Asian Film Archive
ANNUAL REPORT 2011

Uncle Boonmee Who Can Recall His Past Lives (2010) by Apichatpong Weerasethakul
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.
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Although the Asian Film Archive continued to be a lean organization in 2011, it was a relatively eventful year. We were able to optimize our resources and tap on our network of supporters in order to pursue our core mission to save, explore, and share the art of Asian cinema.

In January, with the support of Cathay-Keris Films, The Picturehouse, and Lighthouse Pictures, we organized the Singapore premiere of *Uncle Boonmee Who Can Recall His Past Lives*. The film, which won the Palme d'Or in 2010, was directed by Apichatpong Weerasethakul, acclaimed Thai filmmaker and member of AFA's International Advisory Board. Apichatpong engaged an audience of over 200 in a lively discussion held after the screening.

We also organized a masterclass with Apichatpong, who shared with more than 50 registered participants excerpts from his films and installations, offering insights into his methodology and sources of creative inspiration. The masterclass was co-sponsored by New York University’s Tisch School of the Arts Asia and Nanyang Technological University’s Wee Kim Wee School of Communication and Information. Through these events, AFA raised nearly SGD$18,000, an amount that will go towards meeting operational costs related to preservation work and outreach programmes.

By the end of 2011, our collection consisted of 1,608 titles. We also processed 118 new titles in the Asian Film Archive Collection for reference at the Library@Esplanade.

Since our founding in 2005, close to 80,000 students, educators, and members of the general public have benefitted from AFA's outreach programmes, which have included some very popular workshops, seminars, and talks. In 2011, as part of our In Conversation series, we organized a session for filmmakers and film students to meet with programmers from the Berlin International Film Festival.
AFA’s outreach efforts have always included participation in scholarly forums. Acting Director Karen Chan and Archive Officer Chew Tee Pao presented a paper at the 15th Southeast Asia Pacific Audiovisual Archiving Association (SEAPAVAA) Symposium held in Kuala Lumpur. Addressing the conference theme of ‘Audiovisual Archives Management’, their paper focused on the different strategies that AFA had adopted to advocate for its cause. The team also presented a research paper titled ‘Independent Digital Filmmaking and Its Impact on Film Archiving in Singapore’ at a conference on film and cinema in Singapore, jointly organized by Nanyang Technological University’s Wee Kim Wee School of Communication and Information and National University of Singapore’s Asia Research Institute. At this conference, historian Loh Kah Seng and I also co-presented a paper titled ‘Convergence and Slippage between Film and History: Reviewing Invisible City, Zahari’s 17 Years, and Sandcastle’. I was invited to give the keynote lecture at the ASEAN Museum Directors’ Symposium, organized by the National Museum of Singapore. And I authored a chapter, titled ‘Alternative Vision in Neoliberal Singapore: Memories, Places, and Voices in the Films of Tan Pin Pin’, in the edited book Film in Contemporary Southeast Asia (Routledge).

On matters of governance, I am happy to report that AFA achieved a 'Satisfactory' rating in the overall assessment of its corporate governance, conducted as part of Singapore's Ministry of Information, Communications, and the Arts’ Charities Compliance and Governance (MICA CCG) exercise. In particular, AFA achieved ‘Commendable’ ratings for its human resource policy and management, finance, and fundraising activities. The MICA CCG involves periodic ‘field visits’ to charity organizations, mainly for the purpose of promoting good governance practices. We welcome CCG’s useful recommendations for improvement and have since reviewed our Memorandum of Articles and other administrative policies to do better.

Finally, I am delighted to welcome our newest board member, film and theatre director Glen Goei. In the next few years, our goals will include fundraising, strengthening regional and international ties with other archival institutions, and collaborating with other stakeholders to continue the work of restoring films and making them accessible. With Glen on board, I am confident that the AFA family of tireless staff, volunteers, supporters, and partners will be able to further develop our capabilities and achieve our core mission.

On behalf of the board of directors, I express deep gratitude to all and hope you will continue to give AFA your support.

Associate Professor Kenneth Paul Tan
Chair, Asian Film Archive


COLLECTION

By the end of 2011, the Asian Film Archive’s collection had increased to 1,608 titles, consisting of features and shorts in various genres. 125 titles were added to the film catalogue and 118 new titles were included into the Archive’s collection for public reference and research at the library@esplanade.
Some highlights of the new acquisitions included award winning films and those of up and coming Asian filmmakers:

* Bandit Queen by Shekhar Kapur (India), 1994, 35mm
* Blossoming of Maximo Oliveros by Auraeus Solito (Philippines), 2005, 35mm
* Bugis Street by Yonfan (Hong Kong-Singapore), 1995, 35mm
* Er Ren (For Two) by Tan Shijie (Singapore), 2009, 35mm/DVcam
* Fortune Teller by Xu Tong (China), 2010, 35mm
* God or Dog by Hugo Ng (Singapore), 1997, 35mm
* Last Life In The Universe by Pen-Ek Ratanaruang (Thailand), 2003, 35mm
* Nobody Knows by Hirokazu Koreeda (Japan), 2004, 35mm
* The Unforgiven by Yoon Jong-bin (South Korea), 2005, 35mm
* Year Without A Summer by Tan Chui Mui (Malaysia), 2010, 35mm/HDcam

In the area of preservation, the Archive continued to make titles from its collection available for public access. As more filmmakers utilise digital formats, it has become easier to acquire a contemporary preservation format directly from the filmmakers at the point of acquisition thus reducing the need to perform transfers and cutting down on immediate preservation cost and labour.
EDUCATION

As part of its education and outreach efforts, the Archive organised over 17 workshops, talks, and seminars for the general public, educators, and students. The Archive also worked with a variety of government bodies to utilise film to reach out to the wider community.

Autopsy (2008) by Loo Zihan
Educators' Workshops

The Archive develops different topics and themes for its educators' workshops to introduce new ideas and perspectives on utilising Asian films within the teaching curricular. Over 100 educators attended the workshops in 2011. Below are examples of the workshops organised during the year:

* Utilising Political Films From Asia in Your Classroom
* Images of Women in Asian Films: A Conversation on Gender
* Teaching Social Issues with Film

Assembly Talks / Specialised Talks for Students

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. Some of the schools that participated in the Archive's programmes included:

* Catholic High School
* Cedar Girls Secondary School
* Changkat Changi Secondary School
* IITE College Central (Yishun)
* Maris Stella High School
* Mayflower Secondary School
* Nanyang Girls' High School
* NUS High School
* NYU Tisch School for the Arts Asia
* Pierce Secondary School
* St. Andrew's Junior College
* Victoria Junior College
Public Events

The Archive organised and participated in a variety of events to introduce different aspects of the film industry to the general public:

* Masterclass with Apichatpong Weerasethakul, 2010 Palme d'Or winner
* In Conversation with Berlin International Film Festival Programmers
* Launch of the Social Studies Association by the National Institute of Education
In 2011, the Archive played host to a Luce Scholar from the United States, Juliana Montgomery, for a year. Her placement with the Archive was arranged by the Asia Foundation, based on the scholar's indicated career interests and experience. During her time with the Archive, Juliana researched and wrote grant proposals, helmed an Educators' Workshop on the theme of gender, assisted in the planning and execution of numerous events, and documentation of the collection. Juliana's experiences in different industries provided new perspectives to the Archive's work and operations.

"I began work with the Asian Film Archive (AFA) spirited by the very idea of an archive. I witnessed and began to understand that extraordinary patience and an unwavering commitment from the staff to the films in the collection is paramount. Each day, I sought to support Karen and Tee Pao's passion and energy toward their work and I continue to admire their community outreach and initiatives. I fully believe that AFA's work is not only significant for Singaporeans but for anyone with a curiosity about the region. Because of the AFA - my love for films now includes work from Southeast Asia. In my time at the AFA, I gained insight into Singaporean and Southeast Asian culture that might otherwise have taken me years to understand. AFA is an outstanding and absolutely necessary resource."

- Juliana Montgomery
PRESENTATIONS

The Archive organised or co-organised with its partners, film screenings for community events and other arts related occasions, reaching out to almost 3,000 audience members.
Asian Film Archive Presents Charity Screening 2011

_Uncle Boonmee Who Can Recall His Past Lives_ by Apichatpong Weerasethakul

**Media Fiesta: Singapore Movies Under the Stars**

_Dynamite Johnson_ by Bobby A Suarez

_Being Human_ by Jack Neo

_The Maid_ by Kelvin Tong

_One Leg Kicking_ by Khoo Koh

_Mat Tiga Suku_ by Mat Sentul

**Association of Asian Studies and International Convention of Asian Scholars Conference**

_Moon Over Malaya_ by Chor Yuen and Chun Kim

**Esplanade National Day Celebration**

_Singapore GaGa_ by Tan Pin Pin

_Eating Air_ by Kelvin Tong

_Money No Enough_ by Tay Teck Lock

_Army Daze_ by Ong Keng Sen
Every year, the Asian Film Archive organises or participates in events that are of significance to its work or to the field of film and audiovisual archiving. These are the highlights of such events that took place in 2011:
Charity Screening of *Uncle Boonmee Who Can Recall His Past Lives*

The Archive's main event of the year was its charity screening of *Uncle Boonmee Who Can Recall His Past Lives* by Thai filmmaker, Apichatpong Weerasethakul. The film was the winner of the Palme d’Or, Festival de Cannes 2010, and the charity screening was the Singapore premiere of the film. The availability of the film for screening was made possible through the support of local film distributors Cathay-Keris Films Pte Ltd and Lighthouse Pictures.

Over 250 people attended the screening that was followed by a post-screening discussion with the filmmaker. Mr Weerasethakul also conducted a Masterclass for 60 participants, providing insights into his practice and working methods, his sources of inspiration and spirit of experimentation. The Masterclass was co-sponsored by New York University Tisch School of the Arts Asia and Nanyang Technological University Wee Kim Wee School of Communication and Information. The screening and Masterclass events helped to raise much needed funds to ensure the smooth operation of the Archive.

“I have known the Asian Film Archive for several years. I greatly admire its mission to preserve our heritage. Each day our lives have been documented and expressed in moving images forms. We are overwhelmed by them and tend to look at them as throw-aways. We often forget that they are our treasure, our gift to our children. The Archive is a significant instrument in guarding this wealth. However, its operation is impossible without our support. Our contribution in any form can move it forward. Let’s amaze the future world.”

- Apichatpong Weerasethakul
Conference Presentations and Research Papers

The Archive participated actively at the 15th Southeast Asia Pacific Audiovisual Archives Association (SEAPAVAA) Symposium held in Kuala Lumpur on the theme “Audiovisual Archives Management”. A paper entitled 'Advocating For Its Cause' that shared the different advocacy strategies employed by the Archive was presented at the conference.

Through the financial support of the Agency for the Development of Kanak Culture in New Caledonia, the Archive’s Officer, Chew Tee Pao, represented the Asian Film Archive at the 1st SEAPAVAA Pacific Conference held in Noumea, New Caledonia, sharing the challenges and solutions of the Archive’s advocacy experience with colleagues from the Pacific region.

A research paper, "Independent Digital Filmmaking and Its Impact on Film Archiving in Singapore" was delivered by the Archive’s staff, Karen Chan and Chew Tee Pao, at the Conference on Film and Cinema in Singapore, jointly organised by Wee Kim Wee School of Communication and Information, Nanyang Technological University and Asia Research Institute, National University of Singapore.
Jean-Marie Tjibaou Cultural Centre in Noumea, New Caledonia
Venue of the 1st SEAPAVAA Pacific Conference
World Day for AV Heritage 2011

In celebration of World Day for AV Heritage 2011, the Asian Film Archive’s own filmmaker - Archive Officer, Chew Tee Pao, made a short film as an expression of what cinema/film meant to him. The film can be seen at http://vimeo.com/31180960. The Archive launched an invitation to other filmmakers to creatively share what cinema/film means to them or how the loss of their cinematic heritage would affect them by creating a short (under 1 minute) original film clip of any genre. Several filmmakers are working on their contribution to this project and thus far two clips are available for viewing on the Archive’s website.
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.
Punggok Rindukan Bulan (This Longing) (2008) by Azharr Rudin
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.

The Archive will maintain a reasonable level of reserves where possible, to ensure its long term financial sustainability.

The Archive’s bankers is DBS.
The summaries below present the Archive's financial position and performance for 2011. The financial statements are audited by S.H. ONG LLP., Public Accountants and Certified Public Accountant Singapore.

**December 31 2011**

### ASSETS
Current assets:
- Bank & cash balances: $16,441
- Stocks: $21,873
- Trade debtors: $14,080
- Other debtors & Deposits: $1,074

Non-current assets:
- Plant & Equipment: $1,608

Total assets: $55,076

### FUNDS AND LIABILITIES
Funds:
- Accumulated fund: $41,308

Current liabilities
- Bank overdraft: -
- Creditors and accruals: $13,768

Total funds and liabilities: $55,076
## BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

### Incoming Receipts

<table>
<thead>
<tr>
<th></th>
<th>2010 (S$'000)</th>
<th>2011(S$'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants / Sponsorships</td>
<td>123.9</td>
<td>14.8</td>
</tr>
<tr>
<td>Membership fees</td>
<td>NA</td>
<td>NA</td>
</tr>
<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>44.3</td>
<td>36.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>168.2</strong></td>
<td><strong>51.1</strong></td>
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</tbody>
</table>

### Donations

<table>
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<tr>
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<th>2010 (S$'000)</th>
<th>2011(S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>17.9</td>
<td>33.7</td>
</tr>
<tr>
<td>Non tax exempt</td>
<td>0.15</td>
<td>-</td>
</tr>
<tr>
<td>In-kind</td>
<td>107.9</td>
<td>107.9</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>125.9</strong></td>
<td><strong>141.6</strong></td>
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### Total receipts

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Total receipts</strong></td>
<td><strong>294.1</strong></td>
<td><strong>192.7</strong></td>
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<tr>
<td>Balance Sheet</td>
<td>2010 (S$'000)</td>
<td>2011 (S$'000)</td>
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<tr>
<td>---------------</td>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
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<tr>
<td>Land and Building</td>
<td>NA</td>
<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>
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<tr>
<td>Inventions / Stocks</td>
<td>22.1</td>
<td>21.9</td>
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<tr>
<td>Accounts Receivable</td>
<td>27.3</td>
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<td>Cash and Deposits</td>
<td>1</td>
<td>16.4</td>
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<tr>
<td>Others</td>
<td>2</td>
<td>1.1</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>54</td>
<td>55.1</td>
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<tr>
<td><strong>Funds</strong></td>
<td></td>
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<tr>
<td>General Fund</td>
<td>38.3</td>
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<td>Building Fund</td>
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<td><strong>Total Funds</strong></td>
<td>38.3</td>
<td>41.3</td>
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<tr>
<td><strong>Liabilities</strong></td>
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<tr>
<td>Long-term Liabilities</td>
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<td>Current Liabilities</td>
<td>15.8</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td>15.8</td>
<td>13.8</td>
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**Total Liabilities and Funds**

| 54 | 55.1 |

**Other Information**

<table>
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<tr>
<th>2010 (S$'000)</th>
<th>2011 (S$'000)</th>
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<tr>
<td>Donations/Grants and sponsorship given to other charities (S$'000)</td>
<td>NA</td>
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<tr>
<td>No. of Employees</td>
<td>5</td>
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<tr>
<td>Total Employee Costs (S$'000)</td>
<td>91.4</td>
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**Number of key management in remuneration bands**

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<th>2010</th>
<th>2011</th>
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<tbody>
<tr>
<td>Above S$100,000</td>
<td>0</td>
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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 ($5000 and above)**
Jack Investment Pte Ltd
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Lee Foundation
Donors
Anchal Jain
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John Burkhart
Joshua Ng
Juliana Montgomery
Kenneth Paul Tan
Kwok Li Chen
Leon Cheo
Lighthouse Pictures
Looi Wan Ping
Low Koon Yen
Nanyang Technological University,
Wee Kim Wee School of Communication and Information
National Archives of Singapore
National Library Board
New York University Tisch School of the Arts Asia
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Singapore Film Commission
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Yeo Siew Hua

And to everyone who has supported us in one way or another.
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Visiting Scholar

Viola Ow
Student Intern

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Cover still from *Uncle Boonmee Who Can Recall His Past Lives*
Courtesy of Apichatpong Weerasethakul

Photo of Dr Kenneth Paul Tan
Courtesy of Prestige Singapore

Still from *Manila In The Claws Of Neon*
Courtesy of Mike de Leon

Poster of *The Lion City*
Courtesy of Wong Han Min

Still from *Squatterpunk*
Courtesy of Khavn De La Cruz

Still from *Maybe She Loves Everyone*
Courtesy of Wesley Leon Aroozoo

Still from *Autopsy*
Courtesy of Loo Zihan

Photo from Apichatpong Weerasethakul Masterclass
by Looi Wan Ping

Still from *The Rainbow Troops*
Courtesy of Miles Films & Mizan Productions

Photos from Charity Screening of *Uncle Boonmee Who Can Recall His Past Lives*
by Colin Teo and Lai Weijie

Still from *Tickets*
Courtesy of Sherman Ong

Still from *A Wicked Tale*
Courtesy of INRI Studio

Still from *Dreams of Youth*
Courtesy of Daniel Hui

Still from *Lost Sole*
Courtesy of Sanif Olek

Still from *Punggok Rindukan Bulan* (This Longing)
Courtesy of Azharr Rudin, Nikki Tok, Maya Karin and Da Huang Pictures

Still from *Imelda Goes To Singapore*
Courtesy of Brian Gothong Tan

Still from *Things We Do When We Fall In Love*
Courtesy of Da Huang Pictures and Doghouse73 Pictures
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