**Nomination form**

**Asia/Pacific Memory of the World Register**

<table>
<thead>
<tr>
<th>Office Use Only</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ID code:</td>
<td>Item or collection short title:</td>
</tr>
<tr>
<td>Institution / Owner:</td>
<td>Country or countries</td>
</tr>
<tr>
<td>Assessed by: (xxxxx) (date) / /</td>
<td>Decision: (circle as appropriate)</td>
</tr>
<tr>
<td>(xxxxx) (date) / /</td>
<td>1. Recommended</td>
</tr>
<tr>
<td>(xxxxx) (date) / /</td>
<td>2. Not recommended</td>
</tr>
<tr>
<td>(xxxxx) (date) / /</td>
<td>3. Recommended subject to the following (attach additional comments if required):</td>
</tr>
</tbody>
</table>

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### Year | Name of documentary heritage | Page no.
---|---|---
2013 | Asian Film Archive Collection: Cathay-Keris Malay Classics | 1
Introduction

This form should be used to nominate items to the Asia/Pacific *Memory of the World* Register. It sets out, in logical order, the range of information needed. Nominations should be expressed in clear concise language and lengthy submissions are not required.

Supplementary data may be attached. Please clearly label and number every page in the boxes provided.

It is highly recommended that prospective nominees should carefully read the *Guidelines* for nominating items and collections to the Asia/Pacific *Memory of the World* Register for further information before and during preparing a nomination. Nominees should also look at the current International *Memory of the World* Register [http://portal.unesco.org/en/ev.php-URL_ID=1678&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=1678&URL_DO=DO_TOPIC&URL_SECTION=201.html) and the *Australian Memory of the World Register* to see examples of completed nomination forms.

Please submit two complete document sets on paper (one original and one photocopied versions) and one electronically.

Completed nominations should be posted by mail and submitted electronically to reach the following address:

Ms Helen Swinnerton
Secretary General of MOWCAP,
1/F Tower 2 & 3, HSBC Centre, 1 Sham Mong Road, Kowloon
Hong Kong
helen.swinnerton@gmail.com

The nomination form and any accompanying material will not be returned and will become the property of MOWCAP.

MOWCAP maintains a website at [http://www.unesco.mowcap.org](http://www.unesco.mowcap.org). Questions may be addressed to the MOWCAP Register Subcommittee (rajaya2000@yahoo.com). Please keep a copy of this form for your records and in case we need to contact you.

Please also keep an electronic version of the completed form as we will need this for successful nominations to speed up entries onto the MOWCAP website.

Ray Edmondson
Chair, MOWCAP
Nomination form

Asia/Pacific Memory of the World Register nomination form

Part A: Essential information

1 Summary (max 100 words)
Give a brief description of the documentary heritage being nominated, and the reasons for proposing it. Highlight the nature, uniqueness and significance of the nominated documentary heritage.

The nominated 91 surviving titles (16mm, 35mm, D1, Digibeta formats) of the Cathay-Keris Malay Classics represent a portion of Singapore’s golden age of filmmaking (1950s and 1960s). These celluloid films are the closest to the original creations as the negatives are gone and no other such titles are known to be preserved. The films tell the stories indigenous to the Malay peoples of Singapore and Malaysia, display disappearing traditions and music, while reflecting the social mores and attitudes of the time. This collection is historically, culturally and artistically important to the Malay communities of the Southeast Asian region but also embodies the heritage of an entire nation.

2 Nominator

2.1 Name of nominator (person or organisation)
Asian Film Archive (AFA)

2.2 Relationship to the nominated documentary heritage
Archiving custodian

2.3 Contact person(s)
Karen Chan

2.4 Contact details
Name
Karen Chan
Address
Asian Film Archive c/o Changi Supply Centre
3 Changi South Street 2
Xin Districentre Building B, #02-00
Singapore 486548

Telephone: (65) 6777 3243
Facsimile: (65) 6543 6343
Email: karen@asianfilmarchive.org
3 Details of the Nominated Documentary Heritage

3.1 Title of documentary heritage item or collection

Asian Film Archive Collection: Cathay-Keris Malay Classics

3.2 Catalogue or registration details

As the collection comprises of 91 titles with over 700 items, a sample catalogue has been provided below to give an idea of how the collection is being documented. The essential information of the various formats are captured and allows for easy search or updates. The full catalogue of all the film titles is provided with the hard copy nomination form.

<table>
<thead>
<tr>
<th>35MM</th>
<th>AFA Accession Number</th>
<th>Title</th>
<th>Filmmaker</th>
<th>Year of Production</th>
<th>Format Description</th>
<th>Qty</th>
<th>No. of Reels</th>
<th>Remarks</th>
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<tr>
<td>2007-F-1000</td>
<td>Bawang Putih/Bawang Merah</td>
<td>S. Roomai Noor</td>
<td>1959</td>
<td>35mm positive</td>
<td>1</td>
<td>6 spools</td>
<td>no subtitles</td>
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<tr>
<td>2007-F-1081</td>
<td>Dang Anon</td>
<td>Hussain Haniff, M. Amin, Rahman B.</td>
<td>1962</td>
<td>35mm positive</td>
<td>1</td>
<td>5 spools</td>
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<td></td>
<td>1962</td>
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<td>1</td>
<td>1 reel</td>
<td>2007-RM-1081</td>
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<tr>
<td>2007-F-1004</td>
<td>Mat Toyol</td>
<td>Mat Sentol</td>
<td>1969</td>
<td>35mm positive</td>
<td>1</td>
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<td>no subtitles</td>
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<table>
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<th>35MM Trailer</th>
<th>AFA Accession Number</th>
<th>Title</th>
<th>Filmmaker</th>
<th>Year of Production</th>
<th>Format Description</th>
<th>Qty</th>
<th>No. of Reels</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>2007-F-1062</td>
<td>Julia Juli Bintang Tujoh</td>
<td>B.N. Rao</td>
<td>1962</td>
<td>35mm positive</td>
<td>1</td>
<td>1</td>
<td>16 x 3</td>
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<table>
<thead>
<tr>
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<th>AFA Accession Number</th>
<th>Title</th>
<th>Filmmaker</th>
<th>Year of Production</th>
<th>Format Description</th>
<th>Qty</th>
<th>No. of Reels</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007-F-0972</td>
<td>Darah Ku</td>
<td>Ramon A. Estella</td>
<td>1963</td>
<td>16mm positive</td>
<td>1</td>
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<td>2007-F-0886</td>
<td>Serangan Orang Minyak</td>
<td>L. Krishnan</td>
<td>1958</td>
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<td>3</td>
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<table>
<thead>
<tr>
<th>D1</th>
<th>AFA Accession Number</th>
<th>Title</th>
<th>Filmmaker</th>
<th>Year of Production</th>
<th>Format Description</th>
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<th>No. of Reels</th>
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<td>2010-D-1778.1.1</td>
<td>Sumpah Pontianak</td>
<td>B.N Rao</td>
<td>1958</td>
<td>D1</td>
<td>1</td>
<td></td>
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3.3 Photographs or a video of the documentary heritage

Two DVDs of a 3-minute trailer of one of the film titles from the collection, *Mat Bond*, are provided with the hard copies of the nomination form.

This film is the first title from the collection in which the Archive has subtitled in English and transferred from the 35mm print to a consumer accessible format. *Mat Bond* is a 1967 film by Mat Sentol and M. Amin and was Singapore's version of 007 James Bond. Part comedy and action, the film reflected the cinematic tastes of Singaporeans in the late 1960s.

Synopsis: Being a super hero has been Mat Bond's ambition. His dreams are finally fulfilled when he is hired by an old rich man to solve the mystery of a missing pill that offers the promise of immortality. When his life is put at risk fighting against powerful organisations, Mat Bond's ambition of being a super hero rapidly diminishes.
3.4 History/Origin/Background/Provenance

The immediate post-war years of the late 1940s in Malaya (encompassing Malaysia and Singapore) saw the emergence of two successful film studios, Cathay-Keris and Shaw Brothers’ Malay Film Productions. These companies were responsible for the explosion of Malay films, producing close to 300 films in two decades (1950s - 1960s). Commonly regarded as Singapore’s golden cinema era, the proliferation of films within the 20-year period earned Singapore the reputation as the Hollywood of the region then.

Cathay-Keris was set up in 1953 as an arm of its parent company Cathay Organisation, in direct competition with its rival, the Shaw Brothers’ Malay Film Productions. The studio focused on making films based on Malay folklore and stories from the traditional bangsawan (Malay opera). It had a production lot at Jalan Keris in Singapore and a stable of actors who worked solely with the studio. Cathay had its own cinemas where it screened its own productions and Hollywood blockbusters. The racial complexity of the region was reflected in the micro-ecosystem of the studio in which Chinese producers worked with Indian directors and camera crew filmed Malay actors. At the height of its success, the studio was releasing about ten films a year. However, by 1966, Cathay-Keris started to retrench its staff as factors such as competition from television, Hollywood movies, increasing cost of film production and the loss of a huge Indonesian market, took its toll on the entire studio era. By 1973, Cathay-Keris ceased production completely.

The Cathay-Keris Films of today is no longer in film production and only distributes and exhibits films.

3.5 Bibliography


Goh, Robbie B. H., Yeoh, Brenda S. A. (2003) Theorizing the Southeast Asia City as Text World Scientific


Muhammad, Amir (2010) 120 Malay Movies, Matahari Books


3.6 Names, qualifications and contact details of up to three independent people or organisations with expert knowledge about the values and provenance of the documentary heritage

<table>
<thead>
<tr>
<th>Name</th>
<th>Qualifications</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Timothy P. Barnard</td>
<td>Associate Professor</td>
<td><a href="mailto:histpb@nus.edu.sg">histpb@nus.edu.sg</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Department of History</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National University of Singapore</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 Kent Ridge Crescent, Singapore 119260</td>
</tr>
</tbody>
</table>
4 Legal information

4.1 Owner of the documentary heritage (name and contact details)
Name: Cathay-Keris Films Pte Ltd
Address: 22 Martin Road #03-01
Singapore 239058

Telephone: (65) 6736 7343
Facsimile: (65) 6887 3671
Email: lmin_teo@cathey.com.sg

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)
Name: Asian Film Archive
Address: c/o Library Supply Centre
3 Changi South Street 2, Xilin Districentre Building B, #02-00
Singapore 486548

Telephone: (65) 6777 3243
Email: karen@asianfilmarchive.org
Facsimile: (65) 6543 1643

4.3 Legal status
Details of legal and administrative powers for the preservation of the documentary heritage

The collection was donated in 2007 by its owner Cathay-Keris Films Pte Ltd to the Asian Film Archive to preserve, make the films accessible through a reference library, promote through screenings and
publications (subject to owner's approval). The Archive has the right to: migrate the information (image and/or sound) from an obsolete to a current format for preservation purposes, use the films for the Archive’s public programmes, promotional and marketing activities, online database.

4.4 Accessibility
Describe how the item(s) / collection may be accessed

At time of this nomination, the Archive raised sufficient funding to only transfer one title from the collection from 35mm print to DVD and had it translated from Malay to English to include English subtitles. This film is available for public reference through the Asian Film Archive collection at the library@esplanade or at the Archive’s office.

All access restrictions should be explicitly stated below:

Any requests for screening or usage must be approved by the owners (Cathay-Keris Films Pte Ltd).

4.5 Copyright status
Describe the copyright status of the item(s) / collection

Copyrights to the collection lie solely with the owner (Cathay-Keris Films). An archival deed was signed between the Asian Film Archive and the owner in 2007 when the collection was donated. In the deed, the owner warranted and represented the following in relation to the matter of copyright: that it had the power, authority and consents to grant the rights to the Archive stated under the deed; that all clearances from the creative persons had been obtained; that no Intellectual Property rights would be infringed or violated upon.

5 Assessment against the selection criteria

5.1 First criterion: authenticity. Is the documentary heritage what it appears to be? Has its identity and origin been reliably established?

This collection of films has remained in the sole custody of its production company / owner before it was donated to the Archive for preservation. While the films were being documented and condition assessed, it was noted that the film prints bore the Cathay-Keris logo. Film posters of the time illustrate and provide evidence of the existence of these films, as shown in the sample posters below. In another example that authenticates that Cathay-Keris did indeed produce one of the films in the collection is shown in the coverage of Cathay-Keris’ 10th anniversary celebrations which coincided with the promotion of a 1964 film, Dang Anom. The photo clearly showed the publicity of Dang Anom, something that no rival studio will do.
Hand drawn poster of Dang Anom, a 1964 historical drama film by Hussain Haniff carried the Cathay-Keris logo.

Another example of a hand drawn poster of Mabok Kepayang, a 1962 comedy also carried the Cathay-Keris logo.

Dang Anom receiving publicity at Cathay-Keris' 10th anniversary celebrations.

5.2 Second criterion: world significance. Is the documentary heritage unique and irreplaceable, something whose disappearance or deterioration would constitute a harmful impoverishment of the heritage of humanity? Has it created a great impact over a span of time and/or within a particular supra-national cultural area of the region? Is it representative of a type, but it has no direct equal? Has it had great influence — whether positive or negative — on the course of history?

The Cathay-Keris Malay films were made by a generation of Indian and Malay film directors who had survived World War II and/or the Japanese Occupation of Malaya and Singapore. From the region, these films portrayed the traditional mores and culture of the Malay peoples in an accessible and identifiable way that enthralled audiences of different ethnic groups to flock to the cinema. In a post-war rebuilding era, the films provided an intangible balm that nourished and soothed the spirit and minds of the community.

These Malay films also played an important role in depicting the social conditions of the time amongst the Malay states, providing a vital and intimate Malay perspective of the socio-political and economic circumstances affecting them. The historical value of these films have begun to gain recognition amongst scholars of Malay history and people.

The studio age of Malay filmmaking is truly a by-gone industry in Singapore. However, this collection of films remains an important and relevant source to the study of Singapore cinema. It is widely acknowledged that without the films from the golden age, there would be no Singapore cinema or film industry as we know it now. Below is an example of a successful contemporary artist who produced work inspired by this era of cinema.

In Life of Imitation, installation artist Ming Wong re-visits the context of the Golden Age of Singapore cinema in the 1950s and 60s; an era of nation building, economic struggle and rapid modernisation. Inspired by the rich legacy, Wong re-reads "national cinema" constructed through language, role-playing and identity, by re-interpreting films that are familiar to audiences spanning two generations, and which engage with performative notions of mis-casting and parroting.

This exhibition was first presented at the Singapore Pavilion, 53rd Venice Biennale 2009. It won the Biennale's Special Jury Mention.
5.3 Third, world significance must be demonstrated in meeting one or more of the following criteria. Because significance is comparative, these criteria are best illustrated by checking them against items of documentary heritage already inscribed (for example) on the International Memory of the World Register:

**Time:** Is it especially evocative of its time (which may have been one of crisis, or significant social or cultural change; it may represent a new discovery or be the “first of its kind”)

The Cathay-Keris films were significant for some “firsts” including contributing to the beginnings of a full-fledged studio driven Malay film industry that spanned only two decades but produced the most number of locally produced films within the time period. Another “first” is the production of the first colour film made in Singapore.

In Malaysia, there was a one-time ban on films containing supernatural elements. This meant that an entire generation could have missed out entirely on the various horror films based on local myths and legends. The first Malay horror films made by Cathay-Keris, namely the Pontianak films featuring Maria Menado, gave audiences the opportunity to scream and allow for a suspension of disbelief within the confines of the cinema. In the 1950s, even without the advance technology and makeup of today, Pontianak still managed to cause a stir amongst its audiences, with some reportedly fainting at the shocking scenes. The film was a box office hit and ran for 12 days at a Cathay cinema where Malay films were normally not screened.

**Place:** Does it contain crucial information about a locality important in the history of the region and its cultures? Or did the location have an important influence on the events or phenomena represented by the documentary heritage? Or is it descriptive of physical environments, cities or institutions since vanished?

The Cathay-Keris studios were built in 1953 at 532-D East Coast Road in Singapore. The studio’s compound had comprised of former barracks used by the Japanese. The network of roads within the estate surrounding the studio carry names that are related to Cathay Keris’ films, illustrating the important influence of the films on Singapore as a country. For instance, the street Jalan Buloh Perindu was named about the studio’s first film Buloh Perindu (1953), which was also the first Malay film to be shot and released in colour. Jalan Saudara Ku, Jalan Dondang Sayang, Jalan Selendang Delima, Jalan Puteri Jula Juli were all named after films produced by Cathay-Keris.

In some of the films that were filmed on location at the studio and in its neighbourhood, the streets and architectural details of the houses of the time can be clearly seen and provides a visual and tangible document of what this particular community looked like in the 1950s and 1960s.
This updated street map (2013) shows the neighbourhood surrounding where the Cathay-Keris studios once stood. The site of the demolished studios is taken up by private low-rise terrace houses along Keris Drive and Jalan Keris. The various streets named after the Cathay-Keris films can be seen.

**People:** Is it related to people in a social and cultural context that reflects significant aspects of human behaviour, or social, industrial, artistic or political development. It may reflect the important roles and impact of key or certain individuals or groups.

The success of the studio produced Malay films was a phenomenal that coincided at a time when Singapore was undergoing rapid social, political, religious and economic changes. Featuring actors and actresses from varied social backgrounds, these films drew thousands to the cinemas. It can be said that a large number amongst the artistes became "idols" for the young and old then. The films therefore produced not just movies, but also developed artistic, cinematic, and musical talent amongst the Malay community. Hussain Haniff, one of Cathay-Keris' staple directors, has been regarded to have innovative camera work and angles, such as in *Hang Jebat* and *Dang Anom*, and stylistically has been compared to Japanese director, Kurosawa.

In 2011, the Seri Temasek 2011 Gala Night and Awards Ceremony (Malam Anugerah Seri Temasek 2011) was held in Singapore to honour artistes and personalities, past and present, for their dedication and contributions to the Malay film Industry and to the wider filmmaking industry in Malaysia and Singapore. This event was supported by FINAS (Malaysia National Film Development) and Majlis Pusat Singapura. Amongst them were numerous actors who were with the Cathay-Keris studio, indicating their enduring impact and significance to the Malay film and entertainment industry.

Below are highlights of four Malay artistes that made their mark, artistically and socially through their work with Cathay-Keris.

Abdul Wahid bin Ahmad made such an impression in his first role as a satay seller in the *Pontianak* series of Cathay-Keris films, that he came to be known by his stage name, Wahid Satay. He started work with Cathay-Keris as a set artist and later worked his magic as a comedian on audiences. He was soon referred to as the Jerry Lewis of Malay. In 2007, he was awarded the Perdana Golden Award at the 9th Perdana Festival organised by the Suria (Malay) television network in recognition of his work.

Jins Shamsudin, Singapore's James Bond, Jefri Zain, (in light coloured hat and wore a suit from one of his films) was one of the many artistes (past and present) that were honoured at the Seri Temasek 2011 Gala Night and Awards Ceremony for their contributions to the film and entertainment industry.
Maria Menado, arguably one of the most recognised female artiste of the 1950s, was famed for her role as Pontianak, the titular Malay folklore female vampire of four out of five of Cathay-Keris' Pontianak films. This photo published in the Chinese publication Nanyang Pictorial (1950s, Roth Private Collection), speaks volumes of why she was dubbed The Most Beautiful Woman of Malaya by Times Magazine and the best dressed lady in Southeast Asia by United Press International in 1957. Hailed from the island of Sulawesi, Maria Menado took on the title of Datuk after she married the Sultan of Pahang in 1963. She has been regarded as a modern woman of the 1960s having taken on a successful cinematic career rarely adopted by women of her time.

Zubir Said, better known as the composer of Singapore's national anthem, wrote numerous songs for Cathay-Keris' Malay films. In 1962, the songs from Dang Anom, written by Zubir Said, won an award at the 9th Asian Film Festival in Seoul, South Korea. In 1995, he was posthumously given a Lifetime Achievement Award by the Composers and Authors Society of Singapore (COMPASS). In 2009, the address of the permanent campus for the School of the Arts (Sota) near The Cathay was named 1 Zubir Said Drive, in honour of the late composer.

Subject and theme: The subject matter may represent particular historical or intellectual developments in natural, social and human sciences, politics, ideology, sports and the arts.

Form and style: The item(s) may have outstanding aesthetic, stylistic or linguistic value, be a typical or key exemplar of a type or presentation, custom or medium, or of a disappeared or disappearing carrier or format.

These films in 35mm and 16mm formats are presently the only known copies left of the entire Cathay-Keris Malay films produced. Given the possible eventual demise of celluloid in the future, these prints are valuable not just for the aesthetic merits of the film format but also for the intrinsic information of how and where the movies were made, that only the prints can reveal.
6 Other matters taken into account: rarity, integrity and threat

Rarity Does the content or physical nature of the documentary heritage make it a rare surviving example of its type or time?

There are several landmark Cathay-Keris films that have already been lost including the first colour film made in Singapore (Buloh Perindu), the first Malay film dubbed into Cantonese and released in Hong Kong in 1958 (Pontianak), and the first film directed by a Malay director at Cathay-Keris (Adam by S. Roomai Noor). The surviving titles are examples of the Malay films made in a time by a generation of directors and artistes that are, or will no longer be, around.

Integrity Within the natural physical limitations of carrier survival, is the documentary heritage complete or partial? Has it been altered or damaged?

Given that several films (as listed above) have already been lost, the 91 titles represent only a part of the all the Cathay-Keris Malay movies made. Amongst the 91 titles, approximately 35 reels were in very bad condition and could not be salvaged.

Threat Is its survival in danger? If it is secure, must vigilance be applied to maintain that security? Detail the nature and scope of threats.

At this point in time, the collection is securely preserved but since it is residing in Singapore's hot, humid and very unforgiving climate condition for film format, vigilance against the usual ravages of time and humidity has to be maintained. Mould, vinegar syndrome, and colour fading are some of the more obvious threats.

Attach a separate statement if space is insufficient!

7 Preservation and Access Management Plan

Is there a management plan in existence for this documentary heritage? Are there strategies to preserve and provide access to it?

YES  NO

If yes, describe or attach a summary of the plan. If no, please provide details about current method of storage and custody of the materials.

The surviving 91 titles from the Cathay-Keris Malay Classics collection that are made up of over 700 items (16mm and 35mm positive and negative prints, D1 and digital betacam tapes) have been preserved within the climate-controlled vault of the National Archives of Singapore since 2007. Every film reel has been hand-cleaned, and the broken splices and perforations repaired by the Archive's staff. The reels were re-housed in new archival film cans and properly accessioned into the Archive's register before they were
placed into the repository.

The collection has been promoted by the Archive through various ways:

1) Film preservation and heritage talks/workshops for schools and general public
2) Screenings and curated programmes organised by AFA and/or third parties
3) Assisting film scholars and researchers in accessing and understanding the collection

The Archive has also begun efforts to raise funds in order that the films can be digitized, translated, and subtitled to enable the films to reach a wider audience. There are also plans to restore one-two titles per year in order to publicly present them in as close to its original cinematic form for greater appreciation. The restored works will hopefully help to raise awareness about the importance and urgency of film preservation for without preservation, there would be no films to restore or enjoy. These preservation and restoration efforts are ultimately a means to enable these cinematic treasures to be accessible for public reference through the Asian Film Archive's collection at the library@esplanade.

8 Any other information

Please provide any other information that supports the inclusion of this item(s) / collection on the Asia/Pacific Memory of the World Register.

At the time of this nomination, it appears that no other Malay films from Singapore's golden age of cinema, are being professionally preserved and given that some of these films are over 60 years old, without proper preservation, the movies would not be very good condition or are lost forever. This surviving collection is vital for a whole new generation of Southeast Asian audiences, filmmakers, researchers to understand and appreciate a bygone era that produced so much talent and enjoyment from the telling and re-telling of a rich and diverse cultural heritage.

The owner of Cathay donated the Chinese films that the company produced to another archive within Asia but held on to the Malay films and donated them to the Asian Film Archive in 2007. It is evident that there was a recognition that the Malay films were important culturally and historically to the Southeast Asian region and should be kept by close to the people and region of its production.

9 Checklist

Nominees may find completing the following checklist useful before sending the nomination form to MOWCAP.

☑ MOWCAP website reviewed
☑ Introduction read
☑ summary completed (maximum 100 word) (section 1)
☑ Nomination and contact details completed (section 2)
☑ If this is a joint nomination, section 2 appropriately modified
☑ Documentary heritage identified (sections 3.1 – 3.3)
☑ History/Origin/Background/Provenance completed (section 3.4)
☑ Bibliography completed (section 3.5)
Names, qualifications and contact details of up to three independent people or organizations recorded (section 3.6)

Declaration signed and dated that all referees have given their written permission for their names to appear on the MOWCAP website (section 3.6)

Details of owner completed (section 4.1)

Details of custodian – if different from owner - completed (section 4.2)

Details of legal status completed (section 4.3)

Details of accessibility completed (section 4.4)

Details of copyright status completed (section 4.5)

Evidence presented of authenticity (section 5.1)

Evidence presented of world significance (section 5.2)

Evidence presented against one or more additional criteria (section 5.3)

Information presented on rarity, integrity and threat (section 6)

Summary of Preservation and Access Management Plan completed. If there is no formal Plan provide details about current and/or planned access, storage and custody arrangements (section 7)

Any other information provided - if applicable (section 8)

Sample photographs or VDO prepared for MOWCAP use (if required)

Printed copy of Nomination Form made for organisation's records

Electronic copy of Nomination Form made for MOWCAP use (if required)