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.

Artist’s Statement

This artwork was inspired from a year on the cusp of transformation and transition - the in between of recovering from trying times whilst seeing the light at the end of the tunnel. Pieced together with gazes, glitches and pops of neon in a subdued palette, it is an attempt to capture change; a nod goodbye to time robbed and a warm welcome of what lies ahead.

- Michelle Poon

About Asian Film Archive

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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.
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</table>
The Asian Film Archive marched into its 17th year in FY22. It is with a sense of relief and pride that the Archive made it through the Covid19 pandemic years continually breezing with activity and life. While still a young teenager in the world of archives, we are energetic and optimistic, holding high and waving enthusiastically the flag for preserving Asian cinematic heritage and presenting Asian cinema in all its forms and genres.

— Glen Goei
Chairman, Board of Directors, Asian Film Archive
The resumption of activities with a full calendar of screenings, educational and industry events locally and internationally, gave audiences, students, and educators plenty to watch and attend. Preservation and all its accompanying arms including acquisition, restoration, digitisation, documentation, and cataloguing, that were impeded though never stopped over the last two years, hummed on quietly, but resolutely. In the following pages of this annual report, you will see the extensive range of work that AFA has accomplished throughout the year.

Engaging more effectively with the community and growing a reputable standing amongst the archiving industry, film scholars and festival programmers has been a key mission in recent years. This is evidenced by the number of invitations to present papers and for AFA staff to represent the Archive at international events and festivals. It is a privilege for us to be able to showcase the films in our care. It is also a proud moment that AFA staff can share their passion and innovative programmes that they have devised. Forging collaborations with different partners and countries place AFA on the right path for the future.

This will be my last message as the Chairman of AFA’s Board of Directors. In October 2023, I will be stepping down after six years and many more in my time as director. I have every confidence that the new chairman will lead AFA into its next exciting phase of development.

I would like to thank the wonderful Board Members, past and present. Sincere and hearty thanks go to the donors, partners, supporters, friends, and volunteers of AFA who have supported and kept us going. Finally, I would like to thank the passionate and creative AFA staff who have been working to bring AFA to greater heights. I am proud to have been a part of the AFA journey.
As the nation adjusted its operations in the wake of the pandemic, AFA staff slowly resumed their in-person activities in the office. Preservation work continues amidst the challenges of a post-pandemic environment. AFA completed the restoration of *The Road Less Travelled*, a 1997 Singapore film that placed the spotlight on *xinyao*, a genre of music that typically refers to Mandarin ballads composed, written, and performed by youths in Singapore. The film documents the memory of a generation that created a movement that was unique to Singapore, whose cultural legacy still resonates today.

AFA completed the digitisation of three 16mm Shaw Malay films, *Miskin* (1952), *Putus Harapan* (1953) and *Masharakat Pinchang* (1958), as part of the preservation effort to ensure continued access of films that are at risk. 527 film memorabilia and publicity materials (dated between 1946 – 1971) were scanned and digitised.

AFA aims to complete by 2024 the implementation and launch a new Collection Management System that will facilitate the management of AFA’s collection, both digital and analogue. The new platform will provide a user-friendly interface for information retrieval for users.
ACQUISITIONS

FORE THE YEAR ENDING 31 MARCH 2023, AFA ACQUIRED A TOTAL OF 160 TITLES, BRINGING OUR COLLECTION TO 2,884 TITLES.

SINGAPORE SHORTS AND FEATURES

- *I Dream of Singapore* (2019, Lei Yuan Bin)
- *Some Women* (2021, Quen Wong)
- *Revolution Laundrette* (2019, Mark Chua and Lam Li Shuen)
- *Tiong Bahru Social Club* (2020, Tan Bee Thiam)
- *Buffalo Boys* (2018, Mike Wiluan)
- *Zombiepura* (2018, Jacen Tan)
- *Absent Smile* (2022, John Clang)
- *Be With Me* (2005, Eric Khoo)
- Short films on VHS tapes dating from 1999 Asian Shorts and Features

ASIAN SHORTS AND FEATURES

- *The Tree House* (2019, Minh Quy Truong)
- *For My Alien Friend* (2019, Jet Leyco)
- *Glorious Ashes* (2022, Tran Thi Bich Ngoc)
- *Purahanda Kaluwara* (2001, Prasanna Vithanage)
- *Malu* (2022, Edmund Yeo)
- *Ahas Gauwa* (1974, Dharmasena Pathiraja)
- *Arnold is a Model Student* (2022, Sorayos Prapapan)
- *Autobiography* (2022, Makbul Mubarak)
- *Geylang* (2022, Boi Kwong)
- *Interchange* (2016, Dain Said)
- *The Capitol of Singapore* (2022, Raphael Millet)
PUBLIC REFERENCE

**AFA remains committed to expanding access to our collection for the public.** 40 titles were processed and added to AFA’s reference collection at Library@esplanade and the Lee Kong Chian Reference Library. 22 external loans were facilitated for close to 70 titles for reference viewings and screenings.

*Interchange* (2016, Dain Said)
Outreach & Education

EDUCATIONAL ACTIVITIES

As the future producers and consumers of cinema, youths and students remain one of the core groups that AFA engages with. As such, AFA conducted talks at schools on topics ranging from introducing Singapore cinema to exploring social issues through documentaries. In FY22, talks were held at CHIJ Katong Convent, Hwa Chong Institution and Woodlands Secondary School. A three-day workshop focusing on Asian history and culture through cinema was customised for Cedar Girls’ Secondary School.

To raise awareness on the importance and challenges of film and digital preservation, AFA piloted a learning journey where students have the opportunity to interact with physical formats like film reels, tapes and other contemporary audiovisual mediums. Students from Hwa Chong International School, LASALLE and School of the Arts (SOTA) were some of the first participants of this new programme. AFA continued to run film preservation talks for film students, which we have done for over a decade. AFA had the opportunity to embark on various projects with different schools to provide students with an understanding of AFA’s work from different perspectives. For instance, Singapore Polytechnic’s Media, Arts & Design students conceptualised and designed a digital marketing playbook for AFA that in turn gave insights into communication strategies with younger audiences. Students from SOTA spotlighted AFA’s programmes and interviewed AFA’s Archivist Chew Tee Pao in their exhibition Asian Film Festivals and Programmes. AFA hosted five Temasek Junior College students in January 2023 as part of their Wonder.Observe.Weave! (W.O.W!) programme that hopes to enable students to explore interests outside of the classroom and to discover skills in real world contexts. The students were introduced to AFA’s core activities, from film preservation to programming.

AFA’s Executive Director Karen Chan was invited to participate at several events run by different educational institutions. She was a guest speaker on Cultural Leadership at SOTA Arts in Education Forum 2022: Nurturing Creative Citizens for a (Disrupted) Future and at Nanyang Technological University’s (NTU) Archive Day 2022 where she introduced graduating students to AFA’s collection and how they could use it for research involving primary sources. Internationally, Karen was invited by the Eye Filmmuseum and the University of Amsterdam to speak at their annual public lecture series This is Film! Film Heritage in Practice. Apart from speaking to the public audience gathered in Amsterdam about archival practices, Karen held a two-hour Q&A session with students of the University of Amsterdam, delving into the work of AFA and efforts made in Southeast Asia on film restoration and preserving film heritage.

The Temasek Junior College students and their supervising teacher who were hosted by AFA as part of the school’s Wonder.Observe.Weave! (W.O.W!) programme.
The year was defined by new collaborations and fresh starts as AFA embarked on new programmes and partnerships. AFA strives to expand the possibilities of film programming and the cinematic horizon of the local audience by bringing rare films to the screen, and establishing contexts that reflect and speak of the different experiences of the people in the region and beyond.

**Reciprocal**

The Reciprocal programme is conceptualised as an avenue to showcase archival collections from AFA and a partnering archive. It was an opportunity to start conversations on archival issues, thereby raising the awareness of the public about film archiving. The inaugural programme, which ran for a month, was a collaboration between AFA and the Thai Film Archive (Public Organization) (TFA). Each institution presented a selection of films focused on women-oriented stories. We were very honoured to have the Royal Thai Embassy Singapore host an opening reception, with the Ambassador of Thailand to Singapore, His Excellency Mr. Chutintorn Gongsakdi launching the programme.

**Off the Catalogue**

As part of the spotlight on archival collections, Off the Catalogue was born to profile titles in AFA’s collection that are lesser known. 10 months of film selections, revolving around topical themes such as migration, fatherhood, notions of nationhood, love and loss, were curated. OTC, as this programme is affectionately called, will become a regular fixture in AFA’s screening lineup.

**Special Programmes**

To add diversity to what was screened at Oldham Theatre, AFA’s Special Programmes featured an array of films from around the world. These programmes provided new opportunities for AFA to collaborate with local and international partners to present the films in new contexts to a new audience.

“Off The Catalogue introduces films from the Asian Film Archive collection, ranging from rare, intriguing works to restored cinematic gems. Audiences can enjoy diverse compelling stories while understanding the archive’s preservation endeavours and appreciating the unique identity of the films that make up the AFA collection.”

— Chew Tee Pao, AFA Archivist on Off the Catalogue

**REFRAME: Echoes, Embers**

supported by the Embassy of France in Singapore featured French and Vietnamese films held in conjunction during Voilah! France Singapore Festival 2022;

**A Pair of Sri Lankan Classics** screened to commemorate Sri Lanka’s 75th Independence Day was supported by the High Commission of Sri Lanka in Singapore;

**Altered States: Painting**

His Excellency Mr. Chutintorn Gongsakdi, Ambassador of Thailand to Singapore, his wife Mrs. Piyawan Gongsakdi, Chief Executive Officer Mr. Ng Cher Pong of the National Library Board, AFA Executive Director Ms. Karen Chan, Director of the National Archives of Singapore Ms. Julia Chee at the Opening Night of Reciprocal, 1 July 2022.
Myanmar in a Time of Transition was curated in collaboration with Singapore Management University; Orienting Paradise: Western Projections of the East was a response to National Library Board's (NLB) exhibition Mapping the World: Perspectives from Asian Cartography, to look at the ways Western filmmakers imagine the Asian continent. Chia Jie Lin, one of the curators of Mapping the World, contributed an essay in response to one of the films in the programme. AFA continued our collaboration with NLB on the commemoration of WWII through a 3-film presentation depicting the Pacific theatre of the war.

Constellating Histories: Encountering Asian American Diasporas Onscreen was one of the largest special programmes for the year, with 36 films in eight programmatic strands, interrogating the Asian American experience in and out of cinema. The programme was complemented by an installation at the foyer of Oldham Theatre, featuring video art, experimental film, and performance art by artists of Asian descent; three of the works were available on AFA's Vimeo channel to enhance access. AFA also presented Radical Whispers: Asian Shorts and Documentaries, a special programme that showcased rare independent documentaries and short films from Japan, India and Myanmar. The programme exemplifies AFA’s efforts in making a whole range of Asian cinema accessible to the local audience.
**Retrospective**
In FY22, AFA presented the first retrospectives in the region of three illustrious filmmakers/performers: **Mat Sentol**, polymath of classic Malay cinema whose career spanned four decades with over 30 feature films; **Kinuyo Tanaka**, one of Japan’s most eminent figures of cinema, who had a successful career as both actress and director; and **Mike De Leon**, one of the most important figures in contemporary Filipino cinema, who mixed his incisive social commentary into his range of film genres including melodramas, crime, supernatural horror, slapstick comedies and musicals. With the support of the U.S. Embassy in Singapore, AFA invited Josh Siegel, curator at the Museum of Modern Art (MoMA)’s Department of Film in New York City, to Singapore. Siegel, who first conceived and organised a complete retrospective of Mike De Leon at MoMA in November 2022, was joined by Mike De Leon in a rare conversation on the Filipino filmmaker’s career.

**Singapore Shorts**
AFA’s annual Singapore Shorts programme returned as a full in-person event in 2022. Apart from the 27 distinctive and eclectic shorts selected for four official selections, there were two special programmes: **Hidden Gems: Prize-winning entries from the Singapore Video Competition 1985, 1986 and 1988**; and **5 Restored Shorts by Rajendra Gour**. Hidden Gems was AFA’s contribution to plug the gap in Singapore’s filmmaking scene in the 1980s, and to dispel the myth that it was a period of creative bleakness for filmmaking. Invited filmmakers from the films in the programme came together, giving the audience a glimpse of the vibrant filmmaking activities during the 1980s, even though no commercial feature film was released throughout the decade. 5 Shorts by Rajendra Gour was AFA’s tribute to one of the first known independent filmmakers in Singapore, whose surviving films we have recently restored.

"As an annual fixture on AFA’s slate, Singapore Shorts is always a programme that we look forward to. From the thrill of surveying new and established film talent, to the meaningful dialogue sessions between audience and filmmakers, the event is an exciting platform that brings us and the wider film community together.”
— Viknesh Kobinathan and Natalie Khoo, AFA Programming Team

**Releases & Restored**
As part of its regular screenings, AFA showcased contemporary cinema through its RELEASES series, while RESTORED focused on Asian films that have been restored by different international institutions. **Inu-Oh** (2021, Masaaki Yuasa) was the first animated film selected for RELEASES. The 4K restored and Southeast Asian premiere of **The Heroic Trio** (1993, Johnnie To) was one of the most well attended screenings.

Filmmaker Mike De Leon and MoMA curator Josh Siegel along with audience members at Oldham Theatre. In Conversation with Mike De Leon & Josh Siegel, part of Retrospective: Mike De Leon, 16 April 2023.
FESTIVAL PARTNERSHIPS

One of AFA’s key missions is to promote a wider critical appreciation of Asian cinema. We recognise that AFA needs to tap into the local network of film institutions to be effective and sustainable in its efforts. To that end, we supported five festivals in 2022.

Singapore Chinese Film Festival
AFA was the venue partner of the Singapore Chinese Film Festival. 17 screenings and talks about Chinese cinema were presented at the Oldham Theatre.

Japanese Film Festival
AFA, in conjunction with Japanese Film Festival, presented the complete directorial works of Kinuyo Tanaka in new 4K digital restorations and a curated selection representing the diversity of Tanaka’s acting career. The programme comprised 11 films, including the restored silent film classic *Dragnet Girl* (1933) by Yasujirō Ozu that was screened with a live score by Singaporean musicians Mark Chua and Lam Li Shuen, specially commissioned by AFA.

Perspectives Film Festival
AFA supported Perspectives Film Festival, the only student organised local full fledged film festival. AFA’s archivist Chew Tee Pao participated in a post-screening discussion for the Thai documentary *Scala* (2022, Ananta Thitanat) on the topic of the death of cinema and its spaces.

Singapore Writers Festival
In a collaboration with the festival, AFA curated a line-up of Southeast Asian films that took inspiration from literary texts that conjured imagined pasts, myths, and fables. The films screened included *Tears of the Black Tiger* (2000, Wisit Sasanatieng), *Aladin* (1953, Tan Sing Hwat), and *Of the Flesh* (*Karnal*) (1983, Marilou Diaz-Abaya).

Singapore International Film Festival
AFA was the programme partner of the 33rd Singapore International Film Festival. Besides hosting 27 screenings, including the Southeast Asian Short Film Competition programmes, AFA staff moderated post-screening discussions. AFA organised a networking session bringing together local, regional and international film industry professionals.
Development & Engagement

In FY22, AFA staff maintained old ties and established new relationships with various organisations and institutions to advance AFA’s mission and to learn from international counterparts.

RESEARCH

- AFA Executive Director (ED) Karen Chan was part of an online forum discussion hosted by the Philippines Film Archive during the launch of the SEAPAVAA (Southeast Asia-Pacific Audiovisual Archives Association) published book, *Keeping Memories: Cinema and Archiving in the Asia-Pacific*. The forum discussed the issues of advocating for archiving and the importance of community archiving. Karen contributed a chapter to the book, titled “An archive for the future”.

- AFA’s Programmer Viknesh Kobinathan was invited by the Korean Foundation for International Culture Exchange to speak at the ASEAN-Korean Innovative Culture Forum held in Vientiane, Lao PDR on the topic “Film Programming in the Time of COVID”.

- AFA ED Karen Chan was invited by Newcastle University to speak on the topic of “Diversity and Fairness in Cultural Policies: Asia”. The talk explored how governments and non-academic institutions have implemented policies and practices that promote diversity of cultural expressions, facilitate communication, and generate inclusion based on principles of justice and equity.

- Chew Tee Pao, AFA’s Archivist, contributed an article titled “Repairing and Restoring Singapore’s Reel Heritage”, part of a trilogy of writings on the preservation work conducted by AFA, to the Jan-Mar 2023 edition (Vol. 18, Issue 4) of *BiblioAsia*, the National Library Board’s periodical.

- AFA ED Karen Chan was invited to sit on the advisory panels of two major international industry events - the Global Audiovisual Archiving Conference and the International Federation of Film Archives (FIAF) scientific committee to assess and select paper proposals to form speaker line-ups.

CONFERENCES

- Matthew Yang, AFA’s Archive Officer, delivered an online presentation “More Than Meets the Eye: Confronting the Challenge of Restoring Non-feature Length Films” at the 2022 FIAF Congress.

- AFA ED Karen Chan delivered a keynote paper titled “At the Heart of Sustainability” for the 2022 Southeast Asia Regional Branch of the International Council on Archives (SARBICA) e-Conference, in which the theme was “Preservation & Sustainability: Two Sides Of The Same Coin?”

- AFA ED Karen Chan gave a lecture on the restoration of *They Call Her... Cleopatra Wong* and her work at AFA as part of the public lecture series *This is Film! 2022 Film Heritage in Practice* organised by the Eye Filmmuseum.
FESTIVALS

- The 2023 International Film Festival Rotterdam’s Cinema Regained programme featured Rajendra Gour, one of Singapore’s pioneer independent filmmakers. Five short films by Gour, and a feature Aku Mahu Hidup (I Want to Live), screenplay written by Gour, were part of the festival’s lineup. All these works were restored by AFA. AFA’s Archivist Chew Tee Pao was invited by the festival to deliver talks in conjunction with these screenings.

- AFA’s Programmer Viknesh Kobinathan was invited as a guest moderator by the Blue Chair Film Festival (previously known as Luang Prabang Film Festival) in Laos PDR. He led a panel discussion with three documentary filmmakers from Southeast Asia, entitled “Joys and Challenges of the Unscripted”.

- AFA’s Archivist Chew Tee Pao was invited to be in the jury to select the “CathayPlay Best Chinese Short Film” as part of the SeaShorts Festival that took place in Kuala Lumpur in September 2022. Tee Pao also delivered a talk “Film Preservation in the Digital Age” as part of the festival programme.
MEDIA AND COMMUNITY ENGAGEMENT

Throughout the year, AFA’s programmes were covered by local and international media including:

Reciprocal 2022 was covered in an online article by Bakchormeeboy (“Film Fanatic: Asian Film Archive collaborates with Thai Film Archive for inaugural Reciprocal film programme”, 2 July 2022), and A Pair of Sri Lankan Classics was covered by the Sri Lankan Mirror (“SL Film Fest in Singapore”).

AFA’s Archivist, Chew Tee Pao, and Programmer, Viknesh Kobinathan, were featured in an episode (Ep. 6, “Art of Film”) of a Mediacorp series The Art Scene, which aired on MediaCorp Channel 5 and was available on their online streaming platform.

To engage with the community, AFA supported the online exhibition Modernity & the Moving Image, curated by a National Library Digital Fellow, by facilitating the loan of film materials from the AFA Cathay-Keris Malay Classics Collection and the Shaw Brothers’ Malay Film Productions Collection.

AFA Executive Director Karen Chan spoke at Conversation about Talking Leaves, the return show of Singapore Pavilion at the 59th International Art Exhibition, La Biennale di Venezia.
Sustainability

AFA recognises and acknowledges our responsibility to sustainable practices as a film archive and a public institution. AFA is committed to play its part in safeguarding the environment even as we pursue our work as custodian of our cinematic heritage. To that end, AFA has put in place the following:

- Recycling of waste/e-waste;
- Re-purposing equipment, e.g., we reused parts of an existing server when we procured a new server; we reused exhibition panels for different shows, eventually turning them into a permanent merchandise sales booth;
- Reducing our carbon footprint by opting for and encouraging digital transfer of films instead of using physical carriers and courier; and
- Monitoring and implementing where possible best practices in sustainable archiving methodologies.

Volunteers

Volunteers are and will always be an integral part of AFA. Their time and expertise are invaluable contributions that help AFA fulfill its mission to Save, Share and Explore the art of Asian cinema. In FY2022, AFA’s volunteers contributed a total of 316 hours, assisting with front of house theatre operations and from behind-the-scenes on film cataloguing. AFA staff engages with the volunteers with organised film screenings, appreciation events, and talks to familiarise them with AFA’s work and to build a community of film lovers.

Our Volunteers:

- Benedicta Foo
- Charing Kam
- Derek Chow
- Eric Lee
- Evangeline Fam
- Grace Leong
- Januavi Lee
- Joelle Tang
- Lee Yhu Fhei
- Regina Chee
- Sasha Ooi
- Shalynne Hiadan
- Sherafina Alyani
- Tan Xuan Ying
- Teo Weichuan
- Yang Yang
- Zoe Tauro
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 its Memorandum of Association and Articles as its governing instrument. AFA also abides by the Code of Governance for Charities and Institution of Public Character.

- All board members are volunteers and are not remunerated for their Board services. They are wholly independent from the paid executive management team 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>
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<tr>
<th>Current Appointment</th>
<th>Name and Designation</th>
<th>FY22 Board Meeting Attendance</th>
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<tbody>
<tr>
<td>Chair (1 Oct 2020)</td>
<td>Glen Goei Co- Artistic Director, Wild Rice Singapore</td>
<td>4</td>
</tr>
<tr>
<td>Director (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>Director (1 Oct 2021)</td>
<td>Alicia Yeo Director, National Library Board</td>
<td>2</td>
</tr>
<tr>
<td>Director (1 Oct 2021)</td>
<td>Han Minli Director, Hansfort Investment Pte Ltd</td>
<td>2</td>
</tr>
<tr>
<td>Director (1 Oct 2020)</td>
<td>Julia Chee Director, National Archives of Singapore</td>
<td>3</td>
</tr>
<tr>
<td>Director (1 Oct 2020)</td>
<td>Oh Chong Onn Deputy Director, National Library Board</td>
<td>4</td>
</tr>
<tr>
<td>Director (1 Oct 2012)</td>
<td>William Phuan Executive Director, Singapore Book Council</td>
<td>4</td>
</tr>
</tbody>
</table>
Future Plans and Commitments

In the new year, AFA aims to complete the set-up and implementation of the new Collection Management System that will facilitate the management of AFA’s collection, both digital and analogue. The new platform will also provide a more user-friendly interface for information retrieval, both for staff and the public.

AFA will continue to prioritise the digitisation of at-risk film and obsolete video formats to ensure these materials remain publicly accessible. AFA remains open to collections that need a home but will apply its selection guidelines to assess items to ensure that resources are utilised effectively and responsibly.

AFA’s programmes will explore the diversity of Asian cinema to captivate our audience on issues and topics across the continent and beyond. Public education on film literacy and awareness of the importance and urgency of film preservation to students, educators and the public are high on the agenda.

Even as everyone adjusts to the new post-pandemic environment, AFA aims to actively develop and engage its Friends of AFA members, stakeholders, audiences, students, partners, volunteers, and donors to support AFA’s work and mission 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 2023.

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

### 31 March 2023

#### ASSETS

**Current Assets**

- Cash & cash equivalents: $244,664
- Trade & other receivables: $936,179
- Prepayments: $88,037
- Inventories: $78,780

**Non-current assets:**

- Plant & equipment: $463,986
- Prepayments: $0

**Total assets:** $1,811,646

#### FUNDS & LIABILITIES

**Current liabilities**

- Trade & other payables: $594,468
- Deferred capital grants: $140,344

**Non-current liabilities**

- Deferred capital grants: $323,325

**Total liabilities:** $1,058,137

**Net assets:** $753,509

**Fund Balance**

- Accumulated Surplus: $753,509
## Breakdown of Incoming Resources from Generated Funds

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<thead>
<tr>
<th>Incoming Receipts</th>
<th>2023 (S$)</th>
<th>2022 (S$)</th>
</tr>
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<tbody>
<tr>
<td>Grants</td>
<td>2,144,210</td>
<td>1,963,901</td>
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<tr>
<td>Sale of Goods</td>
<td>6,675</td>
<td>7,927</td>
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<td>Consultancy and other services</td>
<td>67,258</td>
<td>85,539</td>
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<tr>
<td>Cash Sponsorships</td>
<td>22,157</td>
<td>NA</td>
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<tr>
<td>Membership fees</td>
<td>11,482</td>
<td>3,917</td>
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<tr>
<td>Investment income</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>Investment gains</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Others</td>
<td>4,612</td>
<td>31,285</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>2,256,394</strong></td>
<td><strong>2,092,569</strong></td>
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<th>2023 (S$)</th>
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<td>Direct charitable expenses</td>
<td>520,248</td>
<td>519,965</td>
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<tr>
<td>- Local</td>
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</tr>
<tr>
<td>- Overseas</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Operating / Administration expenses</td>
<td>1,638,344</td>
<td>1,516,876</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>2,158,592</strong></td>
<td><strong>2,036,841</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Donations</th>
<th>2023 (S$)</th>
<th>2022 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax exempt</td>
<td>993</td>
<td>982</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><strong>993</strong></td>
<td><strong>982</strong></td>
</tr>
<tr>
<td>Balance Sheet</td>
<td>2023 (S$)</td>
<td>2022 (S$)</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land and Building</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>463,986</td>
<td>447,760</td>
</tr>
<tr>
<td>Investments</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Inventories / Stocks</td>
<td>78,780</td>
<td>95,560</td>
</tr>
<tr>
<td>Trade and Other Receivables</td>
<td>936,179</td>
<td>3,043</td>
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<tr>
<td>Prepayments</td>
<td>88,037</td>
<td>156,825</td>
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<tr>
<td>Cash and Deposits</td>
<td>244,664</td>
<td>952,025</td>
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<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td><strong>1,811,646</strong></td>
<td><strong>1,655,213</strong></td>
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<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
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<tr>
<td>Long-term Liabilities</td>
<td>463,669</td>
<td>443,013</td>
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<tr>
<td>Current Liabilities</td>
<td>594,468</td>
<td>557,486</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>1,058,137</strong></td>
<td><strong>1,000,499</strong></td>
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<tr>
<td><strong>Funds</strong></td>
<td></td>
<td></td>
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<tr>
<td>General Fund</td>
<td>753,509</td>
<td>654,714</td>
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<tr>
<td>Building Fund</td>
<td>NA</td>
<td>NA</td>
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<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>753,509</strong></td>
<td><strong>654,714</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Information</th>
<th>2023 (S$)</th>
<th>2022 (S$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations/grants and sponsorship given to other charities</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>No. of Employees</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Total Employee Costs</td>
<td>955,993</td>
<td>916,755</td>
</tr>
<tr>
<td>Number of Employees in total remuneration band above S$100,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Number of key management in total remuneration bands above S$100,000</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Acknowledgements

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 2023. We thank them sincerely for their generosity.

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*AFA team with director Mike De Leon and MoMA curator Josh Siegel during Retrospective: Mike De Leon, 16 April 2023*
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