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.
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Acknowledgements
“This will be my final message as Chair of AFA’s Board of Directors.”

ASSOCIATE PROFESSOR
KENNETH PAUL TAN
CHAIR, ASIAN FILM ARCHIVE
Last year, the Asian Film Archive (AFA) entered its 11th year with a sense of pride for all that we had accomplished over a short period of time and a sense of optimism for a new phase in our development.

Thinking back, the early years were quite exhilarating. We were the new kid on the block and what we had to offer was valuable and exciting to filmmakers, film scholars, professional archivists, and audiences keen to have access to the Asian cinematic treasure that was still relatively inaccessible to most. Educators and students also took a great interest in what we had to offer. And very soon, so much of our energy was directed towards education and outreach. We pioneered programmes that went far beyond the narrowly cinematic objectives at the heart of our mission. Being small, nimble, and somewhat naïve, we could act upon our entrepreneurial instincts and creative drive, producing outcomes that were disproportionate to the lean and resource-poor organisation that we were in reality.

Meanwhile, the collection grew very quickly. We had good partners, such as the National Archives of Singapore, the National Library Board (NLB), and the Singapore Film Commission. We were able to enlist the passion and energy of a large number of volunteers and interns, whose contribution to growing the collection has been invaluable.

We formed strong and abiding partnerships with filmmakers, archivists, and professional associations around the world. They were impressed by the work that AFA was doing. AFA seemed to be unique as an independent non-government organisation, with a scope that was regional rather than national.
But just as AFA’s independence was an asset, it very soon became a constraint that was difficult to surmount as far as capacity was concerned. There was so much more we wanted to do, but the lack of funding and other resources held us back. In 2014, we became a subsidiary of NLB, an arrangement that would allow us to preserve creative autonomy, while freeing us from having to focus on raising funds to pay salaries, finance our projects and programmes, and improve facilities and equipment. More than that, we could tap on NLB’s vast networks, facilities, and programmes to advance our own activities and reach a larger audience. This has been a significant milestone in the history of AFA. Since then, we have blossomed once again.

In this report, you will read about several examples of new and innovative programmes, projects, and collaborations launched in 2016. You will read about how the collection has been growing, not just quantitatively, but qualitatively. You will read about how AFA has been contributing to film archival scholarship. And you will also read about how AFA is strengthening the training and professional development of its staff.
This will be my final message as Chair of AFA’s Board of Directors. In September 2017, I will be stepping down. The new Chair will be Glen Goei. Glen has been a Board Member since 2011. He is no stranger to the arts and film communities. I have every confidence that he will provide excellent leadership, helping to direct AFA into the very exciting next phase of its development.

I would like to take the opportunity to thank my wonderful Board Members, past and present. I want to thank our passionate staff at AFA, past and present, and the current Executive Director Karen Chan, who has led the team, with equanimity and grace, through AFA’s many ups and downs. I want to thank all partners, supporters, and friends of AFA over the many years. You have kept us buoyant and resilient.

Finally, I want to thank Tan Bee Thiam, the founding Executive Director of AFA, who inspired me with his passion for film and gave me the opportunity to serve as founding Chair, though I had no idea at that time that I would do so for 12 years.
More than 2000 audience members were enthralled by the action of martial arts and gangster films, entertaining musicals, and dramatic tragedies.
AFA organised its first Asian Restored Classics (ARC) with a four-day (25-28 August) specially curated programme at the Capitol Theatre. ARC was conceived as a platform where people could catch screenings of restored Asian films. These films could be enjoyed once again because they have been preserved, without which, restoration would not have been possible.

More than 2000 audience members were enthralled by the action of martial arts and gangster films, entertaining musicals, and dramatic tragedies.

In October, AFA launched #SAVEOURFILM, a film preservation campaign, in conjunction with the commemoration of the UNESCO World Day for Audiovisual Heritage. The campaign aimed to raise awareness on the urgency and importance of preserving cinematic heritage, highlighting how easy it is to lose valuable material.

Additionally, a recorded video appeal by various acclaimed Southeast Asian filmmakers such as Anthony Chen, Apichatpong Weerasethakul, Eric Khoo, Kirsten Tan and Lav Diaz was released. The filmmakers advocated for fellow filmmakers to regard the archiving of their films as a priority.

An online application was launched to streamline the process of film submissions. This was created with help from TechLadies (http://www.techladies.co/), a community for women in Asia to advance as programmers in the tech industry.
Participating in the Singapore Art Week for the second time, AFA developed the **State of Motion: Through Stranger Eyes** (SOM) programme. Comprised of an exhibition cum art installation at the National Library Building, AFA conducted 48 bus tours and organised 20 accompanying talks and film screenings. The guided tours brought participants to five filming locations that were used in iconic films made in Singapore between the 1970s and the 1980s.

Screenings included the featured films in the programme such as *Ricochet* (Gerry Troyna, 1984) starring David Bowie, *Saint Jack* (Peter Bogdanovich, 1979), and *Ring of Fury* (Tony Yeow & James Sebastian, 1973), Singapore’s only martial arts film. These films delved into the history of Singapore cinema, exploring locations such as Labrador Park and Far East Plaza.

Local artists Amanda Lee Koe, Jeremy Sharma, Joo Choon Lin, Mark Wong, and Hilmi Johandi were commissioned to produce an artwork each, responding to the film and the site. Berlin based visual artist, Ming Wong, also had a piece of his work incorporated into the exhibition. Local band, The Observatory, provided re-interpreted renditions of music from the films, adding to the atmosphere of the night tours.
Developing and preserving the collection is the core business of the AFA.
As at 31 March 2017, the AFA Collection comprised of 1,969 film titles.


Notable Asian short films of local filmmakers such as Nelson Yeo, Tan Shijie, Tzang Merwyn Tong, Indonesian filmmakers Edwin, Lucky Kuswandhi and Yosep Anggi Noen were acquired.
AFA developed a collections management system to better manage its collection of digital and analogue materials. With this system, AFA can acquire more digital born items and create an operational workflow to better equip itself for the future.

In keeping with its efforts to encourage an appreciation of Asian films, the AFA makes its collection available for public access through a reference collection at library@esplanade, the National Library Board’s dedicated performing arts public library. Over the year, more than 100 film titles were catalogued and external loans were facilitated.

To make more films accessible for viewing and research, the AFA restores films that have been preserved but are in deteriorating condition. In 2016, AFA embarked on restoring seven films. The titles included Blood Stains the Valley of Love, China Wife and Moon Over Malaya commonly known as Nanyang Trilogy (1957) by the Kong Ngee Motion Picture Production Company; Ring of Fury (1973) by Tony Yeow and James Sebastian; Hussein Haniff’s Dang Anom (1962) and Cinta Kaseh Sayang (1965) from the Cathay-Keris Malay Classics; Mike de Leon’s Batch 81 (1982).
AFA’s Executive Director Karen Chan, contributed an article to the Summer 2016 edition of the FOCAL International magazine, Archive Zones. The article focused on advocacy and the creative ways in which the AFA has utilised its programmes to fund raise and advocate for its cause.


The first volume of the Cinematheque Quarterly by the National Museum of Singapore was launched in January 2017 with AFA contributing a regular column “Despatches from the Archive”. In the first volume, Karen Chan, wrote an essay entitled Curating Film and the Archives of the Future.
A major aspect of AFA’s work involves the organising of public programmes, ranging from events, exhibitions, screenings, and talks. In 2016, over 70 programmes reached out to more than 34,000 audience members.
During the year, the AFA continued *Fade In / Fade Out*, a screening programme to introduce films to audiences through the platforms of the regional and public libraries. Audiences were treated to local classics such as *Mr. Funnybone*, which starred the late local comedian Wang Sha in the titular role, the Chinese film *Merdeka Bridge*, *Sultan Mahmood Mangkat di-Julang* from the Cathay-Keris Malay Classics Collection, and the Teochew opera *Twins Charms*.

AFA and the National Library presented a successful first run of the film series ALT SCREEN. Curated based on the theme *Of Animalia*, the bi-monthly series featured six Asian documentaries - Japan’s *The Horses of Fukushima* (Yojyu Matsubayashi, 2013), Taiwan’s *My Leftover Ladies* (Chou Tung-yen, 2015), South Korea’s *An Omnivorous Family’s Dilemma* (Yun Hwang, 2014), Azerbaijan’s *Holy Cow* (Imam Hasanov, 2016), Turkey’s *Kedi* (Ceyda Torun, 2016) and China’s *Mothers* (Xu Huijing, 2013). Each screening was accompanied by a post-screening talk with a subject expert in discussing the film and understanding the issues from a critical perspective. All six events saw full attendance and vibrant audience participation.

In collaboration with Akanga Film Asia, Potocol, and the National Gallery Singapore, AFA organised a screening of Filipino film director Lav Diaz’s 8-hour epic film *A Lullaby to the Sorrowful Mystery* (Alfred Bauer Silver Bear Award, 66th Berlin International Film Festival). A post-screening panel discussion involving Lav Diaz and curators June Yap and Silke Schmickl, followed to explore the artistic investigations in relation to national narratives and myth-making. A masterclass with Diaz was held for LaSalle College of the Arts film students.

Working with library@esplanade, a new series co:lab was launched as an experimental platform where cross-disciplinary encounters between Film and Performing Arts (Music, Dance, Theatre and Poetry) can occur. Using the theme of “memories” as a focal point, artists from varying disciplines were invited to create new live works in response to selected local films and excerpts.

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The *Celluloid Void 2: Lost Films of Southeast Asia* exhibition opened at the National Library Building. Anchored by the twin themes of Confluence and Conflict, the exhibition projected a selection of significant 20th century lost films from Singapore Malaysia, Indonesia, Cambodia, the Philippines, and Thailand through the region’s socio-political milestones starting from the 1920s. Using the surviving remnants of the films and reconstructed documents, the region’s past is examined through studied histories and lost films.
School assembly talks were held throughout the year, on topics such as Social Issues Through Documentaries and Introduction to Singapore Cinema. Over 8,000 educators and students were introduced to Asian films and to the work of the AFA. Some of the schools that engaged AFA were ITE Central, School of the Arts, School for Science and Technology, Hwa Chong Institution, Greenview Secondary School and Hougang Secondary School. Additionally, AFA organised an Educators’ Workshop on Cinema and Nation conducted by Dr Chew Yi Wei.

AFA worked with the School of Art, Design and Media of Nanyang Technological University (ADM, NTU) on several projects. One of the events was the hosting of Associate Professor Mark Williams from Dartmouth College who spoke on The Media Ecology Project ( MEP). The talk introduced members of academia and practitioners of audiovisual archiving to the digital resource of the MEP where researchers access archival moving image collections and contribute back to the archival and research communities through the fluid contribution of metadata and other knowledge.

As part of ADM, NTU’s course on “Issues in Contemporary Curating and Exhibition Histories”, AFA was invited to speak about its outreach work, focusing on the various approaches and frameworks in connecting content and audience when planning outreach activities.

Over 8,000 educators and students were introduced to Asian films and to the work of the AFA.
CONFERENCES AND PRESENTATIONS

AFA’s Executive Director Karen Chan attended the annual South East Asia Pacific Audiovisual Archives Association (SEAPAVAA) conference in Guam (April 2016) and presented the restored film, *The Lion City* (1960).

AFA’s restored film, *Gado Gado* (1961) by S. Roomai Noor was selected for the Il Cinema Ritrovato (Cinema Rediscovered) Film Festival, one of the world’s major festivals on film restoration. The film is the first Singaporean entry selected for the Festival.

Two of the commissioned short films from the AFA’s 2015 *Fragment* omnibus, *Goodbye Phnom Penh* (Kavich Neang) and *Serpong* (Lucky Kuswandhi) were screened at the Southeast Asian Short Films programme, which was part of the biennial Association of Southeast Asia Conference held in Kuala Lumpur, 19-22 July. The conference’s theme was “Time, Space and the Visceral in Southeast Asian Cinema”.

AFA’s Archivist, Chew Tee Pao was invited to deliver a presentation at the Jogja-NETPAC Asian Film Festival on “The Problems and Prospects of Film Archives in Asia”. Film students, staff from heritage institutions, and festival participants participated in the panel discussion.

Outreach Officer Thong Kay Wee represented AFA at the MEMORY! Film Festival in Yangon, delivering a presentation on “State of Motion: Journeying History through Film”. AFA also facilitated and presented the screening of *Che Mamat Parang Tumpol* (1960), a Cathay-Keris Malay classic.
Partnerships with various private and public institutions enabled AFA to reach new audiences. AFA collaborated with Film Festival Dokumenter Yogyarkarta, Singapore International Film Festival, National Arts Council, NTU’s Centre for Contemporary Arts, and the Young Women’s Christian Association in bringing screenings and talks to diverse groups of people.

Special collaboration with The Projector led to a programme series on “Mee Pok Man: 20 Years”. Over the span of several weeks, talks were organised on topics involving the restoration of the film (The Restoration of Mee Pok Man - Methods, Issues, and Concerns); the social legacy and impact of the film with panellists including Assistant Professor Liew Kai Khiun, Substation's Artistic Director Alan Oei and Martyn See (Mee Pok Man's film editor). The film saw seven sold out screenings.

Another collaboration with The Projector brought about the screening of the Chinese silent film Pan Si Dong in a film + sound experimental programme. Working with multi-disciplinary artist Bani Haykal, the programme examined the sonic component of scenography. A live scoring and a deconstruction/reconstruction of the film entertained audiences. An open workshop was organised to generate discussions and offer ideas/interactions between practitioners of sound and audiences to bridge and highlight the experience of “listening” to films.

AFA worked with Singapore International Film Festival in their inaugural SGIFF Connects event, by hosting a gathering for international filmmakers and producers.
Training and development for staff is vital to increase professional knowledge and personal growth. In an industry where digital and analogue technologies are intertwined, proficiency in both areas becomes a necessity. Specialised training is sought to provide staff with the ability to manage the range and variety of film formats that get deposited.

AFA’s IT and Technical Executive Joshua Ng represented AFA at the 2016 FIAF (International Federation of Film Archives) Congress and attended the 7th FIAF Film Restoration Summer School (25 June – 15 July). Organised by Cineteca di Bologna and L’Immagine Ritrovata film restoration and conservation laboratory, the course provided film restoration online lectures and hands-on restoration practice classes at the laboratory. 45 archiving professionals from over 15 countries attended the course.

AFA was invited to participate in the ASEAN Economic Community Film Preservation Workshop, an introductory course on film preservation, hosted by the Thai Film Archive (19-25 September). AFA’s Archive Officer, Janice Chen, was one of the nine participants representing the ASEAN nations.

AFA’s Outreach Executive Officer, Thong Kay Wee attended the FIAF & Cinémathèque Française Winter School on Programming Film Heritage and attended the symposium on “The Future of Cinephilia: Cinematheques and New Audiences” in January 2017. This gave him a rare opportunity to learn from experienced film programmers and programming professionals from other archives.
Volunteers provided the extra labour and expertise to help with AFA’s variety of work. Apart from assisting with front-of-house events, volunteers worked on scanning, cataloguing, re-canning, cleaning of films. A total of 732 hours was put in by an array of volunteers over the year. We thank these individuals for their time and support.

Abhishek
Alan Ho
Amanda See
Anan Christie
Andrea Lee
Andrew Teo
Andrzej Wisniewski
Ang Wei Chong
Ang Wen Xin
Ariane Vanco
Azfar Haziq
Caleb Yang
Chee Wei Teck
Chew Shaw En
Chua Sook Cheng Jane
David Anandarajoo
Dawne Lee
Erickson Marinas
Estee Faith Leong
Faraz Hussain
Goh Chun Aik
Hazmi Hasan
Hu Hanyong
Jiayu Qiu
Joanna Wong
Johann Yamin
John Ng
Judith Tong
Kathleen Lau
Khaw Han Chung
Kin Chui
Low Koon Yen
Lee Peng Ming
Lionel Deng
Louise Marie Lee
Marilyn Giam
Megan Lee
Muhammad Ali
Nor Izuanto
Nur Redhayani
Nur Syafiqah Bte Ahmad Jaafar
Richavel Leong
Shermain Ng
Sherman Ho
Sophia Loo
Teo Chuan Yan
Tow Ying Si
Valencia Anne Lime
Vitalina Drozd
Wu Hanxiang
Yuki Shono
Yukiko Amanda Aizawa
Yvonne Mak
Zheng Danya
Volunteers are vital to the realisation of the AFA’s mission.
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 layout financial authorisation and approval limits for financial commitment. The Board ensures that the internal reviews on controls, procedures and key programmes are adhered to.
The Archive regards its role as custodian to Asia’s rich film heritage seriously and will strive towards managing its collection responsibly. Purposeful partnerships with national and international organisations will be established and maintained to promote Asian cinema and to advance the archiving profession. To this end, AFA will continually keep current on preservation methodologies and technologies, while contributing towards research and best practices that could help in improving the field and industry of film preservation.

Providing different access platforms to the collection will be a key focus in the coming years. Acquisitions will be explored and negotiated to increase the collection for public use and research. Restoration projects of older titles will be implemented.

Generating well curated screenings and education programmes that meet the needs and demands of its users and researchers, remain a top priority. Increasing interest across disciplines and growing new audiences for Asian films will be a challenging but exciting endeavour.

To meet the growing collection and expanded range of programmes, training opportunities will be catered for the staff to gain experience and exposure so that they can improve their 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. Engaging the community and maintaining exchanges with current and new stakeholders is an area that AFA will cultivate. We will therefore continue to actively engage our board members, staff, volunteers, partners, and donors.
In keeping with the 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 2017.

The financial statements were audited by PricewaterhouseCoppers LLP, Public Accountants and Certified Public Accountant Singapore.

<table>
<thead>
<tr>
<th>MARCH 31 2017</th>
<th>ASSETS</th>
<th>FUNDS AND LIABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets:</td>
<td></td>
<td>Current liabilities:</td>
</tr>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>1,162,472</td>
<td>Trade &amp; other payables</td>
</tr>
<tr>
<td>Inventories</td>
<td>13,612</td>
<td>Funds:</td>
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<tr>
<td>Trade &amp; other receivables</td>
<td>67,390</td>
<td>Net assets</td>
</tr>
<tr>
<td>Non-current assets:</td>
<td>294,434</td>
<td>Total equity</td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>294,434</td>
<td></td>
</tr>
<tr>
<td>Total assets</td>
<td>1,537,908</td>
<td></td>
</tr>
</tbody>
</table>
## Breakdown of Incoming Resources from Generated Funds

<table>
<thead>
<tr>
<th><strong>Incoming Receipts</strong></th>
<th>2015 (S$)</th>
<th>2016 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants</td>
<td>1,066,881</td>
<td>2,088,112</td>
</tr>
<tr>
<td>Sponsorships and Others</td>
<td>72,320</td>
<td>359,546</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>1,200,305</td>
<td>67,539</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,339,506</td>
<td>2,515,197</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Donations</strong></th>
<th>2015 (S$)</th>
<th>2016 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax exempt</td>
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<td>4,346</td>
</tr>
<tr>
<td>Non-tax exempt</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>In-kind</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,433</td>
<td>4,346</td>
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</tbody>
</table>

**Total receipts** 2,342,939 2,519,543
<table>
<thead>
<tr>
<th>Expenses</th>
<th>2015 (S$)</th>
<th>2016 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct charitable expenses</td>
<td>1,569,567</td>
<td>797,514</td>
</tr>
<tr>
<td>- Local</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Overseas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating/Administration expenses</td>
<td>548,107</td>
<td>666,169</td>
</tr>
<tr>
<td>Fundraising</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Publicity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Capital expenses</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
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<td>NA</td>
</tr>
<tr>
<td>Total</td>
<td>2,117,674</td>
<td>1,463,683</td>
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## Balance Sheet

<table>
<thead>
<tr>
<th>Assets</th>
<th>2015 (S$)</th>
<th>2016 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lands and Building</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>218,502</td>
<td>294,434</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>13,674</td>
<td>13,612</td>
</tr>
<tr>
<td>Trade and Other Receivables</td>
<td>32,309</td>
<td>67,390</td>
</tr>
<tr>
<td>Cash and Deposits</td>
<td>374,468</td>
<td>1,162,472</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>638,953</strong></td>
<td><strong>1,537,908</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Long-term Liabilities</td>
<td>25,000</td>
<td>0</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>344,105</td>
<td>212,200</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>369,105</strong></td>
<td><strong>212,200</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Funds</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund</td>
<td>269,848</td>
<td>1,325,708</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 Fund</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Total Funds</strong></td>
<td><strong>269,848</strong></td>
<td><strong>1,325,708</strong></td>
</tr>
</tbody>
</table>
The reserves that we have set aside provide a level of short term financial stability with the means for the continuity of our principal activity, the preservation of films. We intend to maintain our reserves at a level equivalent to approximately three months of operation in the following manner:

a. sustain manpower operations;
b. continued preservation of materials in the vault.

The Board quarterly reviews the amount of reserves that are required to ensure that they are adequate to fulfil our continuing obligations.
### Other Information

<table>
<thead>
<tr>
<th></th>
<th>2015 (S$)</th>
<th>2016 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations / Grants and sponsorship given to other charities</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>No. of employees</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Total employee costs (S$’000)</td>
<td>396,759</td>
<td>445,792</td>
</tr>
<tr>
<td>No. of employees in remuneration bands above S$100,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>No. of key management in remuneration bands above S$100,000</td>
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