 in Seoul)

- Gimhae International Airport International Duty-Free Area, Gangseo-gu (Korea Airports Corporation)
- Let's Run Park Busan-Gyeongnam, Gangseo-gu (Korea Racing Authority, Tidebound)
- Sadeok Market, Gangseo-gu (Busan Cinema Center, Cinewave Team)
- Seobusan Media Center, Gangseo-gu (Busan Cinema Center, Cinewave Team)
- Central Intersection on Car-Free Street, Pusan National University, Geumjeong-gu (Geumjeong-gu Office, Shortbus Station / Funnycon Co., Ltd., Pusan National University Student Planning Team)
- Gijang Modern History Museum, Gijang-gu (Gijang-gu Office, Spotlight Team)
- Circular Plaza in front of Main Building, Tongmyong University, Nam-gu (Tongmyong University, Tongmyong Univ. Dept. of Counseling & Clinical Psychology 'Movie Temperature')
- Ocean Hall, BNK Busan Bank Head Office, Nam-gu (BNK Busan Bank)
- 168 The Deck, Dong-gu (Dong-gu Office, Harang Plan)
- MEGABOX Seomyeon Daehan, Busanjin-gu (Mungkok, Korea Companion Animal Venture Forum)
- Gupo Market, Buk-gu (Buk-gu Office, Gupo Market Merchants Association, Creative Cultural Vitality Center)
- Jeongbeopsa Temple, Seo-gu (Cheontae Order of Korean Buddhism Busan Jeongbeopsa, Justage)
- Domoheon, Suyeong-gu (Busan Metropolitan City, MICE KING)
- Millak Waterside Park, Suyeong-gu (Suyeong-gu Office, Gwangalli Marine Leports Center)
- Hyundai Motorstudio Busan · F1963, Suyeong-gu
- P.ARK, Yeongdo-gu (Korea Tourism Organization, Dongseo University, Harang Plan, Kyungsung Univ. KS-BFRIENDS)
- Mokhwadang 1944, Yangsan-si, Gyeongsangnam-do (Yangsan Regional Activation Support Center)
- National Assembly Member's Office Building, Yeouido, Yeongdeungpo-gu, Seoul (National Assembly of South Korea)

2. Main Programs

◯ Programs

- Total Selections: 28 (18 features, 10 shorts)
- Screenings: 39 (bundle screenings counted as one session)
- GV, talk shows, performances and other events: 32 events

◯ Attendees: 9,618

3. Filmmaking Project – Filmmaking for Everyone

◯ Attendees: 7 teams of 5 - 12 people each

◯ Dates: August - October, about 3 months

◯ Screenings: October 8 (Thu), MEGABOX Busan Theater 4, GV of the participants and mentors

◯ Organizers: Busan International Film Festival BIFF Everywhere, Busan Cinema Center UNESCO Creative City of Film Busan

◯ Cooperation: Yangsan Regional Revitalization Support Center, social welfare foundation Save the Children Korea

◯ Programs:

- Number of works: Total 10 films – 7 shorts and 3 making documentaries (4 at Busan International Film Festival, 6 at Busan Cinema Center)

Ⅴ. 2026 Asian Contents & Film Market

The 2026 Asian Contents & Film Market (ACFM) concluded its four-day run at BEXCO Exhibition Hall 2 in Busan from October 10 to 13. The edition further cemented ACFM's position as the central market for Asia's content business, where participants turn meetings into tangible results.

This year's market welcomed 30,484 visitors, up 1.6% from last year, with 3,158 registrants from 1,266 companies across 58 countries, an increase of 4.3%. Marking its 21st edition under the theme of "Core and Expansion," ACFM invited Thailand as its inaugural Country of Honor, launching industry exchange at the national level.

ACFM's three core programs drew strong engagement through more refined curation: the Asian Project Market (APM), the Busan Story Market (BSM) and the Sales Market. The Sales Market hosted 339 exhibitors, up 17% from last year, and its booths were busy with sales meetings throughout the market. Now in its third year, Producer Hub selected Japan as its Country of the Year and brought together 188 producers from 25 countries looking for co-production partners.

In their second year, InnoAsia, Doc Square and The A each delivered concrete results and established themselves as pillars of ACFM. Doc Square introduced the concept of "Impact Asia," revisiting the history of Asian documentaries that have moved society through the lens of impact. It also published and distributed on-site a research volume on impact documentaries from Korea, Japan and Taiwan, confirming its role as a hub leading the discourse on Asian documentary.

Through its newly launched Investor Summit, The A created a space where investment and creativity meet directly. Twenty companies took part in a closed-door roundtable to discuss the state of investment in Asian content and ways to cooperate. They included Korean investor-distributors and venture capital firms as well as investors from Indonesia, Singapore, the United States and France. In the public session that followed, investors met creators face to face, building practical links between projects and capital.

InnoAsia explored where frontier technologies meet the film industry, from sovereign AI and cinematic AI to microdrama and AI-powered post-production pipelines. Global tech companies including Kling, Alibaba and BytePlus took part, producing collaborations and proposals with Korean filmmakers at many levels: creative work, business discussions and visual asset archiving.

Launched this year with INNOCEAN and the Producers Guild of Korea, CINEMA by BRAND welcomed Hanwha as its sponsoring brand and introduced a new production model that connects filmmakers with brands.

The market also produced concrete partnerships. Korea's Solaire Partners and Japan's Questry signed an MOU to create a joint Korea-Japan content fund worth KRW 100 billion. The Producers Guild of Korea (PGK) signed separate cooperation MOUs with Italy's CNA and the Sakha Filmmakers' Union. Working with Indonesia's APROFI, PGK also formed the Asian Producers Alliance (APA), joined by the Philippines, Taiwan and Hong Kong, China.

1. Asian Contents & Film Market Summary

- ○ Total Visitors: 30,484 (Exhibition Visitors: 22,891 / 65 Events participants: 7,593)
- ○ Market Badges: 58 Countries, 1,266 companies, 3,158 participants.
- ○ Sales Booths: 339 Companies from 32 Countries, 129 Booths
  - National Pavilion from 20 countries (CZECH & SLOVAK and Cambodia established their first pavilions)
  - Thailand, the United Kingdom, Italy and others participated as sales companies and Institutions
  - 49 newly joined companies
- ○ Online Screenings
  - Market Screening: 159 films from 18 countries and 54 companies (15 market premieres)
  - Official Festival Selections: 98 Films

2. Market Conference & Events

- ○ 65 Events, 7,593 participants
- ○ Industry Event & Networking: 10
- ○ The A Summit: 3
- ○ Asian Project Market(APM): 4
- ○ Busan Story Market(BSM): 4
- ○ InnoAsia: 11
- ○ Producer Hub: 12
- ○ Doc Square: 10

- Platform BUSAN: 11

3. The A

- The A Report: 2026 H1 Film Industry Report from 15 Countries Published, 310 Page Views
- The A Summit: AFAN Spotlight, Investor Summit

4. Asian Cinema Fund (ACF)

- 4 Asian Cinema Funds (Script Development Fund, Post-production Fund, Asian Network of Documentary (AND) Fund, Co-Production Support Fund), supporting a total of 15 works
- BIFF World Premiere screenings (2 Post-Production Fund)
- Independent Feature Film, Supported by the Script Development Fund, winners of the APM 2026 Awards - VIPO Award, Kongchak Studio Award, QCinema Special Award: *Gold Fish* (Director: Aditya AHMAD)

5. Asian Project Market (APM)

- 30 official selections from 17 countries
- Business Meetings: 742
- Participants: 136 companies
- APM Awards: 11 Categories, 8 Awardees (3 newly launched awards)
- 8 Previous APM Selection Officially Invited to the Busan International Film Festival

6. Busan Story Market (BSM)

- Original IP (15 Korean IPs, 19 International IPs)
- Newly launched Remake IP: 5 Titles from Thailand, the Country of Honor
- Business meeting: 520
- Participating Company: 136 companies
- Two films received awards in one category
- Ongoing MOU with Taiwan Creative Content Agency (TAICCA)
- Participation by related domestic and international institutions (Taiwan Creative Content Agency, Visual Industry Promotion Organization (VIPO), Hong Kong Cultural and Creative

Industries Development Agency (CCIDA), Indonesia JAFF Content Market, Korea manhwa Contents Agency)

7. InnoAsia

- ○ Cinema by Brand Selections: 3 projects
  - *Moon Noeul* (Director: HONG Eui-Jeong), *The New Mission* (Director: LEE Jin Ho), *SOLAR POET* (Director: Edmund YEO)
- ○ Participating Companies/Organizations: 45
  - InnoAsia 2026 Startups: 7
  - International Partner Affiliated Startups: 2
- ○ InnoAsia Startup Awards: 2 categories, 3 awardees
- ○ WIP Showcase: 12 projects from 10 companies
- ○ WIP Showcase Special Screenings: 4 projects

8. Producer Hub

- ○ 25 countries, 188 participants
- ○ Focus Country: Japan
- ○ Co-hosting organization: Visual Industry Promotion Organization (VIPO)
- ○ Institutional Partners: 17 institutes from 14 countries

9. Doc Square

- ○ WIP Showcase: 16 projects
- ○ WIP Showcase Awards: 2 categories, 4 awardees
- ○ IMPACT ASIA IMPACT DAY Special Screenings: 3 films
- ○ Sponsor & Partners: 7 companies/organizations

10. Platform BUSAN

- ○ 24 countries, 128 participants
- ○ Partnership with 9 institutions from 7 countries

11. ACFM Awards Winners

- Busan Story Market

Award Title	IP Title	Company	Author	Country / Region
JAFF Market IP Connection Award	My Upstairs Neighbors	CLAYHOUSE	HWANG Bo-reum	Korea
	Friend Request	RYOUNG STUDIO	Ryoung	Korea

- InnoAsia Startup Awards

Category	Company	Country
MPS Award	imCore Corp.	Taiwan
AWS Award	Lumicraft Co., Ltd.	Korea
	REPRODUCTION Inc.	Korea

- Doc Square: Documentary WIP Showcase

*In Alphabetical Order

Award Title	Project Title	Director	Producer	Country / Region
Newstapa Award	Restless Farewell	YANG Nan, HE Peiyun	TSE Shuhao, Eric NYARI, Huichieh Danielle YEN	China
IMAPCT Asia Award	Moon is Watching You	MA Chi Hang	Catherine CHAN	Hong Kong, China
	Our Waves	JANG Minkyung	-	Korea
	Restless Farewell	YANG Nan, HE Peiyun	TSE Shuhao, Eric NYARI, Huichieh Danielle YEN	China

- Asian Project Market

Award Title	Project Title	Director	Producer	Country / Region
APM Busan Award	A Chronicle of Minor Things (working title)	Tribeny RAI	Kislay KISLAY	India
CJ ENM Award	Casparina	Reza RAHADIAN	Arya IBRAHIM Gita FARA	Indonesia
VIPO Award	Goldfish	Aditya AHMAD	Muhammad ZAIDY Meiske TAURISIA	Indonesia
ArteKino International Award	Once Upon a Time in the Philippines	E DEL MUNDO	Kyle NIEVA Gian Carlo LIBROJO Pamela L. REYES Idris LETTIFI Marie Fuglestein LÆGREID Linda Bolstad STRØNEN Ingrid Lill HØGTUN	Philippines / France / Norway
Songwon Award	Satellite of Love	PARK Syeyoung	PARK Syeyoung Philippe BOBER Sylvain CRUIZIAT	Korea / Germany
CathayPlay Award	Uncle	YEN Hao-hsuan	Patrick Mao HUANG SUNG Chin-hsuan	Taiwan
Kantana Virtual Production Award	FĀTIMAH	Panu AREE	Panu AREE	Thailand
Kantana Picture Award	Red Hunger	KIM Jinyeong	Eden LEE	Korea
Kongchak Studio Award	Goldfish	Aditya AHMAD	Muhammad ZAIDY Meiske TAURISIA	Indonesia
Sørfond Award	A Chronicle of Minor	Tribeny RAI	Kislay KISLAY	India

	Things (working title)			
QCinema Special Award	Goldfish	Aditya AHMAD	Muhammad ZAIDY Meiske TAURISIA	Indonesia

IV. Awards

1. BIFF Mecenat Award

[Winner-Asia] AGAAR | YANG Bo | China/France

Jury Comment: Situated in the liminal yet very real space between the Internet and a grassland, this film portrays the resilience, heartbreaks and wit of a modern Mongolian family in a deeply moving narrative.

[Winner-Korea] Can I Talk to You? | YI Seungjun | Korea

Jury Comment: What this film keeps at a distance, it holds most tenderly. Restrained yet warm, it lets girls at the world's edge simply breathe. We cannot solve what they endure — but it refuses to let us look away.

[Winner-Special Mention] A Woman Dancing on the Waves | CHOI Se-dam | Korea

Jury Comment: A warm tribute to a shaman grandmother.

BIFF Mecenat Award Juries

Rintu THOMAS (India/Director)

KIM Taeil (Korea/Director)

ZHOU Hao (China/Director)

2. Sonje Award

[Winner-Asia] Fatima | Soroush SHAHPOURI | Iran

Jury Comment: For its tender portrait of a young woman navigating the boundaries between the life she is given by society and the life she quietly imagines, finding in a fleeting smile the beauty of a freedom not yet fully hers.

[Winner-Korea] TOE'S | YUN Taerang | Korea

Jury Comment: *TOE'S* reveals the structures of exploitation and suffering in our society with sharp insight and symbolism. Delivering an engaging narrative, a rich blend of humor and emotional

resonance, along with profound questions, it is a truly distinctive and standout short feature film.

[Winner-Special Mention] The Boy Who Fell to Earth | JUNG Jaeseo | Korea

Jury Comment: For its poetic imagination and distinctive cinematic language, this film transforms a boy's loneliness into an otherworldly universe, where even gravity becomes an act of longing.

Sonje Award Juries

Anuparna ROY (India/Director)

Abinash Bikram SHAH (Nepal/Director)

LEE Ranhee (Korea/Director, Actor)

3. NETPAC Award

[Winner] Zogsool | SAKHYA Byamba | Mongolia/Germany

Jury Comment: Through a thoughtful balance of humor, metaphor, and visual storytelling, the film captures the human struggles of the pandemic, offering a moving reflection on empathy, resilience, and hope.

NETPAC Award Juries

Nina KOCHELYAEVA (Russia/Head of Department for the Development and Approbation of Film Education Methods at VGIK)

Matthew POON (Canada/Senior Project Manager, HKIFF Industry)

LEE Dongha (Korea/CEO of REDPETER FILMS, Chairperson of the Producers Guild of Korea(PGK))

4. FIPRESCI Award

[Winner] Zogsool | SAKHYA Byamba | Mongolia/Germany

Jury Comment: Despite being firmly rooted in a Central Asian community, the film explores human relationships through a compelling sense of rhythm and carefully composed images, in a way that is both sensitive and ironic, allowing audiences everywhere to identify with its characters.

FIPRESCI Award Juries

MA Xingxu (China/Film critic)

Teresa VENA (Switzerland/Film critic)

ROH Chul-Hwan (Korea/ Professor)

5. Bishkek International Film Festival-Central Asia Cinema Award

[Winner] There Will Be Snow | CHEN Jianying (Story) | China

Jury Comment: The director masterfully transforms a dystopian premise into a hypnotic visual tapestry, where snow, ice, and monumental structures merge to create a spellbinding, allegorical world. Also, the film brilliantly explores themes of loneliness, memory, and the indelible human need for warmth, even in the most unforgiving environments. Lastly, the director Chen Jianying demonstrates a rare and delicate balance between a grand cinematic statement and profound psychological intimacy.

6. Face of the Future Award

[Winner] After the Song | KUMAMOTO Ryohei | Japan

Jury Comment: *After the Song* is an emotionally compelling debut that transforms a deeply personal coming-of-age journey into a universal reflection on love, identity, and family. The jury recognizes the film for its sensitive portrayal of a young boy discovering the complexity of truth and the sacrifices hidden within a mother's love. Through its authentic performances, poetic cinematography, and meaningful integration of music, director Ryohei Kumamoto demonstrates a remarkable artistic maturity and a distinctive cinematic vision. For its emotional honesty, and extraordinary promise as a debut feature, the jury proudly presents the Face of the Future Award 2026 to *After the Song*.

7. The Heart of Eurasia Award

[Winner] Ria | Arvin BELARMINO | Philippines/Netherlands/Norway/Saudi Arabia/Japan

Jury Comment: The jury of the Heart of Eurasia Award is honored to present this year's prize to *Ria* (2026), directed by Arvin Alindogan Belarmino. With courage, compassion and uncompromising honesty, the film portrays a woman who transforms personal pain into resistance against social injustice. Its emotional truth speaks across borders and reminds us of the power of cinema to build understanding between cultures.

8. Hylife Vision Award

[Winner 1] Zogsool | SAKHYA Byamba | Mongolia/Germany

Jury Comment: The film's two protagonists are irresistibly charming. Through the gestures and emotional expressions of these two characters who are quarantined in a gas station in prairie, the film pastorally and cynically depicts the fundamental human need for connection with others.

[Winner 2] Selvi | Sailesh RATHNAKUMAR | India/Saudi Arabia

Jury Comment: A delicate, intimate portrayal of a woman's daily life and emotional journey, featuring a deeply authentic performance and an insightful look at the realities of caregiving. A contemporary woman's story of accepting life as it unfolds and finding a new path forward.

9. International Film Festival of India - Vision Asia Award

[Winner] The Cord | Darkhan TULEGENOV | Kazakhstan

Jury Comment: For its unflinching exploration of a mother's desperate instinct to protect her child, *The Cord* transforms an intimate family drama into a haunting meditation on guilt, privilege and the fragility of truth. With an unsettling psychological atmosphere, a compelling central performance and a nuanced portrayal of the moral compromises born of fear and love, the film gradually blurs the boundaries between memory, delusion and reality. It is a deeply affecting work that confronts us with the uncomfortable cost of protection and the human capacity to justify the unjustifiable.

10. Songwon Vision Audience Award - Asia

[Winner] Birds in the Dark | Shashank WALIA | India

11. Taipei Film Commission Award

[Winner] Selvi | Sailesh RATHNAKUMAR | India/Saudi Arabia

Jury Comment: Although the film *Selvi* is director Sailesh Rathnakumar's debut film, she uses a subjective, close-up perspective to deeply portray the lonely and confused state of mind in the heavy and piled-up rhythm of daily life. The rich emotional tension, combined with the local Indian real life makes it an impressive and good film!

12. Vision of Jiseok Award

[Winner] Zogsool | SAKHYA Byamba | Mongolia/Germany

Jury Comment: Sakhya Byamba delivers a striking satire of pandemic-era panic, expertly juxtaposing Mongolia's expansive landscapes against the cramped isolation inside a truck. Rather than portraying its characters as helpless victims, the film presents them as complex transgressors disrupting a corrupt system. With stunning cinematography and a rebellious visual perspective, we award the Vision of Jiseok Award to *Zogsool*.

13. Actor of the Year

[Actor of the Year - Female] WON Hyangra | Beyond Love's Horizon | Korea

Jury Comment: It is rare for an actor to judge a fellow actor's performance. I have always known that if given such an opportunity, I would focus on an actor's 'professionalism.' Beyond a fresh and pure image, a mysterious mask revered by critics, or the raw charm of untamed talent — what truly captivates the audience is an actor who opens themselves up to the storyline, absorbs the director's guidance into their own performance, and who understands the exact distance with the camera. Such confidence instills deep trust in the audience and allows them to fully immerse themselves in the film. Won Hyangra's performance in *Beyond Love's Horizon* was, in the truest sense of the word, that of a professional actor. With my warmest applause, I proudly present her with the Actor of the Year Award.

[Actor of the Year - Male] KANG Seung-ho | Cosmic Trace | Korea

Jury Comment: Demonstrating a grounded presence far beyond that of an emerging talent, Kang Seung-ho skillfully leads the narrative. Kang's natural dialogue delivery and understated emotional range are deeply impressive, conveying the character's emotion effortlessly. Through subtle expressions and a gaze laden with nuanced layers of emotion, the actor brings profound depth to the role. Recognizing not only his exceptional performance in this film but also his extraordinary potential to expand across a wide spectrum of future cinema, the jury proudly selects Kang Seung-ho as the recipient.

Actor of the Year Award Juries

YOO Yeon Seok (Korea/Actor)

KO Asung (Korea/Actor)

14. DGK PLUS M Award

[Winner] The Flower | KIM Si-jin | Korea

Jury Comment: It is a masterful film that explores the pain of loss with delicate sophistication. The director's extraordinary vision and unyielding dedication—taking on from screenwriting and directing to cinematography, lighting, and editing—are remarkable. As a fellow filmmaker, I hold the utmost respect for such relentless passion, and all jury members are truly delighted to present this award with our unanimous support.

DGK PLUS M Award Juries

KIM Mi-jo (Korea/Director)

KIM Yong-wan (Korea/Director)

SHIN Joon (Korea/Director)

15. CGV Award

[Winner] FULL MOON | JEONG Jihye | Korea

Jury Comment: *FULL MOON* naturally overlays the growing pains of a middle schooler Hyemi with her complex feelings toward her family. Through the actor's unpretentious performance, Hyemi's character comes vividly to life. Highly evaluating the film's poised filmmaking and the achievement of expanding the director's enduring interest in human characters into a fresh coming-of-age narrative, we present the CGV Award at the 31st Busan International Film Festival to director Jeong Jihye's *FULL MOON*.

16. KBS Independent Film Award

[Winner] Beyond Love's Horizon | PARK Songyeol | Korea

Jury Comment: Director Park Songyeol and actor Won Hyangra's *Beyond Love's Horizon* stands out among this year's Vision selection as the film where the conditions of life and cinematic structure meet with the utmost honesty, precision, and strength. Following the arrival of a baby into the couple's universe, the film humorously explores, steadfastly observes, and ultimately embraces the daily lives and labor, and above all, the shifts occurring along their modest 'love's horizon.' Free from self-pity or any vanity, simply by living through the present moment together, Park Songyeol and Won Hyangra demonstrate a way of balancing life and cinema that earns the jury member's warmest and most passionate support.

KBS Independent Film Award Juries

NAM Daeun (Korea/Critic)

SHIN Yeon-shick (Korea/Director)

LEE Jiwon (Korea/Director)

17. Critic b Award

[Winner] Beyond Love's Horizon | PARK Songyeol | Korea

Jury Comment: With the arrival of a child into this creative community of director Park Songyeol and actor Won Hyangra, their cinematic universe has expanded even further. We proudly present this award to *Beyond Love's Horizon* for its brilliant transformation of daily lives, childcare, and labor stemming from the rhythm of life into an exquisite comedy and a morality play.

Critic b Award Juries

GO Min-gyu (Korea/Critic)

KIM Minwoo (Korea/Critic)

HONG Eunmi (Korea/Critic)

18. K-MOVIE Award

[Winner] FULL MOON | JEONG Jihye | Korea

Jury Comment: *FULL MOON* captures the wounds and conflicts of its characters, tracing a journey that quietly mends the gaps in their relationships without any exaggeration. Nuanced dialogue and a precisely measured camerawork never force emotion upon the viewer. Instead, they exert a compelling cinematic power that allows the audience to deeply contemplate and resonate with the characters' lives.

Embracing the anxieties of human connection within a coming-of-age story alongside individual's solitude, the film's warm yet incisive perspective aligns with the Vision section's core mission, 'Discovery of Distinctive Cinematic Language.' We are honored to present this award to *FULL MOON* for presenting a bold, new cinematic vision.

K-MOVIE Award Juries

LEE Wonjae (Korea/Vice President of K-MOVIE ENTERTAINMENT)

Billy ACUMEN (Korea/CEO of B.A. Entertainment)

Hyejung JEON (Korea/Festival Director of London East Asia Film Festival)

19. Jeong-in Award

[Winner] BALER | OH Sehyeon | Korea

Jury Comment: In the film's final scene, Eunju hums a lullaby.

Even without the promise that tomorrow will be better than today, there seems to be faint hope extended toward those who quietly live on their lives. Supporting director Oh Sehyeon's vision—which boldly engages with the very essence of cinema: that a film must immerse into the reality and audiences' lives—we proudly present the first Jeong-in Award.

20. Citizen Critics' Award

[Winner] BALER | OH Sehyeon | Korea

Jury Comment: *BALER* achieves a striking harmony between rural life and cinematic form by

focusing on climatic responses rather than explicitly surfacing narrative conflicts or character relationships. Minimizing dramatic friction and narrative, the film evokes profound emotion through repetitive, mechanical movements. Rather than relying on straightforward explanations, it unfolds the rhythm of daily labor and existence through objects, space, and movement. For constructing such a singular cinematic universe, we proudly present this award to *BALER*.

21. Busan Cinephile Award

[Winner] Birds of War | Janay BOULOS, Abd ALKADER HABAK | United Kingdom/Syria/Lebanon

Jury Comment: *Birds of War* holds profound significance in allowing us to experience war and violence not as distant news broadcasts, but as an inescapable reality of daily life. By focusing on how everyday existence and love persist even within chaos, the film demonstrates that even an uncertain outcome is part of living. We proudly present this award to a film that poignantly re-examines human dignity and the value of life in the times of violence.

22. Songwon Vision Audience Award - Korea

[Winner] FULL MOON | JEONG Jihye | Korea

23. Documentary Audience Award

[Winner] Recovery | IM Yeonjeong | Korea

24. Flash Forward Audience Award

[Winner] La Bola Negra | Javier CALVO, Javier AMBROSSI | Spain/France