The Asian Film Archive (AFA) was established in January 2005 as a non-profit organisation to preserve the rich Asian film heritage. In 2014, it became a subsidiary of the National Library Board Singapore.

AFA’s mission is to Save, Explore and Share the art of Asian cinema. Its work is to encourage scholarly research and its programmes are designed to promote a wider critical appreciation of film, while functioning as vibrant hubs of activity.
Contents

06 The Year In Focus
11 Collection
17 Outreach and Education
24 Film Programming
31 Development & Engagement

37 Volunteers
39 Corporate Governance
42 Future Plans and Commitments
44 Financial Information
51 Acknowledgements
57 Contribute

Squish! (2021, Thailand)
by Tulapop Saenjaroen
The Year in Focus

2021 kicked off shrouded in a cloud of uncertainty as the pandemic continued to sweep through the community in waves. AFA staff had adjusted into an uncomfortable routine of managing and continuing work from home. Weekly drop-ins were scheduled to check on the collection and servers. As the year progressed and staff returned more regularly to the office, mould was cleaned off chair arms and life gradually assumed to another normal.

In responding to the evolving social situation, practices on archiving were upended and methodologies to all aspects of preservation were reviewed. It was evident the desktop bound collection management system was no longer sufficient to support the current and future work environment. The collections team spent the year working towards assessing and acquiring a functional management system that would hopefully see it through many more years.

In living and working through a pandemic, the team contemplated the issue of sustainability and the impact of the archival work on the environment. Taking a step toward positive action, AFA made a corporate pledge to cultivate sustainable, achievable habits, and implement workflows that would help to reduce, reuse, and recycle electrical and electronic equipment and their related components. Archive Officer Yi Ping took the lead in actively engaging staff and volunteers to participate in a year-round progressive e-waste recycling programme. More than 15kg of e-waste was collated from around the office within six months and the staff committed to continuing this recycling exercise as an annual pledge.
On 1 January 2022, AFA celebrated its 17th anniversary and paid tribute to the long-standing and newer volunteers who have all contributed toward and made AFA’s work possible. Staff who previously interned and volunteered, shared their journey on becoming a full-time member of the team. Their experiences add to the multitude of stories of the many volunteers, interns, part-timers, and staff who have indelibly left a mark on AFA. An annual event was organised for the second time online to appreciate the volunteers’ efforts.

The many films that make up the growing AFA collection hold the tales of the personal, of society, of the region and beyond, and of the existential past, current and future. The screening and education activities that were organised by the AFA bolstered the range and breadth of these stories. From the recurrent series RESTORED that brought Asian classics, RELEASES that featured new acclaimed features, and REFRAME that challenged and encouraged discussion, audiences and participants were treated to an exciting array of events. RETROSPECTIVES brought attention to film masters while SPECIALS gave room to explore unusual topics. The return of SINGAPORE SHORTS ‘21 after a one-year hiatus provided short films a platform to be showcased. MONOGRAPHS commissioned to speak about the experiences of COVID-19 through the filmic took centre stage in 2021 with 12 video essays headlined under Motifs and eight written essays grouped as Moments.

The atrium of Oldham Theatre was enlivened as seating for screenings were restored from a quarter to full capacity. The theatre was filled once again as audiences relished in the magic of film watching with fellow cinema goers and enjoying the opportunity to mingle at exhibitions and events. Being able to resume in-person teaching at education institutions and meeting students, albeit masked, re-energised outreach programmes and elevated the interactions between AFA and the young participants. These unprecedented times demanded a creative and resilient mindset, a challenge that AFA and its staff have risen to and conquered.
Collection

DEVELOPING AND PRESERVING THE COLLECTION IS THE CORE BUSINESS OF THE AFA

PRESERVATION

The effect of the pandemic impacted the preservation work as AFA staff transitioned to a hybrid work arrangement and responded accordingly to the everchanging workplace restrictions. AFA staff conducted online cataloguing training, making special arrangements to enable volunteers and interns to catalogue and document materials remotely. 167 film titles were catalogued and added to the AFA collection at library@esplanade and the Lee Kong Chian Reference Library.

As part of its preservation work, AFA restores selected deteriorating at-risk titles and digitises film and video materials to make them accessible for the longer term. During the year, the surviving 35mm film elements of Chinese film, The Paper (2000, Ding Jiancheng) were digitised. The sole surviving copy of Cathay-Keris Malay classic Dara-Kula (1972, Mat Sentol), and the short films of Singapore’s earliest known short filmmaker to have screened internationally, Labour of Love and My Child My Child (1970s, Rajendra Gour), were restored.

The staff reviewed and assessed various collections management systems (CMS) to prepare for the tender process of acquiring a new CMS.

Opposite Page:
(Top) Labour of Love: The Housewife (1978, Singapore) by Rajendra Gour
(Bottom) Dara-Kula (1972, Singapore), by Mat Sentol
ACQUISITIONS

As of 31 March 2022, the AFA collection comprised 2,724 film titles. Among new acquisitions were feature length and short film works by award-winning Asian filmmakers:

Singapore shorts and features

- A Love Unknown (2020, John Clang)
- Ariel and Olivia (2016, Kan Lume)
- From Victoria Street to Ang Mo Kio (2019, Eva Tang)
- Pendekar Bujang Lapok (1959, P. Ramlee)
- Sementara (2020, Chew Chia Shao Min & Joant Ubeda)
- Sergeant Hassan (1958, P. Ramlee & Lamberto V. Avellana)
- Study of a Singaporean Face (2015, Kan Lume & Megan Wonowidjoyo)

Asian shorts and features

- Anatomy of Time (2021, Jakrawal Nithamrong, Thailand)
- Barbarian Invasion (2021, Tan Chui Mui, Malaysia)
- Dapol Tan Payawar Na Tayug 1931 (2017, Christopher Gozum, Philippines)
- Sometime, Sometime (2020, Jacky Yeap, Malaysia)
Singapore Film Commission funded films were preserved as required by the terms of the commission’s grants.

A private donation of movie memorabilia such as posters, lobby cards and handbills.

PUBLIC REFERENCE

To encourage an appreciation of Asian films, the AFA’s reference collection is available at the library@esplanade and the Lee Kong Chian Reference Library at the National Library Building for public viewing and research. 167 film titles were catalogued and added to this reference collection.

As the libraries opened in limited numbers, AFA continued to make titles from its collection available on its Youtube channel so that more people could see some of these rarer titles – Singapore’s Funniest Home Video (2003, Han Yew Kwang), Surabaya Johnny (1990, Dain Said), Goodbye Phnom Penh (2015, Kavich Neang).

The AFA also loaned 87 titles to external organisations for local and overseas screenings.
Outreach & Education

To outreach and educate about Asian cinema and the importance of film preservation is a core part of AFA’s mission.

FY21 at a glance...

11,941 audiences attended AFA’s screenings and events
4,380 participants joined virtual live talks and discussions
1,028,162 views were registered on AFA’s various online platforms.
Due to on-going safety measures on social distancing, talks to students were carried out either remotely or in small groups for in-person teaching. Topics discussed were varied and tapped on AFA’s unique expertise and experience within the film and arts industry. These included service and leadership development to School of the Arts; film preservation to Ngee Ann Polytechnic film students; arts practice and methodologies to Nanyang Academy of Fine Arts graduating students; social issues and documentaries to ITE College and international students from Tanglin Trust School; and Emerging Challenges for Urban Culture and the Arts organised by Singapore Management University and National Library Singapore.

To give students the opportunity to learn about AFA’s work and provide practical hands-on experiences, AFA’s staff mentor students from different arts disciplines. In 2021, Temasek Polytechnic School of Design students taking a module on Image Making were tasked to watch and creatively interpret new poster designs from a list of selected restored films from the collection. AFA hosted an intern from the Ministry of Education’s English Language Elective Scholarship programme where the student did a hybrid internship, managing work in office and remotely from home.
The exhibition of *They Call Her... Cleopatra Wong* commemorated the film’s restoration journey and showcased specially designed merchandise inspired by the film.

**PUBLIC EXHIBITIONS**

To maintain public engagement and connection during the restrictions of the pandemic, online tools and virtual platforms were tapped upon. Podcasts were a popular medium allowing audiences to stretch their visual imaginations of film. *Lost Cinema 20/20*’s creator Brian Gothong Tan and actress Munah Bagharib spoke to AFA on their podcast MAKING A SCENE: THE MAGIC OF CINEMA discussing the importance of AFA’s restoration work in searching, preserving, restoring and eventually the showcasing of once lost films. In the Video Essay Podcast with host and audiovisual essayist Will DiGravio chatted about AFA’s commissioned video essay series *Monographs*. As part of the Asia-Pacific Islander month in the USA, the Iron Mountain staff in North America were given an online tour of the available preserved resources by archives in East and Southeast Asia.

Smaller scale exhibitions gave AFA the chance to collaborate with creatives in other art genres who were inspired by the film genre. AFA’s restored film, *They Call Her... Cleopatra Wong* displayed memorabilia and newly produced limited-edition merchandise inspired by the film were designed by local studio Knuckles & Notch. AFA facilitated the use of *Seniman Bujang Lapok* (1961, P Ramlee) digitised from the surviving 35mm print in REFUSE, an inter-media exhibition about music, mushrooms and de-composition presented by The Observatory for the Singapore Art Museum at Tanjong Pagar Distripark.
FESTIVAL PARTNERSHIPS

Working with festival partners enabled an array of film programmes, events, and films to reach different and wider audiences. AFA supported six key Singapore based festivals in 2021.

**Singapore International Festival for the Arts (SIFA):** For the third year, AFA curated Singular Screens, a film programme of SIFA that featured an Asian and international selection of new works celebrating independent voices across the world. Works like *Light of a Burning Moth* (2020, Liao Jiekai), *A Love Unknown* (2020, John Clang) and the restored *Sátántangó* (1994, Béla Tarr) were featured. Besides physical screenings at Oldham Theatre, selected titles were screened on VOD.

**Singapore Chinese Film Festival:** Organised by the Singapore Film Society and Singapore University of Social Sciences, AFA supported the festival for the first time, presenting 13 films at Oldham Theatre.

**Singapore Heritage Festival:** AFA oversaw the translation and subtitling of films from the Cathay-Kris Malay Classics Collection for Cinema Reclaimed, a film programme that tackled medicine and modernity.

**Japanese Film Festival:** AFA co-presented a Director’s Focus on Ryusuke Hamaguchi’s earlier works such as *Happy Hour* (2015) and *Asako I and II* (2018).

**Singapore International Film Festival (SGIFF):** AFA was a programme partner where 9 film programmes were presented at the Oldham Theatre including AFA’s own newly restored *Mat Magic* (1971) that celebrated its 50th anniversary under SGIFF’s Singapore Panorama. AFA staff moderated the SGIFF Singapore Panorama talk.

**Singapore Art Week (SAW):** AFA was invited to participate in the SAW Dialogues, a panel discussion titled “The Pleasures and Pains of Archiving” that discussed the methods, rewards and challenges of archival work and its significance in the arts and cultural landscape.
As the pandemic peaked and dissipated in waves throughout the year, regular screenings at Oldham Theatre resumed cautiously at limited seating capacity. Audiences continued to support by attending screenings and participating in the accompanying talks.

- 8 films were screened as part of RELEASES, a series dedicated to screening the best and most promising of contemporary Asian cinema.
- 12 films were screened under RESTORED, a regular series showcasing restored Asian films that have been meticulously preserved and restored by different international institutions.
- Three REFRAME programmes were curated. One focused on Indian cinema, the other on the tropes of the deadly, fallen, and delinquent woman as pictured in East Asian exploitation films, and the third on Southeast Asian films made outside the key capitals of filmmaking. Online discussions with the various curators and filmmakers were organised.
The first comprehensive retrospective in Asia of the late Iranian filmmaker Abbas Kiarostami was presented, with 27 brand new restorations of his most illustrious features and rarely screened shorts and documentaries. The programme saw sold-out screenings and two online talks by film critic, author and filmmaker Godfrey Cheshire and film scholar Professor Hossein Khosrowjah as they shared their insights and reflected on Kiarostami’s body of work and his impact on world cinema.

After a one year hiatus, Singapore Shorts ’21, an annual showcase celebrating the best and the most promising local short films in Singapore, returned. Chosen by an esteemed selection panel, 27 bold and diverse cinematic works made in 2020-21 were screened, with live post-screening Q&As with the filmmakers. AFA commissioned critical writings by young writers, and organised a special online talk that mapped short film production in Singapore conducted by Associate Professor Sophia Siddique.

Special programmes with different themes were curated – Seasons in the Sun paid tribute to the ‘sunny getaways’ that had eluded most people; Whose House Is This?: New Cinema of Central Asia showcased the cinema from Kazakhstan, Kyrgyzstan, Uzbekistan, and Tajikistan; Hahaha: A Season of Comedy, a series of ten comedies across five decades.

Several films were curated to accompany the WWII exhibition organised by the National Archives of Singapore, New Light on an Old Tale.

AFA REWIRED

To cater to audiences who could not or preferred not to attend physical screenings, a variety of programmes were created on AFA’s online banner, Rewired.

Video on Demand titles via Vimeo were available for selection. AFA’s Youtube channel featured films from its collection. The monthly Asian Cinema Digest brought together international news and online resources related to Asian cinema to watch, read, listen, and apply for. Commissioned written essays from AFA’s Monographs series were published, including pieces by programme consultant Kiki Fung, film scholar Patrick F. Campos, curator Sonali Joshi and cultural journalist Myint Myat.

Goodbye Phnom Penh (2015, Cambodia) by Kavich Neang

A remote Q&A session with the filmmakers of Singapore Shorts ’21.

Goodbye Phnom Penh (2015, Cambodia) by Kavich Neang
GLOBAL PLATFORMS AND DISTRIBUTION

Adding to its own online channel, AFA tapped on global platforms and distributors to further spread its collection and work. From the US and Canada, to Europe, the Middle East and Asia, audiences were treated to rare classics and innovative contemporary works.

Video essays from AFA’s commissioned series Monographs, were invited to stream online through The Cinematheque (Vancouver, Canada) and screened at the Cine-MAS Film Festival in Abu Dhabi. Monographs screened online at the Smithsonian’s National Museum of Asian Art. The video essays of the women filmmakers within the Monographs lineup were selected and screened at South Korea’s Seoul International Women’s Film Festival.

AFA-restored film *Mat Magic* (1970, Mat Sentol & John Calvert) was selected to be screened at Cinema Regained, a section of the International Film Festival Rotterdam, the first time an AFA-restored film was shown at the festival. Bambaru Avith became the first AFA-restored title to be picked up by Carlotta Films, a French boutique film distribution company to represent, theatrically distribute and publish the film in territories such as France, Monaco, Belgium, Switzerland, and Luxembourg. The film title was also picked up by MUBI, a global film streaming platform that provides its members with a hand-curated selection of the world’s best films on demand.
Development & Engagement

The AFA participates actively within the regional and international archiving networks. It contributes to the growth of the Asian film industry by facilitating connections, providing avenues for screening and discussions. AFA staff are constantly learning from their counterparts and are committed to increasing expertise in their field of work. It is this openness to gaining and sharing knowledge that will enable the community and industry to flourish and grow.
**RESEARCH AND CONFERENCES**

The pandemic closed doors and opened windows on the front of providing chances for learning. While in-person conferences were missed for the important networking and personal connections, virtual events greatly democratised the field by giving all archive staff greater opportunities to attend conferences and workshops that were once too expensive or too far afield to attend.

The Association of Moving Image Archivists (AMIA), a North American based network, invited AFA to conduct a presentation and tour of the Archive as part of AMIA’s Spring 2021 virtual conference. The tour gave AMIA conference participants an insight to the work of the AFA through its collection, programmes, and the collaborative nature of its partnerships. AFA also shared its goals toward sustaining the environment in AMIA’s “Visions 2035: Environment and the Archive”.

As a representative of the Asia-Pacific region, AFA’s Executive Director was invited to address various international audiences:

- Moderated AMIA’s Open Forum on Continuing Education to identify the needs of audiovisual memory workers and community on continuing education.
- Panelist at EYE Filmmuseum’s online discussion about the challenges and successes of archives in Asia-Pacific, Latin America, Africa, and Europe.
- Panelist of the Co-ordinating Council of Audiovisual Archives Association at the annual the International Association of Sound and Audiovisual Archives speaking on how collaboration is required amongst institutions during the pandemic.

**MEDIA AND COMMUNITY ENGAGEMENT**

AFA’s staff were interviewed by various media outlets, letting people know more about AFA’s work. The Straits Times, Berita Harian, BH Online, Straits Times Online, TODAY Online, Channel News Asia FM938, Tehran Times, Time Out, Zaobao.com, online platforms and lifestyle magazines covered AFA in listings, articles and radio broadcasts. Special features by Tatler Asia and Rice Media interviewing AFA Executive Director, Karen Chan, focused on AFA’s restoration projects and the purpose of such restoration work.

To grow and develop an audience that appreciates Asian cinema and supports the mission of the archive, Friends of AFA, a tiered membership programme saw healthy interest and subscriptions during the year. Members enjoyed discounts to screenings at Oldham Theatre, VOD titles and AFA’s online shop.

Every 27 October, archives around the world celebrate the UNESCO World Day for Audiovisual Heritage, highlighting the importance of the audiovisual heritage that are being preserved. AFA held three events to commemorate the special occasion:

- Launch of its film preservation advocacy campaign, #SAVEOURFILM 2021, featuring Asian filmmakers, actors, writers, educators who spoke about the need for film preservation;
- Participated at the National Library Board’s online talk series “Dear Future: What Digital Preservation Means for You”;
- Public call for Singapore short videos made in the 1980s for possible preservation and screenings.
Panelist at the annual International Film Conference organised by the Film Development Council of the Philippines on the impact of film archiving on the region’s film industry.

Presented at the Southeast Asia Regional Branch of the International Council on Archives (SARBICA) webinar with her paper on “Preservation and Access on Audiovisual Archives in the midst of Pandemic”.

AFA staff attended and presented at conferences enabling them to contribute toward and learn from others. The collections team attended “No Time to Wait”, a three-day online conference focused on open media, open standards, and digital audiovisual preservation hosted by the Netherlands Institute for Sound and Vision. Archive Officer Matthew Yang presented a paper titled “Now or Never: Pushing for Film Preservation Using Inter-Agency Relations” at the 25th SEAPAVAA virtual Conference. AFA Archivist Chew Tee Pao moderated a session on “Adaptability of Archives in Times of Challenges and Opportunities”.

**MERCHANDISE**

Working with multi-disciplinary creatives and designers, AFA has produced specially designed merchandise. This practice fulfils three purposes – creating a platform to showcase the work of young artists, to inspire these artists through Asian films, and for the new products to bring new audiences.

During the year, AFA commissioned local studio Knuckles & Notch to produce limited edition merchandise like risograph prints, postcards, washi tape, tote bags, and t-shirts inspired by the newly restored film *They Call Her… Cleopatra Wong* (1978, Bobby Suarez).

Together with these merchandise, books, and DVD/Blu-ray video publications, AFA participated at the Singapore Art Book Fair, an independent multi-day festival. This helped to reach out to visual art participants who became acquainted with AFA for the first time.
A total of 339 volunteer hours was clocked in 2021.

To thank all volunteers, an online screening event was held to appreciate all volunteers who helped AFA throughout the year. We thank these individuals for their time and support.

- Allysa Krystal De Silva
- Benedicta Foo
- Chris Driver
- Derek Chow
- Eric Lee
- Evangeline Fam
- Grace Leong
- Han Feng Yu
- Joelle Tang
- Low Koon Yen
- Michelle Lee
- Nadrah Yusof
- Regina Chee
- Sasha Ooi
- Shalynne Hiadan
- Simone Tam
- Tan Xuan Ying
- Teo Wei Chuan
- Yang Yang
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 has M&A as its governing instrument.

- 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 who leads the management team, reports regularly to the Board about the Archive’s management strategies, policies, operations, finance and business practices.

- Board members and 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 that matter. Paid staff with conflicts of interest are required to obtain approval from the Board. 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 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.

## BOARD OF DIRECTORS

<table>
<thead>
<tr>
<th>Current Appointment</th>
<th>Name and Designation</th>
<th>FY21 Board Meeting Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair (from 1 Oct 2020)</td>
<td>Glen Goei Artistic Director, Wild Rice Singapore</td>
<td>3</td>
</tr>
<tr>
<td>Member (from 1 Oct 2020)</td>
<td>Prof Adam Knee Dean, Faculty of Fine Arts, Media &amp; Creative Industries, LASALLE College of the Arts</td>
<td>4</td>
</tr>
<tr>
<td>Member (from 1 Oct 2020)</td>
<td>Alicia Yeo Director, National Library</td>
<td>2</td>
</tr>
<tr>
<td>Member (from 1 Oct 2017)</td>
<td>Han Minli Director, Filmgarde</td>
<td>4</td>
</tr>
<tr>
<td>Member (from 1 Oct 2021)</td>
<td>Julia Chee Director, National Archives of Singapore</td>
<td>1</td>
</tr>
<tr>
<td>Member (from 1 Oct 2020)</td>
<td>Oh Chong Onn Deputy Director, National Library Board</td>
<td>4</td>
</tr>
<tr>
<td>Member (1 Oct 2020 - 20 Aug 2021)</td>
<td>Tan Huism Director, National Library</td>
<td>NA</td>
</tr>
<tr>
<td>Member (1 Oct 2017)</td>
<td>William Phuan Executive Director, Singapore Book Council</td>
<td>3</td>
</tr>
</tbody>
</table>
Future Plans and Commitments

As social distancing restrictions ease and activities gradually return to physical sites, AFA’s preservation and programming work will adhere to safety guidelines and shift to in-person mode. Flexible hybrid scheduling and online events will be maintained to allow for quick response to changing situations.

Being a custodian to some of Asia’s sole surviving cinematic heritage is a huge responsibility and commitment that AFA takes seriously. Setting up, developing, and making the collection and corresponding metadata available via a user-friendly online catalogue will occupy most of the new year. The goal would be to create a platform that will support the generation of and addition of online content for many years.

Digitisation of at risk film and obsolete video formats will be prioritised to enable these titles to be accessible once again. AFA remains open to collections that need a home but will apply its selection guidelines to assess materials to ensure that resources are utilised effectively and responsibly.

This focus on collections will be reflected in the line-up of regular programming at Oldham Theatre. Audiences can anticipate two new series that will introduce AFA’s collection and showcase archival films from other institutions. Curated screenings will be diverse and thoughtful, featuring classics and contemporary titles that will introduce and expand the exploration of Asian cinema for all.

More staff can participate at conferences that were once too far and expensive to physically attend with many of these events now offering online attendance options. This will help to keep staff current on preservation methodologies and technologies, enabling them to adopt and practise best practices.

Emerging from a time when enforced isolation kept so many apart, AFA aims to actively engage with its Friends, stakeholders, audiences, students, partners, volunteers, and donors. We hope many more will come to support AFA’s work in striving to Save, Explore and Share the art of Asian cinema.
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 2022.

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

**31 March 2022**

**ASSETS**

**Current Assets**
- Cash & cash equivalents: $952,025
- Trade & other receivables: $3,043
- Prepayments: $102,563
- Inventories: $95,560

**Non-current assets:**
- Plant & equipment: $447,760
- Prepayments: $54,262

**Total assets:** $1,655,213

**FUNDS & LIABILITIES**

**Current liabilities**
- Trade & other payables: $557,486
- Deferred capital grants: $100,735

**Non-current liabilities**
- Deferred capital grants: $342,278

**Total liabilities:** $1,000,499

**Net assets:** $654,714

**Fund Balance**
- Accumulated Surplus: $654,714
### Breakdown of Incoming Resources from Generated Funds

<table>
<thead>
<tr>
<th>Incoming Receipts</th>
<th>2022 (S$)</th>
<th>2021 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants</td>
<td>1,963,901</td>
<td>1,805,382</td>
</tr>
<tr>
<td>Sale of Goods</td>
<td>7,927</td>
<td>15,920</td>
</tr>
<tr>
<td>Consultancy and other services</td>
<td>85,539</td>
<td>34,989</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>NA</td>
<td>50,000</td>
</tr>
<tr>
<td>Membership fees</td>
<td>3,917</td>
<td>8,271</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>31,285</td>
<td>63,635</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,092,569</strong></td>
<td><strong>1,978,197</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2022 (S$)</th>
<th>2021 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct charitable expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Local</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Overseas</td>
<td>519,965</td>
<td>652,082</td>
</tr>
<tr>
<td>Operating / Administration expenses</td>
<td>1,516,876</td>
<td>1,353,213</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>2,036,841</strong></td>
<td><strong>2,005,295</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Donations</th>
<th>2022 (S$)</th>
<th>2021 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>982</td>
<td>7,502</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>982</td>
<td>7,502</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total receipts</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2,093,551</strong></td>
<td><strong>1,985,699</strong></td>
<td><strong>1,985,699</strong></td>
</tr>
</tbody>
</table>
### Balance Sheet 2022 (S$) 2021 (S$)

<table>
<thead>
<tr>
<th>Assets</th>
<th>2022 (S$)</th>
<th>2021 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land and Building</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>447,760</td>
<td>167,466</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>95,560</td>
<td>108,479</td>
</tr>
<tr>
<td>Trade and Other Receivables</td>
<td>3,043</td>
<td>15,879</td>
</tr>
<tr>
<td>Prepayments</td>
<td>156,825</td>
<td>263,956</td>
</tr>
<tr>
<td>Cash and Deposits</td>
<td>952,025</td>
<td>759,758</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>1,655,213</strong></td>
<td><strong>1,315,538</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>443,013</td>
<td>151,867</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>557,486</td>
<td>565,667</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>1,000,499</strong></td>
<td><strong>598,004</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Funds</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund</td>
<td>654,714</td>
<td>598,004</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>654,714</strong></td>
<td><strong>598,004</strong></td>
</tr>
</tbody>
</table>

### Other Information

<table>
<thead>
<tr>
<th>2022(S$)</th>
<th>2021 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations/grants and sponsorship given to other charities</td>
<td>NA</td>
</tr>
<tr>
<td>No. of Employees</td>
<td>12</td>
</tr>
<tr>
<td>Total Employee Costs</td>
<td>916,755</td>
</tr>
<tr>
<td>Number of Employees in total remuneration band above S$100,000</td>
<td>1</td>
</tr>
<tr>
<td>Number of key management in total remuneration bands above S$100,000</td>
<td>1</td>
</tr>
</tbody>
</table>
Acknowledgments

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 March 2022. We thank them sincerely for their generosity.

**DONORS**

Smithsonian’s National Museum of Asian Art

Andi Danishdarwisy Bin Adihrn Awan

Cao Jiqing

Eia Li Ling

Heng Yici

Ho Vui Chan

Lee Zheng Xian Eric

Lim Huey Yuee

Nur Camelia Xinhui Bte Mohamad D Zailani

Shurn Sze Yeung

Tan Zi Tong

Umar Hazim Bin Mohamed Wahid

**SUPPORTERS**

Beach House Pictures Pte Ltd

Cathay-Keris Films Pte Ltd

China Film Archive

I.E Entertainment Pte Ltd

Japanese Film Festival

Laphet Wyne

Microsoft Corporation

Nanyang Technological University Wee Kim Wee School of Communication and Information

National Archives of Singapore

National Film and Sound Archives Australia

National Heritage Board

National Library Board Singapore

Shaw Organisation

Singapore Film Society

Betty Young

Cliff Xiao

Daisuke Miyazaki

Doris Young

Erlina Suharjono

Garin Nugroho

Indra Suharjono

Kan Lume

Milinda Pathiraja

Nikki Draper

Richard Suarez

Rosie Othman

Wong Han Min

Yanzo Fang

Opposite page:

Film cans for Ho Yuk (Let’s Love Hong Kong) (2002, Hong Kong, Yeu Ching)
**STAFF**

**EXECUTIVE DIRECTOR**
Karen Chan  
(appointed since 1 Jan 2014)

**COLLECTIONS**

**ARCHIVIST**
Chew Tee Pao

**ARCHIVE OFFICERS**
Matthew Yang  
Tan Yi Ping

**STUDENT INTERNS**
Megan Lim En  
Valeda Clarabelle Ang

**OUTREACH & PROGRAMMES**

**PROGRAMMER**
Viknesh Kobinathan

**OUTREACH SENIOR EXECUTIVE**
Low Koon Yen (joined Oct 2021)

**PROGRAMMES & OUTREACH EXECUTIVE**
Natalie Khoo (joined Sep 2021)

**PROGRAMMES & OUTREACH OFFICER**
Thong Kay Wee (till June 2021)

**MARKETING & COMMUNICATIONS EXECUTIVE**
Natalie Ng

**THEATRE OPERATIONS**

**THEATRE MANAGER**
Lim Si Qi

**THEATRE ASSISTANT**
Diane Toh

**THEATRE SERVICES TECHNICIAN**
Rahim Bin Rahmat

**ADMINISTRATION**

**OPERATIONS EXECUTIVE**
Christina Mak

**CORPORATE SERVICES**

**ACCOUNTANTS**
Tricor Business Outsourcing  
(A division of Tricor Singapore Pte Ltd)

**AUDITOR**
Ernst & Young LLP, Public Accountants and Certified Public Accountant Singapore

**CORPORATE SECRETARY**
First Island Fiduciary Services Pte Ltd
INTERNATIONAL ADVISORY PANEL

Apichatpong Weerasethakul
Filmmaker

Dr. Aruna Vasudev
(PhD, Université de Paris)
Founder of NETPAC (Network for Promotion of Asian Cinema)

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

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

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

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

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

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

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

Professor Kenneth Paul Tan
(PhD, Cambridge)
Department of Journalism, School of Communication, Hong Kong Baptist University

Professor Lim Song Hwee
(PhD, Cambridge)
Cultural and Religious Studies, Chinese University of Hong Kong

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

Dr. Ray Edmondson
(PhD, Canberra)
Director, Archive Associates

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

Every acquisition, preservation, restoration, film programme and presentation requires financial support. Without the generous support of donors and sponsors, our work would not be possible.

AFA is a registered charity and 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 giving.sg portal managed by the National Volunteer and Philanthropy Centre.
Film still from *They Call Her...Cleopatra Wong* (1978)
Restored by Asian Film Archive and screened in 2021