

CHANEL X BIFF ASIAN FILM ACADEMY 2026

BAFA CHANEL X BIFF
ASIAN FILM ACADEMY

BAFA CHANEL X BIFF
ASIAN FILM ACADEMY



NEXT PRIZE

PAYAL KAPADIA
FILMMAKER

POL TABURET
VISUAL ARTIST

AYOUNG KIM
MULTIDISCIPLINARY ARTIST

PAN DAIJING
ARTIST & COMPOSER

MARCO DA SILVA FERREIRA
DANCER & CHOREOGRAPHER

ANDREA PEÑA
CHOREOGRAPHER & ARTIST

EMEKA OGBOH
VISUAL ARTIST

ÁLVARO URBANO
VISUAL ARTIST

AMBROSE AKINMUSIRE
MUSICIAN & COMPOSER

BÁRBARA SÁNCHEZ-KANE
ARTIST & DESIGNER

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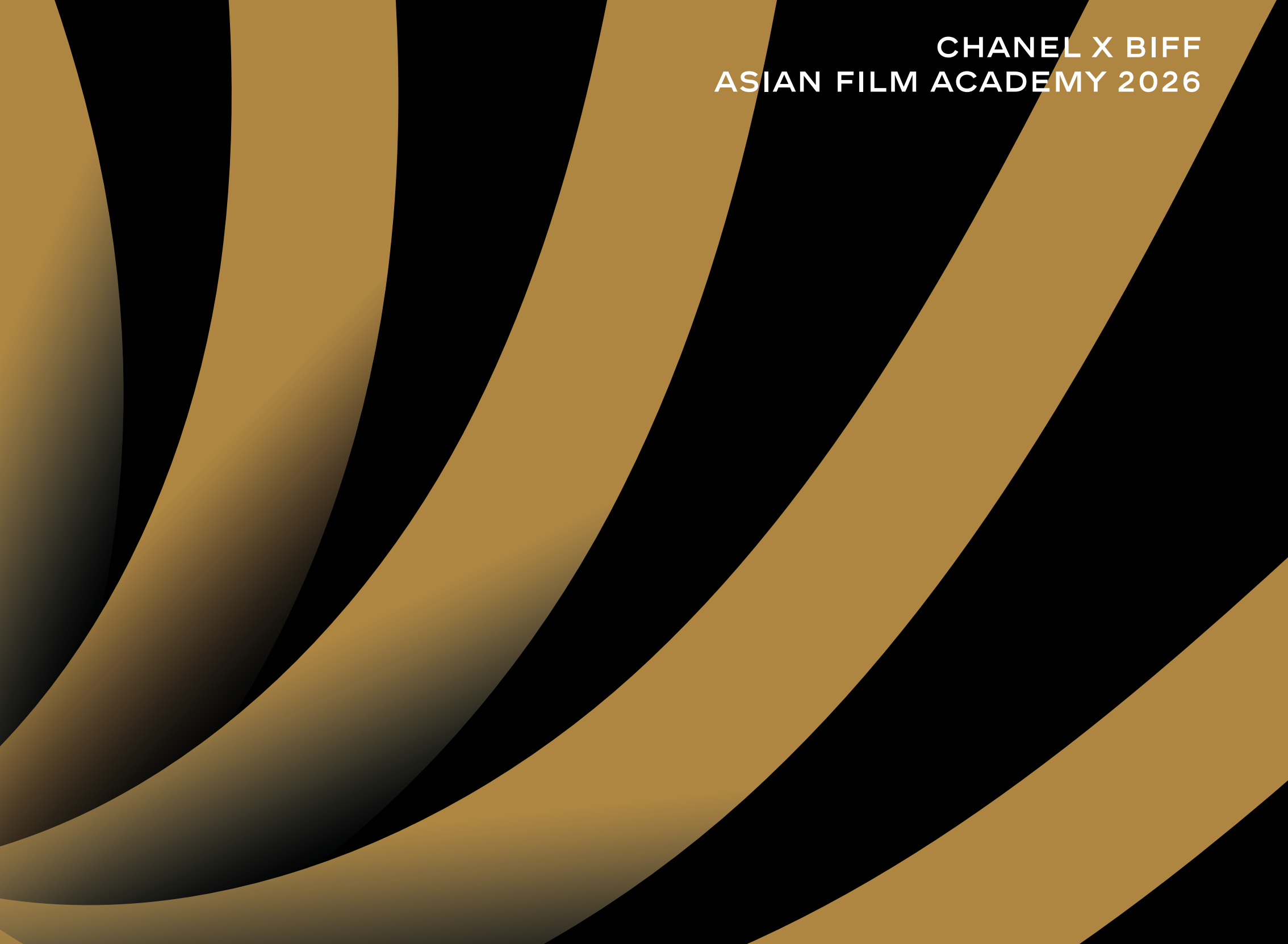
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CONTENTS

CHANEL X BIFF ASIAN FILM ACADEMY 2026

CHANEL X BIFF ASIAN FILM ACADEMY	08
DEAN'S LETTER	12
FACULTY	14
INSTRUCTORS	18
FELLOWS	24
PROGRAMS	37
PROJECTS	48
AWARDS	64
TIMETABLE	66
DAILY SCHEDULE	70
GRADUATION CEREMONY & SHORT FILM SCREENING	74
HISTORY OF AFA / BAFA	80
ALUMNI AT 31 ST BIFF	90
STAFF	110



CHANEL X BIFF
ASIAN FILM ACADEMY 2026

CHANEL X BIFF ASIAN FILM ACADEMY

The Asian Film Academy, an educational program of the Busan International Film Festival, was launched in 2005 to discover emerging Asian filmmakers and catalyze diverse networks among young talents. Having accumulated 454 alumni from 35 countries, the Academy is widely recognized as a global educational program where participants learn the practice and philosophy of filmmaking under the guidance of world-renowned directors and instructors. Its alumni continue to be recognized for their excellence across the global film industry and at prestigious international film festivals.

With the support of CHANEL, the BIFF Asian Film Academy has built a strong foundation and the driving force to educate young, promising Asian talents in a broader and more innovative way. It plans to actively support its fellows in exploring various career paths and maintaining networks long after

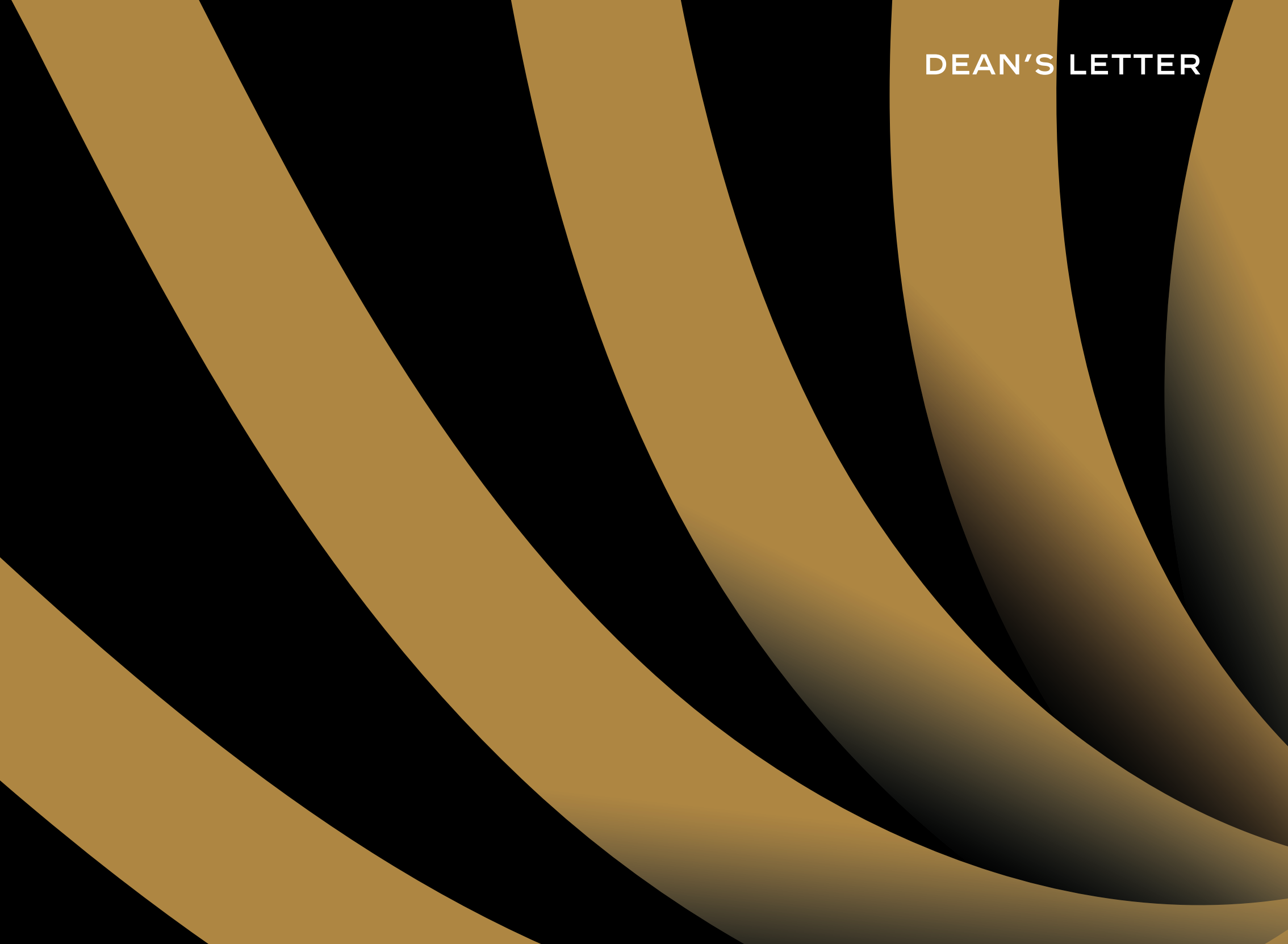
graduation. The CHANEL X BIFF Asian Film Academy seeks to be the most enterprising and essential film education program in Asia.

Celebrating its 20th anniversary this year, the CHANEL X BIFF Asian Film Academy 2026 presents a newly revamped program. This workshop provides comprehensive support for the development of first feature-length fiction films by emerging Asian directors who dream of international collaboration.

The 24 rising filmmakers selected from across Asia will undergo a professional curriculum, including short film production, mentoring, and a masterclass. The results of this comprehensive journey—from screenplay development to the production of a proof-of-concept short in Busan—will be officially screened during the Busan International Film Festival.

BAFA 2025





DEAN'S LETTER

DEAN'S LETTER



Filmmaking is, above all, about momentum.

They say the word "Director" means someone who gives direction. But simply pointing the way does not complete a film. After all, that direction may sometimes be right, and other times wrong. In the end, a film is brought to completion by the sheer force of pushing forward to the very end.

Making a movie means confronting endless hurdles. Some days you face high hurdles; other days, manageable ones. Sometimes you clear them, while on other days, you stumble and fall. Just when you think you have overcome the obstacle right in front of you, another one appears.

Among all these challenges, my greatest obstacle was facing my own fear and anxiety: the dread that the film might fail, that a crisis might strike before completion, or that my choices were wrong. Even after exhaustive deliberation, some decisions brought satisfaction, while others left deep regret. All the while, this runaway train called filmmaking was already hurtling down the tracks, incapable of stopping.

In those moments, you may find yourself completely alone. You cannot blame anyone either. Even so, you must make fear your companion, tread lightly on your anxieties, and keep walking forward without stopping.

Ultimately, a film is built out of those very anxieties—dots that connect to form lines, and lines that shape a complete form. And what fills the spaces between those dots and lines is sheer momentum. I truly believe that movies are powered into existence by momentum.

This is not just about directors. Producers, cinematographers, actors before the camera, writers, and crew members are all pushing the film forward from their respective places. I believe a great film is born when the anxiety and momentum of everyone involved align in one direction, creating pure collaboration. Directors and producers, in particular, must serve as capable navigators steering a fragile ship that could capsize at any moment.

Each of you now stands on your own path lined with countless hurdles. Some are struggling with an unfinished script, others are worrying about securing budgets or casting, and some have already pushed through several failures.

It may be hard for me to offer grand solutions in a short time. However, I hope this space allows me to share even a small piece of my experience with you.

Make anxiety and fear your friends, tread on them lightly, and walk forward step by step.

Lastly, I would like to express my sincere gratitude to the Busan International Film Festival and its team for inviting me to this honorable position as its first female dean.

SHIN Su-won

FACULTY



Dean

SHIN Su-won

Director / Korea

Shin Su-won graduated from Seoul National University's College of Education and worked as a middle school history teacher before earning her M.F.A. in Screenwriting from the Korea National University of Arts. Shin made a powerful feature directorial debut with *Passerby #3* (2010), which won the Best Asian-Middle Eastern Film Award at the Tokyo International Film Festival, instantly capturing the attention of the global film industry.

She soon established herself as a distinctive auteur, receiving consecutive critical acclaim from the world's most prestigious film festivals. Her short *Modern Family – Circle Line* (2012) became the first Korean film to win the Canal+ Award at the Cannes Film Festival Critics' Week. Her streak of success continued with *Pluto* (2013), which received a Special Mention at the Berlin International Film Festival, and her critically acclaimed feature *Madonna* (2015), which was officially selected for the Un Certain Regard section at the Cannes Film Festival and went on to win the Halekulani Golden Orchid Award for Best Narrative Feature at the Hawaii International Film Festival, as well as sweep both the Jury Prize and Audience Award at the Florence Korea Film Festival 2016.

Shin's artistic journey continued with narrative-rich films such as *Glass Garden* (2017) and *Hommage* (2022). Most recently, her film *The Mutation* (2025) was officially selected for the Busan International Film Festival and won Best Film at the Florence Korea Film Festival 2026. This year, she was appointed Dean of the CHANEL X BIFF Asian Film Academy, taking the lead in guiding the next generation of Asian filmmakers with her rich expertise and pioneering leadership. She currently serves as a professor in the Department of Filmmaking at the School of Film, TV & Multimedia, Korea National University of Arts, dedicated to nurturing future talents.



Directing Mentor
Yosep Anggi NOEN

Director / Indonesia

Yosep Anggi Noen, currently affiliated with the prominent Indonesian Film Company MAKNATIKA, is a proud alumnus of the 2007 BIFF Asian Film Academy. He made a brilliant feature directorial debut with *Peculiar Vacation and Other Illnesses* (2012), which was officially selected for the Locarno Film Festival and received a Jury Special Mention in the Dragons & Tigers Competition at the Vancouver International Film Festival, capturing the attention of the global film community.

He established his unique cinematic voice on the international stage through both shorts and features. His short film *A Lady Caddy Who Never Saw a Hole in One* (2013) won the prestigious Sonje Award in the Wide Angle section at the Busan International Film Festival, fostering a deep connection with BIFF. His subsequent features achieved further global acclaim: *Solo, Solitude* (2016) was officially selected for the Locarno Film Festival, and *The Science of Fictions* (2019) won the Special Mention of the Golden Leopard at the Locarno Film Festival, solidifying his status as a leading auteur.

Most recently, his stylized feature *24 Hours with Gaspar* (2023) was officially selected for the Busan International Film Festival, continuing his strong and consistent presence at major international film festivals. His latest body of work includes the feature film *The Redemption of Sin* (2024). Returning to BAFA not as a fellow, but as an internationally acclaimed visionary, Yosep Anggi Noen joins this year's program as a Directing Mentor to inspire and nurture the next generation of Asian filmmakers.



Cinematography Mentor
PARK Junghun

Cinematographer / Korea

Park Junghun is a prominent Korean cinematographer renowned for his striking visual aesthetics and meticulous craftsmanship. He has contributed to the advancement of the film industry, notably serving as a CGK Award Jury Member at the Busan International Film Festival in 2020 and 2024. After honing his craft on the cinematography team for the acclaimed masterpiece *Painted Fire* (2002), he made his feature cinematography debut with *Grape Candy* (2012) and went on to lens *Snow Paths* (2016).

He achieved major critical recognition with the action-thriller *The Villainess* (2017), which premiered in the Midnight Screenings section at the Cannes Film Festival. The film earned him widespread international acclaim for his groundbreaking visual approach, sweeping the Best Cinematography award at both the Buil Film Awards and the Daejong Film Awards.

Park has consistently showcased his versatile visual style through a wide range of subsequent works, including *Herstory* (2018), *Door Lock* (2018), *French Woman* (2020), and the critically acclaimed *Voice of Silence* (2020). He continued his prolific career with *Where Would You Like to Go?* (2023), followed by a busy slate in 2024 with *Dirty Money* and *Victory*. His most recent cinematography credits include *Nocturnal* (2025), the Netflix original series *Trigger* (2025), and *The East Palace* (2026). Returning as the Cinematography Mentor for the second consecutive year, Park brings his profound industry expertise to empower and inspire the next generation of Asian filmmakers.

INSTRUCTORS



Script Consultant
LEE Wonsuk

- 2005 ~ 2010 Professor at Department of Film and Video, Hongik University
- 2021 Chairperson at Incheon Film Commission
- 2026 Director / *Lovely Death*
- 2025 Director / *The Divorce Insurance*
- 2023 Director / *Killing Romance*
- 2014 Director / *The Royal Tailor*
- 2013 Director / *How to Use Guys with Secret Tips*
- 2004 Director / *National Gymnastic*



Script Consultant
Makbul MUBARAK

- 2022 Director, Writer / *Autobiography*
- 2018 Director, Writer / *A Plastic Cup of Tea Before Her* (short film)
- 2017 Director, Writer / *The Malediction* (short film)
- 2016 Director, Writer / *Irasaimase* (short film)
- 2015 Director / *Sugih* (short film)



Production Designer
KIM Jin-young

- 2025 Production Designer / *Last Signal* (Directed by SHIN Minjae)
- 2024 Production Designer / *Minjae of Tomorrow* (Directed by PARK Yongjae)
- 2024 Production Designer / *5 Minutes of You and me* (Directed by EOM Haneul)
- 2023 Production Designer / *House of Meeting* (Directed by CHA Jeongyun)
- 2023 Production Designer / *Commission* (Directed by SHIN Jaemin)
- 2022 Production Designer / *To Her* (Directed by LEE Sangchul)
- 2022 Production Designer / *Sister Yoojung* (Directed by JUNG Haeil)
- 2021 Production Designer / *Inner Child* (Directed by SON Minyoung)
- 2021 Production Designer / *Daughter of Kyung-ah* (Directed by KIM Jungeun)
- 2020 Production Designer / *Thunderbird* (Directed by LEE Jaewon)
- 2019 Production Designer / *Cicada Sound* (Directed by LEE Chungryul)
- 2019 Production Designer / *Lucky Chan-sil* (Directed by KIM Chohee)
- 2019 Production Designer / *Moonlit Winter* (Directed by IM Daehyung)
- 2018 Production Designer / *Subzero Wind* (Directed by KIM Yuri)



Editor
Steve M. CHOE

- Professor at Korea National University of Arts
Editor, Executive / C-47 Post Studio
- 2026 Editor / *Mousetrap* (Directed by KIM Hongseon)
 - 2026 Editor / *A Bona fide Killer* (Directed by YOON Jongho)
 - 2025 Editor / *Pro Bono* (Directed by KIM Sungyoon)
 - 2024 Editor / *Knight Flower* (Directed by CHANG Tae You)
 - 2023 Editor / *4PM* (Directed by Jay SONG)
 - 2023 Editor / *A Time Called You* (Directed by KIM Jin-won)
 - 2023 Editor / *Revenant* (Directed by LEE Jung-Rim)
 - 2022 Editor / *Sound of Magic* (Directed by KIM Sungyoon)
 - 2021 Editor / *Happiness* (Directed by AHN Gil-ho)
 - 2016 Editor / *Operation Chromite* (Directed by John H. LEE)
 - 2015 Editor / *The Chronicles of Evil* (Directed by BAEK Woon-hak)
 - 2013 Editor / *Snowpiercer* (Directed by BONG Joon-ho)
 - 2005 Editor / *Forbidden Quest* (Directed by KIM Dae-woo)
 - 2004 Editor / *A Moment to Remember* (Directed by John H. LEE)



Sound Designer
HAN Myung-hwan

- 2026 Sound Supervisor / *The Art of Sarah* (Directed by KIM Jinmin)
- 2025 Sound Supervisor / *Project Y* (Directed by LEE Hwan)
- 2024 Sound Supervisor / *Wonderland* (Directed by KIM Tae-yong)
- 2022 Sound Supervisor / *Big Bet* (Directed by KANG Yunsung)
- 2020 Sound Supervisor / *Sweet Home* (Directed by LEE Eung-bok)
- 2018 Sound Mixer / *Burning* (Directed by LEE Chang-dong)
- 2017 Sound Editor / *Keys to the Heart* (Directed by CHOI Seong-hyeon)
- 2016 Sound Supervisor / *Confidential Assignment* (Directed by KIM Sung-hoon)
- 2016 Sound Designer / *Proof of Innocence* (Directed by KWON Jong-kwan)
- 2015 Sound Designer / *The Himalayas* (Directed by LEE Seok-hoon)
- 2014 Sound Supervisor / *Ode to my Father* (Directed by JK YOUN)
- 2013 Sound Designer / *Mr. Go* (Directed by KIM Yong-hwa)
- 2012 Sound Designer / *Masquerade* (Directed by CHOO Chang-min)
- 2011 Sound Designer / *Silenced* (Directed by HWANG Dong-hyuk)
- 2010 Sound Designer / *Poetry* (Directed by LEE Chang-dong)



Technical Supervisor
CHO Heedae

- Founder & CEO, Algorithm Media Lab
Adjunct Professor of Painting, College of Art and Design, Ewha Womans University
Instructor of Theater and Film Major, College of Arts, Kookmin University
Instructor of Department of Film Arts, College of Humanities, Soongsil University
- 2025 Technical Supervisor / *The People Upstairs* (Directed by HA Jung-woo)
 - 2023 Technical Supervisor / *FAQ* (Directed by KIM Da-min)
 - 2023 Technical Supervisor / *Ms. Apocalypse* (Directed by LIM Sun-ae)
 - 2023 Technical Supervisor / *Ransomed* (Directed by KIM Seong-hun)
 - 2022 Co-Production / *My Perfect Roommate* (Directed by LEE Sun-seong)
 - 2022 Co-Production / *DAEMUGA* (Directed by LEE Hanjong)
 - 2021 Technical Supervisor / *Seire* (Directed by PARK Kang)
 - 2019 Technical Supervisor / *Innocent Witness* (Directed by LEE Han)
 - 2016 Technical Supervisor / *Train to Busan* (Directed by YEON Sangho)
 - 2016 Technical Supervisor / *Tunnel* (Directed by KIM Seong-hun)
 - 2014 Technical Supervisor / *The Pirates* (Directed by LEE Seokhoon)
 - 2014 Technical Supervisor / *Roaring Currents* (Directed by KIM Han-min)

MPA-BAFA FILM WORKSHOP



Director of Photography

Jules O'LOUGHLIN ASC ACS

Jules O'Loughlin ASC ACS is an Australian director of photography whose work spans three decades of feature films, premium television and documentary across Australia, the United States, Canada and Europe.

Born in Sydney, he graduated from the Australian Film, Television and Radio School (AFTRS) with a Master of Arts in 2003. He was accredited to the Australian Cinematographers Society in 2007, and in 2017 was invited to join the American Society of Cinematographers — one of a small number of Australians to hold both honors.

His feature credits include James Cameron's 3D production *Sanctum*, Michael Dougherty's *Krampus*, Parick Hughes' *The Hitman's Bodyguard*, Ric Roman Waugh's *Angel Has Fallen*, as well as *Jolt* and *Come Away*. He additionally worked with director Russell Crowe on the film *Poker Face*. Earlier Australian features *September* and *Wish You Were Here* screened at Cannes and Sundance respectively.

In television, he shot the first season of FX's *The Old Man*, for which he received the American Society of Cinematographers Award and the ACS Golden Tripod. He has also photographed *Black Sails* for Michael Bay and STARZ, Apple TV+'s *See*, Marvel's *Ms. Marvel*, *Joe vs Carole* for NBCUniversal, and the acclaimed Indigenous Australian drama *Redfern Now*.

Most recently he has served as director of photography on *Percy Jackson and the Olympians* for 20th Television and Disney across three seasons — earning a Children and Family Emmy nomination for Best Cinematography — and on *God of War* for Amazon MGM Studios and Sony Pictures Television, shot on the new ARRI 265.

He is a multiple ACS Gold Award recipient and an AACTA nominee.

FELLOWS



Cambodia

CHHIL Chek

Cinematography / Team B

chhilchek@gmail.com

Chhil Chek, also known as Jeck Jermee, is a Cambodian colorist and emerging cinematographer based in Phnom Penh. Since late 2023, he has worked closely with directors and directors of photography in post-production, where he developed a strong interest in how visual language supports emotion, rhythm, and story. Through color grading, he has learned to observe light, contrast, composition, and mood as essential tools of cinematic storytelling. Although he has not yet shot a feature film as a cinematographer, his experience in color has shaped the way he sees images and deepened his desire to move closer to the camera. He strives to refine his cinematography through collaborative learning, narrative visual exploration, and the development of a signature aesthetic rooted in Cambodian culture.



China

HE Yupeng

Directing / Team B

yh3421@columbia.edu

He Yupeng was born in humid Southern China, where summers are muggy and hot, and autumns are short. He found his sanctuary in cinema at the age of eighteen. His personal journey naturally drew him toward the rhythms of slow, ambiguous, and unspoken cinema. Approaching filmmaking as a form of visual poetry, he seeks to capture mundane routines, whispered dialogues, and the lingering ghosts of memory. He has recently completed the script for his debut feature film. Yupeng earned his MFA in Film Directing from Columbia University in 2025. During his time at Columbia, he directed the short film *A Bright Sunny Day*, which made its world premiere at La Ciné at the Cannes Film Festival 2023.



China

XU Yidan

Directing / Team A

adaxu1115@gmail.com

Xu Yidan is a Chinese director, screenwriter, and actress. She graduated from the Cinematography Department of the Beijing Film Academy and is currently honing her craft at Cours Florent in Paris. Her latest short film, *Extracurricular Activity*, which she wrote, directed, and starred in, was selected for the Berlin International Film Festival 2025 and won the Loup Argenté at the Festival du Nouveau Cinéma 2025, Best Film at INTERFILM Berlin 2025, and Best Short Film at the FIRST International Film Festival 2024. Her most recent credit is Zhang Lu's film *Gloaming in Luomu*, which won Best Film at the Busan International Film Festival 2025. She is currently developing her debut feature, *Iris's Heart*.



China

Yuan Yuan

Directing / Team B

dreamfoolsfilm@gmail.com

Yuan Yuan is a Chinese writer-director based between Los Angeles and Beijing. Before attending the NYU Tisch School of the Arts, she worked at EDKO Films alongside producer Bill Kong and director Wuershan. Her short film *Heading South* won the Grand Prize at the DGA Student Film Awards, Best Student Film at the Palm Springs International ShortFest, and the Jury Prize at the Hong Kong International Film Festival. Her latest short film, *When Winter Comes*, supported by the Spike Lee Film Production Fund, received a Special Mention at the FIRST International Film Festival. She is developing feature films with support from the Sundance Screenwriters Lab and Directors Lab, Berlinale Talents Tokyo, and the Hong Kong-Asia Film Financing Forum.



Hong Kong, China

LI Ka Wai

Sound / Team B

lului5555@gmail.com

A graduate of The Hong Kong Academy for Performing Arts, Li Ka Wai is a Hong Kong-based sound recordist, boom operator, and sound designer with seven years of experience across commercial and independent cinema. Her notable credits include Audrey Diwan's *Emmanuelle* (2024), *Queerpanorama* (2025), and acclaimed Hong Kong features such as *Night King* (2026), *Time Still Turns the Pages* (2023), and *The Sunny Side of the Street* (2022), while her short films were selected in film festivals worldwide.

She believes an artist must not be limited by categories and definitions and is dedicated to exploring the role and possibilities of sonic storytelling. Her directorial debut short, *The Apartment*, is currently in post-production.



Hong Kong, China

TUNG Yeung

Directing / Team A

yt1159@nyu.edu

Tung Yeung is a Chinese writer-director who earned his MFA in Film Production from New York University. His debut short film, *An Invitation* (2021), was selected for Critics' Week at the Cannes Film Festival. His second short, *Chien Sauvage* (2024), was selected for the Moscow International Film Festival. His third short, *The New Red Car* (2024), was selected for the Short Film Main Competition at the Shanghai International Film Festival. His latest short, *A Day in Kwun Tong* (2025), was selected for the Fresh Wave International Short Film Festival in Hong Kong and won the Award for Best Cinematography.



India

Shikha BISHT

Production Design / Team A

shikhabisht11@gmail.com

Shikha Bisht is a production designer based in Mumbai. A postgraduate from the Film & Television Institute of India, she has worked on commercials, short films, and feature films in the Indian film industry. She brings a strong foundation of visual storytelling to her projects. Her practice is rooted in observation and an interest in how spaces embody memory, identity, and lived experience. She is particularly drawn to narratives that engage with gender, migration and contemporary social realities. Her academic project *The Spell of Purple* was screened at the International Film Festival of India and the IWART Asian Women's Film Festival 2021. Recently, she served as art director on *Elephants in the Fog*, which won the Un Certain Regard Jury Prize at the Cannes Film Festival 2026. Her feature film as production designer, *The Ink-Stained Hand and The Missing Thumb*, will have its world premiere at the Karlovy Vary International Film Festival 2026.



Indonesia

Rein MAYCHAELSON

Directing / Team A

maychaelson@gmail.com

Imagination has always been Maychaelson's escape. He expresses his voice through his work, screaming on family, social, and political issues beneath reality-bending stories. He shaped his early voice through *Udin Telekom*, a film about a boy who can text God with his phone, which was screened at Jogja-NETPAC Asian Film Festival. In 2018, his short film, *Errorist of Seasons*, won the Viddsee Juree Awards. That same year, Maychaelson was awarded the Rising Filmmaker Award at Popcon Asia. His following short film, *The Rootless Bloom*, premiered at the Busan International Film Festival 2023. Maychaelson's latest short film, *Sammi, Who Can Detach His Body Parts*, had its world premiere and competed in the Berlinale Shorts section of the Berlin International Film Festival 2025. *Sammi* also won the Silver Dragon Award at the Krakow International Film Festival 2025. His feature debut script, *The Burning Land*, also won the fellowship prize from the Southeast Asia Film Lab and earned him a selection as a Berlinale Talents Tokyo 2025 participant.



Japan

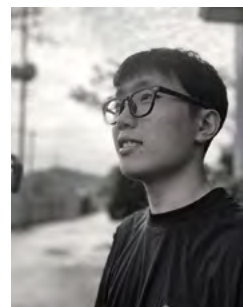
ISHIHARA Umi

Directing / Team A

ummmi.81@gmail.com

Ishihara Umi is a London and Tokyo based artist and filmmaker. She creates experimental narrative films that connect personal memories with social realities, focusing on the lived histories of marginalized communities. She often collaborates with non-professional actors, local residents and people from her immediate surroundings.

Her work has been shown and screened in museums and film festivals worldwide, including the Locarno Film Festival, International Film Festival Rotterdam, Centre Pompidou, ICA London, BFI Southbank, South London Gallery, CPH:DOX, National Museum of Art, Osaka, Fukuoka Art Museum, Tokyo Photographic Art Museum, and Busan Biennale. She was selected for Locarno Filmmakers Academy 2026 and Bloomberg New Contemporaries 2019, and was awarded GQ Global Creativity Award in 2024. Her directed work has been broadcast on the BBC Four and Amazon Original.



Korea

CHOI Changhwan

Cinematography / Team B

cinemachang@naver.com

Choi Changhwan is a South Korean cinematographer. He graduated from the Korean Academy of Film Arts (KAFA) and is currently studying for a master's degree in Cinematography at the Korea National University of Arts (K-Arts).

He started his career in the lighting department and now works as both a director of photography and a gaffer. He works mainly on independent films while also shooting commercials, music videos, and other visual projects.

He made his feature debut as director of photography on *Work to Do* (2024), which premiered at the Busan International Film Festival. As a gaffer, he has worked on *Iron Mask* (2023), *No Heaven, But Love* (2024), and *Manok* (2026). Through BAFA, he hopes to meet and collaborate with filmmakers from different backgrounds, share ideas, and continue growing as a cinematographer.



Korea

JANG Sohyun

Sound / Team A

apple01shjsh@gmail.com

Jang Sohyun is a sound designer and filmmaker whose work explores the relationship between sound, emotion, and cinematic storytelling. Working across film, multimedia art, virtual production, XR, and installation sound, she develops projects that bridge emerging technologies and audiovisual expression. Her work has been recognized by festivals including the Fantasia International Film Festival, the London International Filmmakers Festival, and the Mise-en-scène Short Film Festival. She has collaborated on projects with La Fémis, the Korean Film Council (KOFIC), the Korean Academy of Film Arts (KAFA), and the Beijing Film Academy. Currently pursuing a BFA in Film at the Korea National University of Arts, Jang examines themes of humanity, society, and contemporary media in her work. She has also participated in interdisciplinary programs at the University of Westminster and Stanford University, further informing her artistic and research-driven approach.



Korea

KIM Gujung

Cinematography / Team A

jkim1303@gmail.com

Gujung is a filmmaker based in Seoul, Korea. However, his roots lie deep in Subic, an idyllic bayside town in the islands of the Philippines. His unexpected encounter with filmmaking was a playful one — friends with camcorders, barely aware of each act, absorbed solely in the act of creating something. Growing up in a foreign country, he recalls how those moments of disconnect in culture and background were bridged through filmmaking. His goal as a filmmaker is to live and capture these honest, untampered moments in life. Although his recent work has been as a cinematographer, he has also worked as an assistant director on feature films and in the art department. Not long ago, *Fadeout Cosmos* (2025), on which he worked as a cinematographer, premiered at the Busan International Film Festival in the Wide-Angle section. Other notable works include *A Natural Saddest* (2025), which was selected for and received a special mention for Best Film at the BFI London Film Festival, and *Chamber of Light* (2024), which premiered at both the Jeonju International Film Festival and the Daegu Independent Short Film Festival. Gujung is curious about being able to see the unseen and capture it.



Korea

LEE Jong-heon

Cinematography / Team A

packtlikesardines@naver.com

Lee Jong-Heon is a cinematographer based in Seoul. Born in Malaysia and raised in the United States, his vision of the world has been shaped by a clash of languages and identities.

Inspired by filmmakers like Tsai Ming-liang, Wong Kar-wai and Harris Savides, he aims to tell stories in a way that only cinema can, and craft a bespoke look and texture for each project. Simplicity and heart are central to his work. His experience in shooting documentaries also informs his approach to fiction work.

He recently served as cinematographer on *Heart Hanging by a Thread*, which received the Grand Prix at the Busan International Short Film Festival 2026.



Malaysia

LIM Han Loong

Directing / Team B

lhan1116@gmail.com

Lim Han Loong is a Malaysian writer-director from Ipoh whose films are rooted in the social, historical, and geological transformations of his hometown. Working with restrained narratives and closely observed details, he explores family, migration, and the marks that change leaves on people and places. His short film *In the Valley* (2025) screened at festivals including Busan, Oberhausen, Red Sea, Taipei Golden Horse, QCinema, Singapore, and Beijing. It is part of his hometown trilogy, together with his upcoming short *ITCH* and debut feature *Maybe Today, If Not Today, Maybe Tomorrow*. Together, these works form an intimate portrait of Ipoh across generations, where private lives unfold within disappearing landscapes and inherited histories. The feature has been developed through the Hong Kong Film Lab 2021, Hong Kong-Asia Film Financing Forum 2022, mylab 2022, and the PaS ASEAN Workshop 2026, while *ITCH* is being developed through Singapore's Objectives Short Film Incubator.



Malaysia

LEE Yve Vonn

Producing / Team A

afternoonpics@gmail.com

Lee Yve Vonn is a Malaysian producer for Kuala Lumpur-based Afternoon Pictures and programme manager for mylab+, a fiction feature film development lab, both of which focus on championing Asian cinema. She produced the Busan International Film Festival New Currents and Berlinale Forum title, *Oasis of Now* by Chia Chee Sum, to notable accolades and co-produced *Hungry Ghost Diner* by Wejun Cho, a Netpac Award winner at the Bucheon International Fantastic Film Festival. In development is *Maybe Today, If Not Today, Maybe Tomorrow*, a debut feature by Lim Han Loong, part of PaS (Production and Storytelling) ASEAN 2026. Alumna of Busan Asian Film School (AFIS), SEAFIC, Berlinale Talents, SGIFF Producers Network and more, in the past decade, as a producer, she has presented feature film projects at international platforms including Berlinale Talents Project Market, Locarno Open Doors Hub, NAFF Project Market, HAF, Tokyo Gap Financing Market, Golden Horse FPP, IDFA Forum amongst others.



Myanmar

Phyo NGE

Cinematography / Team A

phyongedp@gmail.com

Phyo Nge is a Myanmar-born cinematographer and editor currently living in exile in Paris. His work as cinematographer and producer on *Unsilent Potato* brought international attention to the story of a young disabled Karen woman's fight for justice. The documentary was widely recognized in Myanmar and across Southeast Asia for its powerful advocacy of women's rights, disability rights, and social justice. He also worked as cinematographer on *Dream over Monsoon*, part of NHK's Color of Asia: Southeast Asia Program 2017. As cinematographer and producer of *For Me and Others Like Me*, he received the Docs Spirit Award at Docs Port Incheon 2016 and the Hosokawa Foundation Prize at the Japan Prize 2017. The film also premiered at the Doc Edge Film Festival in New Zealand. He is currently the cinematographer of *The Bamboo Family*, an award-winning documentary project that has received international recognition, including the Cannes Docs Award and DOK Leipzig Award at the Visions du Réel Project Market 2023, the Grand Prize at the K-Docs Pitching Forum 2025, and the Doc Up Fund Award at the FIPADOC Pitching Forum 2026.



Nepal

Akriti DHUNGANA

Production Design / Team B

akritidhungana01@gmail.com

Akriti Dhungana is a Nepalese filmmaker and production designer. She graduated from Oscar International College with a Bachelor's degree in Film Studies. Having worked across numerous short and feature films in Nepal, she has developed a strong visual sensibility through production design. Believing that filmmaking is a lifelong journey of curiosity and discovery, she seeks stories that are emotionally honest and visually immersive. Her recent credits include *Elephants in the Fog* (Special Jury Mention, Cannes 2026), *Rihanna* (Busan International Film Festival 2025), *Here There Everywhere* (Tasveer Film Festival 2025), *ABYSS [Beneath the Blues]* (Kathmandu International Mountain Film Festival 2025, European Union Film Festival 2025) etc. Alongside her work as a production designer, she writes and is currently developing her debut feature film as a writer-director.



Nepal

Shishir BISHANKHE

Cinematography / Team A

be.shishir@gmail.com

Shishir Bishankhe is a Kathmandu-based cinematographer working across feature films, documentaries, and short films. A graduate of the Viewfinder Erasmus Mundus Joint Master's in Digital Cinematography, he studied in Ireland, Hungary, and Estonia after earning a Bachelor's degree in Film Studies with a specialization in Cinematography from Tribhuvan University, Nepal. His work has screened at international festivals including Busan, Berlin, Toronto, and UNICEF Innocenti. He is currently the cinematographer of the feature film *Rato Ghera (The Red Circle)*.



Philippines

Noah Lean LOYOLA

Editing / Team A

noah.loyola@gmail.com

Noah Loyola is the editor behind *Moneyslapper* (2024) and *Cleaners* (2019)—films that are grounded in social realism and known for their formal experimentation. His work earned him a Gawad Urian nomination in 2019 and the Young Critics Circle Award for Best Editing in 2024. Since graduating with a BA in Film from the University of the Philippines in 2015, he has worked as an offline and online editor for various films and TV series. He aims to establish an independent editing facility in Marikina where he currently resides.



Taiwan

Danielle Huichie YEN

Producing / Team B

filmmaker.danielleyen@gmail.com

Huichieh Danielle Yen is an award-winning producer, director, and actress from Taiwan. Her credits include *The Violinist* (2026), winner of the Annecy Cristal for Best Feature and SACEM Award; *Your Name Engraved Herein* (2020), honored at the Golden Horse Awards; *A Trip with Your Wife* (2021); *Best Sisters Forever* (2021); and *Beyond the Smiles: Yani Tseng* (2026), winner of the ATF x BHP Unscripted Pitch and CCDF Sunny Side of the Doc Award. Her short films have received awards including the SXSW Midnight Short Audience Award and the Tallgrass Best Supporting Actress Award. She is currently producing the Taiwan–Korea series *The Life Changers*, selected for Seriesly Berlin, Golden Horse FPP, and ATF x Mediacorp Co-Production Pitch 2025.



Thailand

Songsit KASIROEK

Cinematography / Team B

songsitk.nk@gmail.com

Songsit Kasiroek is a Thai cinematographer based in Bangkok, working across narrative cinema, experimental film, moving-image installations, music videos, and commercial productions. His practice moves between fiction, documentary, and experimental forms, with a focus on how cinematography shapes the experience of a film and supports storytelling. He collaborates closely with directors and artists to develop visual approaches that respond to the particular world of each project, remaining attentive to place, time, and the ways people inhabit their environments. His cinematography credits include *Incident on the Mountain* (2026), which premiered at the Berlin International Film Festival 2026; *Underground Cemetery* (2020), selected for the International Film Festival Rotterdam 2021; and *The Body Craves Impact as Love Bursts* (2024), screened at the Singapore International Film Festival 2025.



Vietnam

HOANG Thao

Cinematography / Team B

thaohoangnew@gmail.com

Thao Hoang is a Hanoi-based cinematographer working across fiction, documentary, and hybrid forms. Their practice is guided by a critical awareness of the camera as a powerful and inherently confrontational apparatus, one that demands care, ethical responsibility, and intention in how people in relation to their environments are represented. Thao's work is particularly attentive to marginalized communities, queer youth in Hanoi, and the sociocultural dynamics shaping contemporary local contexts. Recent projects lensed by Thao have been selected for and premiered at Kassel Dokfest, Visions du Réel, Hot Docs, the Cambodia International Film Festival, Clermont-Ferrand Short Film Market Picks, and the Thessaloniki International Documentary Festival, amongst others.



Vietnam

Linh DN

Editing / Team B

linhdnguyen95@gmail.com

Linh DN is a film editor from Hanoi, Vietnam, whose work spans fiction, documentary, and video art. She has collaborated with Vietnamese directors and contemporary artists, and more recently with filmmakers from Southeast Asia. Her editing practice is grounded in close collaboration and an openness to discovery throughout the filmmaking process. She is particularly drawn to stories that blur the boundaries between fiction and documentary, where constructed narratives and lived experiences continually inform one another. Linh recently edited *Incident on the Mountain* (2026), which premiered in the Berlinale Shorts Competition, and co-edited *Baby Jackfruit Baby Guava* (2026), which won the Special Jury Award in the Burning Lights Competition at Visions du Réel.



Vietnam

PHAM Hoang Minh Thy

Directing / Team B

thy1456030122@gmail.com

Phạm Hoàng Minh Thy is a Vietnamese filmmaker and alumna of the DocNomads Joint Master's program, where she studied Documentary Film Directing across Portugal, Hungary, and Belgium. Before that, she earned a bachelor's degree in Journalism & Communication and a master's degree in Film and Television Theory & History in Vietnam. Her short film *The Graduation of Edison* competed at the Singapore International Film Festival, and *Live in Cloud Cuckoo Land* was selected for the Venice Film Festival. Most recently, she completed *Death in Tokyo* with support from the Asian Film Awards Academy Short Film Fund.

These achievements seem, on paper, to describe a person who knows where she is going. Yet she often finds herself wandering through unfamiliar places, real and imagined alike, with no destination in mind. Coincidentally born on Vietnamese Cinema Day, she hesitantly takes this as a sign. Her long-term goal is to become a human being, a project still very much in development.

PROGRAMS



Script Development Lab

This online program is tailored for directing majors who are currently developing their first feature-length fiction film. Conducted entirely online, the sessions focus closely on the scripts submitted by each participant. Over the course of approximately two months, participants will engage in intensive, in-depth script mentoring with professional consultants and fellow filmmakers. The lab will culminate in the development of both a feature-length script and a Proof-of-Concept (PoC) short film.



Proof-of-Concept Short Film Production

In this program, fellows will produce short pilot films (under 5 minutes) based on each of the eight submitted feature-length scripts, resulting in a total of eight short films. The completed films will be officially screened at the Busan International Film Festival. Divided into two teams, fellows will experience the entire collaborative filmmaking process—from script development to post-production—under the expert guidance of mentors, instructors, and professional production crew.



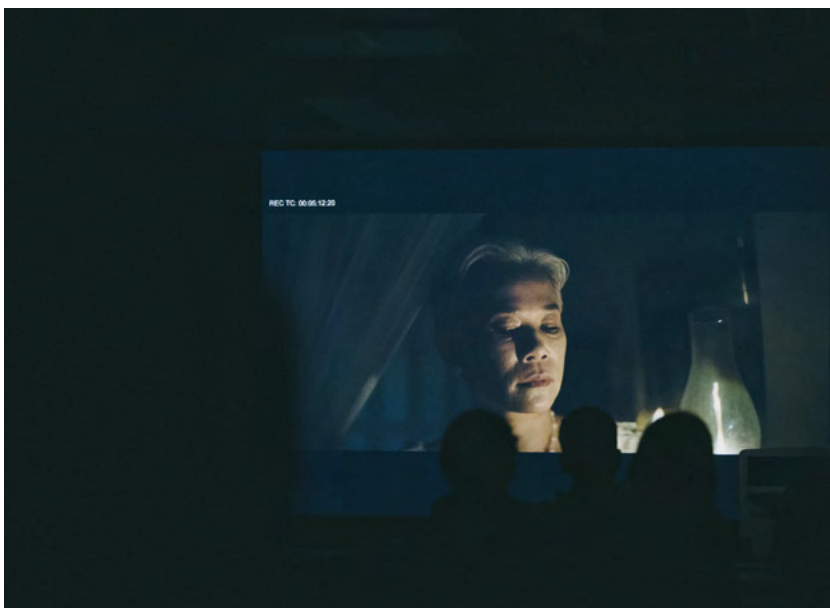
Lecture & Mentoring

CHANEL X BIFF Asian Film Academy invites prominent experts from various fields—including screenwriting, directing, cinematography, production design, editing, digital intermediate, and sound—to conduct specialized lectures for the fellows. Furthermore, a Masterclass open to all participants, regardless of their major track, will foster mutual understanding, encourage collaboration, and lay a solid foundation for their filmmaking careers. These exclusive sessions offer invaluable opportunities to gain in-depth industry insights. Additionally, fellows will benefit from private mentoring sessions with established filmmakers, providing a space to discuss their current projects and absorb the unique cinematic visions and philosophies of industry veterans.



Hands-on Training

CHANEL X BIFF Asian Film Academy offers cinematography fellows exclusive hands-on training sessions prior to production. Under the guidance of industry experts, including the cinematography mentor, participants gain practical experience that directly enhances their technical and artistic skills, empowering them to capture visually stunning, high-quality scenes.



Faculty Film Screening

During this session, fellows will watch and discuss films helmed by their mentors. This screening offers a rare opportunity for participants to discover and engage with the insightful perspectives of faculty members who are leading the future of Asian cinema.



MPA-BAFA Film Workshop: Bridge to Hollywood

Hosted in collaboration with the Motion Picture Association (MPA), 'Bridge to Hollywood' is an exclusive pitching workshop featuring a special lecture, a pitch competition, and personalized mentoring by an active Hollywood filmmaker. Through this intensive program, fellows will master practical industry pitch skills. Furthermore, the two top winners of the pitch competition will be awarded the exceptional opportunity to attend major film events in the US and Australia, respectively.

* The MPA is an organization established to aspire to the art of filmmaking and to promote the film industry, and represent the interests of the six major producers and distributors of the US film industry. Their priority business is to safeguard intellectual property rights and to promote global expansion of the film industry and international exchange. Headquartered in the US, they have worldwide operations in the Asia Pacific and Europe.



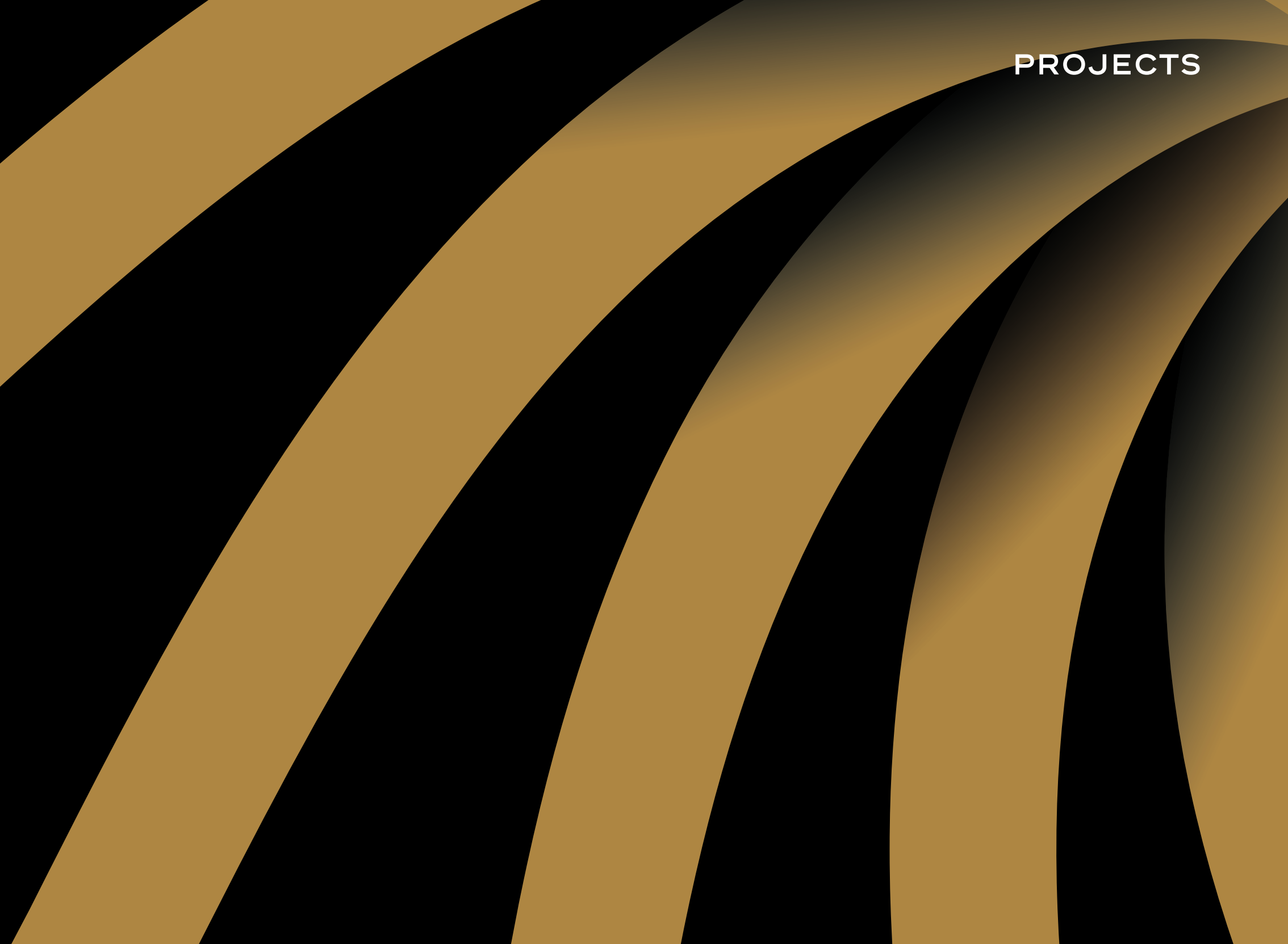
CHANEL X BIFF Asian Film Academy Network

The CHANEL X BIFF Asian Film Academy Network event connects current fellows with academy alumni attending the Busan International Film Festival 2026. This invaluable gathering will expand upon the academy's established alumni network, fostering new relationships and serving as a vital stepping stone for future global collaborations.



Graduation Ceremony & Short Film Screening

Concluding the 20-day journey, the graduation ceremony will feature the screening of the eight Proof-of-Concept short films produced by the fellows. Created under the guidance of renowned cinema masters and industry experts, these completed films vividly showcase the fellows' unwavering passion and dedication. The ceremony will also feature the presentation of various accolades, including the CHANEL X BAFA Promising Filmmaker Award. This closing event celebrates the fruits of a collaboration that transcends language barriers and cultural differences, reaffirming the profound potential of a unified Asian filmmaking network.



PROJECTS

Artemis' Afternoon

月神午後

Tags

POV, LGBT, Teenager



Synopsis

Kai and Lin are scouting locations in rural China for their first feature film. Lin documents the entire scouting trip with his camera, meaning his face is never seen on screen. They arrive in Lin's hometown, and as they explore the landscape, Kai gradually uncovers Lin's past as a filmmaker. Years ago, Lin shot his own feature here, but it failed to achieve the success he had hoped for. As the scout progresses, Kai rewrites his script, while Lin develops an unspoken desire for Kai.

In the same town live Pan and Ling, two local teenagers. Ling shares the exact same face as Kai. As high school classmates, they spend their days doing nothing. They skip class to collect junk and use it to decorate their secret base—a fishing boat docked at the pier. At night, they sail far from shore to release their suppressed desires. An unexpected incident forces Pan to leave, and the boat is burned to ashes, leaving Ling powerless.

Finally, Kai and Lin visit Lin's abandoned childhood home, discovering murals on the walls. At the pier, Lin confesses his pain. Kai hugs him, leaves a tape in his pocket, and disappears into the fog. Alone, Lin listens to Kai's muffled voice.

I want to sleep for a very long time, so long that I forget my name. Drifting in my dreams, poetry forgets me, and cinema forgets me. When I wake up, I will become you, or a woman, and live a different life.

Director's Statement

The character of LING is born out of my own lived experiences. He is quiet and withdrawn. Because he is terrified of facing his orientation and deeply afraid of losing his only support, he willingly lets himself be used in a relationship. LIN, on the other hand, is LING years later. I purposely blur the lines between past and present, keeping LIN in a highly subjective first-person point of view (POV). This comes from a complex feeling in my own life: the trauma of being maliciously stared at since childhood made me hate the gaze of others. But at the same time, I have a desperate need to look back at my past self. Through this POV, LIN watches his cruel youth repeat itself like a ghost, while the audience watches him watching. This crossing of 'watching and being watched' directly cuts open my hidden secret, along with all my unspoken insecurity and pain.

Goals at BAFA (BIFF Asian Film Academy)

My goals at the Academy are to refine the visual execution of my complex narratives through professional mentorship and to actively connect with producers for international co-productions. I also hope to meet the potential crew who will journey with me into the production of my first feature.

HE Yupeng

yh3421@columbia.edu

- 2026** Director *Scattered and Drifting*
- 2025** Director *Mundane Summer* (Documentary)
 - Ji.hlava International Documentary Film Festival
- 2024** Writer *A Summer's End Poem*
 - Berlin International Film Festival (Winner)
- 2023** Director *A Bright Sunny Day*
 - Cannes Film Festival
 - Shanghai International Film Festival

Production Country China

Genre Drama

Format 35mm | 90' | Color, B&W

Language Mandarin, Cantonese

Budget 300,000 EUR (Estimated)

Looking For Producer, Cinematographer

Beautiful Dreamers

美しき自暴自棄

Tags

Drama, Experimental Narrative, Nightlife, Magical



Synopsis

Michiko, 26, works as a high-class hostess in Ginza's glittery nightlife district. Suketaro Tani, 69, is a widower from Hokkaido who formerly worked as a top bureaucrat at Japan's Ministry of Finance and is now retired, spending his later years in quiet repose.

One evening, Tani happens to visit Michiko's club and takes an immediate liking to this curious girl who resembles his granddaughter. Over the intervening weeks, Tani whisks Michiko to his old stomping grounds across Tokyo, jokingly introducing her as "my granddaughter." Yet as his Alzheimer's progresses, he begins to believe the girl is indeed his actual progeny.

All the while, Michiko is subjected to domestic violence at the hand of her alcoholic boyfriend, a 23-year-old rapper who goes by the name Bon. Seeking refuge from her toxic relationship, she decides to accompany Tani on a journey back to his homeland in Hokkaido.

Backgrounded by the increasing gentrification of Tokyo, Beautiful Dreamers explores the metropolis' vanishing hostess club culture, underground nightlife scene, and young peoples' struggle to survive, a long way from another Japan found in the vast snowy reaches of Hokkaido.

The Language of the Night

Director's Statement

I have always been interested in depicting nightlife and marginalized communities. I grew up around Tokyo's nightlife culture through family members who worked in the industry, surrounded by alcohol and intoxication. In my early twenties, while dreaming of becoming a filmmaker, I worked as a hostess in a gentlemen's club in Ginza. *Beautiful Dreamers* is a story about women who feel they have nowhere to belong, and a portrait of Tokyo's nightlife culture. Ginza was once known for Japan's nightlife and corporate entertainment, but after economic decline, the 2011 earthquake and the pandemic, this world has slowly disappeared. I feel an urgency to capture this disappearing world before it is lost. The film also contrasts traditional hostess culture with Tokyo's underground hip-hop scene through the main protagonist's young rapper boyfriend. Having experienced both worlds closely, this contrast has become the emotional core of the story.

Goals at BAFA (BIFF Asian Film Academy)

Finding a co-producer and securing financing for the film. I truly want to make this film happen and create something emotional, and unforgettable that connects with people around the world. I'm looking for the people to join our journey and make this dream a reality together.

ISHIHARA Umi

ummmi.81@gmail.com

- 2025** Director *Thundergod*
- Locarno Film Festival,
Locarno Filmmakers Academy
- 2022** Director *Gravity and Radiance*
(Documentary)
- 2019** Director *Janitor of Lucany*
- BBC4 / BFI Funding
- 2019** Director *The Garden Apartment*
- International Film Festival
Rotterdam

Production Country Japan

Genre Drama

Format 4K | 90' | Color

Language Japanese

Budget 300,000 EUR (Estimated)

Looking For Co-Producer, Founder, Sound
Recordist

Daughter of the Mountain God

Con Gái Sơn Thần

Tags

Mythology, Identity, Land, Memory, Family, Modernization, Capitalism, Folklore, Sisterhood, Loss, Magical Realism



Synopsis

Lâm (F; 30) returns to Đà Lạt after years away chasing a new life as a real estate agent. Along with her half-brother Đồng, she inherits a wild, overgrown plot of land holding a legendary well — the place where their mother once said the Mountain God gave her Lâm, his daughter, to raise as her own. While Đồng sees the land as the last remaining connection to their mother and refuses to let it go, Lâm sees only an asset to sell fast, her way out of poverty and the societal shame of being an “illegitimate” child. She persuades neighbor after neighbor to sell their land to the newly built Devil Mountain tourist resort, trading trust and kinship for success. While the mountain is blasted open for development, Đồng vanishes into the forest, chasing the figure of a woman who resembles their mother. Lâm returns alone to the land, facing the question: if the mountain disappears, does the Mountain God disappear too — and with him, the mother, the brother, and who Lâm is?

If the Mountain disappears, does the Mountain God disappear too?

Director's Statement

Through Lâm and Đồng, two siblings who inherit the same piece of land but remember their mother differently, I want to explore the tension between belonging and escape, memory and modernization. Đà Lạt becomes a place where mythology, memory, tourism and real-estate speculation collide. The film moves between the absurdity of everyday life and the logic of a fairy tale, gradually blurring the boundary between the human, the spiritual and the landscape itself. This is not only a story about land, but about how people lose themselves when they lose the sacred place they came from.

Goals at BAFA (BIFF Asian Film Academy)

To explore the unknown. BAFA and the organization, with its selective group of filmmakers, are already a combo. I want to explore the participants, their different backgrounds and different ways of approaching film; explore how a crew operates in Korea; and take on the bizarre challenge of making a proof of concept for a Vietnamese feature in Busan. The setting itself already sounds like magical realism to me.

PHAM Hoang Minh Thy

thy1456030122@gmail.com

- 2026** Director *In Bloom*
- Dili Film Festival
- 2025** Director *Smoking Area* (Documentary)
- Film Fest Gent
- 2020** Director *The Graduation of Edison*
- Singapore International Film Festival
- 2020** Director *Live In Cloud Cuckoo Land*
- Venice International Film Festival

Production Country Vietnam, Singapore

Genre Fiction, Drama, Magical Realism, Dark Comedy

Format 4K | 100' | Color

Language Vietnamese

Budget 857,000 USD (Estimated)

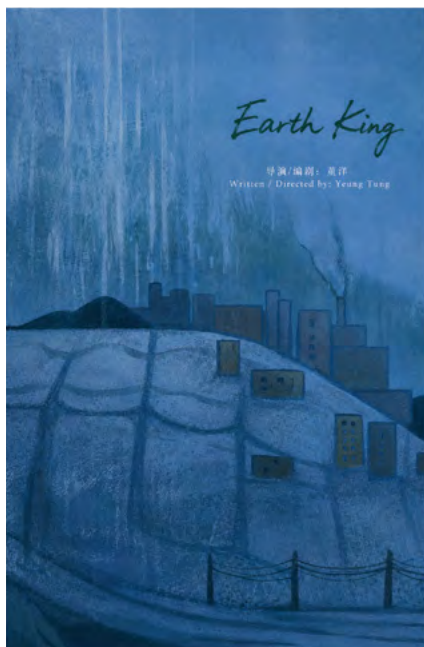
Looking For Development Lab, Co-Producer, Investor

Earth King

地王

Tags

Millennium China, Wildlife, Superstition, Male Heir



Synopsis

Southern China, 1999. Ah Guan, abandoned by his father as a child, runs a failing family restaurant with his demented uncle. The restaurant sells soft-shelled turtles—rumored to boost male virility. Resenting his father, Guan's only goal is to make money, escape this town, and go to Hong Kong with the girl he loves, Xiao Lan. Lately, an 80-year-old Hong Kong tycoon arrives and plans to construct a luxury apartment complex here. There is one condition. Whoever can find the mythical animal "Earth King" for him to eat—so he can finally have a son—can add their land to his acquisition list. No one knows what it is. Chasing fortune, locals start hunting rare animals believed to grant longevity and virility. Guan sees the chance to turn the tide. He joins the hunt with Lan and his childhood friend. They plan to find a random animal, make up a tale, and fool the tycoon. But more lies and bargains erode their morals. Until one day, Guan uncovers a family secret his uncle has kept for years. Deep under the restaurant, there hides a giant soft-shelled turtle—possibly the real "Earth King". Guan must make a choice: protect this creature or offer it to the tycoon for wealth and his Hong Kong dream.

A young man with a failing restaurant must find a mythical animal for an eighty-year-old tycoon to eat, so the tycoon can have a son and buy out the young man's land.

Director's Statement

I grew up in a small city in Southern China near Hong Kong. Around 2000, highways, construction sites, and luxury housing rapidly replaced farmland, while stories of people becoming rich overnight through demolition spread across the city. Yet old beliefs did not disappear. When money could not satisfy certain desires, people still turned to animals believed to cure illness, restore virility, or help produce a son. This contradiction fascinates me: people feared harming animals believed to possess spiritual power, yet killed and consumed them precisely because they believed in that power. Modern dreams of wealth and urbanization could still depend on an unseen mythical animal. Capital, superstition, and desire did not replace one another; they grew together.

Goals at BAFA (BIFF Asian Film Academy)

At BAFA, I want to understand *Earth King* from a broader Asian perspective— how a story deeply rooted in Southern China can be developed, understood, and connected to different cultures and markets across Asia. More importantly, I want to meet the people who could become part of the film's future: producers, financing partners, and key creative collaborators. Through these exchanges, I hope to discover not only how *Earth King* can reach a wider audience, but also how the project can develop toward Asian and international co-production. BAFA is a place to test the film beyond the world I already know—and to find the people who might eventually make it with me.

TUNG Yeung

yt1159@nyu.edu

- 2025** Director *A Day in Kwun Tong*
 - Fresh Wave International Short Film Festival (Winner)
- 2024** Director *The New Red Car*
 - Shanghai International Film Festival
- 2024** Director *Chien Sauvage*
 - Moscow International Film Festival
- 2021** Director *An Invitation*
 - Cannes Critics' Week

Production Country China
Genre Drama, Mystery, Dark Comedy
Format 4K | 100' | Color
Language Cantonese, Mandarin
Budget 450,000 USD (Estimated)
Looking For Producer, Co-Production Partners, Financing Partners, Cinematographer, Editor

Heading South

雁南飞

Tags

Drama, Coming of Age, Dance



Synopsis

New to the city, thirteen-year-old Chasuna finds relief from her troubled home life in her school's K-pop dance group. The Mongolian girl from the grasslands throws herself into rehearsals for the New Year show, as captivated by the girls she dances with as by the dancing itself.

A fierce Mongolian girl joins her school's K-pop dance group, only to find herself drifting between the world she comes from and the one she longs for.

Director's Statement

Before film school, I spent several years working in Inner Mongolia. There, I witnessed how modernization was reshaping nomadic communities—disrupting traditions and pulling families apart. In 2020, I directed a short film about a Mongolian girl visiting her estranged father in the city. In my lead actress Chasuna, I saw the tension between tradition and modernity, between who girls are expected to be and who they're becoming. These experiences became the emotional foundation for my feature film *Heading South*.

Goals at BAFA (BIFF Asian Film Academy)

What I value most about BAFA is the chance to work with filmmakers from across Asia, learn from their perspectives, and build a community where we can grow and support one another. Through the script lab, I want to deepen the character's emotional journey and strengthen the screenplay. The Proof-of-Concept will let me test the film's performances, tone, movement, and visual language, while helping future collaborators understand my vision.

Yuan Yuan

dreamfoolsfilm@gmail.com

2024 Director *Our Home, Three River Source Region*

- Young Director Award

2024 Director, Writer *When Winter Comes*

- Hong Kong International Film Festival

- FIRST International Film Festival (Winner)

2020 Director, Writer *Heading South*

- DGA Best Student Film Award (Winner)

- Palm Springs ShortFest (Winner)

Production Country China

Genre Drama, Coming of Age, Dance

Format 4K | 120' | Color

Language Mongolian, Mandarin

Budget 743,900 USD (Estimated)

Looking For International Co-Producer, Equity Investment, International Sales

Iris's Heart

尾的真心

Tags

Drama, Coming of Age, School life



Synopsis

Yan Yuhui, a university theater teacher, is suffocating under the weight of a dying husband and a midlife crisis. She lives in the mire of routine until a girl, Luo Keshan, joins her class, arriving like a spring thunderstorm. In the blurred reality of drama class role-play, a forbidden tension grows. However, a birthday celebration ends the romance tragically. Yan stays over, and Luo sexually assaults her.

To avoid scandal, Yan hides the assault and severs ties. Meanwhile, Luo is tormented by guilt and fears. The deeper this incident is buried, the more deeply it affects them. Gradually, their trust crumbles.

A teacher gets caught up in a scandal, and while heartbroken, she discovers that nobody, not even she herself, is willing to consider it a scandal.

Director's Statement

In this gentle but brutal tale, I probe the neglected gray zones of intimacy between two women, where sincerity and honesty are often at odds within a game of trust. I was deeply moved by Strindberg's *Miss Julie*. It is a tragedy where a woman loses a sexual power struggle. While Strindberg's cruelty is hard to bear, I saw a touching spark in Julie: her brief, one-hour flicker of hope. Inspired by *Miss Julie*, I portray a woman confronting her desires in a moral dilemma. She attempts to navigate the cruelty of life with limited power and finds that her sincerity comes at a heavy cost. By shifting the focus from a game of sex to a game of heart, I explore the nuances of sexual consent and the emotional complexity between two women.

Finally, Yan has to face everything she has evaded. Unlike a play, life doesn't reach its finale at the peak of emotion. She has nowhere to hide. Her struggles are digested through the domesticity of the kitchen and books — the very life she sought to escape ultimately becomes her cure.

I prefer the ending of *The Blue Bird* over the death of the bird in *Miss Julie*. Once the bird representing happiness is found, it flies away. And so, our eternal pursuit begins.

Goals at BAFA (BIFF Asian Film Academy)

BAFA provides us with a great platform for growth and opportunity. I'm truly excited to work alongside other amazing filmmakers, dig deeper into my script during the workshop, and shoot a PoC short to help move my debut feature forward.

XU Yidan

adaxu1115@gmail.com

2024 Director, Cast *Extracurricular Activity*
 - Festival du Nouveau Cinéma (Winner)
 - Berlin International Film Festival
 - FIRST International Film Festival (Winner)

2022 Director *A Few Pages of Spring*

Production Country China

Genre Drama

Format 4K | 100' | Color

Language Mandarin

Budget 1,150,000 USD (Estimated)

Looking For Producer

Maybe Today, If Not Today, Maybe Tomorrow

每一天，陽光和雨和風

Tags

Family Drama, Coming of Age, Observational Poetic



Synopsis

In the limestone valley of small-town Ipoh, eighteen-year-old Howe graduates and his friends begin making plans for the big cities. He is less certain.

At home, three generations still share the old village house. Howe's grandfather Kam tends the mango tree as old as his first born; his grandmother maintains the household; his father keeps his small business from closing; his mother works at a garment factory; his uncle deals in property.

When Kam suffers a stroke, their everyday routines slowly reorganize around him. Howe moves between farewelling friends, a tentative romance and helping at home. Kam rarely speaks directly about the past; fragments of memory surface through quiet stories that blur between history and folklore. Beyond the house, factory production declines, foreigners acquire local housing, election banners widespread and quarry blasts cut into the limestone hills.

Eventually Howe follows suit to the capital, but soon returns for Kam's departure. After the funeral, the family walks down from the cemetery. Ipoh lies below. Another quarry blast is heard beyond the hills.

Through an eighteen-year-old uncertain about his future and unprepared to leave home, the film brings geological, historical and family time together in ordinary gestures, bodies and spaces.

Director's Statement

I grew up believing mountains could not disappear. Ipoh, my hometown, sits in a valley encircled by limestone hills millions of years old. Years later, I returned to find them being blasted away, just as my grandfather was growing frail. The film grew from this collapse of permanence. Through Howe, eighteen and preparing to leave home, I want geological, historical and family time to meet in ordinary gestures, bodies and spaces. I am not trying to preserve the past as something fixed, but to stay with what is disappearing long enough to feel what it still carries, and how a place continues to live inside us after we leave.

Goals at BAFA (BIFF Asian Film Academy)

At BAFA, I want to test and refine the film language of my debut feature through practice. The proof-of-concept will allow me to explore how duration, framing, off-screen sound, performance and everyday gestures can carry emotion without relying on explanation. Working in Busan, away from the exact locations and memories of Ipoh, is especially valuable because it forces me to identify what is essential to the film beyond autobiography. I also hope to meet potential key collaborators whose sensibilities resonate with the project and who may become part of its journey beyond BAFA. I hope to leave with a clearer visual and sonic grammar, stronger directing instincts, and a more precise understanding of how to carry this language across the entire feature.

LIM Han Loong

lhanl1116@gmail.com

- 2025** Director, Writer, Producer
In The Valley
- Busan International Film Festival
 - Beijing International Short Film Festival
 - Taipei Golden Horse Film Festival
- 2020** Director, Writer *Family Dinner*
- mm2 Movie Makers Malaysia Short Film Competition (Winner)
 - Rolling Youth Film Festival
- 2018** Director, Writer, Producer
I Just Want You to Love Me
- SeaShorts Film Festival
 - Thai Short Film & Video Festival
 - Wathann Film Festival
 - Minikino Film Week

Production Country Malaysia
Genre Fiction, Family Drama, Geological
Format 4K | 150' | Color
Language Cantonese, Mandarin
Budget 680,000 EUR (Estimated)
Looking For Co-Production, Financing

Primal

Tags

Drama, Body Horror, Murder



Synopsis

When her teenage daughter Lara mysteriously disappears, veterinarian Mira is left devastated, convinced she has lost her forever. Months later, Lara suddenly returns, but something is terribly wrong. She cannot speak, remembers nothing, and beneath a zipper running down her chest is a hollow body where her vital organs should be.

Desperate to keep her daughter alive, Mira discovers that Lara can survive only when her missing organs are replaced. What begins as a mother's desperate attempt to save her child slowly turns into a horrifying cycle of violence, as Mira crosses moral boundaries she once believed were impossible. Meanwhile, a series of mysterious deaths in the surrounding woods sparks rumors that the extinct Javan tiger has returned. Only Mira knows the deep dark secret.

Through the story of a mother and daughter, we explore what makes us human, and how far love can blur the boundaries of humanity.

Director's Statement

I want to believe that humanity still exists. I want to believe in it with all my heart. As I grow older, however, humanity feels less like a reality and more like an abstract idea. Something we are taught to believe in rather than something we consistently experience. Every day, we witness stories that make this belief increasingly difficult to hold onto: rights being taken away, land seized to enrich those in power, and in global settings, lives sacrificed in wars for the greed of a few. It becomes difficult not to see society as a monster. Yet despite everything, I still want to believe that people are capable of compassion, whether this desire is simply denial, or hope itself. Perhaps humanity is not something we possess. Perhaps it is something we continually choose to believe in.

Goals at BAFA (BIFF Asian Film Academy)

Through this program, I hope to find collaborators from Asia, as the film is intended to blur the lines between Asian countries. I am eagerly looking for an editor with a distinct editing style. I'm also open to collaboration in other divisions: cinematography, special FX, visual FX, sound design, and music score. Additionally, at BAFA, I aim to get a universal view of the script, improve it, and achieve in-depth story development. With the Proof-of-Concept program, I'm also looking forward to giving a peek into the world of this story, which will be very useful in pitching it in the future. I'm also looking forward to meeting co-producers or potential financial collaborators at the festival.

Rein MAYCHAELSON

Maychaelson@gmail.com

2025 Director *Samm, Who Can Detach His Body Parts*

- Berlin International Film Festival
- Krakow Film Festival (Winner)
- Hampton Film Festival (Winner)

2023 Director *The Rootless Bloom*

- Busan International Film Festival
- Jogja-NETPAC Asian Film Festival

Production Country Indonesia

Genre Thriller Drama, Body Horror, Murder

Format 6K | 90-100' | Color

Language Bahasa Indonesia

Budget 660,000 USD (Estimated)

Looking For Co-Producer, Financial

Collaborator, Editor, Cinematographer, SFX, VFX, Sound Designer, Composer

AWARDS

CHANEL X BAFA Promising Filmmaker Award

This award is designed to encourage promising filmmakers provided by the CHANEL X BIFF Asian Film Academy. Each year, the Academy faculty members select two fellows participating in the program who have demonstrated remarkable promise. Each recipient will be granted an award of USD 5,000.

MPA Award

CHANEL X BIFF Asian Film Academy collaborates with Motion Picture Association (MPA) to have a pitching workshop, 'Bridge to Hollywood'. After the pitch competition at the workshop, the two fellows have an opportunity to visit industry events in the United States and Australia respectively.

First Prize winner will attend a 5-day Film Immersion Program in Los Angeles. President's Special Recognition Award winner will be invited to Brisbane, Australia to attend the Asia Pacific Screen Awards (APSA).

C-47 Post Studio Award

The C-47 Post Studio Award recognizes creative and talented projects preparing for their feature-length fiction film, providing the opportunity to realize a flawless final cut through professional post-production infrastructure. This award offers comprehensive post-production services as a benefit, from Digital Intermediate (DI) color grading to Digital Cinema Package (DCP) mastering for theatrical release.

TIMETABLE

[BIFF] BUSAN International Film Festival
[MPA] Motion Picture Association

*The schedule is subject to change.

DATE TIME	9.26 SAT	9.27 SUN	9.28 MON	9.29 TUE	DATE TIME	9.30 WED	10.1 THU	10.2 FRI	10.3 SAT	10.4 - 10.7 SUN - WED			
Workshop Schedule	Hands-on Training / Lecture / Clinic / Mentoring				Workshop Schedule	Hands-on Training / Lecture / Clinic / Mentoring				Shooting			
Production Schedule	Pre-Production				Production Schedule	Pre-Production							
	Location Scouting		Production Meeting			Storyboard		Rehearsal					
09:00	Camera Training Session by SONY	Location Tech Scout				09:00				Shooting Day 1~4			
10:00			Production Meeting	Tech & Look Prep	Production Design Lecture	10:00	Editing Lecture	Cinematography Lecture I	Rehearsal		Directing Actors		
11:00						11:00							
12:00					12:00								
13:00	Location Tech Scout		Production Meeting	Pre-shoot Tech & Lighting Prep	Production Design Clinic	Sound Clinic	13:00	Editing Clinic	Cinematography Lecture II		Rehearsal	Rehearsal	
14:00													
15:00			Sound Lecture					15:00	DI Lecture				Production Meeting
16:00								16:00	Special Training on Set Equipment				
17:00							17:00						
18:00	BAFA 2026 Opening					18:00							
19:00						19:00							
20:00		Production Meeting	Production Meeting	Production Meeting	20:00	Production Meeting	Production Meeting	Production Meeting	Final Check				
21:00					21:00								
22:00					22:00								

*The schedule is subject to change.

DATE TIME	10.8 THU	10.9 FRI	10.10 SAT	10.11 SUN	DATE TIME	10.12 MON	10.13 TUE	10.14 WED	10.15 THU	
Workshop Schedule	Clinic / MPA-BAFA Film Workshop / Faculty Film Screening / Mentoring				Workshop Schedule	Clinic / MPA-BAFA Film Workshop / Faculty Film Screening / Mentoring		Screening	BIFF 2026 Closing Ceremony	
Production Schedule	Post-Production				Production Schedule	Post-Production				
	Film Editing / Foley / Sound Mixing / DI				DI / DCP					
09:00					09:00					
10:00	Editing Clinic	[MPA-BAFA Film Workshop] MPA Special Lecture	Post-Production	Dean's Film Screening	10:00	Directing Mentor's Film Screening	Post-Production			
11:00					11:00					
12:00					12:00					
13:00	Editing Clinic	[MPA-BAFA Film Workshop] Pitch Competition & Group Mentoring	Cinematography Mentor's Film Screening & Talk Session	Dean's Masterclass	13:00	Directing Mentor's Talk Session	DI Clinic			
14:00					14:00					
15:00										
16:00			Sound Clinic	Dean's Small-Group Mentoring Session	16:00	Sound Clinic		DI Clinic		
17:00					17:00					
18:00					18:00					
19:00	Post-Production & Rough Cut Screening	Post-Production	Post-Production	Post-Production	19:00	Post-Production	DI Clinic	BAFA 2026 Graduation Ceremony & Short Film Screening	[BIFF] Closing Ceremony	
20:00					20:00					
21:00					21:00					
22:00					22:00		Test Screening (DCP)	Celebration Night	[BIFF] Closing Reception	

DAILY SCHEDULE

Felix by STX Hotel & Suite → FLX

DATE	TIME	PROGRAM	VENUE
9.26 SAT	09:00 - 12:00	Camera Training Session by SONY *Cinematography Fellows Only	FLX 4F Seminar Room
	13:00 - 18:00	Location Tech Scout	
	18:00 - 20:00	BAFA 2026 Opening	FLX 5F Restaurant
9.27 SUN	09:00 - 18:00	Location Tech Scout	
	19:00 - 22:00	Production Meeting	FLX 4F Seminar Room
9.28 MON	10:00-12:00	Production Meeting	FLX 23F / 29F Fellow Room
		Tech & Look Prep by PARK Junghun *Cinematography Fellows Only	FLX 4F Seminar Room
	13:00-18:00	Sound Lecture by HAN Myung-hwan *Directing & Sound Fellows Only	Busan Post Lab
	16:00-18:00	Pre-shoot Tech & Lighting Prep by PARK Junghun *Cinematography Fellows Only	FLX 4F Seminar Room
	19:00-22:00	Production Meeting	FLX 4F Fellow Room
9.29 TUE	10:00 - 12:00	Production Design Lecture by KIM Jin-young	FLX 4F Seminar Room
	13:00 - 18:00	Production Design Clinic by KIM Jin-young *Production Design Fellows Only	FLX 23F Seminar Room
		Sound Clinic by HAN Myung-hwan *Sound Fellows Only	Busan Post Lab
	19:00 -22:00	Production Meeting	FLX 4F Seminar Room

DATE	TIME	PROGRAM	VENUE
9.30 WED	10:00 - 12:00	Editing Lecture by Steve M. CHOE	FLX 4F Seminar Room
	13:00 - 15:00	Editing Clinic by Steve M. CHOE *Editing Fellows Only	FLX Editing Room
	15:00 - 17:00	DI Lecture by CHO Heedae	FLX 4F Seminar Room
	17:00 - 18:00	Special Training on Set Equipment by CHO Heedae	FLX 4F Seminar Room
	19:00 - 22:00	Production Meeting	FLX 4F Seminar Room
10.1 THU	10:00-12:00	Cinematography Lecture I by PARK Junghun	FLX 4F Seminar Room
	13:00-16:00	Cinematography Lecture II by PARK Junghun	FLX 4F Seminar Room
	16:00-18:00	Production Meeting	FLX 4F Seminar Room
	19:00-22:00		
10.2 FRI	10:00-12:00	Rehearsal	FLX 4F Seminar Room / FLX 29F Fellow Room
	13:00-18:00		
	19:00-22:00	Production Meeting	FLX 4F Seminar Room
10.3 SAT	10:00-12:00	Directing Actors by Yosep Anggi NOEN *Directing Fellows Only	FLX 4F Seminar Room
	13:00-18:00	Rehearsal	FLX 4F Seminar Room / FLX 29F Fellow Room
	19:00-22:00	Final Check	FLX 4F Seminar Room
10.4 SUN	Shooting Day 1		
10.5 MON	Shooting Day 2		
10.6 TUE	Shooting Day 3		
10.7 WED	Shooting Day 4		

Felix by STX Hotel & Suite → FLX

DATE	TIME	PROGRAM	VENUE
10.8 THU	10:00 - 12:00	Editing Clinic by Steve M. CHOE *Editing Fellows Only	FLX Editing Room
	13:00 - 18:00	Editing Clinic by Steve M. CHOE *Editing Fellows Only	FLX Editing Room
	19:00 - 22:00	Post-Production & Rough Cut Screening	FLX 4F Seminar Room
10.9 FRI	10:00 - 12:00	[MPA-BAFA Film Workshop] MPA Special Lecture by Jules O'LOUGHLIN ASC ACS	BEXCO Exhibition Center 1 Meeting Room 217-218
	13:00 - 18:00	[MPA-BAFA Film Workshop] Pitch Competition & Group Mentoring	FLX 4F Seminar Room
	19:00 - 22:00	Post-Production	FLX Editing Room / Busan Post Lab
	10:00-12:00	Post-Production	FLX Editing Room / Busan Post Lab
10.10 SAT	13:00-16:00	Cinematography Mentor's Film Screening & Talk Session: <i>Voice of Silence</i> (2020) by PARK Junghun	FLX 4F Seminar Room
	16:00-18:00	Sound Clinic by HAN Myung-hwan *Sound Fellows Only	Busan Post Lab
	19:00-22:00	Post-Production	FLX Editing Room / Busan Post Lab
	10:00-12:00	Dean's Film Screening: <i>Hommage</i> (2022) by SHIN Su-won	FLX 4F Seminar Room
10.11 SUN	13:30-15:00	Dean's Masterclass by SHIN Su-won	FLX 4F Seminar Room
	16:00-18:00	Dean's Small-Group Mentoring Session by SHIN Su-won *Applicants Only	FLX 4F Seminar Room
	19:00-22:00	Post-Production	Busan Post Lab

DATE	TIME	PROGRAM	VENUE
10.12 MON	10:00-12:00	Directing Mentor's Film Screening: <i>Peculiar Vacation and Other Illnesses</i> (2012) by Yosep Anggi NOEN	FLX 4F Seminar Room
	13:30-15:00	Directing Mentor's Talk Session by Yosep Anggi NOEN	FLX 4F Seminar Room
	16:00-18:00	Sound Clinic by HAN Myung-hwan *Sound Fellows Only	Busan Post Lab
	19:00-22:00	Post-Production	Busan Post Lab
10.13 TUE	10:00-12:00	Post-Production	Busan Post Lab
	13:00-18:00	DI Clinic by CHO Heedae *Directing & Cinematography Fellows Only	Busan Post Lab
	19:00-22:00	DI Clinic by CHO Heedae *Directing & Cinematography Fellows Only	Busan Post Lab
	22:00-24:00	Test Screening (DCP)	Busan Cinema Center Cinema 2
10.14 WED	19:00-21:00	BAFA 2026 Graduation Ceremony & Short Film Screening	Busan Cinema Center Cinema 2
	21:30-24:00	Celebration Night	Lavi de Atlan Hotel 32F GATSBY
10.15 THU	18:00-21:30	[BIFF] Closing Ceremony	Busan Cinema Center Roof Theater
	22:00-24:00	[BIFF] Closing Reception	Paradise Hotel Busan 1F On the Plate

GRADUATION CEREMONY & SHORT FILM SCREENING

The eight Proof-of-Concept short films made by the fellows will be screened at the Graduation Ceremony. These films showcase the fellows’ passion and dedication, brought to life with the guidance of renowned film masters and industry experts. It will be a time to confirm the potential for building networks of Asian filmmakers and to enjoy the fruits of collaboration, transcending language barriers and cultural differences.

Date October 14, 19:00 KST
Venue Busan Cinema Center, Cinema 2
 *Free admission on a first-come, first-served basis

BAFA 2025



BAFA 2026 Short Films

* In Order of Screening

Chasuna	During a K-pop rehearsal at school, a 13-year-old girl notices her best friend’s new sneakers.
Daughter of the Mountain God	As estranged siblings measure their missing mother’s land to divide and sell it, an old well draws them into conflicting versions of her past.
Earth King	A young restaurant owner and his girlfriend find a mythical animal for an aging tycoon to eat, hoping he will buy their failing restaurant. But he has one final request.
Iris’s Heart	As she is packing up her late husband’s belongings, he comes home.
Maybe Today, If Not Today, Maybe Tomorrow	As eighteen-year-old Ah-in is about to ride away, his grandfather asks him to help mend a worn shoe, and the small task keeps them together a little longer.
Primal	When a police officer grows suspicious of a reclusive mother after a series of unexplained animal attacks, she uncovers a monstrous secret hidden inside the house.
Beautiful Dreamers	A troubled young woman trapped in a world of intoxication meets an aging man who seeks to save her. As money and affection intertwine, their bond becomes a magical, twisted dream where reality and fantasy dissolve.
Artemis	L and P dance through the darkness. As dawn breaks, the story of another world begins.



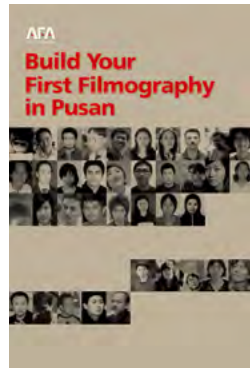
HISTORY OF AFA / BAFA

478 FELLOWS FROM 35 COUNTRIES 35 COUNTRIES OF AFA / BAFA INCLUDING THIS YEAR'S FELLOWS



*The fellows from non-Asian countries are Korean nationals residing abroad.

HISTORY OF AFA / BAFA



AFA 2005

PERIOD 24 SEPT – 14 OCT

DEAN HOU Hsiao-hsien

FACULTY Nonzee NIMIBUTR, YU Likwai
PARK Kiyong, HWANG Ki-seok

SHORT FILM 1 The Ceiling (17min, HD, color)

SHORT FILM 2 International Film Festival (15min, 35mm, color)



AFA 2006

PERIOD 29 SEPT – 20 OCT

DEAN IM Kwon-taek

DEPUTY DEAN PARK Kiyong

FACULTY BAE Chang-ho, TAKAMA Kenji
Darezhan OMIRBAYEV, BAK Ki-ung

SHORT FILM 1 All Bunnies Can Dance (11min, HD, color)

SHORT FILM 2 The Calling (14min, HD, color)



AFA 2007

PERIOD 27 SEPT – 13 OCT

DEAN Mohsen MAKHMALBAF

DEPUTY DEAN PARK Kiyong

DIRECTING MENTOR Pen-ek RATANARUANG

CINEMATOGRAPHY MENTOR KURITA Toyomichi

SHORT FILM 1 Blossom (13min, HD, color)

SHORT FILM 2 Virgins (14min, HD, color)



AFA 2008

PERIOD 25 SEPT – 11 OCT

DEAN HOU Hsiao-hsien

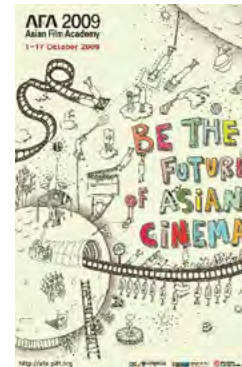
DEPUTY DEAN PARK Kiyong

DIRECTING MENTOR Brillante MENDOZA

CINEMATOGRAPHY MENTOR WONG Ngok Tai

SHORT FILM 1 One Last Goodbye (10min, HD, color)

SHORT FILM 2 Letters From White Mountain (14min, HD, color)



AFA 2009

PERIOD 1 – 17 OCT

DEAN KUROSAWA Kiyoshi

DEPUTY DEAN PARK Kiyong

DIRECTING MENTOR HO Yuhang

CINEMATOGRAPHY MENTOR Mahmoud KALARI

SHORT FILM 1 An Encounter in the Woods (12min, HD, color)

SHORT FILM 2 A Girl (12min, HD, color)



AFA 2010

PERIOD 30 SEPT – 16 OCT

DEAN Abbas KIAROSTAMI

DEPUTY DEAN MOON Seungwook

DIRECTING MENTOR OGIGAMI Naoko

CINEMATOGRAPHY MENTOR KIM Hyungkoo

SHORT FILM 1 Joon and Wendy (13min, HD, color)

SHORT FILM 2 Ignorance (11min, HD, color)



AFA 2011

PERIOD 29 SEPT – 15 OCT
 DEAN Krzysztof ZANUSSI
 DEPUTY DEAN OH Seok-geun
 DIRECTING MENTOR Murali NAIR
 CINEMATOGRAPHY MENTOR Johnny E. JENSEN
 SHORT FILM 1 The Last 5 Minutes (11min, HD, color)
 SHORT FILM 2 The Keeper (11min, HD, color)



AFA 2012

PERIOD 27 SEPT – 14 OCT
 DEAN JIA Zhangke
 DEPUTY DEAN OH Seok-geun
 DIRECTING MENTOR Parviz SHAHBAZI
 CINEMATOGRAPHY MENTOR WATANABE Makoto
 SHORT FILM 1 The Holiday (9min, HD, color)
 SHORT FILM 2 Seok-jin Can't Swim (11min, HD, color)



AFA 2013

PERIOD 26 SEPT – 13 OCT
 DEAN LEE Chang-dong
 DEPUTY DEAN OH Seok-geun
 DIRECTING MENTOR Aditya ASSARAT
 CINEMATOGRAPHY MENTOR KURITA Toyomichi
 SHORT FILM 1 Departure (14min, HD, color)
 SHORT FILM 2 Black Mirror (14min, HD, color)



AFA 2014

PERIOD 25 SEPT – 12 OCT
 DEAN Béla TARR
 DEPUTY DEAN OH Seok-geun
 DIRECTING MENTOR SONG Il-gon
 CINEMATOGRAPHY MENTOR Ryszard LENCZEWSKI
 SHORT FILM 1 The Return (15min, HD, color)
 SHORT FILM 2 Brothers (10min, HD, color)



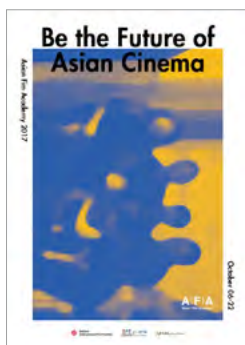
AFA 2015

PERIOD 24 SEPT – 11 OCT
 DEAN WANG Xiaoshuai
 DEPUTY DEAN OH Seok-geun
 DIRECTING MENTOR Anthony CHEN
 CINEMATOGRAPHY MENTOR Jerzy ZIELIŃSKI
 SHORT FILM 1 The Last Ship Home (15min, HD, color)
 SHORT FILM 2 Meet Sohee (15min, HD, color)



AFA 2016

PERIOD 29 SEPT – 16 OCT
 DEAN TSAI Ming Liang
 DIRECTING MENTOR Vimukthi JAYASUNDARA
 CINEMATOGRAPHY MENTOR Bogumil GODFREJOW
 SHORT FILM 1 Hello, Uncle! (20min, HD, color)
 SHORT FILM 2 Cichlid (17min, HD, color)



AFA 2017

PERIOD 6 – 22 OCT

DEAN KORE-EDA Hirokazu

DIRECTING MENTOR BOO Junfeng

CINEMATOGRAPHY MENTOR Tooraj MANSOORI

SHORT FILM 1 Street Stall (20min, HD, color)

SHORT FILM 2 Pencil, Money, Whatever, Microphone (15min, HD, color)



AFA 2018

PERIOD 27 SEPT – 14 OCT

DEAN LOU Ye

DIRECTING MENTOR TAN Chui Mui

CINEMATOGRAPHY MENTOR Artur ŻURAWSKI

SHORT FILM 1 Classroom (16min, DCP, color)

SHORT FILM 2 Clear Water (12min, DCP, color)



AFA 2019

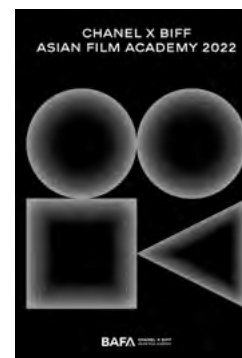
PERIOD 26 SEPT – 13 OCT

DIRECTING MENTOR Mouly SURYA

CINEMATOGRAPHY MENTOR Karina KLESZCZEWSKA,
KIM Young-ro

SHORT FILM 1 The Perfect Wife (9min, DCP, color)

SHORT FILM 2 lipstick (11min, DCP, color)



BAFA 2022

PERIOD 27 SEPT – 14 OCT

DEAN Rithy PANH

DIRECTING MENTOR TAN Chui Mui

CINEMATOGRAPHY MENTOR UM Hye-jung

SHORT FILM 1 Under the Roof (17min, DCP, color)

SHORT FILM 2 This Must Be the Place (12min, DCP, color)



BAFA 2023

PERIOD 24 SEPT – 13 OCT

DEAN SUWA Nobuhiro

DIRECTING MENTOR KIM Hee-Jung

CINEMATOGRAPHY MENTOR Artur ŻURAWSKI

SHORT FILM 1 The Last Night in Korea (18min, DCP, color)

SHORT FILM 2 Pink Tree (18min, DCP, color)



BAFA 2024

PERIOD 21 SEPT – 11 OCT

DEAN ZHANG Lu

DIRECTING MENTOR Kamila ANDINI

CINEMATOGRAPHY MENTOR URATA Hideho

SHORT FILM 1 Lusthouse (5min, DCP, color)

SHORT FILM 2 Visitor (7min, DCP, color)

SHORT FILM 3 A Gift That You've Left (5min, DCP, color)

SHORT FILM 4 Nomads by the Sea (6min, DCP, color)

SHORT FILM 5 The Artist (5min, DCP, B&W)

SHORT FILM 6 Errands (2min, DCP, color)

SHORT FILM 7 A Nice Night (5min, DCP, color)

SHORT FILM 8 Last Days of Us (6min, DCP, color)



BAFA 2025

PERIOD 7 SEPT – 26 SEPT

DEAN KIM Jeewoon

DIRECTING MENTOR Mattie Do

CINEMATOGRAPHY MENTOR URATA Hideho

SHORT FILM 1 The Basket (7min, DCP, color)

SHORT FILM 2 Bus Stop (8min, DCP, color)

SHORT FILM 3 Saranghae (6min, DCP, color)

SHORT FILM 4 Double Knot (11min, DCP, color)

SHORT FILM 5 Sambal Tteokbokki (7min, DCP, color)

SHORT FILM 6 The Old mad and the Grave (6min, DCP, color)

SHORT FILM 7 You never Existed (9min, DCP, color)

SHORT FILM 8 An Exchange (10min, DCP, B&W)

ALUMNI AT 31ST BIFF

World Premiere

The Sea Speaks His Name

Indonesia | 2026 | 133min | DCP | Color

BIFF 2026 Competition



Director

Yosep Anggi NOEN

(AFA 2007 Alumnus, Indonesia)

A young activist's disappearance leaves behind a family caught between hope, memory, and an unending search for truth.

World Premiere

There Will Be Snow

China | 2026 | 90min | DCP | Color

BIFF 2026 Vision – Asia



Director, Writer

CHEN Jianying

(AFA 2018 Alumna, China)

Sound Designer

ZHANG Yancheng

(BAFA 2025 Alumnus, China)

As Fireworks, an intelligent urban system, transforms everyday life, a dance teacher from the fading city of Glaceterre is invited to the smart region just as a disillusioned engineer returns. Amid demolition and memories of ice and flame, she must choose between efficiency and human connection—and decide what it means to remain human.

World Premiere

Ria

Philippines/Netherlands/Norway/Saudi Arabia/Japan | 2026 | 95min | DCP | Color

BIFF 2026 Vision - Asia



Cinematographer

Geia DE VERA

(BAFA 2024 Alumna, Philippines)

Facing the threat of demolition from a ruthless developer, young folk-punk Ria joins her foster mother and their punk community to defend their home, the last surviving building standing amid the ruins of their neighborhood.

Korean Premiere

Elephants in the Fog

Nepal/Germany/Brazil/France/Norway | 2026 | 108min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Director

Abinash Bikram SHAH

(AFA 2008 Alumnus, Nepal)

In a small Nepalese village nestled in the heart of a forest populated by wild elephants, Pirati is the matriarch of a Kinnar community. She dreams of escaping to a “normal” life with the man she is in love with. But when one of her daughters disappears, she must investigate and choose between love and responsibility to her community.

Asian Premiere

Hearing

Singapore/Vietnam/Norway/France/Indonesia/Saudi Arabia/Cambodia/Thailand/Taiwan
| 2026 | 120min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Editor

Carlo Francisco MANATAD

(AFA 2010 Alumnus, Philippines)

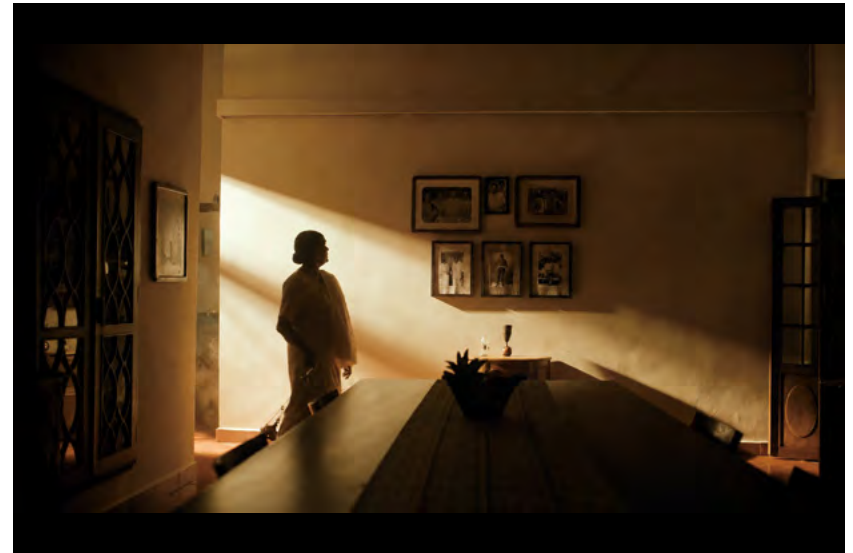
Ninh is a mechanic who installs decibel meters in public spaces and homes. As sound levels rise in his work and life, they become a warning for matters of the heart.

World Premiere

The Soul Whisperer

Australia/India/France/Bangladesh | 2026 | 95min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Editor

Carlo Francisco MANATAD

(AFA 2010 Alumnus, Philippines)

A woman known for guiding the dying through whispered prayers is summoned to the home of a powerful landlord, where death refuses to come and buried memories begin to surface, unsettling the family and the past she thought she'd left behind.

Asian Premiere

Will You Still Be My Friend

Taiwan/Singapore | 2026 | 101min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Cinematographer

Shyan TAN

(AFA 2014 Alumnus, Singapore)

Amid an escalating feud in a rural Taiwanese village, a boy struggles to protect his secret friendship with his Singapore-raised best friend as adult conflicts threaten to tear them apart, while he quietly begins to question the true nature of his feelings for his friend.

Asian Premiere

The Burning Giants

Thailand/Singapore/France/Netherlands | 2026 | 118min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Director, Writer

Phutti Phong AROONPHENG

(AFA 2009 Alumnus, Thailand)

Production Designer

LEI Yuan Bin

(AFA 2008 Alumnus, Singapore)

While an invisible smoke engulfs western Thailand, a displaced couple from the Karen ethnic minority dream of returning home. Beyond the smoke, the lingering exile of defeated mythological ogres transforms their struggle into a timeless tale of memory, disappearance and survival.

Asian Premiere

Four Seasons in Java

Indonesia/France/Netherlands/Norway/Saudi Arabia/Poland | 2026 | 137min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Producer

Ifa ISFANSYAH

(AFA 2006 Alumnus, Indonesia)

A woman named Pertiwi back to her village and trying to face the four seasons of her past. Her unwanted return from the people and even her family, lead her into a power that is hidden underneath the fog. Pertiwi take a journey to redefine her own meaning of home, family and peace.

World Premiere

About an Intimate Matter

India/US/UK | 2026 | 95min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Cinematographer

Prateek PAMECHA

(BAFA 2022 Alumnus, India)

Swarna, a devoted teacher, faces relentless scrutiny over her private life, navigating moral policing, fragile reputations, and punishing workplace politics, while summoning quiet courage to reclaim her identity.

Asian Premiere

Gu Shi

US/Hong Kong (China)/Thailand | 2026 | 83min | DCP | Color

BIFF 2026 A Window on Asian Cinema



Director

Amie SONG

(BAFA 2025 Alumna, China)

Sound Designer

ZHANG Yancheng

(BAFA 2025 Alumnus, China)

A family flees to an isolated house to wait out an unnamed crisis. After an accident leaves the son bedridden, they begin telling stories that quietly erase memory, until the daughter discovers that her own forgotten childhood may be tied to the house.

Asian Premiere

Colors of White Rock

Mongolia/France | 2026 | 81min | DCP | Color

BIFF 2026 Wide Angle – Documentary Showcase



Director

Khoroldorj Choijoovanchig

(AFA 2011 Alumnus, Mongolia)

In the Gobi Desert wastelands wrought by Mongolia's mining boom, Maikhuu, one of the rare women truck drivers fights for survival along the country's hazardous coal roads.

World Premiere

Chumpa: A Doll Under the Basket

Nepal | 2026 | 20min | DCP | Color

BIFF 2026 A Window on Asian Cinema – Asian Short Film Competition



Director

Rajesh Prasad KHATRI

(AFA 2018 Alumnus, Nepal)

Editor

Kiran SHRESTHA

(AFA 2018 Alumnus, Nepal)

On her wedding day, dressed in vibrant bridal attire, MUNA (14) escapes and hides in her TEACHER (25)'s house, desperate for help to continue her studies. But soon the villagers find her, drag her away, lock her up and force her to go through with the ceremony. Her helpless teacher can do nothing but watch. The whole village erupts in celebration, while Muna is sent away to an unknown life; far from the future she desires.

ALUMNI AT ASIAN PROJECT MARKET 2026

Once Upon a Time in the Philippines

Producer

Kyle NIEVA

(BAFA 2022 Alumnus, Philippines)

Production Country Philippines, France, Norway

Project Status Financing

Format 4K | color | 90 min

Logline Swept into the lead-up to a political massacre, a quiet gas station worker must survive carnage, find her missing partner, and resist the systems of violence threatening to erase her.

Veil of Dust

Producer

XU Jianshang

(BAFA 2014 Alumna, China)

Production Country India, China

Project Status Development, Script Development, Financing

Format 4K | color | 120 min

Logline After a mining accident seriously injures her father, a 12-year-old girl sees her mother fight against systemic injustice to keep her family together—a haunting look at power and systemic apathy.

ALUMNI AT ASIAN CINEMA FUND 2026

Script Development Fund

Goldfish

Director

Aditya AHMAD

(AFA 2014 Alumnus, Indonesia)

A gentle boy is sent by his father to boarding school only to find kindred spirits in the Bissu.

Co-Production Support Fund

TRINITY

Director

BOO Junfeng

(AFA 2005 Alumnus, Singapore)

Johnny, an evangelical pastor, is known for performing daredevil acrobatics as feats of strength. Despite his conservative reputation, Johnny becomes infatuated with his disciple Yang. One day, Yang goes missing.

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STAFF

BAFA



PARK Sungho
BIFF Programmer
BAFA Head



KIM Jaeyoung
BAFA Manager



JEONG Jaeyeon
Program Coordinator



LEE Kyuri
Guest Service



PARK Seungwook
Guest Service



CHO Jungrae
General Affairs



LEE Yeojin
Accounting

Alumni Making-of Documentary Team



Kyle NIEVA
Director, Editor
BAFA 2022 Alumnus
Philippines



Awais GOHAR
Cinematographer
BAFA 2023 Alumnus
Pakistan



Ujjal BASTAKOTI
Cinematographer
BAFA 2024 Alumnus
Nepal

Production Team



SON Seungung
Production Manager



JOE Dabin
Production Manager



KIM Minkyung
Production Manager



SHIN Wooseong
Production Manager



CHOI Won-uk
Equipment Manager

Photography Team



BANG Geonwoo



PARK Jonghoon



JANG Donghyeok



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BUSAN ASIAN FILM SCHOOL

Applications for 2027 Admission

Producing Track

Application Period

October 14, 2026

November 11, 2026 6 PM (KST)

Course

International Film Business Academy
(Producing)

Course Length

8 months from March to October, 2027
(2 semesters, including a four-week vacation)

Admitted Applicants

20 (including 2 Busan residents under the Busan quota)

Qualifications

- Must have U.N.-defined "Asian" nationality or Taiwanese nationality
 - ※ Must possess a valid passport from the Asian nation corresponding to their nationality
- There are no restrictions based on academic qualifications or age
 - ※ Korean men must show proof of completion or exemption from mandatory military service
- Must be competent in English
(all coursework will be conducted in English)

Benefits

- Tuition fees covered by a full scholarship
 - ※ Personal Financial Guarantee with Official Bank Statements upon the confirmation of the final successful applicants (around January or February) is required for the Application for Certificate of Visa Eligibility (Visa Issuance) process; Approximately USD 3,000 (Minimum)
 - ※ An additional Personal Financial Guarantee with Korean Bank Account approximately of USD 2,000-3,000 may also be required for Sojourn Extension Process during the second semester
- After entering Korea on a General Trainee (Other)/D-4-2 visa, fellows are not permitted to leave the country until they have received their Residence Card, as the visa is a single-entry type (March through May)
- A round-trip airfare provided to non-Korean fellows (details to be given later)
- Dormitory accommodation provided during the total period of education (including the vacation)
- Medical Insurance (Limited coverage and National Health Insurance) to non-Korean fellows during the total period of education (including the vacation)
 - ※ Matriculation – first 6 months: Limited coverage plan from Private Insurance Agency
 - After 6 months – Graduation: National Health Insurance
 - ※ Important: Since there is a period of approximately two months at the beginning of the semester during which insurance enrollment is not possible (before receiving a Residence Card, typically from March to May), selected fellows must purchase traveler's insurance to cover this gap before departing for Korea



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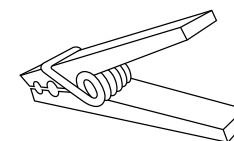


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FX5

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