

MONOCLE

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Over the horizon – and beyond: Our Annual Forecast Issue

Monocle's correspondents, editors and essayists on the people, places and policies that will shift the landscape

- A AFFAIRS** Meet the persuaders: the world's leading negotiators
 - B BUSINESS** Money to burn: why the wick and wax trade pays
 - C CULTURE** Digital dilemmas: pioneering is so passé
 - D DESIGN** Perfectly formed: Japan's generation craft
 - E EDITS** A sackful of the best gifts from our favourite ateliers, workshops and pantries
- EXPO** A week in the life of German news icon 'Der Spiegel'

1 A neo-Georgian national make-over

2 The growing trends in food and drink

3 The cities, neighbourhoods and streets to build your business in

4 A focus on Asia's film hub

5 The best media to curl up with for the holiday

6 The race to teach the world English

7 Unwrapping Christmas Korean style

8 The prognosis for geopolitics

9 The new seats of design thinking

10 20 people who deserve a bigger stage

+1 Small Business ... A 32-page guide

+2 Travel Top 50 ... Our global review

+3 Finland Survey ... A 36-page dossier

THE READ ON 2011
The scenarios, flashpoints, products and opportunities for the year ahead

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**(our emphasis)**

Expert opinion

Bey Logan is former Asian vice president of The Weinstein Company and currently runs Hong Kong Production company B&E productions. He tells us about the rising Chinese film industry.

predicted hit, Na Hong-jin's *Yellow Sea* with Korean producer Showbox.

Although Asian co-productions sound ideal, the reality is more problematic. Because of Japan's previously aggressive military past, feelings towards the country within Asia are ambivalent. During a speech at Pusan's Asian Film Policy Forum, chairman of the Japan Film Commission Ken Terawaki recognised the need for Japan to be contrite, saying: "Japan has caused grief and pain to people in Asia in the 20th century. It is something we have to reflect upon but now we need to focus on building new relationships based on the exchange of information and ideas through the promotion of the film industry. We can use films as a tool to build better friendships."

The Japanese market needs to crank up its creativity though. "There isn't any original content in the Japanese film industry at the moment; no one takes risks. It's all television dramas or bestselling mangas being adapted into films," says Muneyuki Kii producer of *Haru to no Tabi* (Haru's Journey), an original script that despite a limited release took a laudable \$2.5m in three months in Japan.

Currently Asian cinema is bought on the strength of its "genre films". The horror and visual stimuli of films such as Takashi Shimizu's *The Grudge* appealed to western audiences. Asia is trying to move away from this stereotype and the Pusan Film Festival is helping dispel attitudes. This year PIFF showcased 306 films from 67 countries, 52 of which were international debuts. Next year's PIFF will set the bar higher, moving away from Haeundae beach into a fully integrated €9.4m home next to Asia's largest department store Shinsegae in Centum city.

"The big story is the way China and Korea are becoming the new force in Asian and global film," says Patrick Frater. "You might have been able to ignore it 20 years ago, but you can't now." — (M)

"China is developing the second biggest theatrical market outside of the US and doesn't need the western film market anymore. If Chinese films are an international hit that's just a bonus as they know they can survive on their own market alone. The creative side has to catch up with its financial expansion though – it needs a new generation of directors, movie stars and producers. Currently China relies too much on South East Asian talent and their blockbusters feature little mainland Chinese talent both on screen and off screen.

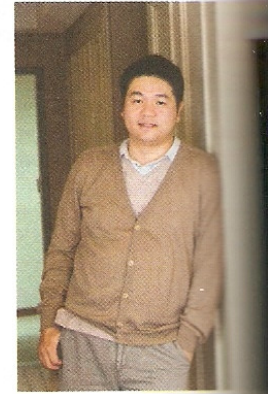
In China, the Huayi brothers are the leading force and Korean CJ Entertainment will also be a big player in Chinese and Korean co-productions. Korea has a terrific talent base of actors and directors and CJ is figuring out how to make it work internationally. Studio hubs are popping up everywhere in Shanghai and Beijing and are being backed by people unrelated to film like land developers, private equity investors and banks – Hengdian World film studios where *Hero* was shot is a good example.

Currently post-production is being done in Singapore and Thailand but as the quality of home-entertainment systems is improving, post-production is upping its game and Chinese technicians are coming back from the west and offering post-production facilities throughout the region. In 2011, China will be the engine driving the international future of Asian cinema and the whole of the Asian film industry is at the service of its market."



Goran Topalovic, co-founder of the New York Asian Film Festival

"In a region that confidently looks towards the future, Hollywood is no longer the only game in town."



Jason Chae, president and producer, Mirovision

"Everyone here is tracking the film *Yellow Sea* and its director, who also did *The Chaser*."



Im Sang-soo, director of *The Housemaid*

"The Chinese market is not open yet but when it does it will be huge. Koreans desperately need the Chinese market."



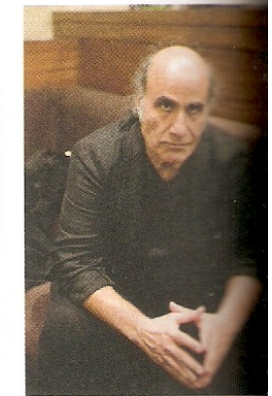
Juyoung Park, head of international investment distribution, Sidus PNH

"Korean film is established and has good infrastructure. It now needs to move away from genre films."



Kim Kot-bi, actress

"I think that the Korean films currently being introduced to western audiences don't represent the breadth of Korean cinema – especially the artistic films we make."



Amir Naderi, Iranian director

"I live in New York but I love Japanese cinema there. I am currently shooting my new film, *Cut*, in Japan with a Japanese crew and cast."