

# ANNUAL

# REPORT

# 2014



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A S I A N F I L M A R C H I V E

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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.

## C O N T E N T .

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pg. 03 — 06  
Chairman's  
Message

pg. 09 — 10  
Collection

pg. 15 — 16  
Corporate  
Governance

pg. 19 — 21  
Financial  
Information

pg. 07 — 08  
Highlights

pg. 11 — 14  
Outreach &  
Education

pg. 17 — 18  
Future Plans and  
Commitments

pg. 22 — 24  
Acknowledgements

SECTION 1.

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# 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.

Pictured:  
**Our dedicated team at the  
Asian Film Archive**



Our new office:  
National Library Building

In 2014, the AFA collection increased to 1,700 titles and a total of 9 titles were screened to thousands of audiences.

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.

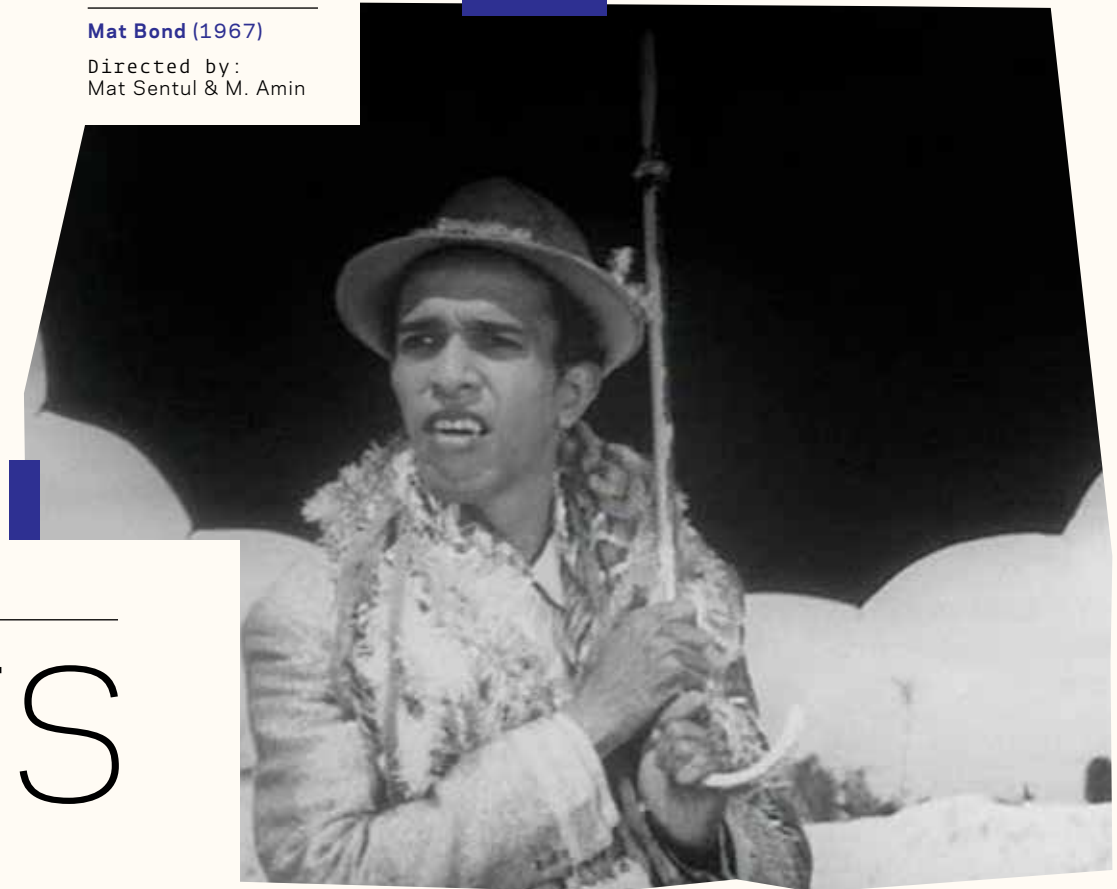
With each passing year, I look back with an increasing sense of pride at how far AFA has come and the many challenges we have faced and overcome in the last decade. At the same time, I look ahead with excitement at AFA's prospects for further development as we evolve with you in our collective efforts to save, explore, and share the art of Asian cinema.

END OF MESSAGE.



**Mat Bond (1967)**

Directed by:  
Mat Sentul & M. Amin



SECTION 2.

# HIGHLIGHTS

“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



**Sultan Mahmood  
Mangkat di-Julang  
(1961)**

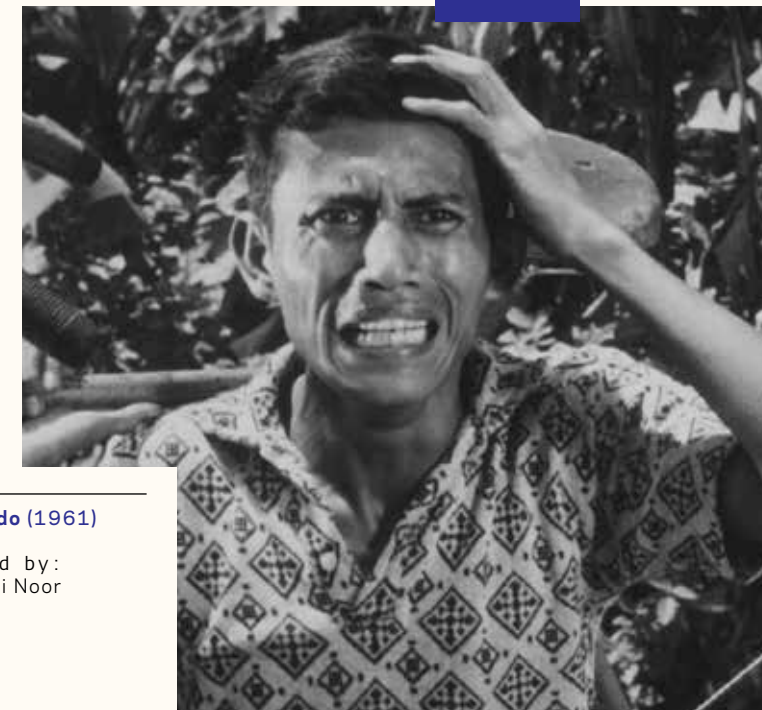
Directed by:  
K.M. Basker

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.

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.

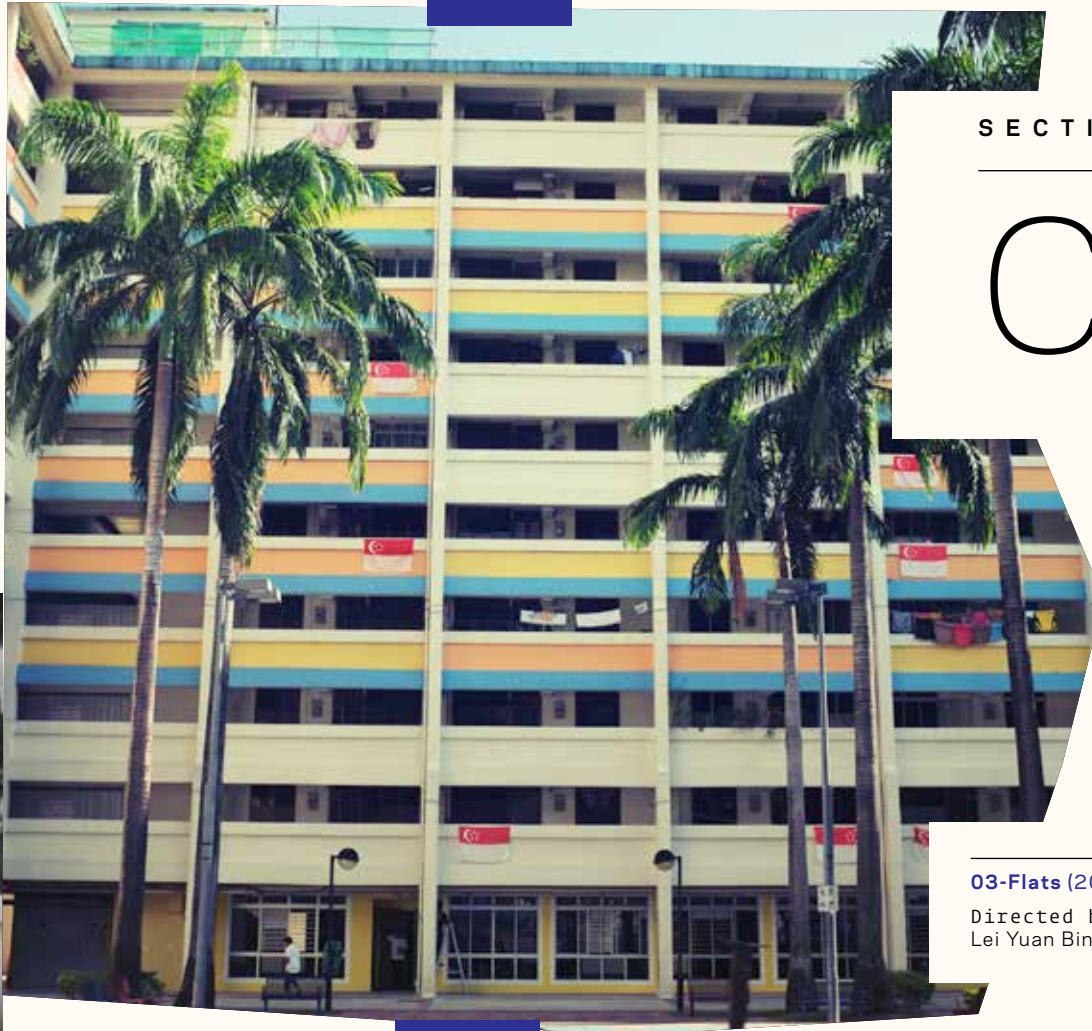
The collection includes notable and well-loved films by Cathay-Keris' star directors like M. Amin's *Chuchu Datok Merah*, Hussain Haniff's *Dang Anom*, L. Krishnan's *Bawang Puteh Bawang Merah*, B.N Rao's *Sumpah Pontianak* and Mat Sentul's *Mat Bond*.



**Gado Gado (1961)**

Directed by:  
S. Roomai Noor





## SECTION 3.

## COLLECTION

**03-Flats (2014)**

Directed by:  
Lei Yuan Bin

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.



**Labour of Love**  
(1974)

Directed by:  
Rajendra Gour

**A Portrait of the Artist**  
(1965)

Directed by:  
Lamberto V. Avellana



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.

## SECTION 4.

# OUTREACH & EDUCATION



Pictured:  
**Screening for elderly  
beneficiaries at YWCA**

## Presentations

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.

Pictured:  
**MEMORY! International  
Film Heritage Festival,  
Phnom Penh**

31 May – 8 June 2014



## Conferences

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.

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## 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.



Pictured:  
**Karen at SEAPAVAA, Vientiane**  
26 – 30 May 2014

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## 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).



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Pictured:

**Educational talks conducted in various secondary schools to promote film literacy.**

SECTION 5.

# 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.



**The Blue Mansion (2009)**

Directed by:  
Glen Goei

## 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.



Not-Pictured:  
**Hours of commitment to uphold the core values of the Asian Film 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.

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# 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

## SECTION 7.

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# 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 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

Current assets:

Cash & cash equivalents	\$ 278,668
Inventories	\$ 19,217
Trade & other receivables	\$ 9,087
Other current assets	\$ 7,622

Non-current assets:

Plant & Equipment	\$ -
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**Total assets** **\$ 314,594**

FUNDS AND LIABILITIES

Funds:

Net assets	\$ 44,583
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Current liabilities

Trade and other payables	\$ 245,011
Loan from holding entity	\$ 25,000

**Total funds and liabilities** **\$ 314,594**

# BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

<b>Incoming Receipts</b>	<b>2013 (S\$'000)</b>	<b>1 Jan 2013 - 31 Mar 2014 (15 months)</b>	<b>2014 (S\$'000)</b>
Grants / Sponsorships	NA	48.3	671.1
Membership fees	NA	NA	NA
Investment income	NA	NA	NA
Investment gains	NA	NA	NA
Others	13.0	14.2	19.7
<b>Total</b>	<b>13.0</b>	<b>62.5</b>	<b>690.8</b>

<b>Donations</b>	<b>2013 (S\$'000)</b>	<b>1 Jan 2013 - 31 Mar 2014 (15 months)</b>	<b>2014 (S\$'000)</b>
Tax exempt	21.6	26.6	1.0
Non tax exempt	-	-	-
In-kind	112.1	112.1	-
<b>Total</b>	<b>133.7</b>	<b>138.7</b>	<b>1.0</b>

<b>Total Receipts</b>	<b>146.7</b>	<b>201.2</b>	<b>691.8</b>
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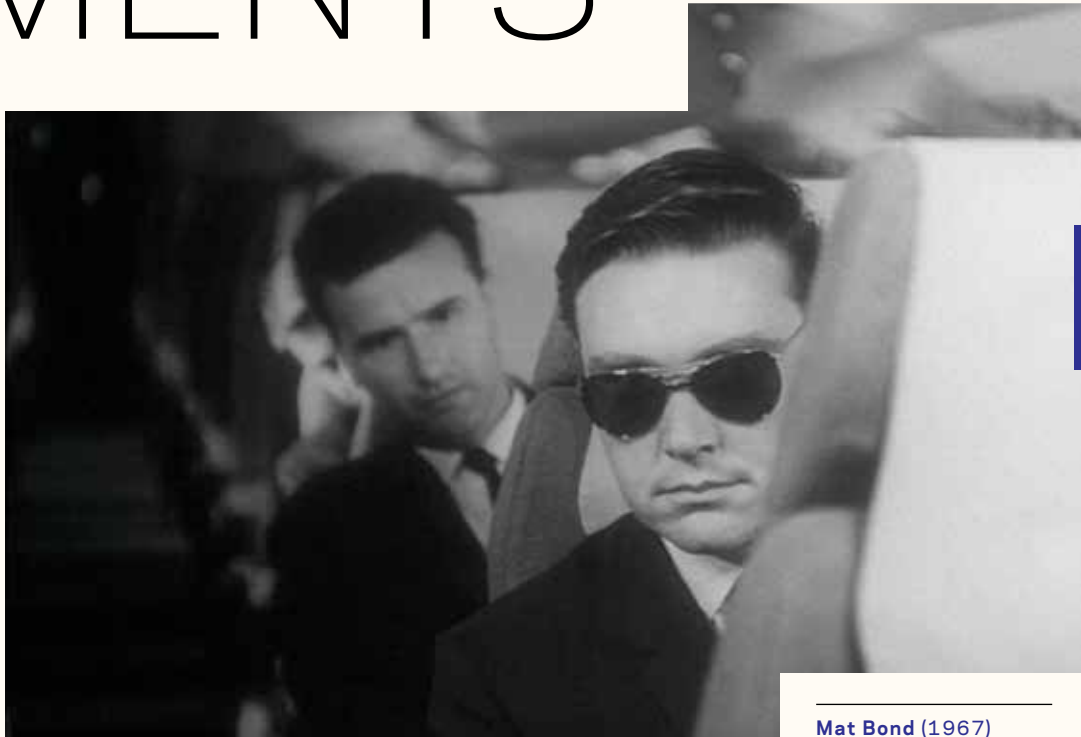
<b>Expenses</b>	<b>2013 (S\$'000)</b>	<b>1 Jan 2013 - 31 Mar 2014 (15 months)</b>	<b>2014 (S\$'000)</b>
Direct charitable expenses	98.0	104.3	331.0
- Local			
- Overseas			
Operating / Administration expenses	77.7	117.0	326.1
Fundraising	-	-	-
Publicity	-	-	-
Capital expenses	NA	NA	NA
Others	NA	NA	NA
<b>Total</b>	<b>175.7</b>	<b>221.3</b>	<b>657.1</b>

<b>Balance Sheet</b>	<b>2013 (S\$'000)</b>	<b>1 Jan 2013 - 31 Mar 2014 (15 months)</b>	<b>2014 (S\$'000)</b>
<b>ASSETS</b>			
Land and Building	NA	NA	NA
Plant and Equipment	1.7	1.7	-
Investments	NA	NA	NA
Inventories / Stocks	20.0	19.7	19.2
Accounts Receivable	0	0.8	9.1
Cash and Deposits	11.4	32.3	278.7
Others	0.5	10.6	7.6
<b>Total Assets</b>	<b>33.6</b>	<b>65.1</b>	<b>314.6</b>
<b>FUNDS</b>			
General Fund	0.5	10.0	44.6
Building Fund	NA	NA	NA
Endowment Fund	NA	NA	NA
Other Funds	NA	NA	NA
<b>Total Funds</b>	<b>0.5</b>	<b>10.0</b>	<b>44.6</b>
<b>LIABILITIES</b>			
Long-term Liabilities	NA	25.0	25.0
Current Liabilities	33.1	30.1	245.0
<b>Total Liabilities</b>	<b>33.1</b>	<b>55.1</b>	<b>270.0</b>
<b>Total Liabilities and Funds</b>	<b>33.6</b>	<b>65.1</b>	<b>314.6</b>

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

SECTION 8.

# ACKNOWLEDGE- MENTS



**Mat Bond (1967)**

Directed by:  
Mat Sentul & M. Amin

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.

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## Donors

Kwan Im Thong Hood Cho Temple  
Ho Vui Chan

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## 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

Adrian Wood  
Alaric Tay  
Chew Yi Wei  
Choo Meileen  
Davide Pozzi  
Derek Tan  
Djinn  
Doris Young  
Edmund Yeo  
Ethan Yeo  
Ho Jia Jian  
Imin Teo  
Irene Lim  
Kenneth Paul Tan  
Khavn de la Cruz  
Kirsten Tan  
Kong Leng Foong  
Lee Chee Tian  
Liew Seng Tat  
Loo Zihan  
Maggie Yin  
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Michael Kam  
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Rui Ong  
Samantha Wee  
Sanif Olek  
Sherman Ong  
Tan Bee Thiam  
Tan Chui Mui  
Tay Ai Cheng  
Thomas Chia  
Ting Szu Kiong  
Warren Sin  
Wendy Hau  
Wee Li Lin  
Wesley Leon Aroozoo  
Wong Han Min  
Woo Ming Jin  
Yeo Lee Nah

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## Board of Directors

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)



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## 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

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## Consultants

Karen Chai  
Accountant

Samuel Seow Law Corporation  
Legal Consultant and  
Corporate Secretary

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## International Advisory Board

Apichatpong Weerasethakul  
Filmmaker

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

Chris Berry (PhD, UCLA)  
Professor of Film Studies,  
King's College London

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

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

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

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

Hou Hsiao Hsien  
Filmmaker

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

Kenneth Chan (PhD, Florida)  
Associate Professor of Film Studies,  
School of English Language  
and Literature, University of  
Northern Colorado

Kenneth Paul Tan (PhD, Cambridge)  
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

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### 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

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 Hajisaari, acclaimed  
Malaysian filmmaker

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## Contribute to the Asian Film Archive



**Pinoy Sunday**  
(2009)

Directed by:  
Widing Ho

As the Archive is 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](http://www.asianfilmarchive.org);
- Online donation via the [give2arts.sg](http://give2arts.sg) portal managed by the Ministry of Culture, Community and Youth

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.

