

# **The 25th Busan International Film Festival Final Report**

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## I. Overview

### 1. Summary

- Period: Oct 21<sup>st</sup> (Wed) – Oct 30<sup>th</sup> (Fri), 2020
- 192 films from 68 countries
- Official Selection Screening Venue: 6 screens at the Busan Cinema Center
- \* Community BIFF Screening Venue: LOTTE CINEMA Daeyoung

### 2. Total Attendance & Online Attendance: 20,135

Onsite Attendance (Seat Capacity)		Online Attendance (Total Views)	
Busan International Film Festival	18,311	Forum BIFF	20,919 views
Community BIFF	1,824	Asia Contents Awards	4,931 views
		Asian Film Awards	4,281 views
		Master Class	73 people
Total Attendance	20,135	Total Online Attendance	30,204

- \* Busan International Film Festival: 18,311 (Available Seats 19,909 / Seat Capacity 92%)
- \* Community BIFF: 1,824 (Available Seats 2,108 / Seat Capacity 87%)
- \* Online Attendance numbers at Oct 30<sup>th</sup> 12am, 2020
- \* Master Class numbers indicate registered participants

### 3. Program Events

- Guest Visits (GV) 135 (Online 90 / Onsite 45)
- \* Hybrid 1, Simultaneous 2, Live-streaming 1 included
- Online Master Class 1 (director Mira Nair)
- Online Press Conference 5

### 4. Asian Contents & Film Market Overview

- Online Market Badge: 885 people and 611 companies from 45 countries
- Online Sales Booth: 205 companies and 205 booths from 20 countries (833 contents transacted)

## **II. Accomplishments**

### **1. Successful Preventive Measures against COVID-19 and Responsible Citizenship**

In order to secure the safety of the audiences and citizens, the Busan Cinema Center has been entirely controlled and ran only eight gates. Temperature checks, hand sanitizers, and QR check-ins were all placed and held in each of the gates. In case of emergency, surveillance cameras were operated to check the audience routes. Social distancing was practiced inside and outside of theaters through measures such as mobile tickets and opening only 25% of the total seats. The atmosphere was quite composed than in the previous years since the number of audiences decreased. Nonetheless, the festival was able to end with no safety accidents thanks to audience's responsible citizenship strictly complying to the COVID-19 preventive measures. Most importantly, this year's festival will be marked as a significant edition as the first international festival, with no online screenings but only onsite screenings, to open in Korea during the COVID-19.

### **2. High Audience Participation Rate**

This year, all seats were reserved online, and on the day before the opening of the Busan International Film Festival, seat reservation rated up to 94 percent, and ultimately maintained 92 percent seat occupancy. Although the total number of festival audiences remained approximately 18,000 due to 25 percent occupancy for each theater, it was a noteworthy number that shows the love and support of the audience for the Busan International Film Festival.

### **3. Diverse Breakout Films**

Breakout films, including *Wife of a Spy*, *True Mothers*, *Falling*, *First Cow* were in the limelight. Despite the cold weather, 9 out of 10 films that screened at the Busan Cinema Center BIFF Theater were sold out, including *Soul*, *Summer of 85*, *In the Mood for Love*, and *The Asadas*. Films that received acclaim from overseas film festivals, such as *Minari*, were also sold out.

### **4. New and Diverse Challenges in the Guest Visit (GV) -Live-streaming Online, Hybrid, Simultaneous Across Nations**

The Busan International Film Festival arranged various methods in creating the platform to have conversations on the films, although guests could not visit this year due to COVID-19.

As for the GVs for Korean films, a high percentile of participation from the guests was notable marking up to 100%. Foreign guests that could not come to the venue were connected online, enabling the audiences to meet the directors live. Special hybrid GVs were also held, where director not able to be physically present participating online and actors present in the cinema.

Simultaneous screening held in Vietnam/Thailand and Busan with live Guest Visits were notable as a brand-new format of GVs, crossing borders in disconnected times. Lastly, director Yoon Sung-hyun's *Time to Hunt* Guest Visit was live-streamed on Youtube, to provide the opportunity for audiences to meet with the cast that could not be present in person.

Such new approaches indicate the festival has thrived even in the COVID-19 era with devotion to its original core value. With 90 online Guest Visits and 45 Guest Visits with guests participating Busan in-person, 135 Guest Visits were held in total.

### **5. Successful Operation of Online Events -Including Forum BIFF, Press Conference, Master Class, Award Ceremonies, and Individual Interviews**

For all events excluding film screenings such as Forum BIFF, press conferences, master class, award ceremonies, and individual interviews, the Busan International Film Festival hosted new forms of events suited for the post-COVID-era by making active use of online platforms.

Forum BIFF garnered enthusiastic response in its adoption of an online conference system and themes suited for this era. It provided an opportunity to broaden the site of discussion online. The event ended in success by adding up to 20,919 views, which marked the participation rate at an all-time high.

Directors and actors abroad, international and domestic press, and local interpreters and moderators connected from their respective locations for the online press conference, which had an attendance rate higher than that of the previous years. Director Mira Nair's online master class was also met with enthusiastic response. Other events that set new standards for this era included online individual interviews and the Asian Film Awards which was broadcast live on YouTube.

## **6. Proven Potential of the Asian Contents & Film Market (ACFM)**

Changing its name from the original Asian Film Market earlier this year, the contents trade zone pursuing B2B market, Asian Contents & Film Market (ACFM) has moved online and changed the opening period due to COVID-19. Despite being held online, 205 institutions and business from 20 countries opened online booths, registering and trading 833 contents, which marked an increase of 5 companies than in the previous year. Local and international guests were pleased with online screening, allowing access to 118 official selections of the Busan International Film Festival. The original copyright trading market, E-IP Market, presented Taiwanese and Japanese contents. Held for the second year, the Asia Contents Awards (ACA) was live-streamed online through video conferences, connecting local and international awardees and presenters.

## **7. Community BIFF, a Successful Edition of the Youth Planning Team**

Successfully cementing the creative 'audience participating' program and the 'youth planning team' program held for the first time this year, the Community BIFF gained support from the new generation. Although only 25% of seats were able to be run due to the COVID-19 preventive measures, 37 out of 46 screenings were sold out with 1,824 audiences visiting Nampo-dong. Community BIFF will keep extending its domain to a diversified cultural hub, pursuing the value of coexistence through communication and compassion and keeping a parallel relationship between audiences and the administration.

### III. Awards

#### 1. New Currents Award

**Winner 1: *A Balance* | HARUMOTO Yujiro | Japan**

**Winner 2: *Three* | PAK Ruslan | Kazakhstan/Korea/Uzbekistan**

This year's award of Busan International Film Festival goes to two films, *A Balance* by Yujiro Harumoto and *Three* by Ruslan Pak. Both are drawn by deep contemplation on human society, yet each has achieved its own unique cinematic language. Even with all the circumstances of pandemic, these two brilliant films guarantee the continuity and possibility of production of cinema, relentlessly re-addressing the ever important appeal to humanity as well as the challenging yet necessary acknowledgment of human weakness and failure.

*A Balance* by Yujiro Harumoto is a compelling film with a solid screen writing and great acting of the main actress. The film deals intelligently but sensitively with a fear of societal disgrace by canceling culture from the perspective of a journalist, who gradually loses her sense of justice within her parallel life between the private and the professional. This film invites us to a sincere and lingering inquiry on justice, and doesn't allow us to constitute a simplifying judgement. While multiple significant social issues, such as sexual abuse or urban poverty in industrialized country, are to observe in it, but the film is also charged with sudden and unusual turns.

*Three* by Ruslan Pak is an extraordinary interpretation of a true incident of cannibalistic serial murder case. In full favour of surrealistic dark humour and with rigorous support by great cinematography, this film deals with the spooky story in a most unique manner with vivid characters. Its cinematic language is certainly so rich to itch our literary memory of the Kafkaesque or even Brechtian sense. The scary story of a killer case is brilliantly composed into a sharp and sincere reconstruction of the real world, governed by power, violence and censorship, etc. *Three* is an incredibly promising composition of film, which will excite the film world.

#### \* New Currents Award Jury

- Head Juror: Mira NAIR (Director | USA)

- Jury Members: Thierry JOBIN (Artistic Director, Fribourg Film Festival | Switzerland)

YANG Haegue (Installation Artist | Korea)

#### 2. Kim Jiseok Award

**Winner 1: *Drowning in Holy Water* | Navid MAHMOUDI | Afghanistan/Iran**

**Winner 2: *The Slaughterhouse* | Abbas AMINI | Iran**

At every level of reviewing candidate films for Jiseok Awards this year we faced difficulties because, as we all know very well, the current COVID-19 kept us from being together to see and discuss films as we used to. Fortunately, however, the Busan International Film Festival paid close attention to the changing situations and took wise and excellent measures where necessary. Though we were not able to watch films together in theaters, the three jury members did not experience much inconvenience watching the films on each computer screen of our own sitting in different cities and countries. The second issue we had to deal with was how we proceeded our discussions, which we figured out by having online meetings. We exchanged our opinions as much as we needed, indeed. Though we were not familiar with this new environment at first, we came to enjoy online intimacy as if we were in the same place sitting next to each other.

The six candidate films are all from different countries and talked about different issues under their own environments. All the films are careful without an exception and artistically touching. We are once again

assured that though we live in different countries across Asia, we are all bound together to figure out how we, filmmakers, could live like human beings regardless where we are.

The jury members chose two award recipients after having deep discussions about the candidate films and exchanging our opinions. The winners are *The Slaughter House* by Abbas Amini and *Drowning in Holy Water* by Navid Mahmoudi. These two films are our response of this year to the late programmer Kim Jiseok who dedicated to the future of Asian cinema yet is no longer with us. Congratulations to the directors of these two films. We also send our sincere gratitude to the directors of the other four films for giving us such a wonderful opportunity to see beautiful films.

**\* Kim Jiseok Award Jury**

- Jurors: ZHAO Tao (Actress | China)

JUNG Sung-il (Film Critic, Director | Korea)

Mouly SURYA (Director | Indonesia)

**3. BIFF Mecenat Award**

**Winner 1: *The Art of Living in Danger* | Mina KESHAVARZ | Iran/Germany**

This year's entries to the BIFF Mecenat Award are a collection of films with varying character—each with a powerful content, distinctive style, and individual vision of what a documentary is about. The program has children and youth for its piercing, recurrent theme. These are children of war, of poverty, or victimized by social systems that oppress their humanity. But they are also children who rebel, who oppose, and who struggle for changes to happen in their young lives. The films from different countries present a strong view of how our children are doing now. They provide a dark but hopeful scenario of our future. But among them, one film stands out. It is a film that is socially engaging and it is made by a filmmaker who is personally committed to be part of a struggle in seeking for the equality of women in a society ruled by men. This year's BIFF Mecenat Award goes to *The Art of Living in Danger* by Mina Keshavarz from Iran. Congratulations!

**Winner 2: *Sister J* | LEE Soojung | Korea**

When one person decides to fight for his right, he might not know how long the course of fight will last. When a filmmaker decides to make a documentary of one person, it might not know how long the journey will last. Making films over a long period of time might exhaust, discourage or lose track but for this film, the filmmaker holds the grip firmly and stays by the side of the subject through the struggle of 4,464 days and delivers an insightful and strong human determination. The winner of BIFF Mecenat Award for Korean documentary goes to *Sister J* by Lee Soojung. Congratulations.

**Special Mention: *Self-portrait 2020* | LEE Dongwoo | Korea**

A film that doesn't comply with the norms and tendencies of the Korean documentary production system. Instead, it focuses on someone the director is mesmerized with, during his journey and sophistry. The film carefully listens to the stories of homeless people in the Seoul streets of Jongno. A round of applause for Lee's spontaneity, energy, and intuition created by bravely practicing a one-man production system.

**\* BIFF Mecenat Award Jury**

- Jurors: Nick DEOCAMPO (Director | Philippines)

Chalida UABUMRUNGJIT (Director, Thai Film Archive | Thailand)

PARK Inho (Film Critic | Korea)

#### 4. Sonje Award

##### Winner 1: *Georgia* | Jayil PAK | Korea

It is a great honor for me to be at the Busan International Film Festival Sonje Award Jury member this year. Of course, the pandemic played a cruel joke on everyone, but everyone's health must be protected. I was deeply impressed by the high level of all films, especially Korean national cinema was very extraordinary. So now I want to announce the national Korean Sonje award. "The director of this film raises an acute social topic. The picture clearly shows the position of the author. The expressive film language of this film very colorfully depicts to us the results of society's negligence to violence, and how it leads to human tragedy". National Sonje Award film *Georgia* by Jayil Pak! Congratulations!

##### Winner 2: *Mountain Cat* | Lkhagvadulam PUREV-OCHIR | Mongolia/United Kingdom

This film is very proportional, from the idea, treatment to execution. All of the elements in this film support each other and give us strong cinematic experience in a simple way. It's very challenging to make a simple film, and yet at the same time the film also shows high production value. We also gave specific attention to the camera work and also the performance of the actors that reflect internal conflict and emotion of the story. It is a multilayered film that describes different perspectives and portrait gaps of the two generations in Mongolia, and generally in Asia. The desires and passion of young people showed in different ways. For that reason, we agreed to give Sonje Award for Asian Short Film for *Mountain Cat* by director Lkhagvadulam Purev-Ochir from Mongolia.

##### \* Sonje Award Jury

- Jurors: Ifa ISFANSYAH (Director, Producer | Indonesia)

Sharipa URAZBAYEVA (Director | Kazakhstan)

KIM Yiseok (Professor | Korea)

#### 5. Actor & Actress of the Year Award

##### Winner 1: *Our Joyful Summer Days* | Jisoo | Korea

Poor youth living a miserable life are insecure even in their love life. Youth that should be blessed, are instead helpless in reality. Jisoo honestly and calmly performed the young soul that had no choice but to take in by himself, the rage towards the suffocating fate. He doesn't display the anger condensed internally on the surface but stores it deep down. Jisoo impressively portrays the agony of youth living an excluded life, with a performance that does not force the audience's emotions, but eventually makes them nod their heads.

##### Winner 2: *FIGHTER* | LIM Seong-mi | Korea

As if watching a documentary, Lee Jin-ah impressively and realistically acts as a North Korean defector involved in a complex situation. Lee's precise understanding of the character enabled her to portray mixed emotions with calm concentration. The performance captures the agony of discrimination in South Korea and the willpower to overcome the situation along with a simultaneous anger and longing towards her mother who abandoned her.

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

- Jurors: CHOO Sang Mee (Actress, Director | Korea)

JUNG Jin Young (Actor, Director | Korea)

## 6. Flash Forward Award

**Winner: *Tigers* | Ronnie SANDAHL | Sweden/Italy/Denmark**

Voted by the audience.

## 7. FIPRESCI Award

**Winner: *Summer Blur* | HAN Shuai | China**

Warm greetings from Istanbul. My name is Alin Tasciyan. I am a member of the FIPRESCI jury at the 25th Busan international film festival. We watched 10 very good films at the New Currents selection. Congratulations for the programmer. We have given our award to *Summer Blur* by Han Shuai from China. Congratulations

*Summer Blur* subtly and elegantly combines the effects of major socio-economic changes of our time with the psychological and physical changes a vulnerable teenager experiences. This well-structured narrative masterfully layers details that create a unique ambiance in which the need of love and solidarity emerges against consumerism, both materially and emotionally. Cordial thanks to everybody who worked for the festival.

### \* FIPRESCI Award Jury

- Jurors: Alin TACIYAN (Deputy Secretary, FIPRESCI | Turkey)

Sanja STRUNA (Film Critic | Slovenia)

SUNG Il-kwon (Film Critic | Korea)

## 8. NETPAC Award

**Winner: *FIGHTER* | Jéro YUN | Korea**

Ciao! From Florence! I am Riccardo Gelli, director of Florence Korea Film Fest in Firenze.

The NETPAC Award Jury 2020 has decided that the winner film is ..... *Fighter* by director Jéro Yun. Congratulation!

The director Yun, already usual to telling stories of North Korean dissidents through the documentary, this time juggles with a new style, describes in an excellent way the complexity facing the challenges of their new life. The lead actress' amazing performance manages to immerse the viewers through different themes without ever falling into rhetoric. We see in the director's style the attention paid to recounting the difficult life of dissidents forced to move away from their families and rebuild their lives, with noteworthy attention to women's world who's forced to face the prejudices and sexism of society.

### \* NETPAC Award Jury

- Jurors: Riccardo GELLI (Festival Director, Florence Korean Film Festival | Italy)

Hassan MUTHALIB (Writer, Film Critic, Film Historian | Malaysia)

KIM Kyoungwook (Film Critic | Korea)

## 9. DGK-MEGABOX Award

**Winner 1: *Young Adult Matters* | LEE Hwan | Korea**

**Winner 2: *Good Person* | JUNG Wook | Korea**



The vision section respects a common judging standard, yet it is considerably strict at the same time. As soon as the door opens to a film, it has to face new viewpoints and challenging questions. In addition to such an attitude, whether or not it's their first film, when we witness a talent remarkably handling a "film", the judge is ready to support and respect the filmmaker. We believe we've met such a film.

A number of films rightly deserve attention; however, *Young Adult Matters* uniquely shows how the director, actors, and entire crew were passionately devoted in creating this film. Children endure this devastating world by adapting less destructive thoughts and misdeeds. This story may seem particular, but we seem to accept and admit it, since the film doesn't pretend to understand - nor explain, as it moves towards an end with brutal frankness. None of the characters or the incidents serve a certain purpose or a theme. Instead, it simply explodes and demonstrates the director's courageous spirit. Adults will never know what a youth's future will look like after it shatters to pieces; in fact, the youth won't know either.

*Good Person* makes you realize that a great script is a crucial element in creating a great film. The film asks the question "Can we ever be a good person?", then calmly answers it in a persistent manner. Whether to agree with the director is up to those who watch the film. But people must agree with the director's courage in quietly reaching his own conclusion.

## **10. CGV Arthouse Award**

**Winner: *Good Person* | JUNG Wook | Korea**

Every film deserved the CGV Arthouse award. It was such a hard decision and it's a shame that only one film will be selected. Out of all of the outstanding films, we would like to present the CGV Arthouse Award to a film discussing the philosophical question of what defines truth and a good person, as told through a tight-knit drama, quality acting, and an intense plot demonstrating cinematic excellence. The award goes to *Good Person*.

## **11. KTH Award**

**Winner 1: *Snowball* | LEE Woo-jung | Korea**

This film illustrates the remarkably complex relationship and insecure mentality of immature high school girls during times when school was everything in their world. Each of their truths cannot be fully explained to each other. Misunderstandings amount from expressions different from their true feelings not completely communicated to each other. The director narrates with a considerate point of view how decisions of the moment, considered minute at the moment, nevertheless cause critical changes in life. I present the KTH award to director Lee Woo-jung who created an invaluable work with detailed directing highlighted by the actors who portray multilayered feelings.

**Winner 2: *Young Adult Matters* | LEE Hwan | Korea**

Actress Lee You-mi's irreplaceable performance is impressive in a film that brutally illustrates the aspect of risky teenage life. The story is told metaphorically by a girl dangerously riding a skateboard. Highly engaging with cinematic excellence, audiences will be introduced to scenes that leave an impression. A round of applause is given to the director's perspective in persistently telling stories that others were not willing show through the utmost level of reality in directing. I would like to present the KTH Award to director Lee Hwan and express a great amount of gratitude for creating a special film that creates immense anticipation for the next film.

## **12. KBS Independent Film Award**

**Winner: *LIMECRIME* | LEE Seunghwan, YOO Jaewook | Korea**

I felt the film portrayed youth with a fresh point of view, and without displaying or exploiting the troubles of adolescence. With stable and balanced narration that avoids exaggerated details, the film creates new value for independent films that encompass both the current youth generation and local Korean culture.

### **13. CGK&SamyangXEEN Award**

**Winner: *Snowball* | LEE Jae-u (Cinematography) | Korea**

Lee's noteworthy camera work structurally moves together with the protagonist's emotional dynamic. His hand-held shooting represents exceptional work. The subtle hand-held touches in the scenes that chase actors contributes to sustaining the emotional tension of the film. Rough at times, but also calm and steady, the camera precisely captures the protagonist trembling and lost inside the plot. The camera does not interfere with the story, but with just the amount of light and various shot sizes. The story becomes richer with the rhythm created by the shots.

#### **IV. Summary of Asian Contents & Film Market (ACFM) 2020**

##### **1. Asian Contents & Film Market Accomplishments**

- Online Market Badge: 885 participants and 611 companies from 45 countries.
- Online Sales Booth: 205 companies and 205 booths from 20 countries (833 contents transacted)
- Online Screening
  - Market Screening: 296 screenings from 77 companies and 20 countries (194 Market Premieres)
  - Festival Official Selection: 118 screenings (approximately 1,200 views recorded)
- E-IP Market Online Meetings: 225 meetings (35 projects from Korea, Taiwan and Japan selected)
  - Potential as a total content market proven by the successful edition of the first online event
  - Online booth: diversified content by increase in participating institutions and companies than in previous year
  - Online screening: an opportunity provided to watch the Busan International Film Festival official selections abroad
  - E-IP Market, active participation from Taiwanese and Japanese national organizations
  - Successful edition of the 2nd Asia Contents Awards broadcast online

## **2. Asia Contents Awards (ACA) Winners** (Award Winner | Nationality | Title)

### **[Best Creative]**

- DAI Ying (Producer) | China | The Bad Kids
- MO Wan-il (Producer) | Korea | The World of the Married

### **[Best Asian Drama]**

- Last Madame | Singapore
- When the Camellia Blooms | Korea

### **[Best Actor]**

- Joseph CHANG (Actor) | Taiwan | The Victims' Game
- JU Ji-hoon (Actor) | Korea | Kingdom S2

### **[Best Actress]**

- KIM Hee-ae (Actress) | Korea | The World of the Married
- KUROKI Haru (Actress) | Japan | Nagi's Long Vacation

### **[Best Writer]**

- KIM Eunhee (Writer) | Korea | Kingdom S2

### **[Newcomer - Actor]**

- RONG Zi-shan (Actor) | China | The Bad Kids
- Paris INTARAKOMALYASUT (Actor) | Thailand | In Family We Trust

### **[Newcomer - Actress]**

- Plearnpichaya KOMALARAJUN (Actress) | Thailand | One Year
- JEON Mido (Actress) | Korea | Hospital Playlist

### **[Technical Achievement Award]**

- MADMANPOST | Korea | Kingdom S2 - Visual Effects

### **[Best Rising Star]**

- Dilireba (Actress) | China | Eternal Love of Dream

- Kirti KULHARI, Sayani GUPTA, Maanvi GAGROO, Gurbani JUDGE | India | Four More Shots Please! S2
- Ririn Dwi ARIYANTI (Actress) | Indonesia | Dewi

**[Lifetime Achievement Award]**

- ABS-CBN | Philippines
- AMUSE INC. | Japan | Midnight Diner

**[Excellence Award]**

- KIM Hyesoo (Actress) | Korea | Hyena
- ARAKI Yuko (Actress) | Japan |

## V. Summary of Asian Project Market (APM) 2020

### 1. Asian Project Market 2020 Accomplishments

- Held entirely online
- A total of 21 projects from 14 countries (1 project cancelled from the original 22 projects / a total of 29 projects in 2019)
- A total of 461 business meetings (a total of 796 meetings in 2019, the number of business meeting decreased due to reduction in the final selected projects and increased time per meeting)
- A total of 169 participants from 156 companies (144 participants from 127 companies in 2019)
- New participating countries added including Poland, Sweden, United Arab Emirates due to the online event (a total of 8 countries)

### 2. Asian Project Market (APM) 2020 Award Winners (Project | Director | Producer | Country)

#### [Busan Award]

- *Commodity* | Kislay | Shwetaabh SINGH | India

#### [CJ Entertainment Award]

- *Tick It* | TRAN Thanh Huy | NGUYEN Bao, BUI LE Nhat Tien | Vietnam

#### [ArteKino International Prize]

- *Who Created Human Beings* | LE Binh Giang | LE Quynh Anh, Panuksmi HARDJOWIROGO | Vietnam, Singapore

#### [MONEFF Award]

- *Nowhere To Hide II* | LEE Myungse | KANG Moonseok, LIM Wontaek | Korea

## VI. Summary of Forum BIFF 2020

This year's Forum BIFF held 12 sessions on diverse timely topics: changes in the culture and film industries in the post-COVID-19 era; the past, present, and future of film festivals as "contact zones" in celebration of the Busan International Film Festival's 25th anniversary; recent societal debates on gender and feminism; and the history of resistance and the future of democracy in commemoration of the 40th anniversary of the Gwangju Democratic Uprising. The Forum BIFF decided to be held online due to the COVID-19, engaging a great amount of audiences from around the world.

**1. Period:** Oct 22<sup>nd</sup> (Thu) – Oct 27<sup>th</sup> (Tue), 2020

**2. Format:** Online Forum (Live streaming the Zoom conference on Youtube and uploading the video for a week)

**3. Participation:**

- 12 sessions with participation of 6 institutions

- Participants

Concurrent viewers: 1078 viewers (90 viewers per session)

Cumulative views: 20,919 views (approximately 1,703 views per session)

\* numbers taken at Oct 29<sup>th</sup> 1:30pm, expected to increase

## 4. Subjects and Programs

1) Gender Politics in 21st Century's Korean Films

2) Reading the Future of '5.18' through Cultural Contents

3) Film Festivals in the Post-Soviet Space and Traditions of Russian Cinema (The Great Legacy of Russian Cinemas1)

4) Russian Cinemas in Korean Culture (The Great Legacy of Russian Cinemas2)

5) Busan International Film Festival's 25 Years: Reflections and Prospects

6) Media Technology and the Future of Film Festivals (Film Festival as Contact Zones1)

7) The Geopolitics of Film Festivals in Asia (Film Festival as Contact Zones2)

8) Film Festivals beyond Borders (Film Festival as Contact Zones3)

9) Changes in Life and Culture in the COVID-19 Era (Life, Culture, and Cinema in the COVID-19 Era1)

10) Cinema in the COVID-19 Era (Life, Culture, and Cinema in the COVID-19 Era2)

11) Film Festivals in the COVID-19 Era (Life, Culture, and Cinema in the COVID-19 Era3)

12) Master Class Workshop: Let's Have Fun with Cameras!

## VII. Summary of Community BIFF 2020

Community BIFF, an audience-centered event, received praise for successfully hosting creative 'audience-led' programs and the Youth Planning Team, a brand new project. Although only 25% of seats were run to comply with preventive measures, the 1,824 audiences' enthusiastic response in Nampo-dong was enough to compensate along with 37 out of 46 screenings sold out. This year's Community BIFF has constructed a 'virtual' film festival by the adoption of digital technology including live-streaming with the audience: Community BIFF events 'REPLY CINEMA' and 'Virtual Tour' of Community BIFF Road in cooperation with the Busan Tourism Organization. Community BIFF cements its further development as a multi-cultural festival in association with the pursuit of 'value of coexistence' through empathy and communication and parallel relationship between the board and the audience.

**1. Period:** Oct 22<sup>nd</sup> (Thu) - 25<sup>th</sup> (Sun), 2020

**2. Venue:** LOTTE CINEMA Daeyoung (LD1-LD6)

**3. Screening:** 46 screenings (event screening included) ※ 37 screenings sold out

**4. Audience:** 1,824 (87% occupied out of 2,108 seats)

**5. Main Events:**

REQUEST CINEMA (26 screenings): REQUEST CINEMA, Community Cinema

RESPECT CINEMA (9 screenings): Master Talk, Short Film Stage, Leslie Cheung's Decisive Moments, 'Ending, Credit', Spotlight on China with Smart Cinema

REACTION CINEMA (1 screening): Imaginative Cinema - What Is Next?

ORIGINAL DOWNTOWN SPECIAL (6 screenings): Remember BUMA 2020, Bringing Back Your Memories

Community BIFF Road (8 Screenings: 4 times GV included): *In Those Days*, *Busan Food*, *Train to BIFF Project*, *Into the Movies*, *Into Busan*, *Come with Me to Busan*



## VIII. Summary of Asian Film Awards 2020

### ■ BEST FILM

Film Title	Country / Region
Parasite	South Korea

### ■ BEST DIRECTOR

Winner	Film Title	Country / Region
WANG Xiaoshuai	So Long, My Son	Mainland China

### ■ BEST NEW DIRECTOR

Winner	Film Title	Country / Region
HIKARI	37 Seconds	Japan

### ■ BEST ACTOR

Winner	Film Title	Country / Region
LEE Byung-hun	The Man Standing Next	South Korea

### ■ BEST ACTRESS

Winner	Film Title	Country / Region
ZHOU Dongyu	Better Days	Hong Kong Mainland China

### ■ BEST SUPPORTING ACTOR

Winner	Film Title	Country / Region
KASE Ryo	To the Ends of the Earth	Japan Uzbekistan Qatar

### ■ BEST SUPPORTING ACTRESS

Winner	Film Title	Country / Region
Samantha KO	A Sun	Taiwan

### ■ BEST NEWCOMER

Winner	Film Title	Country / Region
Jackson YEE	Better Days	Hong Kong Mainland China

### ■ BEST SCREENPLAY

Winner	Film Title	Country / Region
BONG Joon Ho HAN Jin Won	Parasite	South Korea

### ■ BEST EDITING

Winner	Film Title	Country / Region
YANG Jinmo	Parasite	South Korea

### ■ BEST CINEMATOGRAPHY

Winner	Film Title	Country / Region
DONG Jinsong	The Wild Goose Lake	Mainland China France

#### ■ BEST ORIGINAL MUSIC

Winner	Film Title	Country / Region
Karsh KALE The Salvage Audio Collective	Gully Boy	India

#### ■ BEST COSTUME DESIGN

Winner	Film Title	Country / Region
Pacharin SURAWATANAPONGS	Happy Old Year	Thailand

#### ■ BEST PRODUCTION DESIGN

Winner	Film Title	Country / Region
LEE Ha Jun	Parasite	South Korea

#### ■ BEST VISUAL EFFECTS

Winner	Film Title	Country / Region
Tomi KUO Renovatio Pictures	Detention	Taiwan

#### ■ BEST SOUND

Winner	Film Title	Country / Region
KUREISHI Yoshifumi	Listen to the Universe	Japan

## **IX. Busan International Film Festival 2020 Preventive Measures Overview**

### **1. Summary**

- Operation of an advisory group comprised of experts on infectious diseases
- Operation of theaters and online events in compliance with preventive guidelines
- Medical staff on stand-by at all times

### **2. Access Control**

- Entirety of the Busan Cinema Center barricaded and access controlled
- Designated entrance gates and security placed at each gate
- Social distancing observed in entering and exiting
- Additional security cameras (CCTV) to eliminate blind spots: 65 audience traffic security cameras operated

### **3. Five-step Entrance Procedure**

- KF certified masks mandatory
- Socially distanced entrance
- Temperature check and hand sanitizing
- QR code electronic registration
- Entrance wristbands required

### **4. Ticketing**

- Seat capacity capped at 25% of all available seats
- All seats reserved online and mobile ticket operated

### **5. Theater operation**

- One screening per film
- Food or drink except water forbidden
- Disinfection of frequent contact areas and ventilation after each screening, complete disinfection of the whole theater after the last screening of the day

### **6. GV Operation**

- Onsite GV: 2M social distancing observed and acrylic divider installed between guests
- Online GV: Overseas guests on virtual conference platforms
- Open chat room utilized for audience questions (no audience mics used)

### **7. Staff Administration**

- KF94 masks required and self-assessment questionnaire submitted daily all throughout the festival period
- Electronic registration, temperature check, and hand sanitization at every entry and exit