Asian Film Archive
Annual Report 2008
Had the Asian Film Archive not archived and restored my films, an important part of our social history would have been lost. And our future generations would have been poorer as a result.

Rajendra Gour, Filmmaker

Labour of Love: The Housewife by Rajendra Gour
Contents

About the Archive 4
Core Activities 5
Acquisition 7
Preservation & Restoration 9
Cataloguing, Documentation & Research 12
Education & Mentorship 14
Presentations 19
Financial Report 21
Statement of Financial Position 22
Financial Information 2005-2008 24
Corporate Governance 27
Future Plans & Commitment 29
Partners & Supporters 30
Volunteers 31
Board of Directors 31
International Advisory Board 31
Staff & Consultants 33
About the Archive

The Asian Film Archive is a non-governmental organization founded to preserve the rich film heritage of Asian Cinema. It hopes to encourage scholarly research on film and to promote a wider critical appreciation of this art form.

The Archive is the winner of the New Non-Profit Initiative Award at the Annual National Volunteers and Philanthropy Awards 2007, Singapore, which recognizes organisations for their originality, sustainability, impact and best practices. We are an affiliate of the International Federation of Film Archives (FIAF) and a member of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA). Our collection includes works by some of Asia's most renowned filmmakers like Lino Brocka, U-Wei Hajisaari, Hussain Haniff, Eric Khoo and Mike de Leon.

Culturally significant films are preserved by the Archive so that future generations can be inspired by and learn from such important cinematic works. To make our film collection more accessible to its audience, we have developed outreach programmes with the aim to inspire greater appreciation for the art form and industry that supports filmmaking.

Mission
To save, explore and share the art of Asian Cinema.

Objective
To preserve the film heritage of Asian Cinema in order to promote appreciation and build cultural value of Asian films through research, education and publication.

Charity Registration Number 01910

An Institution of Public Character
13/01/2006 – 12/01/2011

Company Registration Number 200500010H
Constituted as a public company by limited guarantee on 1 Jan 2005

Registered Address
3 Changi South Street 2, Xilin Districentre Block B. #02-00. Singapore 486548

Bank
DBS Bank (Singapore)

Auditor
S.H. Ong & Co.
Core Activities

Heritage Preservation: Reel Emergency Project
The Asian Film Archive preserves culturally important works by independent Asian filmmakers so that future generations can enjoy and learn from them. We have been able to collect the only surviving copies of some of these works. But many other films have yet to be acquired and properly preserved, hence, they are at serious risk of physical degeneration. Such is the urgency of our work in the Reel Emergency Project.

Public Access: Asian Film Archive Reference Collection
The Asian Film Archive is committed to providing public access to films within its collection, many of which are often unpublished resources for education, teaching, research, and creative inspiration.

Literacy and Education
The Asian Film Archive is a leader in the development of film literacy education for educators and students. As visual media saturate our lives, it is vital that students learn to decode images and messages, and to ask critical questions about who is creating them and for what purpose.

Asian Film Archive Presents
The Asian Film Archive Presents is a series of specially curated film events with a focus on enhancing the cinematic experience for audiences. Through screenings and discussions, it aims to nurture a film community with a passion for Asian Cinema.

Asian Film Archive Collection DVD Publications
The Asian Film Archive produces and publishes critically acclaimed films from its collection on DVD as collectibles for film lovers and more importantly, educational resources for teachers and students.
At the end of 2008, the Asian Film Archive Collection consisted of 1,378 titles, with 68% of the collection made up of Singapore films.
Acquisition

The total size of the Asian Film Archive’s (AFA) Collection amounted to 1,378 titles by the end of 2008 with 68% of the collection made up of Singapore films and the remainder 32% made of mainly Southeast Asian titles. The sizeable number of Singapore acquisitions was largely in part due to the Archive’s Memorandum of Understanding with the Singapore Film Commission to archive all the films funded by its funding schemes.

The acquisition highlights of 2008 encompassed a range of materials from Singapore and the Southeast Asian countries like Malaysia and the Philippines. Notable amongst the acquired titles are works by Eric Khoo, Lav Diaz, Woo Ming Jin, James Lee, Liew Seng Tat and Tan Chui Mui. Films by up-and-coming Singapore filmmakers like Anthony Chen and Ho Tzu Nyen were also acquired.

A large number of 35mm film prints were also acquired from Festive Films, one of Singapore’s independent film distributors. These prints included films by award winning Asian filmmakers like Kim Ki-Duk, Tsai Ming-Liang, and Majid Majidi.

A significant amount of related materials and originals (film prints and digital formats) were deposited during the year. These items included colour slides, adaptation literature, scripts, production notes, press records, props and publicity collaterals. Of particular highlights in this category are the deposit of a Singaporean feature film with the largest amount of deposited related materials.

Medium Rare (1991) and a large number of digital master copies of films by a group of independent Malaysian filmmakers from Da Huang Pictures.

* Medium Rare is the first feature film made during the period when the Singapore Cinema revived after a hiatus of more than 12 years without a feature film being made in Singapore.

The Archive extends its gratitude to donors, filmmakers and collectors for providing gifts to the collections. This list below highlights some of the titles acquired in 2008:

Asian Film Archive - Da Huang Pictures Collection
A Tree In Tanjung Malim by Tan Chui Mui. 2004. DV Cam
Apa Khabar Orang Kampung (Village People Radio Show) by Amir Muhammad. 2007. DV Cam
Before We Fall In Love Again by James Lee. 2006. DV Cam
Daughters by Liew Seng Tat. 2006. DV Cam
Flower In The Pocket by Liew Seng Tat. 2007. DV Cam
Love Conquers All by Tan Chui Mui. 2006. DV Cam
Man In Love by Liew Seng Tat. 2006. DV Cam
Nobody’s Girlfriend by Tan Chui Mui. 2007. DV Cam
Things We Do When We Fall In Love by James Lee. 2007. DV Cam
Waiting For Love by James Lee. 2007. DV Cam

Other titles in the Asian Film Archive Collection
881 by Royston Tan. 2007. 35mm
3-Iron by Kim Ki-duk. 2004. 35mm
A Tale Of 2 Sisters by Kim Ji-woon. 2003. 35mm
Barbie Digs Joe by Eric Khoo. 1990. Digibeta
Be With Me by Eric Khoo. 2005. Digibeta
Bedroom Dancing by Sun Koh. 2008. Digibeta
Breath by Kim Ki-duk. 2007. 35mm
Death in the Land of Encantos by Lav Diaz. 2007. Mini DV
Diminishing Memories II by Eng Yee Peng. 2008.
Digibeta
Digibeta
Haze by Anthony Chen. 2008. 16mm and Digibeta
Heremias Book 1 by Lav Diaz. 2006. Mini DV
I Don’t Want To Sleep Alone by Tsai Ming Liang. 2006.
35mm
Imelda by Ramona S. Diaz. 2004. 35mm
Keluar Baris by Boo Junfeng. 2008. Betacam SP
King and The Clown by Lee Joon-ik. 2005. 35mm
King Lear: The Avoidance of Love by Ho Tzu Nyen and Fran Borgia. 2008. Mini DV
Kurus (Days of Turquoise Sky) by Woo Ming Jin. 2008.
Digital Betacam
Lan Yu by Stanley Kwan. 2001. 35mm
Mee Pok Man by Eric Khoo. 1995. Digibeta
Monday Morning Glory by Woo Ming Jin. 2005. DV Cam
Nightmare Detective by Shinya Tsukamoto. 2006.
35mm
Old Boy by Park Chan-wook. 2003. 35mm
Old Garden by Im Sang-Soo. 2006. 35mm
Persepolis by Vincent Paronnaud, Marjane Satrapi. 2007. 35mm
Reflections by Ho Tzu Nyen. 2007. Mini DV
Shirkers by Georges Cardona. 1990s. 16mm negatives
Singapore Dreaming by Colin Goh and Woo Yen Yen. 2006. 35mm
Solos by Kan Lume and Loo Zihan. 2007. Digibeta
Spring, Summer, Fall, Winter… And Spring by Kim Ki-duk. 2003. 35mm
Sympathy For Lady Vengeance by Park Chan-wook. 2005. 35mm
Talking Cock by Colin Goh and Woo Yen Yen. 2002. 35mm
The Elephant and The Sea by Woo Ming Jin. 2007.
Digital Betacam
The Kallang Wave by Lee Yanfeng and Hanafi Ramdhan. 2006. DV Cam
The Wayward Cloud by Tsai Ming Liang. 2005. 35mm
The Willow Tree by Majid Majidi. 2005. 35mm
Time by Kim Ki-duk. 2006. 35mm
Untold Scandal by Lee Je-Yong. 2003. 35mm
Vivid by Sam Loh. 2008. Mini DV
You Are My Sunshine by Park Jin-pyo. 2005. 35mm
Preservation & Restoration

The Archive embarked on its first restoration project, albeit on a small scale, on a short film, *Labour of Love: The Housewife* by Rajendra Gour. An independent film made from 1974 to 1979, the film print was in an advanced stage of decay by the time it was acquired by the Archive. The Archive helped Gour to secure a grant but the funding was sufficient only for the film's audio restoration. The restored version was screened at the 6th Orphan Film Symposium in New York in March and was published in the Archive's DVD anthology of local films, *Singapore Shorts Vol.2* in November. It is hoped that these efforts by the Archive will help to promote greater awareness of the need to preserve film works before they succumb to the deteriorating effects of the environment.

Preservation work remained the highest priority of the Archive and this has translated into many hours of work dedicated to the duplication and format migration of its collection. Interns and staff were trained to handle the arduous task of hand cleaning and inspecting over 600 reels of classic Malay films donated by the Cathay Organisation's Cathay-Keris Films. As a result, staff members were exposed to the different preservation problems related to film such as mould, fungus, stickiness, and vinegar syndrome. The Archive also invested in inert polypropylene plastic cans to re-can the many rusty cans that the films were originally housed in. To date, about half of this collection of film prints has been cleaned and re-canned.

With its digital video collection, the Archive encountered a large number of filmmakers whose works were saved only in a single copy of digital beta-cam or mini-DV format. The Archive thus spent much time with the filmmakers emphasizing the urgency and need to preserve their films properly. While more filmmakers were becoming familiar with the concept of archiving their works, the Archive hopes to establish a programme with film schools to educate aspiring filmmakers on the ways in which they can better prolong the shelf life of their works.

**Partnership**

It was a year of renewal for the Archive as it signed a five-year agreement with its longstanding archiving partner, the National Archives of Singapore, to provide storage space in their climate-controlled and secure film vaults and technical support for the Asian Film Archive's backend preservation work. This partnership allowed the Asian Film Archive to focus on much-needed front-end archival work which include research, acquisition, cataloguing.

The Archive continued its good working relationship with the Singapore Film Commission and the National Library Board two years after the signing of the three-way Memorandum of Understanding to preserve and provide access to a comprehensive Singapore film collection.
UNESCO’s World Day of the Audiovisual Heritage

The Archive participated in UNESCO’s World Day of the Audiovisual Heritage by mounting a second lost film search to look for a list of culturally significant films made in Singapore between 1940s to 1970s. The search was reported in various media channels, such as Channel News Asia, the main Chinese daily, Lianhe Zaobao, as well as Today newspaper.

International Ties

The Asian Film Archive had a busy year maintaining and establishing new ties with regional archives and film festivals through speaking engagements, jury appointments, and institutional visits. Representatives were sent to attend the annual International Federation of Film Archives (FIAF) and Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVVA) conferences. Presentations were made at the Seoul Youth International Film Festival Forum and the NYU Orphan Film Symposium. The Archive also accepted invitations to be a Manfred Salzgeber jury member at the Berlin International Film Festival and a NETPAC jury member at the Locarno International Film Festival.

The Archive’s Executive Director, Tan Bee Thiam, was elected Secretary-General of the Southeast Asia-Pacific Audio Visual Archive Association (SEAPAVAA), reflecting the increasing presence and role of the Archive in the international archiving community.
As filmmakers, we certainly feel very happy and heartened that a younger generation of students and young people like the film (12 Storeys) as much as we do and obviously felt for it, when we did it so many years ago.

James Toh, Filmmaker

12 Storeys by Eric Khoo. Photo Courtesy of Zhao Wei Films
A total of 134 film titles were catalogued in 2008 and the Archive is in the process of updating its online database to reflect all these catalogues. Over 190 titles of the Asian Film Archive’s Reference Collection were made available for public reference and research.

In January and April respectively, archival staff collated, categorized and accessioned large deposits of related materials from the rights-owner of Medium Rare (1991) and Perth (2004), including colour slides, adaptation literature, scripts, production notes, press records, props and publicity collaterals. In cases where the filmmakers were reluctant to donate their original related materials, the Archive loaned these materials like production scripts, stills and publicity collaterals of various films for scanning and archiving the soft copy images.

Intensive research and cataloguing was undertaken for Cineodeon, an anchor outreach project for the Archive. Cineodeon is a youth initiated cinema chain project designed to help students learn how to programme and manage screenings of films from the Asian Film Archive Collection. The Cineodeon 2008 theme was on Singapore films. As such, research was done to select and assess Singapore films, both shorts and features, to determine 25 culturally significant films that the student film programmers could utilize for the programming component of their Cineodeon project.

The Asian Film Archive presented two research papers about films in its collection at the 6th NYU Orphan Film Symposium in New York in March 2008. Singapore’s Independent Film Pioneer: Rajendra Gour by Tan Bee Thiam and Karen Chan was about the difficulties and challenges faced by independent filmmakers like Rajendra Gour despite the recognition his films were receiving at international film festivals. Political Filmmaking in Singapore: Preserving the Banned Videos of Martyn See by Lucy Smee and Pauline Soh used the case study of Martyn See’s politically critical works to explore the Film Act in Singapore and its implications on the Asian Film Archive in preserving banned films.

In July 2008, the Archive was invited alongside three other archives - the British Film Institute, Museum of the Moving Image and National Film Centre (Tokyo) – to present and share its innovative outreach and research programmes involving teachers and students at a forum at the Seoul International Youth Film Festival. Many audience members gave positive feedback on the Archive’s Cineodeon programme and Educators’ Workshops.
It is amazing what the Asian Film Archive is doing with young minds through *Cineodeon*. I have always believed that media and cultural literacy should start from a young age, and the future of filmmakers like myself is in the hands of this generation of youths who will form our audience in the years to come.

Anthony Chen, Filmmaker

*Ah Ma* by Anthony Chen. Picture Courtesy of Fisheye Pictures
Education & Mentorship

The Asian Film Archive initiates outreach programmes on film education and mentorship that help develop an understanding and appreciation for the language, art and industry of the film media. A total of 23 events were organized, including 7 Educators’ Workshops, 2 Film Literacy Seminars, 11 Film Talks, 2 Mentorship programmes and a Symposium. These events reached out to a total of 3,316 participants, including 160 educators and 2,943 students.

The Asian Film Archive worked closely with the Media Development Authority, Singapore Film Commission, National Library Board and the Ministry of Education in all its outreach activities through collaborative programming, financial and venue support. The Archive also worked with 13 educational institutions over four months during its major outreach project, Cineodeon 2008.

As a culmination to the Cineodeon 2008 programme, a Symposium on Singapore Cinema was organized to provide an opportunity for the students who participated in the Cineodeon 2008 to share their experiences and challenges in programming a film screening.

Academics, filmmakers and representatives from the government gave presentations on their perspectives of the film industry in Singapore and internationally. Student film papers were presented and the inaugural Asian Film Archive Young Jury Awards were given out to the filmmakers, cast and crew members of winning films. The Young Jury Awards were decided upon by a jury team made up of students who were mentored and coached by professional critics and film academics to assess films from a jury’s point of view.

Educators’ Workshops

The Asian Film Archive conducted a series of workshops for educators to introduce participants to the basics of film literacy and to the exciting world of reading film in different contexts. The workshops provided a platform of resources relevant to the teaching and learning of the moving image media in the formal sectors of education. Apart from the introductory course, new workshops were added to widen the breadth and depth of learning film literacy for more advanced educators.

Useful film snippets and pedagogical potential demonstrated. Insights into multi-layered meanings of film and very good questions for reflection on film.

Marilyn Lim, Ministry of Education, Singapore
Excellent materials in the form of lesson plans.
Tang Chee Onn, National Institution of Education, Singapore

Educators' Workshops Conducted
- Educator's Workshop on Film Literacy (10 March 2008)
- Singapore Culture & Identity Through Its Films (26 May 2008)
- Storytelling for Film (28 May 2008)
- Understanding Chinese Culture Through Cinema (29 May 2008)
- Film Philosophy as a Pedagogical Tool (17 November 2008)
- Advanced Film Literacy (18 November 2008)
- Theatre, Film, Fact and Fiction: Exploring Interdisciplinary Connections in Language Arts (19 November 2008)

Cineodeon 2008

Cineodeon 2008 attracted 7 new schools on board to get youths to run screenings for their peers. Featuring 25 culturally important Singapore films from the Asian Film Archive Collection, students learnt how to programme and manage a film screening through a specialized boot camp, under the guidance of industry professionals and the Asian Film Archive. Highlights included a screening in California organised by students from the National University of Singapore on the Overseas College programme, two self-initiated photo exhibitions on East Timor and the working class in Singapore in Nanyang Technological University, a post-screening talk with filmmaker Jacen Tan at Hwa Chong Institution, and an arm-wrestling competition inspired by the film, *Unarmed Combat*, held in Shuqun Secondary School.

Moving Minds Lab: Young Critics & Jury Programme

The Young Critics and Jury Programme is a new initiative by the Asian Film Archive to nurture young film writers and introduce youths to appraise films in the Archive’s collection. Held in conjunction with Cineodeon 2008, 20 Young Critics conducted scholarly research and wrote papers which critically analyze societal and cinematic issues raised in Singapore films. 6 youths were selected to form the Young Jury, who judged the selected Cineodeon films for the inaugural Young Jury Awards.

Grooming an interest in film programming helps nurture a younger generation of film-goers and critics. It allowed the students to gain some invaluable hands-on experience and engaged them through meeting members of the film community.

Low Beng Kheng, Programming Manager of Substation and Cineodeon Mentor
I learnt a lot about the local film industry and it has really been a very interesting experience discussing with industry professionals and other fellow students.

Jasvin Wuu, Young Critics Programme participant (Dunman High School, Senior High)

The youth programmes are a great initiative!

Royston Tan, Filmmaker

Students were mentored by 20 film scholars and critics from publications such as Straits Times Life!, Today and U-Weekly, as well as film academics from institutions like the National University of Singapore and Nanyang Technological University. The participants met regularly to discuss the artistic, cultural and social significance of the films in the context of Singapore Cinema and the artistic achievements of these film practitioners. Outstanding film papers were then presented at the Symposium on Singapore Cinema.

Symposium on Singapore Cinema

Attended by 217 audiences, the Symposium featured a well-received panel discussion on Singapore Cinema, outstanding presentations by finalists of the Best Cineodeon Team and Best Film Paper competition, as well as the inaugural Asian Film Archive Young Jury Awards. A total of 24 awards were presented by the young jurors to the members of the film community. More than 30 other filmmakers, critics and scholars attended Symposium, including Kelvin Tong, Royston Tan, James Toh, Professor Chua Beng Huat, Stefan Shih, Dr Edna Lim and Wong Lung Hsiang. Kelvin Tong and James Toh also made appreciative speeches to the jury and the audience for giving recognition to their films, which were made more than 10 years ago.

Winning Papers Presented at Symposium on Singapore Cinema
12 Storeys by Jasvin Wuu, Dunman High School (Senior High)
Examination of the Family in Singapore Film by Goh Shunjie, Dunman High School (Senior High)
The Singapore Heartland: The Performing Identities of Local Landscapes by Eleine Ng, National University of Singapore, Faculty of Arts and Social Science
881: The Postmodern Musical by Natasha Zhao, National University of Singapore, Faculty of Arts and Social Science

I like the industry representatives speaking on panel and the avenue for young people to showcase their knowledge and works.

John Li, Ministry of Education, Singapore
In Conversation

The Asian Film Archive organized an *In Conversation* series of talks focusing on film festival programming. Film programmers from international film festivals such as Venice, Berlin, Hong Kong, Toronto, and Locarno International Film Festivals were invited as part of the series. In all, the 3 sessions attracted more than 138 people and facilitated discussions between the programmers, filmmakers and members of the public. The sessions were recorded and the transcripts will be put online for public access.

Awards Presented by Asian Film Archive Young Jurors

<table>
<thead>
<tr>
<th>Award Category</th>
<th>Winners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Feature Film</td>
<td><em>Eating Air</em> by Kelvin Tong &amp; Jasmine Ng</td>
</tr>
<tr>
<td>Jury Prize for Feature Film</td>
<td><em>12 Storeys</em> by Eric Khoo</td>
</tr>
<tr>
<td>Best Short Film</td>
<td><em>Ah Ma</em> by Anthony Chen</td>
</tr>
<tr>
<td>Jury Prize for Short Film</td>
<td><em>Zo Gang</em> by Jacen Tan</td>
</tr>
<tr>
<td>Best Direction for a Feature Film</td>
<td><em>Eating Air</em> by Kelvin Tong &amp; Jasmine Ng (Tie)</td>
</tr>
<tr>
<td>Best Direction for a Short Film</td>
<td></td>
</tr>
<tr>
<td>Special Mention for Direction for a Short Film</td>
<td><em>Monkeylove</em> by Royston Tan</td>
</tr>
<tr>
<td>Best Cinematography for a Feature Film</td>
<td><em>Perth</em> by Djinn</td>
</tr>
<tr>
<td>Best Cinematography for a Short Film</td>
<td><em>Fonzi</em> by Kirsten Tan</td>
</tr>
<tr>
<td>Most Memorable Sequence</td>
<td></td>
</tr>
<tr>
<td>Best Screenplay for a Feature Film</td>
<td><em>Singapore Gaga</em> by Tan Pin Pin</td>
</tr>
<tr>
<td>Best Screenplay for a Short Film</td>
<td><em>Santa is Here</em> by Christina Oer</td>
</tr>
<tr>
<td>Best Local Representation</td>
<td><em>12 Storeys</em> by Eric Khoo</td>
</tr>
<tr>
<td>Special Mention for Local Representation</td>
<td></td>
</tr>
<tr>
<td>Best Performance</td>
<td><em>Monkeylove</em> by Royston Tan</td>
</tr>
<tr>
<td>Best Sound Design for a Feature Film</td>
<td><em>Fonzi</em> by Kirsten Tan</td>
</tr>
<tr>
<td>Best Sound Design for a Short Film</td>
<td><em>Perth</em> by Djinn</td>
</tr>
<tr>
<td>Best Editing</td>
<td><em>Eating Air</em> by Kelvin Tong &amp; Jasmine Ng (Tie)</td>
</tr>
<tr>
<td>Special Mention for Editing</td>
<td></td>
</tr>
</tbody>
</table>

In Conversation Series Talks

*Arts Conversations with North-Zone Teachers. Deyi Secondary School (27 May 2008)*
*Film Programmers: Paolo Bertolin. Venice International Film Festival (14 July 2008)*
*Film Programmers: Jacob Wong. Locarno & Hong Kong International Film Festival (21 July 2008)*
*Film Programmers: Raymond Phathanavirango. Toronto International Film Festival and & Christoph Terhechte. Berlin International Film Festival (28 July 2008)*
The Asian Film Archive initiates outreach programmes on film education and mentorship that help develop an understanding and appreciation for the language, art and industry of the film media. In 2008, the Archive reached out to a total of 3,316 participants, including 160 educators and 2,943 students. The Archive presented 57 films in 41 screenings, of which 37 were held locally and reached out to a total of 2,787 audience members.
Presentations

In 2008, the Archive presented 57 films in 41 screenings, of which 37 were held locally and reached out to a total of 2,787 audience members. These screenings were organized by either the Archive or jointly with its partners. The Archive also continued its successful Cineodeon project, where students from schools around the island mount an independent cinema chain showcasing selected works from the Archive’s collection. This gave many students the opportunity to watch films that were once virtually inaccessible to them.

The Archive hosted a number of foreign guests including Malaysian filmmaker Yasmin Ahmad and Filipino film producer Raymond Lee. Partnering the Ministry of Education’s Pre-University Seminar, the filmmakers attended the Q&A sessions facilitated by student leaders.

Some of these film screening events included:


› The Lunatics (1986) by Derek Yee as part of the Silver Ribbon Film Festival.


› 23 independent Singaporean films as part of Cineodeon 2008, a youth-led cinema chain that encourages young people to use films in the Archive to organise screenings for their community. Screenings were held in 13 educational institutions in the months of July and August 2008.

10 films from the collection were also screened in four overseas screenings in India, Italy, the Slovak Republic and the United Kingdom.

In November, the Archive launched its second DVD anthology, Singapore Shorts Vol.2, a selection of nine films selected from the Asian Film Archive Collection. These films were selected for their insights and perspectives of the different facets of the interpersonal dynamics within the family and of society at large. As these films have never been published on DVD, the anthology is intended to help promote these works and provide greater exposure both to the filmmakers and to the general public as its audience. Featured filmmakers include Mirabelle Ang, Boo Junfeng, Rajendra Gour.
K. Rajagopal, Loo Zihan, Brian Gothong Tan, Sandi Tan, Ryan Tan Wei Liang and Michael Tay Hong Khoon.

Through its online shop, the Archive also supported the works of filmmakers and film critics by making available a variety of DVD and book publications for sale. In 2008, the DVD publications of Malaysia’s Da Huang Pictures were added to the online shop’s inventory.

Films presented in 2008 include:

- (S)439 965 by Elgin Ho. 2007
- 12 Storeys by Eric Khoo. 1997
- A Family Portrait / Un Retrato De Familia by Boo Junfeng. 2004
- Absence by K. Rajagopal. 1997
- Ah Ma by Anthony Chen. 2006
- As I Lay Dying by Ho Yuhang. 2007
- Autopsy by Loo Zihan. 2007
- Birth of the Seamen by Sasithorn Ariyavicha. 2004
- Block 46 by Ghaz Alqudcy. 2007
- Blood Ties by Chai Yee Wei. 2007
- Boomtown Beijing by Tan Siok Siok. 2008
- Carrot Cake by Swee Wee Keong. 2005
- Colours by Lee Chee Tiam and Derek Lui. 2007
- Crammed by Ellery Ngiam. 2003
- Diminishing Memories I by Eng Yee Peng. 2006
- Diminishing Memories II by Eng Yee Peng. 2008
- Eating Air by Kelvin Tang & Jasmine Ng. 1999
- Flat Dreams by Eva Tang. 2007
- Fonzi by Kirsten Tan. 2006
- For Naomi by Benjamin Tan. 2007
- Gourmet Baby by Sandi Tan. 2001
- Homeless FC by James Leong & Lynn Lee. 2007
- Imelda Goes to Singapore by Brian Gothong Tan. 2006
- Influence by Druklifi Sungit & Remi M. Salih. 1995
- Innocence for Sale by Chua Fuay Hoe and Joey Chiang. 2006
- Janji Joni by Joko Anwar. 2005
- Kassim by Danial Haris. 2005
- Labour of Love - The Housewife by Rajendra Gour. 1974 - 1979
- Lata at Tsinelas (Can and Slippers) by Khavn de la Cruz. 2005
- Match Made by Mirabelle Ang. 2006
- Min by Ho Yuhang. 2003
- Monkeylove by Royston Tan. 2005
- Moonly by Victric Thng. 2003
- Money No Enough by Tay Teck Lock. 1998
- Norman on the Air by Wee Li Lin. 1997
- Perth by Djunn. 2004
- Passenger by Green Zeng. 2006
- Old Woman by Lau Chee Nien. 2005
- Our Daily Bread by Khavn de la Cruz. 2006
- Road to Mecca by Harman Hussin. 2008
- Santa is Here by Christa Oer. 2006
- Sepet by Yasmin Ahmad. 2004
- Sewing Room by Ang Soo Oer. 2005
- State of Things by Sherman Ong. 2003
- Singapore Dreaming by Woo Yen Yen & Colin Goh. 2006
- Singapore Gaga by Tan PinPin. 2005
- Take Me Home by Gorce + Russel Zehnder. 2006
- The Art of Flirting by Kan Lume. 2005
- The Big Durian by Amir Muhammad. 2003
- The Blossoming of Maximo Oliveros by Auraeus Solito. 2005
- They Call Her… Cleopatra Wong by George Richardson. 1978
- The Call Home by Han Yew Kwang. 2002
- The Lunatics (Din Lo Jjingt Juen) by Derek Yee Tung-Shing. 1986
- The Road Less Travelled by Lim Suat Yen. 1997
- Trishaw by Bertrand Lee. 2001
- Unarmed Combat by Han Yew Kwang. 2006
- Utama: Every Name in History is I by Ho Tzu Nyen. 2003
- Wet Season by Michael Tay Hong Khoon. 2007
- Where the Sun Rises by Grace Phan. 2006
- Yesterday’s Play by Ryan Tan Wei Liang. 2005
Asian Film Archive ended fiscal year 2008 with assets of $130,899. In keeping with standard archive practice, Asian Film Archive does not capitalize its collections.

Despite the economic downturn in the second half of 2008, the Archive continues to invest in its mission. Expenditure for direct programmes increased 57.7% and total expenditure increased 35.1% to $395,923. 52% of the expenditure went directly to programmes and 48% was used for operating and administrative expenses. Total employee costs increased only 4%.

The Archive reported a 59% surge in income from donation in kind which amounted to $172,900 while earned income decreased 48% to $67,797. Strong support from sponsors continues to contribute 37% of our total income. Total incoming resources from generated funds were $382,285, a decrease of $2,016 or 0.5% over 2008.

Overall, total assets decreased $16,821 or 11.4% over 2008. Account receivables increased 387.9% from $23,228 to $113,176. By the first quarter of 2009, the Archive has been able to recover most of this amount.

Asian Film Archive does not have an endowment fund yet and the only investment income is from interest.

The accompanying charts and summaries highlight the Archive’s financial position and performance for 2008. The financial statements are audited by the accounting firm S. H. ONG & CO., Public Accountants and Certified Public Accountant Singapore.
Statement of Financial Position

December 31 2008

ASSETS

Current assets:
Bank & cash balances $2,951
Stocks $11,867
Trade debtors $113,176
Other debtors & Deposits $1,527

Non-current assets:
Plant & Equipment $1,378

Total assets $130,899

FUNDS AND LIABILITIES

Funds:
Accumulated fund $106,101

Current liabilities
Bank overdraft $1,363
Creditors and accruals $23,526

Total funds and liabilities $130,899

BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations</td>
<td>77%</td>
<td>41%</td>
<td>28%</td>
<td>45%</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>0</td>
<td>26%</td>
<td>38%</td>
<td>37%</td>
</tr>
<tr>
<td>Earned income</td>
<td>23%</td>
<td>33%</td>
<td>34%</td>
<td>18%</td>
</tr>
</tbody>
</table>
Table: Breakdown of Incoming Resources from 2005-2008

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programmes</td>
<td>71%</td>
<td>46%</td>
<td>44%</td>
<td>52%</td>
</tr>
<tr>
<td>Operating/Administration</td>
<td>29%</td>
<td>54%</td>
<td>56%</td>
<td>48%</td>
</tr>
</tbody>
</table>

Table: Breakdown of Resources Expended from 2005-2008

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programmes</td>
<td>23%</td>
<td>33%</td>
<td>34%</td>
<td>18%</td>
</tr>
<tr>
<td>Operating/Administration</td>
<td>77%</td>
<td>41%</td>
<td>28%</td>
<td>45%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme</td>
<td>29%</td>
<td>54%</td>
<td>56%</td>
<td>48%</td>
</tr>
<tr>
<td>Operating/Administration</td>
<td>46%</td>
<td>44%</td>
<td>44%</td>
<td>52%</td>
</tr>
</tbody>
</table>

Table: Breakdown of Resources Expended from 2005-2008
# Financial Information 2005-2008

## Incoming Receipts

<table>
<thead>
<tr>
<th></th>
<th>2005 (S$'000)</th>
<th>2006 (S$'000)</th>
<th>2007 (S$'000)</th>
<th>2008 (S$'000)</th>
<th>Growth % 2007 vs 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Donations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Tax Exempt</td>
<td>71.6</td>
<td>111.5</td>
<td>108.1</td>
<td>172.9</td>
<td>59%</td>
</tr>
<tr>
<td>- Non Tax Exempt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grants/Sponsorships</strong></td>
<td>NA</td>
<td>71.5</td>
<td>144.6</td>
<td>141.6</td>
<td>(2.1%)</td>
</tr>
<tr>
<td><strong>Membership fees</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Investment income</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Investment Gains</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td>20.9</td>
<td>88.0</td>
<td>131.6</td>
<td>67.8</td>
<td>(48.4%)</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td>92.5</td>
<td>270.9</td>
<td>384.3</td>
<td>382.3</td>
<td>(0.5%)</td>
</tr>
</tbody>
</table>

## Expenses

<table>
<thead>
<tr>
<th></th>
<th>2005 (S$'000)</th>
<th>2006 (S$'000)</th>
<th>2007 (S$'000)</th>
<th>2008 (S$'000)</th>
<th>Growth % 2007 vs 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Charitable Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Local</td>
<td>64.4</td>
<td>112.3</td>
<td>128.7</td>
<td>202.7</td>
<td>57.5%</td>
</tr>
<tr>
<td>- Overseas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operating/Administration Expenses</strong></td>
<td>25.7</td>
<td>132.1</td>
<td>164.3</td>
<td>193.2</td>
<td>17.6%</td>
</tr>
<tr>
<td><strong>Fundraising</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Publicity</strong></td>
<td>0.6</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Capital Expenses</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>90.1</td>
<td>244.4</td>
<td>293.0</td>
<td>395.9</td>
<td>35.1%</td>
</tr>
</tbody>
</table>

## Excess (Deficit)

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excess (Deficit)</strong></td>
<td>1.8</td>
<td>26.5</td>
<td>91.3</td>
<td>(13.6)</td>
<td>(114.9%)</td>
</tr>
<tr>
<td>Balance Sheet</td>
<td>2005 (S$'000)</td>
<td>2006 (S$'000)</td>
<td>2007 (S$'000)</td>
<td>2008 (S$'000)</td>
<td>Growth % 2007 vs 2008</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>---------------</td>
<td>---------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land and Building</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>0.1</td>
<td>0.7</td>
<td>1</td>
<td>1.4</td>
<td>40%</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>4.7</td>
<td>4.4</td>
<td>16.1</td>
<td>11.9</td>
<td>(26.1%)</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>7.3</td>
<td>35.5</td>
<td>23.2</td>
<td>113.2</td>
<td>387.9%</td>
</tr>
<tr>
<td>Cash &amp; Deposits</td>
<td>1.4</td>
<td>12.6</td>
<td>85.8</td>
<td>2.9</td>
<td>(96.6%)</td>
</tr>
<tr>
<td>Others</td>
<td>NA</td>
<td>0.3</td>
<td>21.5</td>
<td>1.5</td>
<td>(93.0%)</td>
</tr>
<tr>
<td>Total Assets</td>
<td>13.5</td>
<td>53.4</td>
<td>147.7</td>
<td>130.9</td>
<td>(11.4%)</td>
</tr>
<tr>
<td><strong>Funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Fund</td>
<td>1.8</td>
<td>28.3</td>
<td>119.7</td>
<td>106.0</td>
<td>(11.4%)</td>
</tr>
<tr>
<td>Building Fund</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Endowment Fund</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Other Funds</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Total Funds</td>
<td>1.8</td>
<td>28.3</td>
<td>119.7</td>
<td>106.0</td>
<td>(11.4%)</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long-Term Liabilities</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>11.7</td>
<td>25.1</td>
<td>28.1</td>
<td>24.9</td>
<td>(11.4%)</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>11.7</td>
<td>25.1</td>
<td>28.1</td>
<td>24.9</td>
<td>(11.4%)</td>
</tr>
<tr>
<td><strong>Total Liabilities &amp; Funds</strong></td>
<td>13.5</td>
<td>53.4</td>
<td>147.7</td>
<td>130.0</td>
<td>(11.4%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Information</th>
<th>2005 (S$'000)</th>
<th>2006 (S$'000)</th>
<th>2007 (S$'000)</th>
<th>2008 (S$'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations/ Grants and Sponsorship given to other Charities (S$’000)</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>No. of Employees</td>
<td>1</td>
<td>5</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>Total Employee Costs</td>
<td>5.9</td>
<td>95.8</td>
<td>131.4</td>
<td>136.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of key management in remuneration bands</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $100,000</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
Perth is a film which witnesses the passing of a generation of Singaporeans amidst the relentless pace of change that the nation faces. The Asian Film Archive ensures that such records of our history will be preserved for future generations to discuss and put into perspective.

Ong Lay Jin (Djinn). Filmmaker
Corporate Governance

The Asian Film Archive was incorporated under the Companies Act, Cap 50 on 1 January 2005 and is a public company limited by guarantee. It complies with the Code of Corporate Governance for listed companies, with compliance modified to that appropriate for a charity. As a registered charity and an Institution of Public Character, the Archive also complies with the Code of Governance issued by the Charity Council in November 2007. The Archive has also made its online submission of the Governance Evaluation checklist on the Charity Portal available for public viewing.

The Archive governance practices with reference to the principles set out in the Code include:

- The Archive is governed by a board of directors who leads the organisation to meet its objectives and ensures that the Archive is effective in pursuing its mission and is made accountable to the public.

- The Board comprises of five directors. The roles of the Chair and the Executive Director are kept separate. The Chair is responsible for leading the Board. All board members are volunteers and are not remunerated for their Board services. They are wholly independent from the paid executive management of the Archive. Board members hold various responsibilities to review and oversee areas in Audit and finance; Programmes and Services; Fundraising and Partnership; and Human Resource.

- The Executive Director leads the management team to execute strategies, policies and business practices. The Executive Director reports regularly to the Board about the Archive's management, operations and finances.

- Board meetings are held about once every quarter to review the Archive's performance and approve strategic work plans to ensure that the activities are aligned to its objectives. As and when necessary, the chair also convenes optional meetings to discuss matters that require the Board's deliberation.

- To promote transparency and to be publicly accountable, the Archive makes available to the public an annual report, with disclosure on its financial accounts.

- In accordance to the Code of Governance issued by the Charity Council, the Archive discloses annual remuneration of its key management staff in salary bands of less than $100,000, and subsequent bands of $50,000 in the annual report.
The Archive's vision, mission, programmes and activities are clearly communicated and shared with the public through our Annual Report, website as well as printed collaterals.

Board members or paid staff are required to declare actual or potential conflicts of interest to the Board immediately. Board members with conflicts of interest do not vote or participate in decision making in the matter. Paid staff with conflicts of interest are required to obtain approval from the Board.

All staff undergo an annual staff review with the Board and make an annual declaration of having understood all policies and procedures. Potential conflicts of interest between staff and the Archive must also be declared.

The Archive has not actively solicited funding from the general public. Joint programmes with partner organisations have generated sponsorships and donations in support of the Archive's work. The Archive also recovers operation costs through earned income from activities that are in line with its mission.

The Archive adopts a set of internal controls and guidelines that lay out financial authorisation and approval limits for financial commitment. The Board ensures that the internal reviews on controls, procedures and key programmes are adhered to.
Future Plans & Commitment

The Archive is a custodian to the rich film heritage of Asian Cinema including Singapore’s. While the Archive has accomplished much in 2008, there is still much work that needs to be done.

To manage its increasing collection, the Archive will look into expanding its volunteer team in the Archiving department. The Archive has updated its database system to serve our clients more effectively and would be looking at increasing the number of titles in its online catalogue. The Archive has restored and presented an important independent film in 2008 and with the continued support of its partners, look forward to showcase lost gems that may be discovered. To ensure sufficient secure storage for its collection in the long run, the Archive is developing a digital backend for long-term preservation of digital audiovisual materials.

Our mission extends beyond the good work of preserving films and its related materials: our aim is to make our collections available to the public, inspire appreciation for Asian Cinema, and ensure that future generations have access to our cultural heritage. As more schools become aware of the importance of film and media literacy, the Archive is stepping up efforts to put together more resources that educators can use in their classrooms. Following the success of the Cineodeon series for two consecutive years, the Archive will be building a digital network of Cinematheque spaces within schools so that students and educators can tap on the rich collection at the Asian Film Archive for screenings.

We are keenly aware of the important roles that our board members, staff, volunteers, partners and donors play in building the strength of this institution, which would not exist without their generosity. We reaffirm our commitment to save, explore and share the art of Asian Cinema.
Partners & Supporters

Each acquisition, preservation, restoration, film programme, presentation, exhibition, lecture and talk would not be possible without our sponsors. We thank them immensely and their generous support is recognized here.

Axiom Technologies
Berlin International Film Festival
Cathay Organisation
Coral Secondary School
Central Singapore Community Development Council
CHIJ Toa Payoh
Deyi Secondary School
Dunman High School
Exxon Mobil
Federal Express Singapore Pte Ltd
ffurious
Filmgarde Cineplex
Filmmakers Library
Health Promotion Board
Hwa Chong Institution (High School)
Iluma
Infinite Frameworks
International Federation of Film Archives (FIAF)
ITE College Central
ITE College East
ITE College West
Jurong Junior College
Lee Foundation
Locarno International Film Festival
Maris Stella High School
Media Development Authority, Singapore
Mediacorp Channel U
Meridian Junior College
Microsoft Singapore
Ministry of Education, Singapore
Ministry of Community, Youth and Sports, Singapore
Nanyang Girls High School
Nanyang Technological University (School of Art, Design and Media)
Nanyang Technological University (Wee Kim Wee School of Communication and Information)
National Archives of Singapore
National Library Board, Singapore
National University of Singapore
National University of Singapore (Overseas College in Silicon Valley)
National University of Singapore Entrepreneurs Association
National University of Singapore High School
NUS Centre for the Arts
National Volunteers and Philanthropy Centre
National Youth Council
New York University Orphan Film Symposium
Ngee Ann Polytechnic (School of Film & Media Studies)
Pixelart
Republic Polytechnic (School of Technology for the Arts)
Old School
Raffles Institution
Samuel Seow Law Corporation
Seoul International Youth Film Festival
Set TV (Sanlih Entertainment Television)
Shuqun Secondary School
Silver Ribbon (Singapore)
Sinema
Singapore Chinese Girls School
Singapore Creative Network UK (SCNUK)
Singapore Film Commission
Singapore International Film Festival
Singapore Management University
Singapore Polytechnic (School of Digital Media and InfoComm Technology)
Singapore Post Ltd
SMRT
SMRT Media
Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA)
Star Group Ltd
Substation
Temasek Polytechnic
Toronto International Film Festival
United Nations Educational, Scientific and Cultural Organization (UNESCO)
Venice International Film Festival
Yellow Box Studios Singapore
Zhenghua Secondary School
Volunteers

Our volunteer coordinator manages a pool of more than 100 volunteers who contribute their knowledge and skills as well as their time, concern, and care for our film heritage.

Each volunteer is given a volunteer handbook stating the rights and responsibilities, policies, as well as the work of the Archive. The Asian Film Archive has volunteers providing much needed services such as cataloguing, administration, database management, public relations and media communication and assisting with our outreach and education projects. Training is also provided for volunteers interested in cataloguing and preservation work.

Board of Directors

Dr. Kenneth Paul Tan (PhD, Cambridge) (Chair)
Assistant Dean & Associate Professor, Lee Kuan Yew School of Public Policy, National University of Singapore

Dr. Kenneth Chan (PhD, Florida) (till 15 July 2009)
Assistant Professor of Film Studies, School of English Language and Literature, University of Northern Colorado

Ong Sor Fern
Deputy Editor, The Straits Times Life!, Singapore Press Holdings

Jacqueline Tan
Senior Lecturer / Course Manager, Mass Communication, School of Film & Media Studies, Ngee Ann Polytechnic

Mike Wiluan (joined 30 April 2008)
Managing Director, Infinite Frameworks

International Advisory Board

Professor Chris Berry (PhD, UCLA)
Professor of Film and Television Studies, Goldsmiths College, University of London

Professor Howard Besser (PhD, UC Berkeley)
Director of New York University’s Moving Image Archiving & Preservation Program

Professor David Bordwell (PhD, Iowa) (joined May 2009)
Jacques Ledoux Professor of Film Studies, University of Wisconsin-Madison

Dr. Kenneth Chan (PhD, Florida) (Chair)
Assistant Professor of Film Studies, School of English Language and Literature, University of Northern Colorado
Professor Rey Chow (PhD. Stanford)  
Andrew W. Mellon Professor of the Humanities,  
Brown University

Professor Chua Beng Huat (PhD. York)  
Professor of Sociology, National University of  
Singapore

Professor Chua Tat Seng (PhD. Leeds)  
Professor, School of Computing, National  
University of Singapore

Ray Edmondson  
Director, Archive Associates

Hou Hsiao Hsien  
Critically acclaimed Asian filmmaker

Dr. Lim Song Hwee (PhD. Cambridge)  
General Editor, New Cinemas: Journal of  
Contemporary Film

Professor Trinh T. Minh-ha (PhD.  
University of Illinois. Urbana-Champaign)  
Professor of Women's Studies and Rhetoric, University  
of California, Berkeley

Dr. Kenneth Paul Tan (PhD. Cambridge)  
Assistant Dean & Associate Professor, Lee Kuan Yew  
School of Public Policy, National University of  
Singapore

Prof Jan Uhde (PhD. Waterloo)  
Professor of Film Studies, University of Waterloo

Dr. Aruna Vasudev  
President of NETPAC (Network for Promotion of  
Asian Cinema)
Staff & Consultants

December 31 2008

Staff

Tan Bee Thiam
Executive Director

Karen Chan
Archivist

Ethan Yeo
Administrative Executive

Pauline Soh
Archiving Officer

Jean Hair
Outreach and Volunteer Officer

Toh Meng Kit
Technical Support Officer

Goh Zhi Ling
Archiving Officer

Premila Elangovan
Archiving Officer

Daniel Koh
Intern

Zou Ling Xue
Student Attachment

Cindy Fu Xin Yi
Student Attachment

Consultants

Karen Chai
Accountant

Pan Lexin
Website and Database Consultant

Samuel Seow Law Corporation
Legal Consultant

Trina Ha
Corporate Secretary

Interning at the Archive has been an extremely rewarding and enriching experience. Work is challenging and demanding but the work culture is extremely supportive; you will find that your colleagues treat you as an equal, and are willing to listen to your needs.

Daniel Koh. Intern 2008 (National University of Singapore)
It’s really heartening and wonderful for us to know that our films are still being watched and appreciated.

Kelvin Tong, Filmmaker