

animation film festivals each play their own part in supporting the new film culture. Thus, through the movement of various trends and film festivals for Korean independent films, we are witness today to the reality of more than one thousand films being made each year. (Lee Sang-yong)

Digital Generation, Digital Films

With the introduction of Internet movies, the digital film boom began in Korea. In 2000, the short film *Coming Out* by Kim Jee-woon was commissioned by a web company and shot with a Canon XL-1 camera. Back then, there were no professionals or standard system that could guarantee the quality of a picture shot with a digital camera. Nevertheless, many films began to be made digitally, inspired by this film and its screenings on the Internet. Im Sang-soo's *Tears* (2000) was shot with a PD-100, an early model in Sony's PD series, which became a synonym for digital cameras. From then on, people became more interested in the commercialization of digital films. When the digital and Internet-based Seoul Net & Film Festival was launched in 2000, it showed the arrival of a generation not only for digital film production but also for digital film viewing.

Presently, the biggest advantage of digital film is that it cuts down production costs. Moon Seung-wook's *The Butterfly* (2001) and Song Il-gon's *Flower Island* (2001) used this economic advantage to support auteurist filmmaking, but this economic plus has been quickly taken up by commercial films. *R U Ready?* (Yoon Sang-ho, 2002) and *To Catch a Virgin Ghost* (Shin Jung-won, 2004) are commercial films made with HD (High Definition) cameras, which are expected to have picture quality equaling that of film and to be cost-effective.

However, the independent films reaping the economic benefits of digital film are features. Choi Jin-sung, So Joon-moon, and Leesong Hee-

il's *Camellia Project - Three Queer Stories at Bogil Island* (2004), is an omnibus film made in the digital format together with *Die or Leave - The Migrant Worker's Interview Project* (2004) and *Independent Film Maker's Project to Abolish the National Security Law* (2004). Behind the prevalence of digital film in the independent scene is political support. Digital features are often supported by other companies or the Korean Film Council (KOFIC) with a considerable amount of production development or distribution support program money. As a result, more independent features are made in the digital format and films like Kim Dong-won's documentary *Repatriation* (2003), Noh Dong-seok's *My Generation* (2004), Chegy's *Fade into You* (2004), and Yoon Jong-bin's *The Unforgiven* (2005) have been able to achieve modest results in the form of theatrical release through development and distribution support. Today, it is inspiring to see the activities of the Digital Cinema Forum (organized by KOFIC), the DLP projection system that can directly screen digital films without celluloid, and the debates about digital standards. The digital format is already the general trend in film production for the new generation. Most of the films made by new directors that are submitted to various independent film festivals are shot and edited digitally. Although there needs to be much discussion about whether these films are realizing the essence of digital cinema, the production and consumption of digital films are becoming generalized rapidly. No longer part of the cinema of the future, digital technology is building Korean cinema today. (Lee Sang-yong)

A Film Artist for All Times: Im Kwon-taek

Im Kwon-taek made his debut in 1962 with *Farewell Doo-man River* and is currently making his one hundredth film, *Chunnyunbak* (working title). He has been active throughout the last tumultuous forty-five years of Korean cinema, an unparalleled feat of longevity. Certain preoc-