Asian Film Archive
ANNUAL REPORT 2010

Moon Over Malaya (1957) by Chun Kim and Chor Yuen
Founded in 2005, the Asian Film Archive is an independent charity that aims to save, explore, and share the art of Asian Cinema. Through preservation, research, education, and publication, the Archive hopes to promote the cultural value and appreciation of Asian films.
The Asian Film Archive turned five in 2010.

Our 5th anniversary celebrations kicked off with a charity screening in April that was graced by His Excellency President SR Nathan and attended by more than 250 guests. The event featured *Moon Over Malaya* (1957), which starred Patrick Tse-Yin, Nam Hung, and Patsy Kar-ling. The film was given English and Mandarin subtitles and, with assistance from Blackmagic Design and Infinite Frameworks, restored to the best quality that our funding could support at the time. We mounted an exhibition tracing Singapore's global links in the film industry and our archiving partner, National Archives of Singapore, put up a parallel exhibition that focused on Singapore in 1957, the year of *Moon Over Malaya*'s production.

2010 turned out to be a very difficult year. We were confronted by the impact of the global economic recession and financial crisis. Donations dwindled. And we had to devote much of our energies towards raising funds to keep alive our core work of preservation and outreach. We adapted to these difficult circumstances, persevered, and crossed each hurdle one at a time. By the end of the year, the collection stood at over 1,580 titles. We continued to conduct our highly popular educators' workshops, school assembly talks, student outreach events, and public screenings with partners. We even collaborated with final-year students from the Nanyang Technological University's Wee Kim Wee School of Communication and Information to run an island-wide publicity campaign aimed at raising awareness among youths of AFA's work and the importance of cinematic heritage. As a result of our perseverance, approximately 19,000 people benefited from AFA's programmes.

We also witnessed a transition to an even leaner AFA in 2010. Tan Bee Thiam stepped down as founding Executive Director, but continues to volunteer at the Archive and to support its efforts with enthusiasm and optimism. Taking over as Acting Director is Karen Chan, who was AFA's Archivist from January 2006 to August 2010. The Archive also said goodbye to its administrator Ethan Yeo and board members Mike Wiluan and Han Minli. On behalf of AFA, I want to place on record our profound gratitude to all for their dedication to the cause.

We were also pleased to welcome Juliana Montgomery, Luce Scholar from the US, who joined AFA in October. Her 10-month stint was supported by the Asia Foundation. We continue to benefit from the passion and dedication of many volunteers who offer their time and expertise so generously in support of AFA's events and preservation work. To them, we are also profoundly grateful.

We strongly believe in the value of an independent, not-for-profit, and transnational film archive in Asia. But we also know that the challenges of maintaining such an archive will never be easy to overcome. We are therefore acutely aware of how fortunate we have been to have staff, partners, volunteers, and friends who continue to devote their time and energy to do what is best for the collection. We hope to garner even more support so that we can together work to save, explore, and share the art of Asian cinema.

Please continue to support us, and tell your friends to come forward too. Together, we can rise to the challenge of growing AFA into a world-class archival institution.

Associate Professor Kenneth Paul Tan
Chair, Asian Film Archive
HIGHLIGHTS OF 2010

The Archive turned five on 1 January 2010 and in celebration at having arrived at its 5th year milestone, a series of events were lined up to further the Archive's mission and work.

CHARITY SCREENING OF MOON OVER MALAYA

As its first public fundraising appeal, the Archive presented the world premiere of the digitally restored film *Moon Over Malaya*, one of the earliest Chinese language films shot in Singapore and the most acclaimed of the “Nanyang Trilogy,” produced by the Singapore founded Kong Ngee Company in 1957. The film starred Patrick Tse-Yin, Nam Hung and Patsy Kar Ling.

Digital restoration of the film was made possible through the generous support of post-production facilities Blackmagic Design and Infinite Frameworks. Shown for the first time in Singapore after decades, the film gave audiences a spectacular visual memory of Singapore’s golden age of cinema and the historical and socio-economic landmarks of its time. Graced by His Excellency, Singapore’s President S.R Nathan and Mrs Nathan, the screening was accompanied by two exhibitions, *Singapore Cinema: Local Films – Global Links* highlighting Singapore’s cinematic ties to the Asian region, and *Singapore 1957*, focusing on Singapore in 1957, the year the film was made. Funds raised from the event were channelled to preserving and maintaining the Archive’s collection.
SAVE OUR FILM CAMPAIGN

As part of its goal to raise public awareness on the importance and urgency of film preservation, the Archive mentored a group of Communications and Information students from the Nanyang Technological University in their concluding project, using the Archive as a case study. The 'Save Our Film' campaign was a grassroots operation that brought the key message, films are national resources, products of a country's identity, culture and history, to the street. The aim was to activate a sense of responsibility amongst cinema audiences (20-40 years old) towards their country's cinematic heritage. Publicity about the Archive’s work was creatively generated via social and online media platforms like Facebook, twitter, blogs, wikis, youtube, web portals and communities, and at public spaces such as malls, cinemas, film and book stores.

“Asian Film Archive is one of the most refreshing and earnest film archival institutions in the present day, as it is often said in the FIAF community. The future of the archive, based on the successful first five-year achievement, is promising and it will surely be a lovely cool breeze to the world film archivists – Asian film archivists, in particular. I sincerely congratulate on the fifth anniversary of the Asian Film Archive, with according my great respect to its leader Bee Thiam Tan and his devoted team.”

- Hisashi Okajima, President of International Federation of Film Archives (FIAF, 2010) and Director of the National Film Center (Tokyo)
COLLECTIONS

The Archive’s collection consists of over 1,580 Asian titles, including the sole surviving copies of some of Asia’s culturally important works by independent filmmakers. The important partnerships with the National Library Board and the Singapore Film Commission have also enabled the further growth of the Singapore collection.

Over the year, hundreds of man hours were invested in painstakingly assessing, hand cleaning, repairing and re-canning reels of 35mm and 16mm film from the Cathay-Keris Malay Classics collection. By year’s end, the goal of completing the cleaning of this collection was successfully accomplished.

Preservation work was made possible through the invaluable archiving partnership with the National Archives of Singapore that provided secure climate controlled vault space, specialised technical equipment and expertise in advising the Asian Film Archive’s staff and volunteers when working on the collection.

Through the generous support of the National Library Board, the public can access the Archive’s collection at the library@esplanade in Singapore. At the end of 2010, over 400 films titles were available for public reference.
New Acquisitions in 2010

Asian Features

9808: An Anthology of 10th Year Indonesian Reform by Anggun Priambodo, Ariani Darmawan, Edwin, Hafiz, Ifa Isfanyah, Lucky Kuswandati, Oty Widason, Steve Pilar Setiabudi, Ucu Agustin, Wisnu Suryapranata

Punggok Rindukan Bulan (This Longing) by Azharr Rudin, 2008, DVcam

Under The Tree by Garin Nugroho, 2008, 35mm

Singapore Features

Anna and Anna by Aubrey Lam, 2007, Digibeta

Dynamite Johnson by Bobby A. Suarez, 1978, Digibeta

In The House of Straw by Yeo Siew Hua, 2009, Digibeta

Mat Bond by Mat Sentol and M. Amin, 1967, Betacam SP

Memories of a Burning Tree by Sherman Ong, 2010, HDcam

Red Dragonflies by Liao Jiekai, 2010, HDcam / Digibeta

The Bionic Boy by Leody M. Diaz, 1977, Digibeta

The Olive Depression by Joshua Lim, 2008, mini DV

They Call Her... Cleopatra Wong by Bobby A. Suarez, 1978, Digibeta

Singapore Shorts

a la folie by Sanit’ Olek, 2009, mini DV

Ameen by Sanit’ Olek, 2010, mini DV

A Letter of Unprotected Memories by Lucky Kuswandati, 2008, mini DV

Black Cherry by Lucky Kuswandati, 2005, mini DV

Dancing Kites by Azharr Rudin, 2004, mini DV

Drought by Sherman Ong, 2005, Betacam SP

Exodus by Sherman Ong, 2003, Betacam SP

Four Dishes by Leon Cheo, 2008, HDcam / Digibeta

Garlic Cream Puff by Lee Wong, 2010, mini DV

Girl With The Red Balloons by Benjamin Tan, 2009, mini DV

New Beginning by Sherman Ong, 2005, Betacam SP

Under The Tree by Garin Nugroho, 2008, 35mm

Francais (2009) by Nawapol Thamrongrattanarit

The Bionic Boy by Leody M. Diaz, 1977, Digibeta

The Olive Depression by Joshua Lim, 2008, mini DV

They Call Her... Cleopatra Wong by Bobby A. Suarez, 1978, Digibeta

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The Bionic Boy by Leody M. Diaz, 1977, Digibeta

The Olive Depression by Joshua Lim, 2008, mini DV

They Call Her... Cleopatra Wong by Bobby A. Suarez, 1978, Digibeta
One of the highlights of the year's acquisitions is the **Asian Film Archive: Wong Han Min Collection**. This is the Archive's single largest collection of film related memorabilia consisting of posters, flyers, lobby cards, newspaper advertisements, film magazines / publications, photographs and vinyl records of local, Southeast Asian, East Asian and Western cinema since the 1930s/40s. Hundreds of items have since been processed for archival and more than 800 high-resolution scans of these materials have been preserved.
EDUCATION

Film literacy and education programmes for educators, students, and the general public are core initiatives of the Archive. These programmes help develop an understanding and appreciation for the language, art and industry of the film media.

Educators’ Workshops
The Archive's educators' workshops introduce educators to the basics of reading film and teaching with film. The workshops offer new ideas and perspectives on utilising Asian films within the teaching curricular. Specially tailored workshops with specific themes and interest areas to the educators are also conducted. A total of 100 educators attended the workshops in 2010.

* Introduction to Film Literacy, 15 March 2010 and 31 May 2010
* Screening and Development of Study Guide on Yasmin Ahmad's *Mukhsin*, 16 March 2010
* Documentary Reality in Contemporary Cinema, 1 June 2010
* Specialised Film Literacy Workshop for Raffles Institution, 22 November 2010
* Film Literacy and its Application in the Classroom, 30 November 2010

“I enjoyed the course - it was refreshing and I feel more able to discuss film with the right jargon.”

- Melissa Wu, Raffles Girls School (Secondary)
Assembly talks / Specialised student talks
These assembly talks provide students with an introduction to Singapore’s cinematic history and offer an insight into the world of film media. The assembly talks are endorsed by the Singapore National Arts Council’s Arts Education Programme. The Archive also conducted specially tailored talks for students with specific areas of interests. 2010 saw 15,760 students benefiting from such assembly and special talks.

* Ahmad Ibrahim Secondary School
* Anderson Secondary School
* Bedok View Secondary School
* Bendemeer Secondary School
* Broadrick Secondary School
* Christchurch Secondary School
* Clementi Town Secondary School
* Dunman High School
* First Toa Payoh Secondary School
* Holy Innocents’ High School
* Hwa Chong Institution
* Junyuan Secondary School
* Kent Ridge Secondary School
* Kuok Chuan Presbyterian Secondary School
* New York University Tisch School of the Arts Asia
* Outram Secondary School
* Pioneer Secondary School
* School of the Arts
* School of Science and Technology
* Singapore Chinese Girls School
* St Joseph’s Institution

Film preservation talks
In line with its efforts to increase understanding about film archiving, the Archive developed a series of film preservation talks targeted at film students. Working with film schools in Singapore, the Archive held talks and Q&A sessions with over 350 film students, introducing the issues affecting film materials, the methods of properly protecting their materials against time and the tropical elements, and familiarising them with the work that film archives do.

* Chapman University
* Institute of Technical Education College Central (Macpherson Campus)
* LASALLE College of the Arts
* Nanyang Academy of Fine Arts
* Nanyang Technological University, School of Art, Design and Media and Wee Kim Wee School of Communication and Information
* New York University Tisch School of the Arts Asia
* Republic Polytechnic – School of Technology for the Arts
* Singapore Polytechnic, School of Communication, Arts & Social Sciences
PRESENTATIONS

Together with its screening partners, the Archive presented a total of 23 film titles at 11 events. 31 other film titles were loaned out for screening purposes. 2,793 audience members had a chance to enjoy the screenings.
CORPORATE GOVERNANCE

As a registered charity and an Institution of Public Character, the Archive complies with the Code of Governance issued by the Charity Council.

Governance Practices

* The Archive is governed by a board of directors who ensures that the Archive is effective in pursuing its mission and is accountable to the public.

* 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 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 and Board make an annual declaration of having understood all policies, procedures, and potential conflicts of interest between staff and the Archive.

* Board meetings are held quarterly to review the Archive’s performance and approve strategic work plans. The Chair convenes optional meetings when necessary, to discuss matters that require the Board’s deliberation.

* To promote transparency and to be publicly accountable, the Archive makes available an annual report in print and on its website, with disclosure on its financial accounts.

* The Archive adopts a set of internal 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 AND COMMITMENTS

The Archive regards its role as custodian to Asia’s rich film heritage seriously and will strive towards managing its collection responsibly. Providing access to the collection, generating well curated screenings and education programmes remain a top priority.

To accomplish its objectives and mission, the Archive will be embarking on a sustained fundraising drive to further the work of the Archive and establish itself as a world class archival institution. It will continue to develop purposeful partnerships with national and international organisations to promote Asian cinema and advance the archiving profession.

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.

“The Board and staff of the National Film and Sound Archive of Australia congratulate the Asian Film Archive on their 5th anniversary. The Asian Film Archive has played a significant leadership role in preserving and making accessible its film archives and contributing to major conferences in particular SEAPAVAA (Southeast Asia Pacific Audiovisual Archives Association). The Asian Film Archive will continue to play a major film archiving role in Asia for many years into the future.”

- Chris Puplick AM, Chairman of the National Film and Sound Archive (Canberra)
- Darryl McIntyre FAIM, Chief Executive Officer of the National Film and Sound Archive (Canberra)
The summaries below present the Archive's financial position and performance for 2010. The financial statements are audited by S.H. ONG & CO., Public Accountants and Certified Public Accountant Singapore.

December 31 2010

ASSETS
Current assets:
Bank & cash balances $978
Stocks $22,118
Trade debtors $27,323
Other debtors & Deposits $2,042

Non-current assets:
Plant & Equipment $1,586

Total assets $54,047

FUNDS AND LIABILITIES
Funds:
Accumulated fund $38,271

Current liabilities
Bank overdraft -
Creditors and accruals $15,776

Total funds and liabilities $54,047

FINANCIAL INFORMATION

In keeping with standard practices amongst archives, the Asian Film Archive does not capitalise its collections. It does not have an endowment fund and the only investment income is from interest.
## BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

<table>
<thead>
<tr>
<th>Incoming Receipts</th>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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<tbody>
<tr>
<td>Grants / Sponsorships</td>
<td>53.2</td>
<td>123.9</td>
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<tr>
<td>Membership fees</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>Investment income</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Investment gains</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
<td>62.5</td>
<td>44.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>115.7</strong></td>
<td><strong>168.2</strong></td>
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<table>
<thead>
<tr>
<th>Donations</th>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>10.7</td>
<td>17.9</td>
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<tr>
<td>Non tax exempt</td>
<td>-</td>
<td>0.15</td>
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<tr>
<td>In-kind</td>
<td>119.9</td>
<td>107.9</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>130.6</strong></td>
<td><strong>125.9</strong></td>
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<table>
<thead>
<tr>
<th>Expenses</th>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Direct charitable expenses</td>
<td>113.6</td>
<td>176.5</td>
</tr>
<tr>
<td>-Local -Overseas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating / Administration expenses</td>
<td>167.3</td>
<td>150.3</td>
</tr>
<tr>
<td>Fundraising</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Publicity</td>
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<td>0.5</td>
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<tr>
<td>Capital expenses</td>
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<tr>
<td>Others</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>280.9</strong></td>
<td><strong>327.3</strong></td>
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## Balance Sheet

### 2009 (S$'000) | 2010 (S$'000)

<table>
<thead>
<tr>
<th>Assets</th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Land and Building</td>
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<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>1.6</td>
<td>1.6</td>
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<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>23.1</td>
<td>22.1</td>
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<tr>
<td>Accounts Receivable</td>
<td>30</td>
<td>27.3</td>
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<tr>
<td>Cash and Deposits</td>
<td>28.1</td>
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<tr>
<td>Others</td>
<td>1.5</td>
<td>2</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td><strong>84.3</strong></td>
<td><strong>54</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Donations</th>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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<tbody>
<tr>
<td>General Fund</td>
<td>71.4</td>
<td>38.3</td>
</tr>
<tr>
<td>Building Fund</td>
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<td>NA</td>
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<tr>
<td>Endowment Fund</td>
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<td>NA</td>
</tr>
<tr>
<td>Other Funds</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td><strong>Total Funds</strong></td>
<td><strong>71.4</strong></td>
<td><strong>38.3</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Long-term Liabilities</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>12.9</td>
<td>15.8</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>12.9</strong></td>
<td><strong>15.8</strong></td>
</tr>
</tbody>
</table>

| Total Liabilities and Funds | 84.3 | 54 |

## Other Information

<table>
<thead>
<tr>
<th>2009 (S$'000)</th>
<th>2010 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Donations/Grants and sponsorship given to other charities (S$'000)</td>
<td>NA</td>
</tr>
<tr>
<td>No. of Employees</td>
<td>11</td>
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<tr>
<td>Total Employee Costs (S$'000)</td>
<td>116.4</td>
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</tbody>
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## Number of key management in remuneration bands

<table>
<thead>
<tr>
<th>2009</th>
<th>2010</th>
</tr>
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<tbody>
<tr>
<td>Above S$100,000</td>
<td>0</td>
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</table>
ACKNOWLEDGEMENTS

Each acquisition, preservation, restoration, film programme, presentation, exhibition, workshop and talk would not have been possible without our donors and supporters. We thank them sincerely for their generosity.

DONORS

Chia Sock Cheng
Charles Leary
Daniel Hui
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Low Koon Yen
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People’s Association
Pitt Kuan Wah
Richie Lam
Sahrina Chan
Sam Tang Yongceen
Samuel Seow Law Corporation
Simon Tan
Singapore Film Commission
Suhaimi Rafdi
Tammy Quah
Tan Eng Beng
Tan Lee Cheng
Teng Kai Lin
Tina Abing
Turntable Music
Vel Ng
Viji Balasundram
Vivienne Tseng
Wong Han Min
Wong Kim Nguk
Wong Pei Yee

And to everyone else who has supported us in one way or another.
INTERNATIONAL ADVISORY BOARD

Apichatpong Weerasethakul
Filmmaker

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

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Professor of Women’s Studies and Rhetoric, University of California, Berkeley

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Associate Professor, Lee Kuan Yew School of Policy Studies, National University of Singapore

Han Minli (April 2010 - August 2010)
Entrepreneur

Jacqueline Tan (2005 - present)
Senior Manager
School of Film & Media Studies, Ngee Ann Polytechnic

Ong Sor Fern (2005 - present)
Deputy Editor, The Straits Times Life!
Singapore Press Holdings

Susan Beard (2009 - present)
Director, Derivatives
The Global Value Investment Portfolio Management Pte Ltd

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Tan Bee Thiam
Executive Director (till September 2010)

Karen Chan
Archivist

Chew Tee Pao
Archiving Officer

Ethan Yeo
Administrative Executive (till August 2010)

Davina Tham
Intern

Joshua Ng
Intern

Kevin Goh
Intern

“...was very enriching and enjoyable. Not only was I trusted with a range of work responsibilities, I also found friends and mentors in my colleagues. The experience has reinforced my love of all things film-related.”

- Davina Tham, Intern in 2010
(National University of Singapore)

CONSULTANTS

Karen Chai
Accountant

Pan Lexin
Website and Database Consultant

Samuel Seow
Law Corporation
Legal Consultant

Trina Ha
Corporate Secretary

“...was very enriching and enjoyable. Not only was I trusted with a range of work responsibilities, I also found friends and mentors in my colleagues. The experience has reinforced my love of all things film-related.”

- Davina Tham, Intern in 2010
(National University of Singapore)
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