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 (AFA) grew rapidly in the first few years since its founding in 2005. Filmmakers from around the region were very keen to have their works safely and enthusiastically promoted by a fresh, ground-up organisation based in Singapore that was independent of any government and whose focus was ‘Asian’ rather than national in character. For a start-up organisation at that time, gaining funding for various projects, whose value proposition was obvious to many, was less of a challenge than it has become today.

In the last few years, strong support and voluntary contributions have, thankfully, continued to enable the AFA to perform its core responsibilities and conduct programmes and activities that add public value. But we have had to do this with severely limited resources, finding the most efficient ways to produce outcomes with impact, while keeping costs as low as possible. This year has been no different.

I am therefore very proud that we have, for the past year, been able to organise and participate in the following activities:

We continued to acquire and preserve a good number of Asian features and short films, with the largest acquisition coming from Da Huang Pictures, a Malaysian collective of filmmakers. As of 31 December 2012, the AFA Collection consisted of a grand total of 1,660 film titles.

Every year, we organise a variety of programmes on film literacy and film preservation that reach out to thousands of attendees. In 2012, these programmes included:

• 17 sessions of our very popular educators’ workshops and student talks.

• Two sessions of our In Conversation series on the preservation and management of film and audiovisual materials. Featuring highly respected audiovisual archivist Dr Ray Edmondson, a member of our International Advisory Board, they were organised in partnership with the National Library Singapore and the National Archives of Singapore. Our In Conversation series aims to engage leaders in film and its related industries in an interactive event where they can share their perspectives and expertise.

In 2012, we also participated in high-impact events within Singapore and overseas. They included:

• Speaking at the inaugural Humanities Educators’ Conference organised by Singapore’s Ministry of Education.

• Curating archival film screenings at the Association of Southeast Asian Cinemas’ 7th biennial conference held in Singapore.

• Contributing to UNESCO’s World Day for Audiovisual Heritage, which falls on 27 October.

• Presenting a paper at the 16th Southeast Asia Pacific Audiovisual Archiving Association (SEAPAVAA) conference held on 16-21 April 2012 in Ho Chi Minh City. Our Acting Director Karen Chan’s paper, entitled ‘Weathering the Digital Onslaught: An Independent Film Archive’s Perspective’, drew a lot of attention from other participating archive professionals around the world who were, as always, greatly interested in AFA’s rapid progress over a short period of time with minimal resources and no formal institutional support.

By participating in these events, we aim not only to amplify our outreach efforts, but also to maintain professional networks that will help us to keep abreast of the latest thinking, practices, and institutional developments in the archiving industry.

As I reported last year, we will continue to build capacity and influence by focusing on fundraising, strengthening regional and international ties with other archival institutions, and collaborating with other stakeholders to continue the endless work of restoring films and making them accessible. In the coming year, we will also work towards moving decisively to the next level in our core mission to save, explore, and share the art of Asian cinema. To achieve this, we will need – more than ever – the dedication, hard work, and understanding of our volunteers, supporters, staff, and board members. To them all, I would like to offer profound gratitude and admiration.

Associate Professor, Kenneth Paul Tan
Chair, Asian Film Archive
Collection

The Asian Film Archive’s collection totalled 1,660 titles by end 2012, consisting of features and shorts from various countries, in different genres and in a variety of formats.

The largest acquisition for 2012 was the Da Huang Collection, consisting of films from the Malaysian filmmakers who formed the film production company, Da Huang Pictures.

Highlights: Features

- Call If You Need Me
  by James Lee (2009, Malaysia)
- Devil’s Angels
  by the late Bobby A. Suarez (1979, Philippines/Singapore)
- Female Games
  by Kan Lume (2009, Singapore)
- Flower In The Pocket
  by Liew Seng Tat (2007, Malaysia)
- Invisible Waves
  by Pen-Ek Ratanaruang (2006, Thailand)
- Little Red Flowers
  by Zhang Yuan (2006, China)
- Malaysian Gods
  by Amir Muhammad (2009, Malaysia)
- The Days
  by Boi Kwong Chee Guan (2008, Singapore)
- The Teenage Textbook Movie
  by Philip Lim (1998, Singapore)
- Three Times
  by Hou Hsiao Hsien (2005, Taiwan)
- Shattered
  by Xu Tong (2011, China)
- Year Without A Summer
  by Tan Chui Mui (2010, Malaysia)
COLLECTION

- 15Malaysia
  by Various Filmmakers (2009, Malaysia)

- A Moment of Love
  by James Lee (2005, Malaysia)

- All My Failed Attempts
  by Tan Chui Mui (2009, Malaysia)

- Artificial Melodrama
  by Giovanni Fantoni Modena (2011, Singapore)

- It’s Possible Your Heart Cannot Be Broken
  by Woo Ming Jin (2005, Malaysia)

- Libertas
  by Kan Lume (2012, Singapore)

- Man in Love
  by Liew Seng Tat (2006, Malaysia)

- Silent Sins
  by Christina Choo (2011, Singapore)

- Swing
  by Leon Cheo (2010, Singapore)

Highlights:

Shorts

Preservation & Restoration

As the titles acquired during the year were contemporary films, most came in a current digital format, thereby reducing an enormous amount of man-hours in performing digitisation for access purposes. Volunteers helped to scan hundreds of film related paraphernalia items including postcards, magazines and photographs, dating from the 1950s.

No films were restored during the year even though there were negotiations with potential partners to restore one or two titles. It is hoped that these discussions will come to fruition and a film title will be restored in the coming year.
Outreach events and education related activities that helped to complement the Archive’s mission were organised throughout the year for educators, students and the general public. Apart from working directly with the schools, the Archive also partnered different government agencies to generate awareness.

The Archive was invited by the Curriculum Planning Branch of the Ministry of Education to conduct a series of seminars on using films for classroom teaching at the inaugural Humanities Educators’ Conference. Additionally, the Archive supported the Ministry of Education’s English Language Elective Scholars Work Attachment Programme by mentoring one of its students.
More than 6,000 students and educators attended the various 17 film literacy and film preservation awareness workshops, talks, and seminars that were organised during the year. Specially tailored talks were conducted for teachers and students with special areas of interests.

Some of the schools that participated in the Archive’s programmes included:
- Bukit View Secondary School
- Catholic High School
- Dunman High School
- Hwa Chong Institution
- NUS High School of Mathematics and Science
- Peicai Secondary School
- Singapore Chinese Girls’ School
- Tanjong Katong Girls’ School
- Temasek Junior College
- West Spring Secondary School
Presentations

Another aspect of the Archive’s outreach activities is to organise, co-organise, and curate film screenings of Asian films to generate a greater appreciation for Asian cinema among audiences.

The Archive facilitated the loans of films from its collection to organisations ranging from archival institutions, museums, cinemathques, international film festivals and government bodies. The facilitation of these loans enabled the films to be seen by a wider audience.

Association for Southeast Asian Cinemas Conference
Curated archival footages - part of the programme from the Bangkok Experimental Film Festival
Walang alaala ang mga paru-paro (Butterflies Have No Memories) by Lav Diaz
Misbach: Di Balik Cahaya Gemenlap by Edwin

Preservation of Monuments Board Open House
Mat Bond by Mat Sentul and M. Amin
Special Events

In 2012, the Asian Film Archive organised and participated in several events significant to its work and important to the field of film and audiovisual archiving. Below are some highlights of these events:

7th Association for Southeast Asian Cinemas Conference (The Politics, Practices, and Poetics of the Archive)

The Archive supported the Association of Southeast Asia Cinemas in its biennial conference that was held in Singapore. The conference explored the issues of the archive’s role in creating, defining, and constructing cultural memory or cultural heritage and speakers commented on the nature of what an archive is, the role it plays in South East Asia, asking audiences to consider how films and film archives cause one to think about the timeliness of cultural work. The Archive curated a series of archival film screenings during this four-day conference that was attended by members of academia and industry professionals from the region.

In Conversation with Dr Ray Edmondson

Two In Conversation sessions were organised with Dr Ray Edmondson, one of the most knowledgeable and highly respected audiovisual archivists in the world. In partnership with the National Library Singapore, a talk for the general public on demystifying the care of film and audiovisual materials to prevent them from further deterioration was organised. A second talk targeted at archivists and librarians of audiovisual collections to discuss management, restoration, technical and ethical questions related to the preservation of analogue and digital materials was organised together with the National Archives of Singapore. Over a hundred film practitioners and industry professionals benefited from these talks.

Humanities Educators’ Conference

The Archive was invited to conduct a series of seminars to teachers attending the inaugural Humanities Educators’ Conference that was jointly organised by the Humanities Branch, Curriculum Planning and Development Division, Ministry of Education, the Humanities and Social Studies Education Academic Group, and the National Institute of Education. The theme of the conference was Fostering Critical Thinking, Inspiring Active Learning, a concept that the Asian Film Archive has been promoting and encouraging through its education programmes.

Conference Presentation

At the 16th Southeast Asia Pacific Audiovisual Archiving Association (SEAPAVAA) Conference held in Ho Chi Minh City, the Archive’s Acting Director, Karen Chan, presented a paper on “Weathering the Digital Onslaught: An Independent Film Archive’s Perspective” in relation to the conference theme of “Creating, Funding, Protecting a Digital AV Archive”. At the same time, a clip from Mat Bond, a Cathay-Keris Malay classic film in the Archive’s collection was presented to participants during the conference’s “Archival Gems Night”. The short screening drew much enjoyment and anticipation from the audience.

World Day for AV Heritage 2012

During the 2011 World Day for AV Heritage, the Asian Film Archive called for filmmakers to express what cinema or the loss of their cinematic heritage means to them. To kick start the invitation, the Archive’s resident filmmaker, Archive Officer, Chew Tee Pao, made a short film. In 2012, the Archive presented some of the original works of filmmakers who responded to the call, which can be viewed at http://vimeo.com/user9048690/videos.
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.
To accomplish its objectives and mission, the Archive continues to develop interesting and innovative programmes that meet the needs and demands of its users and researchers. It maintains purposeful partnerships with national and international organisations to promote Asian cinema and advance the archiving profession. In an effort to further the work of the Archive and establish itself as a world class archival institution, its fundraising efforts will be sustained to bring about more supporters and donors in championing its cause.

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.

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.
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 summaries below present the Archive’s financial position and performance for 2012. The financial statements are audited by S.H. ONG & CO., Public Accountants and Certified Public Accountant Singapore.

December 31, 2012

ASSETS
Current assets:
Bank & cash balances $ 14,453
Stocks $ 20,340
Trade debtors $ 1,029
Other debtors & Deposits $ 694
Non-current assets:
Plant & Equipment $ 1,660

Total assets $ 38,176

FUNDS AND LIABILITIES
Funds:
Accumulated fund $ 25,565

Current liabilities
Bank overdraft -
Creditors and accruals $ 12,611

Total funds and liabilities $ 38,176
## Balance Sheet 2011 (S$'000) 2012 (S$'000)

<table>
<thead>
<tr>
<th>Assets</th>
<th>2011 (S$'000)</th>
<th>2012 (S$'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land and Building</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>1.6</td>
<td>1.7</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>21.9</td>
<td>20.3</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>14.1</td>
<td>1.0</td>
</tr>
<tr>
<td>Cash and Deposits</td>
<td>16.4</td>
<td>14.5</td>
</tr>
<tr>
<td>Others</td>
<td>1.1</td>
<td>0.7</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>55.1</strong></td>
<td><strong>38.2</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Funds</th>
<th>2011 (S$'000)</th>
<th>2012 (S$'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund</td>
<td>41.3</td>
<td>25.6</td>
</tr>
<tr>
<td>Building Fund</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Endowment Fund</td>
<td>NA</td>
<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>41.3</strong></td>
<td><strong>25.6</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2011 (S$'000)</th>
<th>2012 (S$'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>13.8</td>
<td>12.6</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>13.8</strong></td>
<td><strong>12.6</strong></td>
</tr>
</tbody>
</table>

| **Total Liabilities and Funds** | **55.1** | **38.2** |

### Other Information 2011 (S$’000) 2012 (S$’000)

<table>
<thead>
<tr>
<th>Donations/Grants and sponsorship given to other charities (S$’000)</th>
<th>2011 (S$’000)</th>
<th>2012 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No. of Employees</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Employee Costs (S$’000)</td>
<td>49.6</td>
<td>49.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Employees in remuneration bands above S$100,000</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of key management in remuneration bands</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Above S$100,000</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Breakdown of incoming resources from generated funds

**Incoming Receipts**

<table>
<thead>
<tr>
<th>2011 (S$’000)</th>
<th>2012 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants / Sponsorships</td>
<td>14.8</td>
</tr>
<tr>
<td>Membership fees</td>
<td>NA</td>
</tr>
<tr>
<td>Investment income</td>
<td>NA</td>
</tr>
<tr>
<td>Investment gains</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
<td>36.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>51.1</td>
</tr>
</tbody>
</table>

**Donations**

<table>
<thead>
<tr>
<th>2011 (S$’000)</th>
<th>2012 (S$’000)</th>
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</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>33.7</td>
</tr>
<tr>
<td>Non tax exempt</td>
<td></td>
</tr>
<tr>
<td>In-kind</td>
<td>107.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>141.6</td>
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</tbody>
</table>

**Total receipts**

<table>
<thead>
<tr>
<th>2011 (S$’000)</th>
<th>2012 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>192.7</td>
</tr>
</tbody>
</table>

**Expenses**

<table>
<thead>
<tr>
<th>2011 (S$’000)</th>
<th>2012 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct charitable expenses (Local / Overseas)</td>
<td>110.5</td>
</tr>
<tr>
<td>Operating / Administration expenses</td>
<td>76.9</td>
</tr>
<tr>
<td>Fundraising</td>
<td>2.2</td>
</tr>
<tr>
<td>Publicity</td>
<td>-</td>
</tr>
<tr>
<td>Capital expenses</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>189.6</td>
</tr>
</tbody>
</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 ($5000 and above)
Han Chee Juan
Kwan Im Thong Hood Cho Temple
Lee Foundation

Donors
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Acting Director
(September 2010 - Present)

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ACKNOWLEDGEMENTS

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Still from Mat Bond
Courtesy of Cathay-Keris Films Pte Ltd

Posters of Devil’s Angels and They Call Her…Cleopatra Wong
Courtesy of Cleopatra Wong Int’l Pte Ltd

Poster of Malaysian Gods
Courtesy of Da Huang Pictures

Still from The Big Durian
Courtesy of Doghouse73 Pictures

Still from Artificial Melodrama
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Still from Moon Over Malaya
Courtesy of Ho Kian-ngiap and family, and the Hong Kong Film Archive - Leisure and Cultural Services Department

Still from Money No Enough
Courtesy of J Team Productions Pte Ltd

Still from Call If You Need Me and A Moment of Love
Photography by James Lee

Still from Female Games and Libertas
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Still from Sink
Courtesy of Kirsten Tan

Still from Swing
Courtesy of Leon Cheo

Still from Red Dragonflies
Courtesy of Liao Jiekai and 13 Little Pictures

Still from Flower In The Pocket and Man In Love
Courtesy of Liew Seng Tat and Da Huang Pictures

Still from Kakabakaba Ka ba? (Will Your Heart Beat Faster?)
Courtesy of Mike de Leon

Still from Stories From Our Sunny Homeland
Courtesy of Miles Films and Unicef

Still from We, historical.
Courtesy of Nawapol Thamrongrattanarit

Still from Flooding in the Time of Drought
Courtesy of Sherman Ong

Still from Everyday Everyday and Year Without A Summer
Courtesy of Tan Chul Mul and Da Huang Pictures

Still from The Days
Courtesy of The Days Movie

Poster of Mabok Kepayang
Courtesy of Wong Han Min

Still from Slovak Sling
Courtesy of Woo Ming Jin

Still from Shattered
Courtesy of Xu Tong

The Asian Film Archive would like to thank Yanzo for overseeing the design of this annual report.
In the digital age, and contrary to popular belief, moving image preservation has become even more complex. It’s not just analogue film that is in danger of destruction or decay: digital heritage is being lost too, because of its transient nature. Film makers need to rely early on the advice and services of professional bodies like the Asian Film Archive.

Dr Ray Edmondson
Director, Archives Associates
Chairman
UNESCO Memory of The World Committee for Asia Pacific

Every acquisition, preservation, restoration, film programme and presentation requires financial support. Without the generous support of donors and sponsors, our work would not have been possible.

As the Archive is a charity and an Institution of Public Character (IPC), cash donations in Singapore entitle donors to receive tax deductions.

If you would like to make a gift to the Archive in support of its work, you can do so by:

- cheque made payable to Asian Film Archive;
- online donation via the Archive’s website www.asianfilmarchive.org;
- online donation via the give2arts.sg portal managed by the Ministry of Culture, Community and Youth.