2018

Asian Film Archive
CONTENTS

04 Chair’s Message
12 Collection
28 Volunteers of The Archive
34 Future Plans & Commitments
40 Acknowledgements
06 New Highlights of 2018
14 Outreach & Education
32 Corporate Governance
36 Financial Information
46 Photo Credits
It has been an incredibly stimulating, exciting and event filled 2018 for the Asian Film Archive (AFA). As we take stock of our year, I am humbled and grateful for the generosity of support from stakeholders, volunteers, and staff who have worked so tirelessly and wholeheartedly.

The AFA has designed interesting programmes to continually reach a wide demographic of people. Our annual State of Motion (SOM) brought together Southeast Asian art and cinema through its exhibitions, guided tours and commissioned artworks, allowing audiences and participants to interact and mingle. We are really happy for Singaporean artist Ho Rui An, whose AFA commissioned artwork for SOM, Student Bodies, won the International Film Critics’ Prize (FIPRESCI Prize) at the International Competition, 65th International Short Film Festival Oberhausen, Germany.

We have archived and digitised several hundred films and restored eight at-risk films in 2018, giving the films a chance to be seen on the big screen and be available for public reference. The restored films include award winning Indonesian filmmaker Garin Nugroho’s rarely seen feature, Letter to an Angel (1994) and locally made film They Call Her… Cleopatra Wong (1978). Our every preservation effort is to ensure Asia’s cinematic treasures live on. There are still many films to be saved and we hope every person that comes to an AFA event will support our endeavour.

We are glad we had the opportunity to work with international and local partners. AFA staff have been invited to speak at international conferences in Amsterdam, London, Japan and Portland Oregon. All of these enabled us to reach over 45,000 educators, students, researchers, academics, library patrons, seniors, children, film and arts enthusiasts.

The AFA is striving to be the hub for Asian cinema. We look forward to welcoming you when AFA’s regular screening programmes start in May 2019.

Join us in exploring and experiencing Asian cinema!

Glen Goei, Chair, Asian Film Archive

“"Our every preservation effort is to ensure Asia’s cinematic treasures live on”"
NEW HIGHLIGHTS OF 2018

SINGAPORE CLASSICS REIGNITED

Released in 1998, the three Singaporean films – *Forever Fever*, *Money No Enough* and *The Teenage Textbook Movie* – were digitally restored in 4K by the Asian Film Archive with support from the Singapore Film Commission. AFA worked with the owners of the films to locate the original surviving film elements.
The restored film screenings were presented as part of Singapore Classics Reignited - a series of free screenings held at the Cathay Cineplex and National Museum of Singapore, co-organised by the Asian Film Archive and Info-communications Media Development Authority. The screenings were fully subscribed and attended by the cast and crew of the films. A panel discussion on “The Curious Case of the Local English-Language Movie” was held in conjunction with the event with Glen Goei, Dr Edna Lim and Professor Wee Wan-ling.

The restored films were seen on the big screen through digital cinematic projection for the first time since the films' releases in the 1990s.
SINGAPORE SHORTS ’18

The AFA organised the inaugural edition of SINGAPORE SHORTS ’18 - a showcase celebrating the best and the most promising local short films. A critical platform for excellence and diverse thought in moving images, the selection of short films was overseen by a panel of respected professionals from Singapore’s film industry. Post-screening sessions with the filmmakers and dedicated critical writings on the films generated greater discussions.

Sunshine Singapore, a 16mm short film made between 1968-1972 by pioneer independent short filmmaker Rajendra Gour, was restored and presented in a special section, Singapore Day/Night, that comprised of a selection of short films from the Asian Film Archive’s collection.
COLLECTION

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

Aquisitions

As at 31 March 2019, the AFA Collection comprised 2,276 film titles.


Local feature films by Dick Lee & Daniel Yam (Wonder Boy), Jack Neo (Ah Boys to Men 4), Meng Ong (Miss Wonton), Tony Kern (Afterimages), Wesley Leon Aroozoo (I Want to Go Home) were acquired.

Notable Asian and Singapore short films by Dain Said, Ervin Han, Leon Cheo and Riri Riza were added to the collection.
PRESERVATION AND RESTORATION

In keeping with its efforts to encourage an appreciation of Asian films, the AFA’s collection is available for access through a reference collection at the library@esplanade and the Lee Kong Chian Reference Library at the National Library Building. Obsolete formats such as 16mm films, betacam and digibeta tapes, were digitised to make them accessible. More than 100 film titles were catalogued and loaned for external screenings.

To make more films available for viewing and research, the AFA restores films that have been preserved but are in deteriorating condition. In 2018, five titles were restored – *Aku Mahu Hidup* (1970) by M. Amin, *Sunshine Singapore* (1968-72) by Rajendra Gour, *Letter for an Angel* (1994) by Garin Nugroho, *They Call Him Chop-suey* (1975) by Jun Gallardo and *They Call Her...Cleopatra Wong* (1978) by George Richardson.

In collaboration with local cinema, The Projector, the AFA-restored film *Ring of Fury* (Tony Yeow & James Sebastian, 1973) had a limited theatrical commercial screening. The screenings of *Ring of Fury* and post-screening discussions with lead actor Peter Chong were well received.

Outside of Singapore, the restored *Batch 81* (Mike de Leon, 1982), the films in the *Nanyang Trilogy* (1957) were selected to be screened within the “Origine” programme, a section dedicated to restored classics curated by the Fondazione Prada Cinema in Milan, Italy.

*Mee Pok Man* by Eric Khoo that AFA restored in 2015, was selected for screening alongside restored classics at the 3rd ASEAN Film Festival in Bangkok, July 2018. A second screening was held at the Film Archive (Public Organization), Thailand. The film was also selected and screened at the 1st New York Asian Film Festival Winter Showcase.

To commemorate World Day for Audiovisual Heritage on 27 October, AFA partnered Perennial Real Estate Holdings Limited and presented a special screening of the restored *Moon Over Malaya* at the Capitol Theatre for over 500 elderly beneficiaries from Lion Befrienders and its affiliates. In observance of International Digital Preservation Day on 7 November, AFA’s Archive Officer, Janice Chen, contributed an article “A Greener Film Archive” to the Digital Preservation Coalition blog, sharing how the AFA is doing its part to protect the environment.
A major aspect of AFA's work involves the organising of public programmes, ranging from events, exhibitions, screenings, and talks. In 2018, the AFA reached out to a total of 45,624 audience members.

**SPECIAL PROGRAMMES**

**State of Motion: A Fear of Monsters**

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. Through SOM, the histories and trajectories of Asian horror and the monsters presented on screen were investigated within the intersections of Southeast Asian art, popular culture and cinema.

The programme consisted of two major exhibitions - a film history exhibition at the National Library building that showcased a constellation of monsters who have lived on the silver screens since the 1920s; an art exhibition featuring renown contemporary Southeast Asian artists Heman Chong, Ho Tzu Nyen, Sung Tieu, Viêt Lê, Yason Banal, and Y ee I-Lann, with new commissions by Fyerooi Darma, Ho Rui An, Shubigi Rao and architecture firm, Lekker. The former site of Kallang Gasworks at 11 Kampung Bugis was repurposed as a gallery space for the art exhibition, presenting a diverse range of art practices and plural histories of monsters from the region.

Performances, talks and guided tours were organised to take visitors through two tour themes - Of Fear and Longing - exploring varied responses to the fear of monsters. 8,481 people attended the multitude of programmes.
Public Exhibitions, Screenings, and Talks

The third edition of Asian Restored Classics was held at Capitol Theatre and the National Museum of Singapore. Nine restored Asian films including *Tokyo Story* (Yasujiro Ozu, 1953), *Made in Hong Kong* (Fruit Chan, 1997), *Yellow Earth* (Chen Kaige, 1984) and AFA-restored *Batch ’81* (Mike de Leon, 1982) and *Orang Minyak* (L. Krishnan, 1958) were presented.

REFRAME – Screening the Forest weaved together a set of Asian films and its cinematic forests from India, Japan, Singapore, South Korea, Taiwan, Thailand, Vietnam and the Philippines. Works from Thailand – *The Purple Kingdom* (Pimpaka Towira, 2016), Japan - *The Weald* (Naomi Kawase), Myanmar and Taiwan – *Blood Amber* (Lee Yong Chao, 2017) were featured. The film programme was curated by Dr. Graiwoot Chulphongsathorn, who delivered a lecture on “Screening the Forest: Aesthetics, Politics and Ecologies in the Forest of Asian Cinema”.

*Orang Minyak* (1958) by L. Krishnan
AFA and the National Library presented the third edition of the successful film series ALT SCREEN. The tri-monthly series featured four Asian documentaries – *Hikikomori: A Deafening Silence* (Dorothée Lorang & David Beautru, 2016), *Missing* (Farahnaz Sharift, 2017), *My Wedding Album* (Lu Yuan-Chi, 2018), and *People’s Republic of Desire* (Hao Wu, 2018). Each screening was accompanied by a post-screening talk with a subject expert that saw full attendance and vibrant audience participation.

AFA and the NLB Public Libraries presented the 4th edition of *Fade In/Fade Out*, a classic film series that for the first time, took place at the Festive Arts Theatre at Our Tampines Hub. Audiences were treated to Taiwanese classics *The Young Ones* (1973), *Love in Chilly Spring* (1979), *Vengeance of the Phoenix Sisters* (1968) and a rare local film, *Two Sides of the Bridge* (1976).

The *Nanyang Trilogy RESTORED* exhibition continued its year-long travel to various educational institutions and public libraries including Ang Mo Kio Public Library, Central Public Library, Jurong Regional Library and Nanyang Technological University School of Humanities.

**School programmes and collaboration with educational institutions**

School assembly talks were held throughout the year. 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 Ahmad Ibrahim Secondary School, Crescent Girls’ School, Deyi Secondary School, Dunman High School, Hwa Chong Institution, Hougang Secondary School, Innova Junior College, Raffles Girls’ School and Serangoon Secondary School. These AFA talks are endorsed by the National Arts Council’s Arts Education Programme that provide courses catering to students of various academic levels.

Executive Director Karen Chan was invited by educational institutions to speak and share about the work of AFA at the Orientation Day presentation to the student cohorts from Nanyang Academy of Fine Arts Bachelor of Arts (Hons) and Diploma Arts Management, and at the Ministry Of Education (MOE)’s Curriculum Planning and Development Division (Gifted Education Branch) on “Using Film in the Humanities Classroom” as part of MOE’s Humanities Professional Learning sessions.
Conferences and Presentations

2018 was a busy year of conferences and presentations for AFA, spanning three continents and over 20 conference presentations, plenary sessions and special film presentations. AFA’s IT and Technical Executive Joshua Ng represented AFA in delivering a paper on “Punching Above Your Weight – Leveraging Online Resources” at the 22nd South East Asia Pacific Audio Visual Archives Association (SEAPAVAA) Conference that was attended by more than 200 international participants. Joshua also presented on AFA’s restoration of the Filipino classic, Batch’81 at Restoration Asia and the conference participants were treated to a screening of the restored film. Joshua also co-conducted a two-day workshop on the use of open source tools for personal audiovisual archiving alongside AV conservation and restoration scientist, Reto Kromer.
Tee Pao attended The Association of Moving Image Archivists (AMIA) Conference in Portland Oregon, USA in November 2018 and was a panelist among representatives from the EYE Film Museum, the Netherlands Institute for Sound and Vision and the Library of Congress, who each presented issues, challenges and solutions on acquiring born-digital content and discussed their institutions’ strategies for creating relationships with content creators. At the AMIA Archival Screening Night, Tee Pao presented a segment from *Ring of Fury*.

At a symposium organised by *The Timeless Compass*, an online youth publication and aspiring movement by History students from Raffles Institution that aims to raise awareness on current affairs through a historical lens, Tee Pao participated in a panel discussion on the theme “The Past is a Present”. Speakers from various fields discussed and explored the question of why understanding history is the key to shaping our future.

Tee Pao shared about the work of AFA in relation to old and contemporary local cinema spaces at the symposium “Changing Cultural Geographies of Movie Theatres in Asia”, organised by Dr Liew Kai Khiun, Dr Lee Sangjoon from Nanyang Technological University and Dr Simone Chung from the National University of Singapore.

At the EYE International Conference (26-29 May 2018) held at EYE Film Museum in Amsterdam, AFA Executive Director Karen Chan and Archivist Chew Tee Pao co-presented a paper, titled “Linking the Clinks”, on the experience of working with different stakeholders - private collectors, filmmakers, producers, distributors, researchers, to preserve and enable AFA’s collections to become publicly accessible. The conference was attended by over 200 international archivists, academics, film and media practitioners. While in Amsterdam, Karen and Tee Pao visited the EYE Collection Center, The Netherlands Institute for Sound and Vision, and toured Haghefilm Digitaal, a film restoration facility.

Karen was invited to speak at several overseas plenary sessions, joining speakers from EYE Film Museum, Imperial War Museum and King’s College London at the conference “Besides the Screen” that examined questions surrounding the archiving and preserving of audiovisual materials in the 21st century, where a screening of AFA-restored *Ring of Fury* was screened to the conference participants. Karen was also invited by the Athénée Français Cultural Center of Japan and the Japan Foundation to be a panelist in a symposium on Southeast Asian Cinema.
The New Asian Filmmakers Collective invited Tee Pao to present two restored works – *Batch’81* and *China Wife* and deliver a post-screening talk and discussion at the Ullens Center for Contemporary Art (UCCA) in Beijing. He also conducted a 1-day film preservation workshop that was attended by young filmmakers, film enthusiasts and collectors.

AFA was invited to give a presentation at the LAYAR: Asian Cinema Heritage Forum in Jakarta. Made up of representatives from Southeast Asia, the purpose of the forum was to learn from each country’s culture through film. Each institution presented a restored work and shared the background story of why the film was chosen to be shared in Asian context. Outreach Officer Thong Kay Wee presented *The Lion City* (Yi Sui, 1960) from the AFA Collection.

AFA presented two newly-digitised short films - *Sonata Kampung Bato* (1994), a rare 16mm debut short film of acclaimed Indonesian director Riri Riza, and *Surabaya Johnny* (1990) Malaysian director Dain Said’s student film, at the SEAShorts Festival 2018 (Georgetown, Penang), within the sections of “Mahakarya Pertama” and “My Student Film” respectively.

Scene #38, a 2015 AFA commissioned short film by Thai filmmaker Nawapol Thamrongrattaranit, was selected and presented at the Kaohsiung Film Festival 2018 as part of a retrospective.

**Partnerships & Collaborations**

AFA took on the role of film curating partner of the Singapore International Festival of the Arts for *Singular Screens* (28 Apr – 11 May 2018) that featured an international selection of 14 exceptional new works celebrating independent voices across the world. Screened at The Arts House Screening Room, the lineup included works like *Die Tomorrow* by Nawapol Thamrongrattaranit and *14 Apples* by Midi Z.

In support for NLB’s Read! Fest 2018, AFA curated a series of six films and documentaries based on the theme, “Where Happiness Lives”. Films that were screened for the first time in Singapore included Malaysian omnibus film *Kolumpo*, documentaries *Love Talk* (Taiwan), *Time to Dance* (Japan) and *Areum* (South Korea).

AFA worked with the European Union (EU) Film Festival for the first time and presented a special screening of *Fragment* (AFA’s 2015 commissioned omnibus) to celebrate EU-ASEAN cultural cooperation, in the year of Singapore chairmanship of ASEAN and its assumption of the role of ASEAN’s EU coordinator.

AFA also supported and facilitated the loan of a surviving release print of *15* (2003, Royston Tan) that was digitised and presented at the Singapore International Film Festival in commemoration of the film’s 15th anniversary.
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 500 hours was put in by an array of volunteers over the year. We thank these individuals for their time and support.
Volunteers

Aashika Elango
Adora Tan
Ang Wei Chong
Ayyanar Monikanidam
Bodil Adele Unckel
Cao Chau Anh
Cassie Foo
Cherry Lou
Christina Barrot
Clarice Loke
Dhylan Singh Sheena
Dominic Ko
Dong Yutong
Eldrick Cheong
Elise Chong
Estee Faith
Ethan Yeo
Felicia Tan
Helen Chong
Jane Chua
Januavi Lee
Jayden Teoh
Joshua Ng
Low Koon Yen
Mei Yee Khoo
Mohamed Saifuddin
Natalie Lie
Natasha Lee
Nurul Huda
Prashant Bajaj
Ryan Lim
Sia Jingmay Erlisa Sharida
Siti Nadia Yanti
Sonia Kaur
Stefan Tan
Syafiqah Jaaffar
Toby Wu
Tow Ying Si
Uday Kumar Dandu
Yue Jie
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/or an e-version 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.
Starting in May 2019, the Asian Film Archive will begin regular film programmes at the new theatre housed at the revamped National Archives of Singapore. The 134-seater Oldham Theatre will be able to screen from 4K digital projection and legacy format 35mm reels. Apart from screenings, AFA’s programmes will provide platforms for discussions, conversations with filmmakers, curators and programmers, academics, artists and symposiums on specific topics, with film as a key point of exploration. 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. 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.

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.

Over the last decade, the AFA has been actively engaging with its stakeholders and the community. Maintaining these engagements locally in Singapore and internationally will continue to be prioritised. We will therefore continue to actively engage our board members, volunteers, partners, donors, and users.
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 2019.

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

### ASSETS

<table>
<thead>
<tr>
<th>March 31 2019</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>$960,081</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>$112,060</td>
</tr>
<tr>
<td>Prepayments</td>
<td>$27,428</td>
</tr>
<tr>
<td>Inventories</td>
<td>$69,859</td>
</tr>
<tr>
<td><strong>Non-current assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Plant &amp; equipment</td>
<td>$236,875</td>
</tr>
<tr>
<td><strong>Total assets:</strong></td>
<td>$1,406,303</td>
</tr>
</tbody>
</table>

### FUNDS & LIABILITIES

<table>
<thead>
<tr>
<th>March 31 2019</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current liabilities:</strong></td>
<td></td>
</tr>
<tr>
<td>Trade &amp; other payables</td>
<td>$745,453</td>
</tr>
<tr>
<td><strong>Funds:</strong></td>
<td></td>
</tr>
<tr>
<td>Net assets</td>
<td>$660,850</td>
</tr>
<tr>
<td><strong>Total equity:</strong></td>
<td>$660,850</td>
</tr>
</tbody>
</table>

### BREAKDOWN

(of incoming resources from generated funds)

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Incoming receipts:</strong></td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td>$2,026,527</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>$421,199</td>
</tr>
<tr>
<td>Membership fees</td>
<td>$NA</td>
</tr>
<tr>
<td>Investment income</td>
<td>$NA</td>
</tr>
<tr>
<td>Investment gains</td>
<td>$NA</td>
</tr>
<tr>
<td>Others</td>
<td>$66,167</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>$2,513,893</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DONATIONS</strong></td>
<td></td>
</tr>
<tr>
<td>Tax exempt</td>
<td>$12,226</td>
</tr>
<tr>
<td>Non-text exempt</td>
<td>-$</td>
</tr>
<tr>
<td>In-kind</td>
<td>-$</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$12,226</td>
</tr>
<tr>
<td><strong>Total receipts</strong></td>
<td>$2,526,119</td>
</tr>
</tbody>
</table>
### EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct charitable expenses</td>
<td>$1,507,982</td>
<td>$1,557,573</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>$998,112</td>
<td>$797,328</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$</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>
<td>$ NA</td>
<td>$ NA</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,506,094</strong></td>
<td><strong>$2,354,901</strong></td>
</tr>
</tbody>
</table>

### BALANCE SHEET

<table>
<thead>
<tr>
<th>Category</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land and Building</td>
<td>$</td>
<td>$ NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>$236,875</td>
<td>$237,319</td>
</tr>
<tr>
<td>Investments</td>
<td>$</td>
<td>$ NA</td>
</tr>
<tr>
<td>Inventories/Stocks</td>
<td>$69,859</td>
<td>$73,010</td>
</tr>
<tr>
<td>Trade and Other Receivables</td>
<td>$112,060</td>
<td>$17,780</td>
</tr>
<tr>
<td>Prepayments</td>
<td>$27,428</td>
<td>$15,324</td>
</tr>
<tr>
<td>Cash and Deposits</td>
<td>$960,081</td>
<td>$467,377</td>
</tr>
<tr>
<td>Others</td>
<td>$</td>
<td>$ NA</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$1,406,303</strong></td>
<td><strong>$810,810</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long-term Liabilities</td>
<td>$</td>
<td>0</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>$745,453</td>
<td>$169,985</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$745,453</strong></td>
<td><strong>$169,985</strong></td>
</tr>
</tbody>
</table>

### Funds

<table>
<thead>
<tr>
<th>Category</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund</td>
<td>$660,850</td>
<td>$640,825</td>
</tr>
<tr>
<td>Building Fund</td>
<td>$NA</td>
<td>$NA</td>
</tr>
<tr>
<td>Endowment Fund</td>
<td>$NA</td>
<td>$NA</td>
</tr>
<tr>
<td>Other Funds</td>
<td>$NA</td>
<td>$NA</td>
</tr>
<tr>
<td><strong>Total Funds</strong></td>
<td><strong>$660,850</strong></td>
<td><strong>$640,825</strong></td>
</tr>
</tbody>
</table>

### Other Information

<table>
<thead>
<tr>
<th>Category</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations/Grants and sponsorship</td>
<td>$</td>
<td>$ NA</td>
</tr>
<tr>
<td>given to other charities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No. of Employees</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Total Employee Costs</td>
<td>$606,245</td>
<td>$456,695</td>
</tr>
<tr>
<td>Number of Employees in remuneration bands above $100,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Number of key management in remuneration bands above $100,000</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Every 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 2019. We thank them sincerely for their generosity.

**Donors**
Hong Leong Foundation  
Lee Foundation  
Museum of Modern Art (USA)  
Chan Soo Chee  
Ho Vui Chan  
Liu Jingqiao  
Phoebe Zoe Ho Rui Lin  
Steven Huang Wenguang

**Supporters**
A Talon Touches the Lake  
Arts Equator  
Arts House Limited  
Boku Films  
British Film Institute  
Capitol Investment Holdings Pte. Ltd  
Cathay-Keris Films Pte Ltd  
China Film Archive  
Danish Film Institute  
Film Archive (Public Organization)  
Filmarchiv Austria  
Gorylah Pictures  
IMAGICA Lab.  
Info-communications Media Development Authority  
Japan Foundation  
Korean Film Archive  
L’Immagine Ritrovata  
LASALLE College of the Arts  
Malaysia Design Archive  
Mediacorp Raintree Pictures Pte Ltd  
Nanyang Girls’ High School  
National Archives of Singapore  
National Arts Council  
National Gallery of Singapore  
National Library Board Singapore  
National Museum of Singapore  
One White Raven  
PAssion Card  
Peasinapod Pte Ltd  
Samuel Seow Law Corporation  
Severin Films  
Shaw Organisation  
Singapore Film Commission  
Singapore Film Locations Archive  
Singapore Film Society  
Singapore Police Force  
SMRT Commercial Ltd  
Strawberries Inc.  
Taiwan Film Institute  
The Projector  
Time Out Singapore  
XCO media
Supporters
Abhijan Gupta
Ang Yi Eng
Angela Tan
Anna Dobringer
Anna Lovecchio
Apichatpong Weerasethakul
Bede Cheng
Bliss Cua Lim
Bono Oligado
Celeste Ngooi
Chew Yi Wei
Cynthia Chong
Davide Pozzi
Dodo Dayao
Dinesh Pasrasurum
Ekky Imanjaya
Elaine Ng
Eric Choi
Eric Lee Yuen Loong
Eugenia Tan
Farah Wardani
Fumiko Tsuneishi
Garin Nugroho
Glen Goei
Ila (Shahila Baharom)
Imin Teo
Irene Lim
Irwan Bin Kasban
Isa Lorenzo
Jacen Tan
Jack Neo
Jeong Minhwa
Joachim Ng
Jonathan Foo
Kathleen Ditzig
Kelvin Soh
Kenneth Paul Tan (Dr)
Kenny Phg
Khim Ong
Kristin Saw
Leonard Lai
Lesley Fung
Liew Kai Khiun (Dr)
Magdalena Magiera
Maggie Yin
Marc Gloede
Martin Brochhaus
Mattie Do
Melissa Kawasaki
Merv Espina
Metta Yang
Mike de Leon
Mike Chang
Nazry Baharom
Olivia Lim
Peter Chong
Pujita Guha
Rachel Ng
Rajendra Gour
Ray Edmondson (Dr)
Renee Staal
Richard Suarez
Roger Nelson
Sanchai Chotrosseranee
Samuel Seow
Sarah Choo
Satoko Sekiguchi
Sim Wei Xuan
Simon Soon
Stefano Franciadicelle
Su Zhangkai
Sufian Samsiyar
Sugar Nadia
Suzana Selamat
Tan Bee Thiam
Tan Fong Cheng
Tan Yanrong
Tay Ai Cheng
Thomas Christensen
Toh Hun Ping
Trina Ha
Tuong Linh Do
Vanessa Ban
Wong Han Min
Zou Zhao

Staff
Executive Director
Karen Chan
Archivist
Chew Tee Poo
Operations Executive
Christina Mak
IT & Technical Executive
Joshua Ng (till 31 Aug 2018)
Outreach Officer
Thong Kay Wee
Archive Officer
Janice Chen
Archive Officer
Matthew Yang (from 17 Sept 2018)
Engagement Officer
Rachel Wong
Student Interns
Dhylan Singh Sheena
Jamie Lee

Corporate Services
Accountant
Tricor Business Outsourcing
(A division of Tricor Singapore Pte Ltd)
Auditor
Ernst & Young LLP, Public Accountants and Certified Public Accountant Singapore
Corporate Secretary
Samuel Seow Corporate Services Pte Ltd
Board of Directors
Glen Goei (Chair)
Han Minli
Oh Chong Oon
Stanley Tan
Tan Huism
Wendy Ang
William Phuan
International Advisory Board

Apichatpong Weerasethakul
Filmmaker

Dr. Aruna Vasudev
Founder of NETPAC (Network for Promotion of Asian Cinema)

Professor Chris Berry
Film Studies,
King’s College London

Professor Chua Beng Huat
Sociology, National University of Singapore

Professor Chua Tat Seng
School of Computing, National University of Singapore

Professor David Bordwell
Jacques Ledoux Professor of Film Studies, University of Wisconsin-Madison

Professor Howard Besser
Director of New York University’s Moving Image Archiving & Preservation Program

Professor Jan Uhde
Film Studies, University of Waterloo

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

Assoc Professor Kenneth Paul Tan
Lee Kuan Yew School of Public Policy, National University of Singapore

Professor Lim Song Hwee
Cultural and Religious Studies, Chinese University of Hong Kong

Professor Rey Chow
Anne Firor Scott Professor of Literature, Duke University

Dr. Ray Edmondson
Director, Archive Associates

Professor Trinh T. Minh-ha
Women’s Studies and Rhetoric, University of California, Berkeley

Sonata Kampung Bata (1994) by Riri Riza
PHOTO CREDITS

Cover image: Sonata Kampung Bata (1994) by Riri Riza
Still from They Call Her...Cleopatra Wong (1978)
Courtesy of Doris Young
Still from Posing (2017)
Courtesy of Babibutafilm
Still from Singapore Minstrel (2015)
Courtesy of Ng Xi Jie
Still from Tatsuni (2011)
Courtesy of Zhao Wei Films
Still from Bayaning 3rd World (1999)
Courtesy of Mike de Leon
Still from Yamato (California) (2016)
Courtesy of Daisuke Miyazaki
Still from Sultan Mahmood Mangkat di-Julang (1961)
Courtesy of Cathay-Keris Films
Photograph of Glen Goei
Courtesy of W!LD RICE Ltd

Still from Forever Fever (1998)
Courtesy of TigerTiger Pictures
Still from Sunshine Singapore (1972)
Courtesy of Rajendra Gour
Still from A Land Imagined (2018)
Courtesy of Akanga Films Asia and Yeo Siew Hua
Still from Letter to an Angel (1994)
Courtesy of Garin Nugroho
Still from Orang Minyok (1958)
Courtesy of Cathay-Keris Films
Still from Lukas The Strange (2013)
Courtesy of John Torres
Still from People’s Republic of Desire (2018)
Courtesy of Cinetic Media and Hao Wu
Still from Time to Dance (2016)
Courtesy of Mariko Nonaka
Still from A Way Out (2016)
Courtesy of Qiong Zheng