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This is my first message as Chair of the AFA Board of Directors. I am honoured to be working alongside six other highly experienced fellow board members and the team of dedicated and energetic AFA staff. Having been a board member for several years, I am proud that the Archive has come this far in this 12th year of its journey and that it has grown to become a significant contributor to the regional film and archiving industry and is making itself known internationally.

In 2017, films AFA restored and facilitated travelled to different continents, reaching almost 38,000 audience members. The seminal Filipino film *Batch’81* by Mike de Leon was restored by the AFA and premiered at the 74th Venice Film Festival. AFA restored the Myanmar silent classic *Pyo Chit Lin* (My Darling, 1950) with MEMORY! International Film Heritage Festival, premiering it in Yangon during the festival. AFA organised a UNESCO Memory of the World (MOWCAP) workshop, hosting participants from 10 Southeast Asian countries. Various collaborative partnerships with public agencies, educational institutions, private and commercial entities, international and professional associations enabled AFA to reach a wide demographic of users, audience and participants.
Our collection grew to 2,079 titles and encompassed legacy film formats, analogue and digital born materials, film paraphernalia from around Asia. To keep the wheels of the archive turning, a vast number of volunteers and interns worked with AFA staff to passionately preserve the film items and organise programmes for students, seniors, film enthusiasts and the public. Without the efforts of these energetic individuals, we would not be able to accomplish all that we have.

Looking ahead into the new year, we will strive towards best practices on film preservation and contributing to research and methodologies, while strengthening the professional development of archival and programming staff.

Thank you to all our donors and sponsors for your continued support. I look forward to meeting local and foreign friends at our events and programmes while engaging with many more on our social media platforms.

Glen Goei
Chair, Asian Film Archive
RESTORATION

Batch’81 at the 74th Venice Film Festival

*Batch’81* (1982, Mike de Leon) restored by the Asian Film Archive in 2017, was selected and screened at the Venice Classics section of the 74th Venice Film Festival. It marked the first presentation of a film restored by AFA at a major film festival. The world premiere screenings of the restored film were warmly received by local and international audiences at the Palazzo del Casino and the Sala Volpi on Venice Lido.

The restored film travelled back to the Philippines and premiered at the QCinema Film Festival in Manila with the film’s director, Mike de Leon, the cast and crew all in attendance.
AFA’s archivist Chew Tee Pao delivered an opening statement from the film’s director Mike de Leon during the 74th Venice Film Festival.

Reunion of cast and crew of *Batch’ 81*

L-R: Cesar Hernando, Karen Chan (AFA’s Executive Director), Tee Pao (AFA’s Archivist), Mike de Leon (Director), Bing Pimentel at QCinema Film Festival.
2017 marked AFA’s first restoration of a silent film with *Pyo Chit Lin* (My Darling, 1950), a Myanmar classic by U Tin Myint, along with the creation of a new musical score. The film made its world premiere at the 5th edition of the MEMORY! International Film Heritage Festival in Yangon. AFA’s archivist Tee Pao attended the Festival and delivered an introduction at the opening event held at Waziyar Cinema, attended by over 400 spectators with invited guests Catherine Deneuve, Tsai Ming Liang and Midi Z. A special outdoor screening of the restored film with live music accompaniment was presented at the Mahabandoola Park.

*Pyo Chit Lin* - AFA’s first restoration of a Myanmar film

Tee Pao with Séverine Wemaere (Co-director of MEMORY Cinema Association) and film directors Saw Tiong Guan and Tsai Ming Liang.
A mass of spectators gathered at the screening of *Pyo Chit Lin* at Mahabandoola Park, Yangon.
PUBLICATIONS

The restored films of the Nanyang Trilogy have been published by the AFA as limited-edition DVD and Blu-ray box sets. Specially curated and designed, the box sets include a book of essays about the Kong Ngee Company, the history and film locations featured in Nanyang Trilogy, and the restoration challenges encountered. The publications were launched at AFA’s premiere of the trilogy at the National Museum of Singapore.
With assistance and supervision from director Mike de Leon, AFA published a 176-page monograph on *Batch ’81*. Written by Jerome Gomez, a well-respected journalist with professional knowledge on the works of Mike de Leon, the book chronicles the history and restoration of the film, featuring stories from behind-the-scenes, original production photos as well as the original screenplay.

All these publications are available for purchase on AFA’s online store.
3. COLLECTION

Developing and preserving the collection is the core business of the AFA.

ACQUISITIONS

As at 31 March 2018, the AFA Collection comprised of 2,079 film titles.


Local feature films by Eric Khoo (*Tatsumi*), Jack Neo (*Ah Boys to Men 1-3*), Ken Kwek (*Unlucky Plaza*), K.M Basker (*Miskin*) and Ng Xi Jie (*Singapore Minstrel*) were acquired.

Notable Asian short films by Daisuke Miyazaki, Midi Z, Phan Ngoc Lan, Saw Tiong Guan, Sorayos Prapapan and Xaisongkham Induangchanthy were added to the collection.
AFA received donations of film memorabilia from two collectors. Working with *Curating Whampoa*, a community art and heritage project co-conceived by the Tsao Foundation and Associate Professor Thomas Kong, AFA received collections from Madam Jessie Tang.

Madam Tio Phaik Hooi, on behalf of her late mother Madam Lee Ewe Chooi, donated original film handbills.

Their contributions enriched AFA’s film memorabilia collection of Singapore and Asian Cinema.
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 the library@esplanade and through the Lee Kong Chian Reference Library at the National Library Building. A substantial amount of digitisation work was conducted to make obsolete format items accessible, such as audio files of quarter-inch reels, video files of Betamax tapes, and 8mm films. Over the year, more than 100 film titles were catalogued, and external loans were facilitated.

To make more films available for viewing and research, the AFA restores films that have been preserved but are in deteriorating condition. In 2017, AFA embarked on restoring five films. The titles include Cathay-Keris Malay classic *Orang Minyak* (1958) by L. Krishnan, Myanmar classic *Pyo Chit Lin* (1950) by U Tin Myint, and Singapore films – *Forever Fever* (Glen Goei), *Money No Enough* (Tay Teck Lock) and *The Teenage Textbook Movie* (Phillip Lim) – made in the landmark year of 1998 for local cinema.
Over 30 films in the collection, made in Asian languages without English subtitles, were translated and subtitled thus enabling the films to be screened and researched.

In commemoration of World Day for Audiovisual Heritage, AFA launched #SAVEOURFILM, an annual film preservation advocacy campaign to encourage active participation and support for the urgency of preserving digital and analogue formats. A video by various acclaimed Asian filmmakers such as Anocha Suwichakornpong, Garin Nugroho, John Torres, Mohsen Makhmalbaf and Nguyen Trinh Thi was released to appeal to fellow Asian filmmakers to take positive action towards the preservation of their works.

Still from Orang Minyak (1958) that has been restored in 2018.
AFA hosted a UNESCO Memory of the World (MOWCAP) workshop between 7-8 June 2017 on utilising the MOWCAP programme to help protect and preserve Southeast Asia’s precious audiovisual heritage. Generously supported by the National Library Board Singapore, 12 participants from 10 Southeast Asian countries attended the workshop. Dr. Ray Edmondson, Special Adviser to the MOWCAP, and Andrew Henderson, from the UNESCO Office Bangkok, were the trainers for the workshop.

AFA presented two book launches – *Cultural Specificity in Indonesian Film: Diversity in Unity* by Dr David Hanan from Monash University and *Early Cinema in Asia* (Indiana University Press) edited by Nick Deocampo to commemorate the 120th anniversary of the arrival of cinema to Southeast Asia.
A group of scholars from King’s College London visited to find out more about AFA’s programmes and collection to explore areas of collaboration. Throughout the year, AFA facilitated requests by scholars who in turn provided valuable leads for lost films or collections that have yet to be preserved. The symbiotic relationship between the archive and academic scholars is what AFA hopes to develop.

AFA’s archivist Tee Pao contributed an essay, *Delving into the Archive: Retracing Medium Rare*, in the second volume of the 2017 *Cinematheque Quarterly* published by the National Museum of Singapore.

A scene from *Medium Rare*. 
4. OUTREACH & EDUCATION
A major aspect of AFA’s work involves the organising of public programmes, ranging from events, exhibitions, screenings, and talks. In 2017, over 90 AFA-organised and partner programmes reached out to a total of 37,952 audience members.
One of AFA’s signature events for the year was State of Motion (SOM), organised as part of National Art Council’s annual Singapore Art Week. This year, SOM took on the theme Sejara-Ku (Malay for ‘My History’) with an exhibition, commissioned artworks, performances and guided land and offshore (Pulau Ubin) tours, to explore film as a site of cultural and ideological production in the last decade of pre-independence Singapore.

A selection of seminal Malay films produced predominantly by the now defunct Shaw Malay Film Productions Ltd were screened to reflect on the ideas and discourses explored within the films. Over 8,700 people attended the multitude of programmes.
NANYANG TRILOGY RESTORED

AFA presented the three restored films (*Blood Stains the Valley of Love, China Wife, Moon Over Malaya*) of the Nanyang Trilogy at the National Museum of Singapore in February 2018. In conjunction with the film screenings and launch of the collectible DVD and Blu-ray boxsets, an accompanying exhibition titled Nanyang Trilogy RESTORED was curated to open the event. The exhibition subsequently travelled to the Yale-NUS College Library and Ang Mo Kio Public Library. The roving exhibition will be at various educational institutions and public libraries till 2019.
The second edition of Asian Restored Classics was held at Capitol Theatre and the National Museum of Singapore. 11 restored Asian films that included *Taipei Story* (1985, Edward Yang), *Fist of Fury* (1972, Lo Wei), *Tiga Dara* (1957, Usmar Ismail) and AFA-restored *Ring of Fury* (1973, Tony Yeow & James Sebastian) were presented.

A film programme Cinerama: Metamorphosis was curated in response to Singapore Art Museum’s exhibition – Cinerama: Art and the Moving Image in Southeast Asia.

Titles screened included *People Power Bombshell: The Diary of Vietnam Rose* (John Torres, 2016) and *Study of a Singaporean Face* (Kan Lumé and Megan Wonowidjoyo, 2016). The films explored the responses to mass media, popular culture and contemplations of personal and collective histories.
**REFRAME - Poetic Justice: Personalising Politics on Screen**

Presented a series of Southeast Asian contemporary fictional films and a panel discussion with the filmmakers to examine the intersections between fictional filmmaking and real-life political events in national histories. Works from Thailand - *By the Time It Gets Dark* (Anocha Suwichakornpong, 2016), Malaysia - *Exploding Durians* (Edmund Yeo, 2014) and Indonesia - *Solo, Solitude* (Yosep Anggi Noen, 2016) were featured.

To commemorate the jubilee anniversary of the Association of Southeast Asian Nations (ASEAN), AFA curated a special selection of 10 contemporary short Southeast Asian films, one from each ASEAN nation, that screened at various public libraries. AFA and the National Library Board’s Public Libraries presented the 3rd edition of *Fade In/Fade Out*, a classic film series at the Woodlands Regional Library. Titled “Fantastic Worlds”, Taiwanese film *The Fantasy of the Deer Warrior* (1961), Teochew opera film *Red-Haired Steed* (1963) and Singapore film *Medium Rare* (1991) were some of the fantasy themed classics screened.
School assembly talks were held throughout the year, on topics such as *History through Singapore’s Film Locations*, *Introduction to Singapore Cinema* and *Social Issues Through Documentaries*. Over 6,600 educators and students were introduced to Asian films and to the work of the AFA. Some of the schools that engaged AFA were Bartley Secondary School, Christ Church Secondary School, East Spring Secondary School, Hougang Secondary School, Jurongville Secondary School, Pioneer Junior College and Riverside Secondary School. These talks by AFA are endorsed by the National Arts Council’s Arts Education Programme that provide courses catering to students of various academic levels.
AFA’s Executive Director Karen Chan and Archive Officer Janice Chen participated in the annual Southeast Asia-Pacific Audiovisual Archive Association Conference (SEAPAVAA) and General Assembly in Manila. The conference theme was “Imagining an AV Archive of the Future”. Karen moderated several conference sessions and presented a paper on “Opportunities for Safeguarding and Increasing Awareness of Audiovisual Heritage through the UNESCO Memory of the World Programme”.

IT and Technical Executive Joshua Ng presented a poster session “Preserving Social Media as Cultural Knowledge” at the International Conference on Digital Preservation in Kyoto. He took part in Restoration Asia, a film restoration conference in Fukuoka, where he presented a paper on “The Art of Subtitling: Workflow & Processes”.

CONFERENCES & PRESENTATIONS
AFA was invited by the Taipei Performing Arts Centre to curate a selection of short films for its film programme, “Emergent Voices from Southeast Asian Regimes”, organised by the network of “Asia Discovers Asia Meeting for Contemporary Performance” (ADAM). AFA’s Outreach Officer Thong Kay Wee was sponsored for a trip to Taipei to introduce the films and speak on the topic.

Archivist Tee Pao presented a paper on “Film Archiving: Philosophy to Practice” and participated at a roundtable discussion at the Animation Archive Symposium, held at LASALLE College of the Arts.

The restored *Batch’81* was selected and screened at the 15th MoMA International Festival of Film Preservation organised by New York City’s Museum of Modern Art. The film was programmed alongside recently restored films such as *Police Story* (Jackie Chan, 1985) and *The Woman in the Window* (Fritz Lang, 1944).
2017 marked significant first-time partnerships and collaborations for the AFA.

AFA collaborated with ArchiFest and curated two film programmes in response to the festival’s 2017 theme of “Building Agency”. Films screened were *Meishi Street* (2006, China) and a programme of short films that included *Blueprints for Volition City* (Toh Hun Ping, 2006) and *Nobody’s Home* (Nelson Yeo, 2010).

The National Museum of Singapore, in collaboration with the AFA, presented *Witness to War: Memories and Screens*, a selection of 13 feature films and four short films which document and remember the experience of World War Two in the Pacific and its aftermath. Films that were screened included *Hiroshima Mon Amour* (Alain Resnais, 1959), *Merry Christmas, Mr. Lawrence* (Nagisa Oshima, 1983) and *Tatlong Taong Walang Diyos* (Mario O’Hara, 1976).

AFA presented the screening of *Spirit of Overseas Chinese* (1947), the earliest Singaporean feature film currently known to exist. It was newly restored by the China Film Archive with assistance from AFA to provide brand new English subtitles. This restoration was the first collaboration between the two film archives.
To accompany the National Library’s exhibition *Tales of the Malay World*, AFA co-organised the exhibition “Shared Stories: Malay Movies and Manuscripts”. Two films from AFA’s Cathay-Keris Malay Classics Collection – *Tun Fatimah* and *Hang Jebat* were screened.
Volunteers are vital to the realisation of the AFA’s mission.

Volunteers provide much-needed extra manpower and expertise to help carry out the variety of work within the AFA. Apart from assisting with front-of-house events, volunteers perform a host of preservation related work such as scanning related materials, cataloguing films, cleaning and re-canning film reels, and migrating formats. A total of 700 hours was put in by an array of volunteers over the year. We thank these individuals for their time and support.
Abhishek
Adora Tan
Alan Ho
Amanda Lee
Ang Rui Xuan
Ang Wei Chong
Ang Wen Xin
Annabelle Lim
Ariane Vanco
Azfar Haziq
Bodil Adele Unckel
Caleb Yang
Chew Shaw En
Claire Wu
Dan Koh
David Anandarajoo
Dawne Lee
Elaine Tan
Eldrick Cheong
Elise Chong
Estee Faith Leong
Goh Chun Aik
Gurdeep Sonia Kaur
Hazmi Hasan
Ipsita Sahu
Isabelle Ee
Jamie Sim Sidney
Januavi Lee
Jasmine Thng
Johann Yamin
John Ng
Judith Tong
Katey Woodworth
Kathleen Lau
Khaw Han Chung
Lai Hoi Bing
Liu Shuyuan
Louise Marie Lee
Low Koon Yen
Low Siew Lin
Marlon Pajarillo
Megan Lee
Mohamed Abdul Cader
Mohd Abdul Cader
Ong Jun Hao
Rachelle Han
Sherman Ho
Sim Jia Ling
Siti Hajar Hairul Anuar
Tow Ying Si
Uday Kumar Dandu
Vicki Yang
Vitalina Drozd
Weilee
Xu Jiaxin
Yukiko Amanda Aizawa
Yvonne Mak
6. CORPORATE GOVERNANCE

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.

AFA founding Chair Dr. Kenneth Paul Tan with new Chair Glen Goei and new board of directors.

AFA had its first Board of Directors renewal on 1 Oct 2017 with the appointment of Glen Goei (filmmaker and theatre company W!ld Rice Co-Artistic Director) as Chair of the AFA Board. The Board was expanded from five to seven members with the appointment of the following individuals to the Board: William Phuan, Han Minli, Tan Huism, Oh Chong Onn and Wendy Ang. Current board member, Stanley Tan, continued his service on the Board.
• 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.
For the first time, the Asian Film Archive conducted a series of focus group meetings with diverse groups of AFA’s stakeholders, partners, and supporters to help further define and chart AFA’s future and direction. The opinions gathered through these meetings were positive and helped reaffirmed what the AFA has achieved in its work so far. Suggestions to improve management of its collection and define AFA’s role as custodian to Asia’s rich film heritage were made. We look forward in reviewing and implementing these measures and practices soon.
Purposeful partnerships with national and international organisations will be established and maintained to promote Asian cinema and to advance the archiving profession. AFA will continually keep current on preservation methodologies and technologies, while contributing towards research and best practices of film preservation.

Providing different access platforms to the collection will be a key focus in the coming years. Generating well curated screenings and education programmes that meet the needs and demands of its users and researchers, remain a top priority.

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.
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 are the Archive’s financial position and performance as of 31 March 2018.

The financial statements were audited by Ernst & Young LLP, Public Accountants and Certified Public Accountant Singapore.
### Assets

**Current Assets:**
- Cash & Cash Equivalents: $467,377
- Inventories: $73,010
- Trade & Other Receivables: $33,104

**Non-Current Assets:**
- Plant & Equipment: $237,319

**Total Assets:** $810,810

### Funds & Liabilities

**Current Liabilities:**
- Trade and other payables: $169,985

**Funds:**
- Net Assets: $640,825

**Total Equity:** $640,825
## BREAKDOWN OF INCOMING RESOURCES FROM GENERATED FUNDS

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<tr>
<th>Incoming Receipts</th>
<th>2018 (S$)</th>
<th>2017(S$)</th>
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<td>Sponsorships</td>
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<td>Membership Fees</td>
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<td>Investment Income</td>
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<td>Investment Gains</td>
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<tr>
<td>Others</td>
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<td>4,346</td>
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<tr>
<td>Non-tax exempt</td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>In-kind</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,400</strong></td>
<td><strong>4,346</strong></td>
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| Total Receipts             | 1,670,018   | 2,519,543  |

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<td>- Local</td>
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<td></td>
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<tr>
<td>- Overseas</td>
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<tr>
<td>Operating / Administration expenses</td>
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<td>Fundraising</td>
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<td>Publicity</td>
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<td><strong>Total</strong></td>
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### BALANCE SHEET

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<th>Assets 2018 (S$)</th>
<th>Assets 2017(S$)</th>
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<td>Plant and Equipment</td>
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<td>Investments</td>
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<th>Liabilities 2018 (S$)</th>
<th>Liabilities 2017(S$)</th>
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<td>Long-Term Liabilities</td>
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<td><strong>Total Liabilities</strong></td>
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<td><strong>212,200</strong></td>
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<td>General Fund</td>
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<tr>
<td>Building Fund</td>
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<td>Endowment Fund</td>
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<tr>
<td>Other Funds</td>
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<tr>
<td><strong>Total Funds</strong></td>
<td><strong>640,825</strong></td>
<td><strong>1,325,708</strong></td>
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<th></th>
<th>Other Information 2018 (S$)</th>
<th>Other Information 2017(S$)</th>
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<td>Donations/Grants and Sponsorships given to other charities</td>
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<tr>
<td>No. of Employees</td>
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<td>6</td>
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<td>445,792</td>
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<td>Number of Employees in remuneration costs above $100,000</td>
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<td>1</td>
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<tr>
<td>Number of key management in remuneration bands above $100,000</td>
<td>1</td>
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9. ACKNOWLEDGEMENTS

Each acquisition, preservation, restoration, film programme, presentation, exhibition, workshop, and talk would not have been possible without our donors and supporters for the financial year ended 31 Mar 2018. We thank them sincerely for their generosity.

DONORS

Adam Joel Knee (Dr)
Lee Foundation

Supporters

Alphabet Playhouse
Arts House Limited
Asia Europe Foundation
Balestier Plaza
Capitol Investment Holdings Pte. Ltd
Cathay-Keris Films Pte Ltd
China Film Archive
Danish Film Institute
Film Archive (Public Organization)
Filmarchiv Austria
Info-communications Media
Development Authority
Korean Film Archive

La Biennale di Venezia
LASALLE College of the Arts
Malay Heritage Centre
MEMORY! International Film Heritage Festival
MINDS
National Archives of Singapore
National Arts Council
National Film Archive of Japan
National Film Archive of the Philippines
National Gallery Singapore
National Heritage Board
National Library Board
National Museum of Singapore
National Parks Board
Peas in a Pod
Samuel Seow Law Corporation
Shaw Organisation
Singapore Art Museum
Singapore Film Commission
Singapore Film Locations
Archive
Singapore Film Society
Singapore Heritage Society
SMRT Commercial Ltd
Taiwan Film Institute
The Projector
XCO media
Yale-NUS College Library
Zhao Wei Films

Adrian Wood
Aishah Abu Bakar
Akira Tochigi
Alfian Sa’at
Amanda Tay
Amir Muhammad
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