

Netflix x BIFF Creative Asia 2026 Quote Bank

Masterclass: Location and Storytelling

James Bang, Professor, Busan Asian Film School (Moderator)

- “Location in storytelling is one of the least talked about subjects in film education, we don't really talk about its importance. Yet, it is an essential storytelling element that a filmmaker should understand.”
- “I hope that by the end of this session, you'll come to see ‘location’ not just as a backdrop to your scenes, but as an essential element that can help shape the story.”

Reiko Kunieda, Co-Producer, *Perfect Days*

- “When you define a location, you don't have to follow a conventional way. Maybe it comes to you and speaks to you.”

Lauren Cooper, Location Managers Guild International

- “Your inspiration has to come from more than watching films. It has to come from life: you have to read, you have to explore art. The key to locations is human connection.”

Sung Q Lee, Senior Director, APAC Production, Netflix

- “A good location doesn't have to be a beautiful or well-known place. If the audience can watch it and feel this story simply could not have taken place anywhere else, that is a good location.”

Masterclass: Han Jun-hee's Notes

Director Han Jun-hee

- “There has to be risk for something to be interesting. Only if you take risks can you tell an interesting story. Trying to play it safe all the time, especially in Korea, is a risk in itself.”
- “Genre is as important as the essence. When a topic is unfamiliar, like the military in *D.P.*, school bullying in *Weak Hero* or a cross-dressing man in *Pilot*, you have to convey a message. With all the writers and directors I work with, if we take on something we're not familiar with, we have to show that we understand it. We can't be prejudiced or biased. Whatever the story, I don't think there's a topic we can't cover in a series or film. I don't think you can say, ‘This isn't commercial enough.’ If you have a message you want to convey to the audience, what is it you want to say? That is the most important part of filmmaking.”

Masterclass: The Cinematography of *Possible Love*

Cinematographer Kim Ji-yong

- “In order to look natural, there is a lot of ‘artificial editing’ that happens afterwards. I don't think I have ever planned this much before. And there's even an element of luck, like with the weather.”
- “We didn't want the very first scene to be too sophisticated. We wanted it to feel natural and comfortable to the naked eye, but that is an irony. We had to work on it a lot, the lighting and the angles, to make it look that natural.”

Industry Panel: New Voices in Filmmaking

Director Namkoong Sun, *Love Untangled*

- “Netflix offered thoughtful input and helped guide the film in a good direction. They also supported us on the scenes we most wanted to show. It was a joy to know that audiences around the world were watching together and celebrating it.”
- “I really love the noisy, lively time of meeting audiences with the cast and crew. We didn't get that in theaters, but with the Netflix release, audiences from all over the world were talking about it online at the same time. That felt like a festival of its own.”

Director Wi Eun-kyoung, Co-Director, *My Aunt*

- “I want to make films that audiences can think about and imagine. I hope my films become ones where audiences connect the threads of imagination themselves, each making a film of their own.”

Director Son Gwang-min, Co-Director, *My Aunt*

- “Because of the nature of short films, it's hard to meet audiences again once the festival run ends. After it came out on Netflix, so many more people could see *My Aunt*, and I heard that many people in the industry discovered it there too.”

Industry Panel: AI in Filmmaking (Netflix x MPA)

Sung Q Lee, Senior Director, APAC Production, Netflix

- “The question that matters to me isn't ‘How much AI can we put into this title?’ but ‘What more can this title do with AI's help?’”
- “By utilizing AI tools, we can give more opportunities and chance to the creative. And by fully unlocking its potential, we'll be able to help them to achieve something that they could have not done in the past.”

Director Kang Yun-sung

- “We were able to make our imagination into reality. And budgetary constraints were less. So what has been buried due to budgetary issues were able to be put back on the table.”

Kimball Thurston, CTO, Wētā FX

- “Our goal is to reduce simple repetitive tasks. With AI, it provides us very fast with the visual images and visualization. So from the director's perspective or the cinematographer's perspective, it's very easy to identify the errors and correct them.”