The Asian Film Archive (AFA) preserves the rich film heritage of Asian Cinema, encourages scholarly research on film, and promotes a wider critical appreciation of this art form.
SECTION 1.

MESSAGE FROM CHAIRMAN

Associate Professor
Kenneth Paul Tan
Chair, Asian Film Archive
On 1 January 2014, the Asian Film Archive (AFA) became a subsidiary of the National Library Board.

This has been another good year for the Asian Film Archive (AFA). It gives me great pleasure to report on major developments and some key events in what has been a busy calendar.

This year, the Asian Film Archive Collection: Cathay-Keris Malay Classics was inscribed into the UNESCO Memory of the World (MoW) Asia-Pacific Register. Comprising 91 sole surviving titles, this collection is Singapore’s first entry into the UNESCO listing. For over a year, the AFA team had been working tirelessly to compile concrete evidence and complete the rigorous documentation required for this honour. The MoW Register is the documentary heritage equivalent of UNESCO’s world heritage site listing and contains the endangered documentary heritage of the Asia Pacific. The register draws attention to the urgent need for continued and sustained preservation of these heritage items, without which, their disintegration would be a great loss to society.
Driven by this sense of urgency, the AFA has been pressing ahead with its efforts to restore the sole surviving copies of its film collections. For instance, we selected two titles from the Cathay-Keris collection for restoration and included them in a contingent of 50 films presented at the Singapour en France showcase of Singapore’s cinematic heritage. Film restoration is an expensive and labour intensive endeavour that requires substantial research and high-level skills.

This is often complicated by the need for a measure of restraint. For instance, tempted by the technological possibilities of making the film look “perfect”, the restorer instead has to aim at achieving the original look and sound of the film, which – to our contemporary eyes and ears – may seem uncomfortably imperfect.

Making our cinematic heritage widely accessible has been just as important to the AFA as the task of acquiring films for preservation. In 2014, we joined the National Library Board (NLB) as a subsidiary. This has given us access to NLB’s many platforms, including the regional and public libraries, which have then enabled us to reach new and more varied audiences. We have also collaborated with other departments in NLB to curate successful new programmes for the public. For instance, audiences were moved to tears...
Under NLB, the Archive will continue to have a Board of Directors with a variety of expertise to guide and oversee our executive team.

at full-house screenings of Moon Over Malaya at the library@chinatown, and were captivated by our AFA board member Glen Goei, who spoke about his film Forever Fever after its screening at library@orchard. This very productive and creative relationship between AFA and NLB will only strengthen over time.

This year, the AFA moved into our new office on the 4th level of the National Library building. True to the AFA spirit of creating from scratch, this office was built on an empty lift landing. The National Library building is also conveniently located, presenting us with greater opportunities to connect and engage with filmmakers, supporters, collaborators, and the general public.

The AFA team has grown this year from two to five full-time staff members, certainly a larger and stronger team to more effectively support our growing operations, programmes, and outreach efforts. I would like to warmly welcome Christina Mak (Administrator), Thong Kay Wee (Outreach), and Joshua Ng (IT/Technical) to the AFA. I would also like to welcome Stanley Tan who has kindly agreed to serve on our Board and to thank Gene Tan for his truly valuable contributions during the 14 months that he served on the Board.

With each passing year, I look back with an increasing sense of pride at how far AFA has come and the many challenges we have faced and overcome in the last decade. At the same time, I look ahead with excitement at AFA’s prospects for further development as we evolve with you in our collective efforts to save, explore, and share the art of Asian cinema.
"The 91 surviving titles of this collection depict stories indigenous to the Malay peoples of Singapore and Malaysia, display disappearing traditions and music, and reflect the social attitudes of the time. The collection is historically, culturally and artistically important to the region’s Malay communities, but also embodies the heritage of Singapore."

UNESCO Memory of the World
Asia-Pacific 2014 brochure
The Asian Film Archive Collection: Cathay-Keris Malay Classics that consists of 91 Malay films made in the 1950s to 1970s was officially inscribed onto the United Nations Educational, Scientific and Cultural Organisation’s (UNESCO) Memory of the World Asia-Pacific Regional Register. The Register is a listing of specially selected “documentary heritage of influence” in the Asia Pacific Region.

The collection includes notable and well-loved films by Cathay-Keris’ star directors like M. Amin’s Chuchu Datok Merah, Hussain Haniff’s Dang Anom, L. Krishnan’s Bawang Puteh Bawang Merah, B.N Rao’s Sumpah Pontianak and Mat Sentul’s Mat Bond.

The AFA embarked on its first major film restoration project on two Cathay-Keris Malay films – Sultan Mahmood Mangkat di-Julang by K.M. Basker and Gado Gado by S. Roomai Noor. The films are to be screened in the Singapore Cinema in 50 Films programme as part of the SG50 Singapore Festival in France (26 Mar – 30 June 2015).

The surviving prints of the films were scanned at 4K resolution and restored at 2K resolution by renowned film restoration laboratory, L’Immagine Ritrovata.
SECTION 3.

COLLECTION

The AFA collection totalled 1,700 titles as of 31 March 2015. Amongst its new acquisitions were works by award winning filmmakers such as Widing Ho with Pinoy Sunday (2009), Motherland by Sherman Ong, The Naked DJ by Kan Lume and 03-Flats by Lei Yuan Bin.
With the help from library@esplanade, a trailer comprising of a compilation of film clips was specially created to raise public awareness and feature highlights from the AFA's collection.

In July 2014, an AFA channel with nine short films was launched on Viddsee.com, an online portal that aims to showcase the best of short films from Asia. The nine short films that included 10 Minutes Later by Kirsten Tan, Labour of Love - The Housewife by Rajendra Gour and Everyday Everyday by Tan Chui Mui, have accumulated more than 11,000 views to date. The AFA looks forward to growing its online collection on Viddsee.com.

The AFA supported the restoration of A Portrait of the Artist as Filipino (1965) by Lamberto V. Avellana by facilitating the loan of the surviving picture and sound negatives and release prints to the Film Development Council of the Philippines. The film premiered at the Cultural Center of the Philippines on April 25, 2015 - exactly fifty years after its original showing.
OUTREACH & EDUCATION

During the year, the AFA partnered the National Library’s public libraries in the first season of Fade In/Fade Out, a screening programme to introduce films to audiences through the various regional and public libraries. The screenings successfully reached out to over 200 audience members who came to watch films like Moon Over Malaya (1957) by Chun Kim, Flower in the Pocket (2007) by Liew Seng Tat and Seniman Bujang Lapok (1961) by P Ramlee.

In celebration of the opening of library@orchard, the AFA partnered the National Archives of Singapore in presenting the screenings of two films – Forever Fever (1998) by Glen Goei and The Teenage Textbook Movie (1998) by Phillip Lim. The screenings were well-attended and post-screening events were conducted to generate audience engagement and discussion with the filmmakers.

The AFA continued its collaboration with the Young Women’s Christian Association (YWCA) to bring the joy of cinema to YWCA’s elderly beneficiaries. The seniors were treated to the screenings of Cathay Chinese Classics – Air Hostess (1958) by Yi Wen and The Wild, Wild Rose (1960) by Wang Tianlin.

AFA’s Archivist, Chew Tee Pao presented the Cathay Malay Classic, Mat Bond (1967), at the MEMORY! International Film Heritage Festival in Phnom Penh to an enthusiastic audience.

Presentations

Pictured: Screening for elderly beneficiaries at YWCA
At the conference of the 2nd edition of MEMORY! International Film Heritage Festival in Phnom Penh (31 May – 8 June 2014), Tee Pao delivered a presentation entitled, AFA – More than a Repository, to local and foreign delegates at the Institut Francais.

The conference session was attended by academics, film historians and representatives from other film archives.
Conferences

Karen Chan, AFA’s Executive Director, was invited to present a paper at the 2014 Association of Moving Image Archivists (AMIA) Conference in Savannah, Georgia.

This was the first time AMIA had a segment focusing on the advocacy work done in the Asia-Pacific region. Karen’s paper, *Moving Minds with Moving Images*, detailed AFA’s outreach and educational programmes.

Karen continued to serve as council member on the South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA) and helped organised the 18th SEAPAVAA Conference in Vientiane, Laos (26 – 30 May 2014). The AFA, a full institutional member of SEAPAVAA, successfully bided to host the 19th SEAPAVAA Conference and General Assembly in 2015.
Educational Workshops And Talks

AFA also conducted various specially tailored talks and workshops for students and educators in 2014.

Specially tailored talks and workshops for students and educators were conducted on topics such as Representing Cityscapes in Film, Understanding Social Issues Through Documentaries, and Introduction to Singapore Cinema. The AFA also conducted a public talk on film preservation to students, film enthusiasts and collectors at the library@esplanade, about the importance of archiving film and on caring for their audiovisual materials.

Some of the schools that participated in the Archive’s programmes included Clementi Town Secondary School, Dunman High School, Methodist Girls’ School and Wee Kim Wee School of Communication and Information, Nanyang Technological University (NTU).

Pictured: Educational talks conducted in various secondary schools to promote film literacy.
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.
SECTION 6.

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 that meet the needs and demands of its users and researchers, remain a top priority.
Purposeful partnerships with national and international organisations will be established and maintained to promote Asian cinema and to advance the archiving profession. Acquisitions will be explored and negotiated to increase the collection for public use and research. Following the restoration of Sultan Mahmood Mangkat di-Julang and Gado Gado, the AFA will continue to implement film restoration projects from the AFA collection.

To meet the growing collection and expanding range of programmes, the AFA will develop its executive team and cultivate the expertise required to run the Archive effectively.

The AFA is keenly aware of the important roles that the different stakeholders play in building the strength of this institution. We will therefore continue to actively engage our board members, staff, volunteers, partners and donors.

We remain committed to our mission to save, explore and share the art of Asian Cinema.

When The End Of Winter Is Almost Spring (2010)

Directed by: Sherman Ong
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 presented below are the Archive’s financial position and performance as of 31 March 2015. The financial statements were audited by PricewaterhouseCoppers LLP, Public Accountants and Certified Public Accountant Singapore.

March 31 2015

### ASSETS

<table>
<thead>
<tr>
<th>Current assets:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>$ 278,668</td>
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<tr>
<td>Inventories</td>
<td>$ 19,217</td>
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<tr>
<td>Trade &amp; other receivables</td>
<td>$ 9,087</td>
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<tr>
<td>Other current assets</td>
<td>$ 7,622</td>
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<tr>
<td>Non-current assets:</td>
<td></td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>$ -</td>
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**Total assets**: $ 314,594

### FUNDS AND LIABILITIES

<table>
<thead>
<tr>
<th>Funds:</th>
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</thead>
<tbody>
<tr>
<td>Net assets</td>
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<table>
<thead>
<tr>
<th>Current liabilities</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>$ 245,011</td>
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<tr>
<td>Loan from holding entity</td>
<td>$ 25,000</td>
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**Total funds and liabilities**: $ 314,594
## BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

<table>
<thead>
<tr>
<th>Incoming Receipts</th>
<th>2013 (S$'000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants / Sponsorships</td>
<td>NA</td>
<td>48.3</td>
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<tr>
<td>Membership fees</td>
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<td>NA</td>
<td>NA</td>
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<tr>
<td>Investment income</td>
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<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Investment gains</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>Others</td>
<td>13.0</td>
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<td>19.7</td>
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<td>Total</td>
<td>13.0</td>
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<td>690.8</td>
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</table>

<table>
<thead>
<tr>
<th>Donations</th>
<th>2013 (S$'000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>21.6</td>
<td>26.6</td>
<td>1.0</td>
</tr>
<tr>
<td>Non tax exempt</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>In-kind</td>
<td>112.1</td>
<td>112.1</td>
<td>-</td>
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<tr>
<td>Total</td>
<td>133.7</td>
<td>138.7</td>
<td>1.0</td>
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<thead>
<tr>
<th>Expenses</th>
<th>2013 (S$'000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$'000)</th>
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</thead>
<tbody>
<tr>
<td>Direct charitable expenses</td>
<td>98.0</td>
<td>104.3</td>
<td>331.0</td>
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<tr>
<td>Operating / Administration expenses</td>
<td>77.7</td>
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<td>326.1</td>
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<tr>
<td>Fundraising</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Publicity</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Capital expenses</td>
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<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Total</td>
<td>175.7</td>
<td>221.3</td>
<td>657.1</td>
</tr>
</tbody>
</table>

| Total Receipts | 146.7 | 201.2 | 691.8 |
## Balance Sheet

<table>
<thead>
<tr>
<th>Assets</th>
<th>2013 (S$’000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land and Building</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>1.7</td>
<td>1.7</td>
<td>-</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>20.0</td>
<td>19.7</td>
<td>19.2</td>
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<tr>
<td>Accounts Receivable</td>
<td>0</td>
<td>0.8</td>
<td>9.1</td>
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<tr>
<td>Cash and Deposits</td>
<td>11.4</td>
<td>32.3</td>
<td>278.7</td>
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<tr>
<td>Others</td>
<td>0.5</td>
<td>10.6</td>
<td>7.6</td>
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<tr>
<td>Total Assets</td>
<td>33.6</td>
<td>65.1</td>
<td>314.6</td>
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</tbody>
</table>

## Funds

<table>
<thead>
<tr>
<th>Funds</th>
<th>2013 (S$’000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund</td>
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<td>10.0</td>
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</tr>
<tr>
<td>Building Fund</td>
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<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Endowment Fund</td>
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<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Other Funds</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Total Funds</td>
<td>0.5</td>
<td>10.0</td>
<td>44.6</td>
</tr>
</tbody>
</table>

## Liabilities

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2013 (S$’000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long-term Liabilities</td>
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<td>25.0</td>
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<tr>
<td>Current Liabilities</td>
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<tr>
<td>Total Liabilities</td>
<td>33.1</td>
<td>55.1</td>
<td>270.0</td>
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</table>

## Total Liabilities and Funds

<table>
<thead>
<tr>
<th></th>
<th>2013 (S$’000)</th>
<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Liabilities and Funds</td>
<td>33.6</td>
<td>65.1</td>
<td>314.6</td>
</tr>
</tbody>
</table>

## Other Information

<table>
<thead>
<tr>
<th>Information</th>
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<th>1 Jan 2013 - 31 Mar 2014 (15 months)</th>
<th>2014 (S$’000)</th>
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</thead>
<tbody>
<tr>
<td>Donations / Grants and sponsorship given to other charities</td>
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<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>No. of Employees</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Total Employee Costs</td>
<td>39.8</td>
<td>62.3</td>
<td>250.7</td>
</tr>
<tr>
<td>Number of Employees in remuneration bands above S$100,000</td>
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<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of key management in remuneration bands above S$100,000</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
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.

Mat Bond (1967)
Directed by Mat Sentul & M. Amin
Donors

Kwan Im Thong Hood Cho Temple
Ho Vui Chan

Supporters

Cathay-Keris Films Pte Ltd
Hong Kong Film Archive
L’Immagine Ritrovata
National Archives of Singapore
National Arts Council
National Library Board
National Museum of Singapore
Singapore Airlines Limited
Viddsee

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Alaric Tay
Chew Yi Wei
Choo Meileen
Davide Pozzi
Derek Tan
Djinn
Doris Young
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Irene Lim
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Kirsten Tan
Kong Leng Foong
Lee Chee Tian
Liew Seng Tat
Loo Zihan
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Tan Chui Mui
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Warren Sin
Wendy Hau
Wee Li Lin
Wesley Leon Aroozoo
Wong Han Min
Woo Ming Jin
Yeo Lee Nah

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Kenneth Paul Tan
(Chair, 2014 - present)
Angela Wong
(2014 - present)
Eric Chin
(2014 - present)
Gene Tan
(2014 - 31 March 2015)
Glen Goei
(2014 - present)
Stanley Tan
(31 March 2015 – present)
Staff
Karen Chan
Executive Director

Chew Tee Pao
Archivist

Christina Mak
Operations Executive

Joshua Ng
IT & Technical Executive

Thong Kay Wee
Outreach Officer

Kimberley Aw
Student Intern

Consultants
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Accountant

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Legal Consultant and
Corporate Secretary

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Moving Image Archiving
& Preservation Program

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Associate Professor of Film Studies,
School of English Language
and Literature, University of
Northern Colorado

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Associate Professor, Lee Kuan Yew
School of Public Policy, National
University of Singapore
Lim Song Hwee (PhD, Cambridge)
Professor of Cultural and Religious Studies, Chinese University of Hong Kong

Rey Chow (PhD, Stanford)
Anne Firor Scott Professor of Literature, Duke University

Ray Edmondson (PhD, Canberra)
Director, Archive Associates

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

Still from A Portrait of the Artist as Filipino
Courtesy of Mike de Leon

Still from The Blue Mansion
Courtesy of Tiger Tiger Pictures

Still from When the End of Winter is Almost Spring
Courtesy of Sherman Ong

Still from Pinoy Sunday
Courtesy of Changhe Films / Pinoy Sunday Limited

“National Library Building” by Nlannuzel, used under CC BY-SA 3.0 / Retouched from original

“Even if they say nothing lasts forever, we should do our best to preserve our film and heritage. I will [have] donate[d] my films to the Archive and I hope other filmmakers would do too.”

U-Wei Haji Saari, acclaimed Malaysian filmmaker

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

Still from Sultan Mahmood Mangkat di-Julang
Courtesy of Cathay-Keris Films Pte Ltd

Still from Gado Gado
Courtesy of Cathay-Keris Films Pte Ltd

Still from 03-Flats
Courtesy of Lei Yuan Bin

Still from Labour of Love - The Housewife
Courtesy of Rajendra Gour
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.