



33RD

SINGAPORE
INTERNATIONAL
FILM FESTIVAL

ANNUAL REPORT FY2022-23

CONTENTS

Organisation Overview

Chairperson's Message
SGIFF Mission & Objectives
Corporate Information
Organisation Structure
Board of Directors
Board Meeting Attendance
SGIFF Committees

Year in Review

33rd Edition of SGIFF
SGIFF Award Winners
SGIFF Festival Events - Highlights
SGIFF Film Academy
Community Screenings
From our Supporters

Financial Statements

Reserves and Investment Policy
Loans and Donation Policy
Board Remuneration Declaration
Staff Remuneration Declaration
Conflict of Interest Policy
Whistle-blowing Policy
Statement of Financial Activities

Dear friends,

The past three years have been full of challenges for all of us, especially the past year of navigating the post-Covid era and re-adjusting ourselves to a changed landscape. We are hugely appreciative of your support, as we have continued to champion independent cinema and the amazing film talent we have in Singapore and Asia, despite the rapidly changing environment for audiences of film.

SGIFF firmly believes in the magic and power of cinema and the cinematic experience, and was steadfast in holding screenings in cinemas through the 2020, 2021 and 2022 editions of the festival. Our diverse programme for 2022 attracted 20,000 people, and we welcomed filmmakers and industry experts to share their experience with audiences at screenings, Forum Talks & Panels and in our industry programmes.

Our student outreach and community programmes have grown as we reach out to the wider community to promote awareness of cinematic gems from the region. We also held a sold-out fundraising double bill event featuring the documentary *Baby Queen* by Lei Yuan Bin, to a hugely appreciative audience.

With the return of travel possibilities, we hosted guests to SGIFF, including filmmakers, producers as well as representatives from Cannes' Critics Week and the Thessaloniki International Film Festival. The Silver Screen Awards also returned to a physical event, being a celebration of and for the Asian film community and the enormous talent within. It has been gratifying to see filmmakers from the region going from strength to strength, receiving acclaim from film festivals around the world. This includes local filmmaker He Shuming, whose film *Ajoomma* was selected to be part of SGIFF's SEA Film Lab in the early stages of development.

We are grateful to all our donors, sponsors and volunteers. Your support for SGIFF has been instrumental to the success of the 2022 edition and we look forward to building on these partnerships. Taking into account a pending CMF 2022 grant and two tranches of IMDA sponsorship that were received in the same financial year due to a timing difference, the team has balanced the accounts in a challenging economic climate.

From the Board and the team at SGIFF, we thank you for your continuing support and look forward to seeing you again very soon at the 34th edition of SGIFF in 2023.

Boo Junfeng
Chairperson
Singapore International Film Festival Ltd

A Message from the
Chairperson

SGIFF Vision & Mission

Vision Statement

To foster a deep appreciation for cinema in Singapore (film literacy) and become the leading platform for independent films from Southeast Asia.

Mission

- Expand audience's vision of cinema
 - ❖ Challenge audiences with films and film-watching experiences
 - ❖ Celebrate the independent spirit of the films

- Build relationships between audience and filmmakers
 - ❖ Allow audience to witness the growth of filmmakers
 - ❖ To be a helping hand to emerging talents of these films

Corporate Information

Registered Address

83B Rowell Road
Singapore 208015

Charity Status

UEN: 199404067R

Company Limited by Guarantee, incorporated date: 8 June 1994

Charities Act Registered date: 1 July 1997

IPC Status

Effective Period: 1 October 2023 to 3 April 2025

External Auditors

RSM Chio Lim LLP

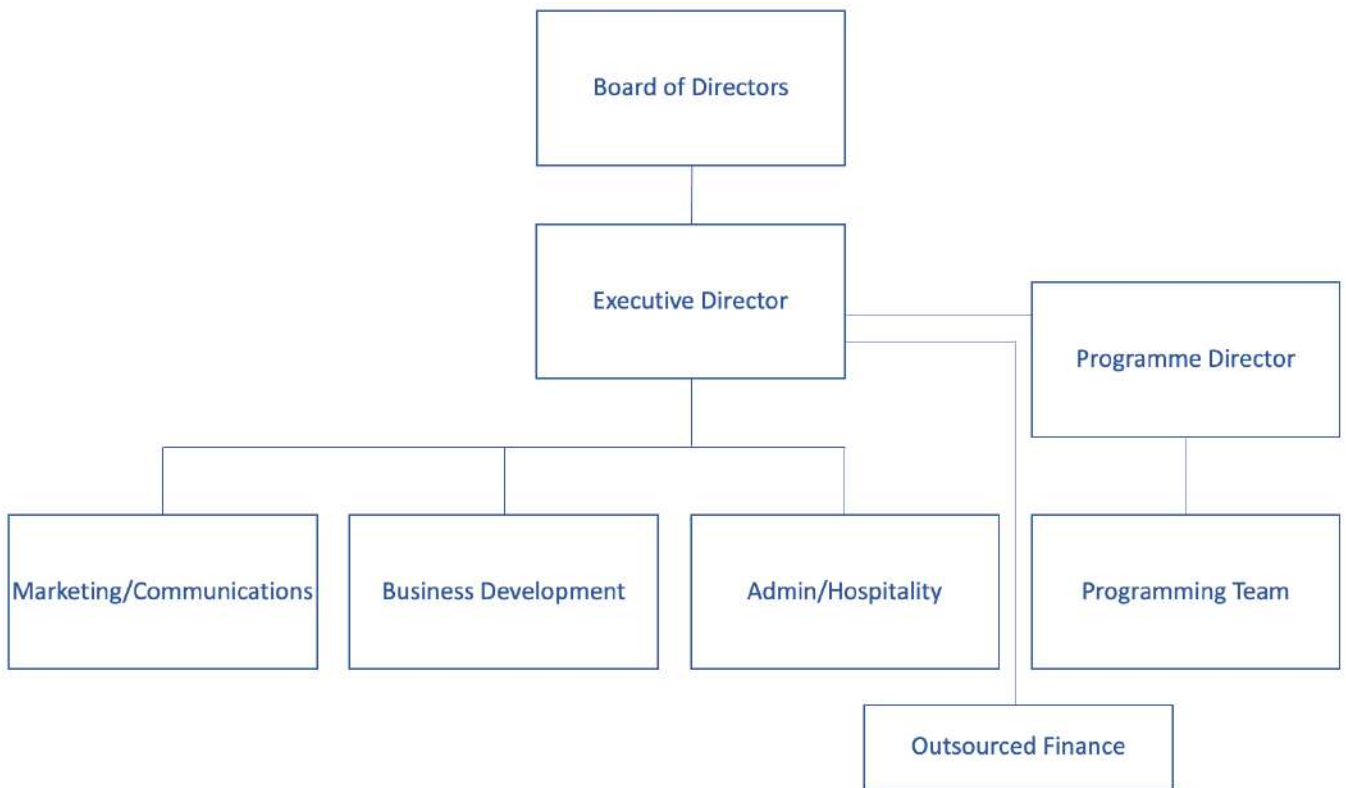
Company Secretary

KC Corporate Solutions Pte Ltd

Principal Banker

United Overseas Bank Limited

Organisation Structure



Board of Directors & Management

Board of Directors

- Boo Junfeng, Chairperson
- Han Minli, Treasurer
- Loh Chay Koon, Winifred
- Seah Chang Wei, Alan (stepped down 20 January 2023)
- Sharma Haresh Parmanand
- Tan Yi-Ping, Jacqueline
- Loh Ji Kin
- Tham Kwang Hsueh, Yvonne
- Teh Su Ching (appointed 1 July 2023)

Executive Director

- Emily J Hoe

Board of Directors

Boo Junfeng, SGIFF Chairperson
Filmmaker
(Appointed 1 May 2018)

Boo Junfeng's debut film, Sandcastle [2010] was the first Singapore film invited to Cannes Critics' Week. His second feature, Apprentice (2016) premiered at Cannes Un Certain Regard and was shown at more than 80 festivals around the world. It was also Singapore's 2017 official entry for the Academy Awards Best Foreign Language Film category.

He credits the Singapore International Film Festival for kickstarting his filmmaking career when it discovered his early short films such as A Family Portrait [2004], Katong Fugue [2007] and Keluar Baris [2008].

In 2008, he received the inaugural McNally Award for Excellence in the Arts – the valedictorian honour of Lasalle College of the Arts.. He was conferred the Young Artist Award by the National Arts Council in 2009 and the Singapore Youth Award by the National Youth Council in 2011. In 2018 and 2021, he served as Creative Director for Singapore's National Day Parade.

Han Minli, SGIFF Treasurer
Entrepreneur
(Appointed 1 January 2019)

Minli runs the independent chain of cinemas, Filmgarde, which was the first multiplex in Southeast Asia to be entirely fitted with the immersive 3D sound technology AuroMax by Barco and the first cinema chain in Singapore to make all its communication platforms including its website, ticketing portal, self-automated kiosks and APP available in dual languages – English and Chinese. She has a deep interest in the arts and culture, supporting and engaging in various intercultural initiatives and programmes around the region.

She holds a M.Sc. in Political Science and is at present pursuing a doctorate in Cultural Studies in her personal time. She is currently a board member of the Singapore International Film Festival and the Asian Film Archive.

Board of Directors

Loh Chay Koon Winifred (Appointed 1 May 2018)

Winifred held senior leadership positions in business partner, HR generalist, and learning & organization development functions across a 25-year career in publicly listed companies globally and regionally. In the non-profit arena, she helmed the Centre of Non-Profit Leadership for 3.5 years, the consulting arm of National Volunteer and Philanthropy Centre that works with Boards on leadership and governance matters. She was also AWARE President from 2012 – 2016.

She has served on ecumenical juries for film festivals in Hong Kong, Iran, Bangladesh, Berlin, and Argentina, and founded the community-led Cana Film Festival, Singapore.

Seah Chang Wei Alan Head of Creative Central, Mediacorp (Appointed 1 May 2018, stepped down 20 January 2023)

Alan has been in the advertising and marketing industry for almost 30-years; a career that has spanned New York, London and Singapore.

He is currently the Head of Creative Central at Mediacorp; a 60-strong team of creatives that work with brands and agencies to maximize their marketing efforts across the national media company's content and platforms.

Alan is also active in Singapore's civil society, as part of Pink Dot, Singapore's annual LGBTQ pride event.

Board of Directors

Sharma Haresh Parmanand
Resident Playwright, The Necessary Stage
(Appointed 1 May 2018)

Haresh Sharma has written more than 100 plays, some of which have been adapted into feature films and telemovies, such as Fundamentally Happy and Off Centre, which is currently a Literature text for 'N' and 'O' Levels.

Haresh is the first non-American to be awarded the prestigious Goldberg Master Playwright by New York University's Tisch School of the Arts in 2011.

In 2014, he was conferred the Southeast Asian Writers (S.E.A. Write) Award (Singapore), which recognises and honours literary excellence in the ASEAN region. He was awarded the Cultural Medallion in 2015.

Jacqueline Tan
Chief Executive Officer, Singapore Cruise Centre
(Appointed 7 September 2020)

Jacqueline Tan is the CEO of Singapore Cruise Centre, an award-winning international cruise centre. She is responsible for the overall management and strategy of the company. Most recently she was the Assistant Chief Executive of Sentosa Development Corporation (SDC) and oversaw the Integrated Infrastructure Group.

Prior to Sentosa, she was Chief Operating Officer of the Economic Development Innovations Singapore (EDIS), a private consultancy with a focus on strategic advisory consulting services and township real estate development. Prior to EDIS, she was the Deputy General Manager of Lucasfilm Singapore, and she started her career with EDB and her last appointment was Director, Infocomms & Media division where she helped shape and led early initiatives to build the fledgling media industry in Singapore.

Jacqueline also sits on the Advisory Committee of World Vision Singapore since 2019. World Vision Singapore She is also in the Management Committee and currently the Honorary Secretary of Good News Community Services which has a Family Service Centre as well as homeless shelters under its oversight. She has been in GNCS since 2009.

Board of Directors

Loh Ji Kin

**Assurance Leader, CLA Global TS Public Accounting Corporation
(Appointed 7 September 2020)**

Ji Kin has over 25 years of audit experience, and currently heads the Assurance department in CLA Global TS Public Accounting Corporation, one of the top 10 public accounting firms in Singapore. Prior to joining CLA Global TS, he spent almost 15 years with one of the big four international accounting firms in Singapore.

In his current role, Ji Kin assists the Group CEO of CLA Global TS in managing at both the firm and department operations level, overseeing over 100 professional staff. He also serves as engagement partner for the audit clients of CLA Global TS, which includes a spectrum of publicly listed and private clients spanning various industries, as well as some not-for-profit organisations. He has also previously served as a member of the ISCA Financial Reporting Committee.

Credentials

- Graduated from Nanyang Technological University in Bachelor of Accountancy
- Member of the Institute of Singapore Chartered Accountants
- Registered with ACRA as a public accountant

Yvonne Tham

**Chief Executive Officer, The Esplanade Co Ltd
(Appointed 7 September 2020)**

Yvonne is the Chief Executive Officer of The Esplanade Company Ltd where she is responsible for the overall management and programming direction of Esplanade – Theatres on the Bay. Yvonne was the Assistant CEO of Esplanade from 2014 – 2018. Prior to joining the Esplanade in June 2014, Yvonne was the Deputy Chief Executive Officer at the National Arts Council (2010 – 2014). Yvonne had also worked at the Ministry of Manpower as the Assistant Director for Labour Relations and Welfare and had taught literature at the Raffles Junior College.

Yvonne serves on the Board of the University of the Arts, Nanyang Academy of Fine Arts (NAFA), Yong Siew Toh Conservatory of Music and SISTIC.com Pte Ltd amongst others. She is a member of the Association of Asia Pacific Performing Arts Centres' Council, Urban Redevelopment Authority's Heritage and Identity Partnership (HIP) and Info-comm Media Development Authority's Singapore Film Commission (SFC) Advisory Committee.

Board of Directors

Teh Su Ching
Founding Partner, Purple Tree Content
(Appointed 1 July 2023)

Purple Tree Content teaches and mentors aspiring filmmakers, produces content ranging from podcasts, branded stories and film. Su started her film career at the age of 15, acting in feature-length film *Chicken Rice War* (2000), which won the 2001 Discovery Award at the TIFF. As an undergraduate, Su acted in, stage-managed, wrote and produced theatre and film and worked for (((the artists den))), Atlantic Records in New York City, and Warner Films (HG) China. After graduating from Yale, Su was a broadcast journalist for Hong Kong's Asia Television's English News Division and was the Hong Kong correspondent for The Straits Times, Singapore. Su has been a staff writer on Mediacorp, HBO Asia and Netflix shows in English and Chinese.

Su has a degree in Literature and Theatre Studies from Yale University and an MFA in Dramatic Writing from NYU's Tisch School of the Arts. She is a published poet and essayist, a trained vinyasa yoga instructor, and a mother of two. Her work has been staged and screened in Telluride, Glasgow, Moscow, Shanghai, Tokyo, London and New York.

Board Meeting Attendance

FY 2022-2023

<u>Board Member</u>	<u>14 April 2022</u>	<u>30 June 2022</u>	<u>22 Sept 2022</u>	<u>20 Jan 2023</u>	<u>30 Mar 2023</u>
Boo Junfeng	✓	✓	✓	✓	✓
Han Minli	✓	✓	✓	✓	✓
Loh Chay Koon, Winifred	✓	✓	✓	✓	✓
Seah Chang Wei, Alan #		✓		✓	na
Sharma Haresh Parmanand	✓	✓		✓	
Tan Yi-Ping, Jacqueline	✓	✓	✓	✓	
Loh Ji Kin		✓	✓	✓	
Tham Kwang Hsueh, Yvonne	✓	✓	✓	✓	✓

SGIFF Committees

Audit Committee

Oversees the reporting and disclosure process, reviews the audit plans and reports of auditors

- Loh Ji Kin
- Bryan Ghows

Fundraising & Sponsorship Committee

Support and provides advice on fundraising plans, assisting in identifying and soliciting funds where possible

- Boo Junfeng
- Jacqueline Tan
- Teh Su Ching (joined 1 July 2023)

Leadership & Governance Committee

Ensures good board structure, composition, performance, education and recognition

- Winifred Loh
- Loh Ji Kin

Programmes & Services Committee

Supports and provides advice and guidance to the Programme team

- Haresh Sharma
- Boo Junfeng
- Jasmine Ng

Human Resources Committee

Support and provides advice on senior appointments, structure and policy

- Yvonne Tham
- Eugene Chang
- Richard Harding
- Kenneth Kwok

33rd Edition of SGIFF

The 33rd edition of SGIFF started on 24 November and ran until 4 December 2022 with encore screenings on 10 December 2022. SGIFF delivered a programme of 101 films from 55 countries, (compared to 113 films from 46 countries), and tweaked the programme sections that were introduced in 2021. The slight drop in the number of titles is mostly attributed to having fewer double and triple bills in the non-competition programme sections, plus fewer titles in the SEA Short Film Competition section. In a continuation from 2021, all screenings during the festival were in-person, social distancing measures in cinemas had been eliminated and thus more people could be accommodated in the halls. In addition, with travel restrictions mostly relaxed, filmmakers and industry experts were able to travel to Singapore for the festival once again.

Alongside the organisation's objective to champion independent cinema from Singapore and the region, the key messages were to encourage the discovery of new and fresh perspectives through film, and to broaden horizons through the comprehensive and diverse programme. The section "Milestone" from 2021 was replaced with two sections: "Altitude" featured films from established filmmaking names whilst "Horizon" showcased works from upcoming filmmakers whose films have won awards at recent festivals.

Support for Singapore titles remained very strong, with 6 Singapore features and 20 Singapore shorts, making up 26% of the entire film programme. This is one of the highest proportions of local titles since 2014. "Autobiography" by Makbul Mubarak and "Arnold is a Model Student" by Sorayos Prapapan, both co-productions with Singapore, won Best Asian Feature Film and Special Mention in the Asian Feature Film Competition respectively. Both films were developed in SGIFF's SEA Film Lab.

In line with SGIFF's objectives to champion independent cinema from the region, the Festival Opening film was from Kazakhstan, the first time the opening film has been from Central Asia. "Assault" by Adilkhan Yerzhanov was screened at The Projector X: Picturehouse, their pop-up at The Cathay. The red carpet made a triumphant return on the night, with filmmakers, sponsors, and celebrities enjoying the buzz generated from various celebrity fan clubs. Minister for Communications and Information, Josephine Teo, was Guest of Honour, and she made time to talk to the teams from "Assault" as well as local film teams from "Smoke Gets in Your Eyes" and "Geylang".

33rd Edition of SGIFF

For the first time, VR screenings were included in the programme and the double bill of local titles “The Seven Step Verse” by Ella Raidel and “In Times Like These...” by Jevon Chandra, Yanyun Chen, Corentin Derbre and Alex Scollay were held in the Black Box of 42 Waterloo, with 12 timeslots, each accommodating 9 people.

The festival continued with its Forum Talks & Panels, hosting the 5 sessions at 3 different venues. For this year, the Future of Cinema topic was titled “We All Pain Ourselves Green” and talked about the use of tech-driven filmmaking such as virtual production, game engines and extended reality within independent film, and was hosted in the Oceanus Media Global XR stage where a live demo was held as well. The Singapore Panorama talk was gamefied and named “Mildly Offensive, Sometimes Accurate”. Hosted by Hossan Leong alongside a cast of 7 industry professionals, the panel had to choose their response to questions posed by the audience around the state of the local acting industry, however the panel had to stand on an axis of offensive and accurate, and defend their positions, with the audience agreeing or disagreeing with the panel.

In the middle of the festival, SGIFF held a double-bill fundraising event which featured the Singapore Panorama feature “Baby Queen” by Lei Yuan Bin followed by a drag show starring performers who appeared in the film. It was a sold out screening, with a regular and a VIP tie available. There were 7 sold out screenings and by the close of the festival, 9,397 tickets had been issued for screenings (regular, fundraising and VR) and Forum Talks & Panels.

There were 34 Q&A sessions, of which 30 were fully in-person, and 4 were in front of the live audience in the cinema hall but hybrid. There were 6 recorded Q&A sessions that are on SGIFF’s Youtube channel, and the views will gradually increase over time.

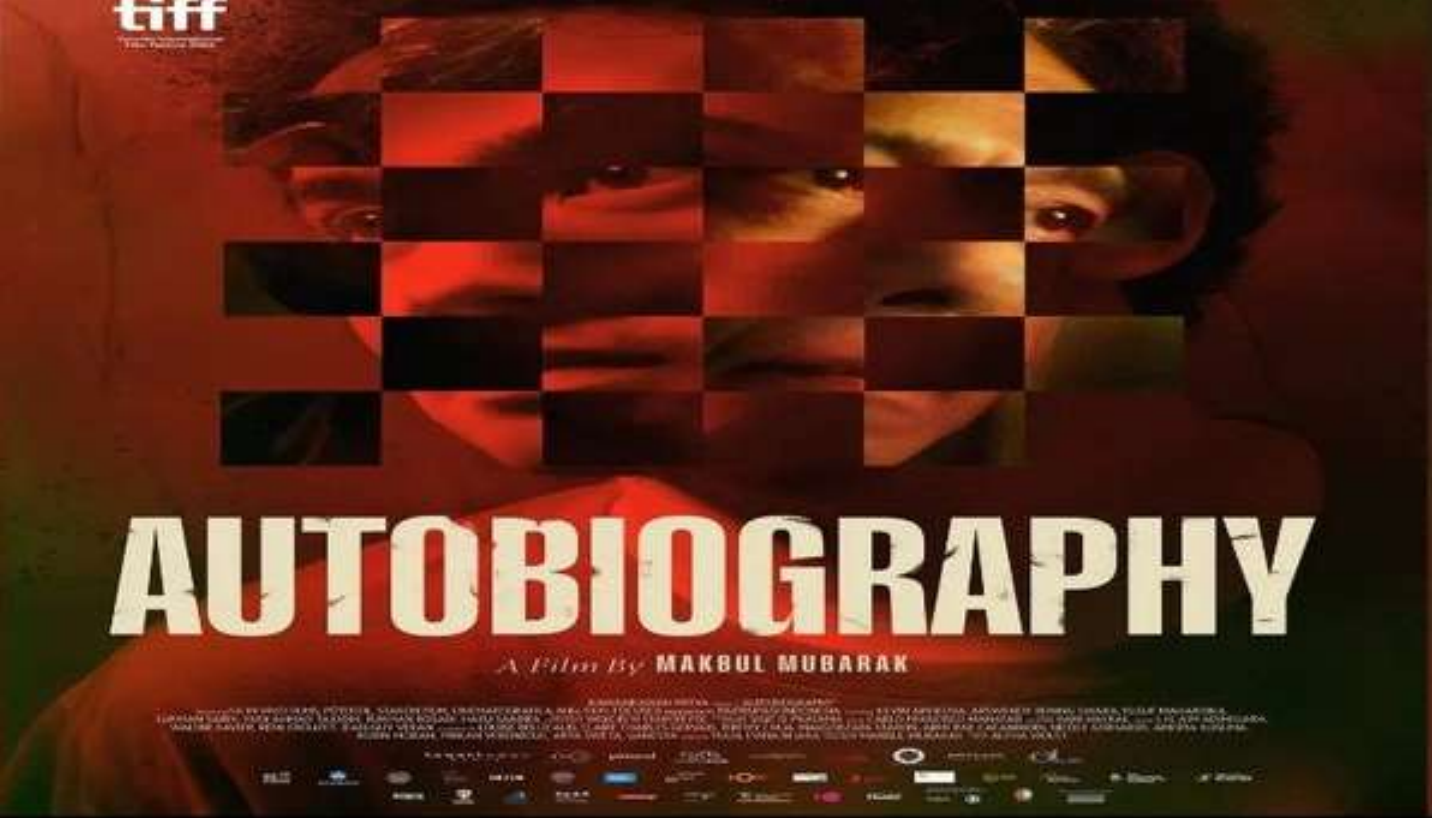
The Film Academy programmes that were presented within the festival period (Asian Producers Network (APN), SEA Film Lab (SEAFL), Youth Critics Programme (YCP)) returned to being presented in-person, with the travel restrictions lifted for overseas visitors. APN was expanded this year from Southeast Asia to Asia to expand the network of producers that SGIFF is familiar with and also to expand the network of the producers themselves. In addition to participants from Southeast Asia, participants came from Iran, Lebanon, Italy/Taiwan, Turkey, Nepal and India. SEA Film Lab mentors were producer Soros Sukhum, programmer and critic Maggie Lee and filmmaker Vimukthi Jayasundara, along with 12 participants who presented a diversity of projects to their mentors.

33rd Edition of SGIFF

YJCP was changed this year to expand the participants' remit from focusing on Southeast Asian films to Asian film, and the jury portion of the programme was dropped to focus on film writing and criticism as the core of the programme. YCP sessions were held prior to the start of the festival so that participants could focus on the films and writing. An e-publication will be completed in Q1 of 2023 with a compilation of the YCP articles.

The Silver Screen Awards returned to an in-person ceremony with a shift in format to a smaller guest list and a more casual venue with food and drinks giving more opportunity for guests to mingle with each other. Guests included the nominees for the competition categories and various awards, as well as other filmmakers, producers, mentors, guest instructors, board, sponsors and partners.

With the easing of travel restrictions, industry networking events were scheduled mostly for the second week of the festival when the majority of guests started to arrive. There were scheduled networking events every day from 29 November to 4 December at various locations. In addition, SGIFF held a Festival Launch party on 2 November, an Opening Night party on 24 November, and a Closing Party on 4 December.



Poster from *Autobiography* by Makbul Mubarak

33SGIFF Award Winners

- *Autobiography* by Makbul Mubarak won the Best Film of the Asian Feature Film Competition (pictured above)
- Laha Mebow for *Gaga* won Best Director and Zuhara Sansyzbay for her role in *Convenience Store* won the Best Performance and *Arnold is a Model Student* by Sorayos Prapapan won the Special Mention of the Asian Feature Film Competition
- *Smoke Gets In Your Eyes* by Alvin Lee won Best Singapore Short Film and *Vania on Lima Street* by Bayu Prohantoro won Best Southeast Asian Short Film of the Southeast Asian Short Film Competition
- Le Lam Vien for *FIX ANYTHING* won Best Director, Bopha Oul in *Further and Further Away* won the Best Performance and *Dikit* by Gabriella Serrano won the Special Mention of the Southeast Asian Short Film Competition
- *How to Save a Dead Friend* by Marusya Syroechkovskaya won the Audience Choice Award.
- Giovanni Rustanto with *A Ballad of Long Hair* won the Most Promising Project for the SEA Film Lab and Benjamin Yap won the Youth Critic Award
- The Outstanding Contribution to Southeast Asian Cinema Award was given to In-Docs for their considerable dedication to championing the region's tireless spirit of documentary filmmaking.

Year in Review



Festival Events - Highlights

Still from *Assault* by Adilkhan Yerzhanov

- | | |
|-----------------|---|
| 26 October 2022 | 33 rd SGIFF Media Conference
Hybrid at Pixel Studios and via Zoom |
| 24 November | 33 rd SGIFF Opening Film: <i>Assault</i> by Adilkhan Yerzhanov

The Projector x Picturehouse |
| 25 November | In Conversation: Assaulting the Strongman: The Cinema of Adilkhan Yerzhanov
Oldham Theatre |
| 26 November | Future of Cinema: We All Paint Ourselves Green
Oceanus Media Group Extended Reality Studio |
| 29 November | Singapore Panorama: Mildly Offensive, Sometimes Accurate

Lasalle College of the Arts |
| 30 November | Programming Now, Session 1: Perspectives
Lasalle College of the Arts |
| 30 November | Fundraising Double Bill: Baby Queen by Lei Wan Bin
The Projector x Picturehouse |
| 1 December | Programming Now, Session 2: Relations
Lasalle College of the Arts |
| 2 December | Panel Discussion: Future of Cinema: Rethinking the Experience of Film
Virtual via Zoom |
| 3 December | Panel Discussion: SG Originals: Funding Short Films: Thinking outside the Box
Virtual via Zoom |
| 4 December | 33 rd SGIFF Silver Screen Awards
Hard Rock Café, Cuscaden |
| 10 December | Encore Screenings
The Projector x Picturehouse |

Year in Review



Participants at the Southeast Asian Film Lab

SGIFF Film Academy

SGIFF Film Academy nurtures future talent and film appreciation with developmental and outreach programmes for students, upcoming filmmakers and the next generation of film critics.

- **Southeast Asian Producer's Network**

This programme invites producers from the region to share their experience and knowledge in an open exchange of ideas. It is a platform that encourages further dialogue and opportunity for collaboration and this year was once again led by Programme Specialist Fran Borgia. Speakers that joined the participants included Elise Jalladeau (Thessaloniki International Film Festival), Thomas Rosso (Critics Week, Cannes), as well as producers Lorna Tee and Bradley Liew.

- **Southeast Asian Film Lab**

This is a development lab for feature length screenplays, with mentors and guest speakers guiding and advising the participants on their projects. The mentors were producer Soros Sukhum, critic and programmer Maggie Lee and filmmaker Vimukthi Jayasundara.



Participants at the Youth Critics Programme

- **Youth Critics Programme**

A programme tailored for youth to develop a deeper understanding of film and film criticism, it aims to nurture new film critics who can contribute to Asian film culture and discourse. The Head Mentor and Editor for the year was Singaporean academic and writer, Phoebe Pua with experience in writing about and curating films and exploring media, culture and gender issues in Singapore. This year the programme shifted focus from Southeast Asia to the larger Asian region, and an e-publication was produced with works by the Youth Critics.

- **SГИFF Film Fund**

The Tan Ean Kiam Foundation-SГИFF Southeast Asian Documentary Grant and SГИFF Southeast Asian Short Film Grant are dedicated to supporting filmmakers working in the genres of documentaries and short form films. The documentary grants would not be possible without the generous support of Tan Ean Kiam Foundation, who we gratefully acknowledge in the naming of the grant, as well as C47 Investments and Whitelight for their support of the short film grant. In 2022, 4 documentaries and 4 short films received grants from these funds.

Further and Further Away by Polen Ly (recipient of the SГИFF Southeast Asian Short Film Grant, and *Divine Factory* by Joseph Mangat (recipient of the Tan Ean Kiam Foundation-SГИFF Southeast Asian Documentary Grant), were screened as part of this year's edition of SГИFF.



GUIDED DISCUSSION

What did you think of the film?

Did you agree with the actions of the people in the film, and why?

Did you relate to their struggles?

How relevant/close do you think the film is to today's world?

Slide for guided discussion during a school session

- **Film Immersion Programme**

SGIFF's student outreach programme for secondary and tertiary institutions aims to increase awareness and appreciation of SGIFF, cultivate an appreciation of film, especially from Singapore and Asia, share the creative process of filmmaking. Students are guided through a curated selection of short films and participate in a Q&A session with selected filmmakers.

For 2022-2023, there were 2,075 participants in the Film Immersion Programme, from 12 secondary, junior college and tertiary institutions. Teachers were provided with a resource kit which outlined a scaffolded three-session programme, including lesson plans, discussion guides and a glossary of film terminology.

Schools were given a choice to have the session on site at their school or were held online, with ample opportunity for Q&A sessions after the students watched the selected short films.



Community Screenings

SGIFF partnered with Our Tampines Hub on 9 August 2022 for their National Day Parade festivities. With an audience of 7,000 people during the day, SGIFF programmed a series of Singapore short films that were played on screens located at the Town Square. These were free screenings shown before a performance and live broadcast of the National Day Parade, with a keen audience who look forward to this annual event hosted by Our Tampines Hub.

Films screened were *The Disappearing Lion* by Tan Wei Kiong, *Tenebrae* by Nicole Midori Woodford, *9th August* by Tan Pin Pin, *Study of a Singaporean Face* by Kan Lume and Megan Wonowidjoyo, *What About Farquhar* by Nelson Yeo and *Timeless* by K Rajagopal, all PG rated films by local filmmakers who tell stories of personal memory and shared history.

From Our Supporters

SGIFF would not be possible without our funding partners, supporters and donors, and we give thanks and gratitude for their continued support.



From our Official Host

“Singaporean talent, content and co-productions continue to be featured strongly at SGIFF, with our local films accounting for a quarter of this year’s line-up. This recognition of Singaporean films reflects the immense growth of the local filmmaking scene and craft in creating compelling stories that resonate with Singaporeans and the world. IMDA will continue to work with the community to support more "Made with SG" content to go global. We encourage Singaporeans to support our local films so that Singapore filmmakers can continue to tell our stories to the rest of the world through their films.”

Mr Justin Ang
Assistant Chief Executive, Media & Innovation
Infocomm Media Development Authority (IMDA)

From Our Supporters



From our Official Automobile

The joy, magic and passion that films bring is both unique and fascinating. As the Official Automobile for the iconic Singapore International Film Festival, BMW applauds SGIFF's commitment to nurturing and championing homegrown talents. Inspiring interest in the arts is something that is close to our hearts and it is our honour to support the largest and longest-running film event in Singapore,"

Mr Lars Nielsen
Managing Director
BMW Group Asia.

Financial Statements

SGIFF's audited financial statements form part of the organisation's annual reporting requirements and should be referred to in tandem with this report.

Reserves & Investment Policy

The reserves that we have set aside provide financial stability and the means for the development of the organisation and the festival. We intend to maintain our reserves at a level which is at least equivalent to 12 months of annual operating expenditure or \$1 million.

Reserves can be used for operating purposes such as to fund an episodic deficit or the Board can designate reserves to be used for non-operating purposes including special projects that further SGIFF's organisational goals, objectives and special needs.

Approval from the Board of Directors will be required for the utilisation of reserves. Reserves are to be invested in Singapore dollar fixed deposits approved by the Chairperson and Treasurer, with banks approved by the Board of Directors.

Loans and Donation Policy

SGIFF will not provide loans to any Director or any other persons (internal or external) or organisations.

SGIFF will not make any donations to any persons (internal or external) or organisations, unless under exceptional circumstances and must be approved by the majority of the Board. Preference will be given to local charities with similar objectives to SGIFF.

Board Remuneration Declaration

No Board members are remunerated for their Board services.

Staff Remuneration Declaration

One staff member received between \$100,000 and \$200,000 in annual remuneration for FY2022/2023.

There are no staff who are close members of the family of the Executive Director or Board members.

Financial Statements

Conflict of Interest Policy

All Board members and staff are required to comply with SGIFF's conflict of interest policy.

The Board of Directors and staff are required to complete a conflict of interest declaration upon appointment, and updated annually, to disclose any close relationships with other Board members or staff. They are also required to declare any relationships to or interest in companies that have business transactions with SGIFF as part of their regular declaration or as soon as such a conflict or possibility of a conflict arises.

Board members also abstain and do not participate in decision-making on matters where there is a conflict of interest.

Whistle-blowing Policy

SGIFF has a Whistle-Blowing Policy that provides an avenue to raise concerns and report any suspected fraud, corruption, dishonest practices or other related matters. A full version of this policy is contained in the Employee Handbook.

Financial Statements

Statement of Financial Activities						
Year Ended 31 March 2023						
	1 April 2022 to 31 March 2023			1 April 2021 to 31 March 2022		
	Unrestricted Fund	Restricted Fund		Unrestricted Fund	Restricted Fund	
	Accumulated Fund (\$)	Cultural Matching Fund (\$)	Total (\$)	Accumulated Fund (\$)	Cultural Matching Fund (\$)	Total (\$)
INCOMING RESOURCES:						
Donations	211,207	-	211,207	280,795	-	280,795
Sponsorship income	1,583,029	-	1,583,029	236,613	-	236,613
Government grants	26,615	-	26,615	1,872	212,625	214,497
Ticket sales	96,707	-	96,707	83,771	-	83,771
Other gains	32,374	-	32,374	7,021	-	7,021
Total incoming resources	1,949,932	-	1,949,932	610,072	212,625	822,697
RESOURCES EXPENDED:						
Programming/festival expenses	(927,461)	-	(927,461)	(700,337)	3,131	(697,206)
Employee salaries and benefits expenses	(517,461)	-	(517,461)	(456,461)	(73,666)	(530,127)
Depreciation of office equipment	(1,294)	-	(1,294)	(834)	-	(834)
Depreciation of right-of-use asset	(17,766)	-	(17,766)	(14,027)	-	(14,027)
Office rental	(14,250)	-	(14,250)	(19,950)	-	(19,950)
Interest expense on lease liabilities	(791)	-	(791)	(39)	-	(39)
Other gains	-	-	-	-	-	-
Other losses	-	-	-	-	-	-
Other expenses	(93,698)	-	(93,698)	(75,295)	(4,935)	(80,230)
Total resources expended	(1,572,721)	-	(1,572,721)	(1,266,943)	(75,470)	(1,342,413)
(Deficit)/Surplus for the reporting year	377,211	-	377,211	(656,871)	137,155	(519,716)
Balance at beginning of the year	1,013,747	1,145,005	2,158,752	1,670,618	1,007,850	2,678,468
Transfer of Funds	508,713	(508,713)	-	-	-	-
Balance at end of the year	1,899,671	636,292	2,535,963	1,013,747	1,145,005	2,158,752
Please see the full audited financial statements for accompanying notes.						