



ANNUAL REPORT FOR YEAR ENDED 31 MAR 2022

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1. ABOUT US

1.1. NAME OF ORGANISATION

Sing Lit Station Ltd

1.2. CONTACT INFORMATION

Name: Yam Qilin, Daryl

Designation: Station Director

Address: 22 Dickson Road, #02-01, Singapore 209506

Office Number: 6909 3504

E-mail Address: dqyam@singlitstation.com / contact@singlitstation.com

Website: www.singlitstation.com

1.3. CHARITY STATUS

UEN No.: 201615577D

Date of Registration: 2 Nov 2016

Constitution: Public Company Limited by Guarantee

1.4. IPC STATUS

Effective Date: 15 Dec 2021 to 15 Dec 2023

1.5. OBJECTIVES

Sing Lit Station LTD (SLS) is a non-profit literary arts organisation, registered charity and Institution of Public Character (IPC). Through our various programmes and initiatives, we want to be a platform where readers and writers can meet.

1.6. VISION / MISSION

Our vision is to be a platform where readers and writers can meet.

Our core mission is to serve the local literary community of writers and readers, through: (1) creating a space for writers to grow their artistic and professional lives; (2) inviting readers to explore our literary culture; (3) working with many partners to build inclusive and dynamic communities.

1.7. NUMBER OF BENEFICIARIES

N.A.

1.8. PATRON

N.A.

1.9. BOARD OF DIRECTORS

Name	Current Charity Board Appointment	Date of Appointment	Occupation
Mr Yap Yonggang, Joshua	Chairman	8 Jun 2016	Civil servant
Mr Yam Qilin, Daryl	Treasurer	8 Jun 2016	Postgraduate
Ms Marina Poturica	Secretary	1 Apr 2017	Communications consultant
Ms Chan Su-min, Fiona	Board member	1 Apr 2017	Senior Vice President, Regional Intelligent Banking, DBS
Mr Toh Hsien Min	Board member	30 Aug 2018	Risk Analyst Head, Standard Chartered
Ms Pao Pei Yu, Peggy	Board member	10 Dec 2020	Executive Director, Monetary Authority of Singapore

1.10. STAFF**Full-time Staff**

Station Control (General Manager)
Senior Manager (Youth & Education)
Senior Manager (Community Engagement)
Manager (Admin & Writers Development)
Manager (Community & Fundraising)

Charlene Shepherdson
 Zaris Azira Binte Amran
 Olivia Tay
 Mock Tian Qi, Annika
 Karisa Poedjirahardjo

Associates

Station Associates

Angela Pinto
 Eunice Sng
 Nikki Yeo

Station Trainee

Tamara Craiu

1.11. AUDITOR

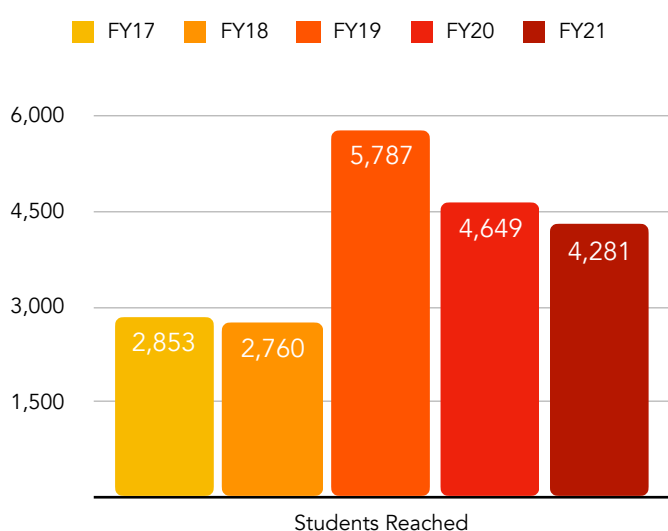
T&C Partners

2. OUR PROGRAMMES IN FY21/22

2.1. CORE PROGRAMMES

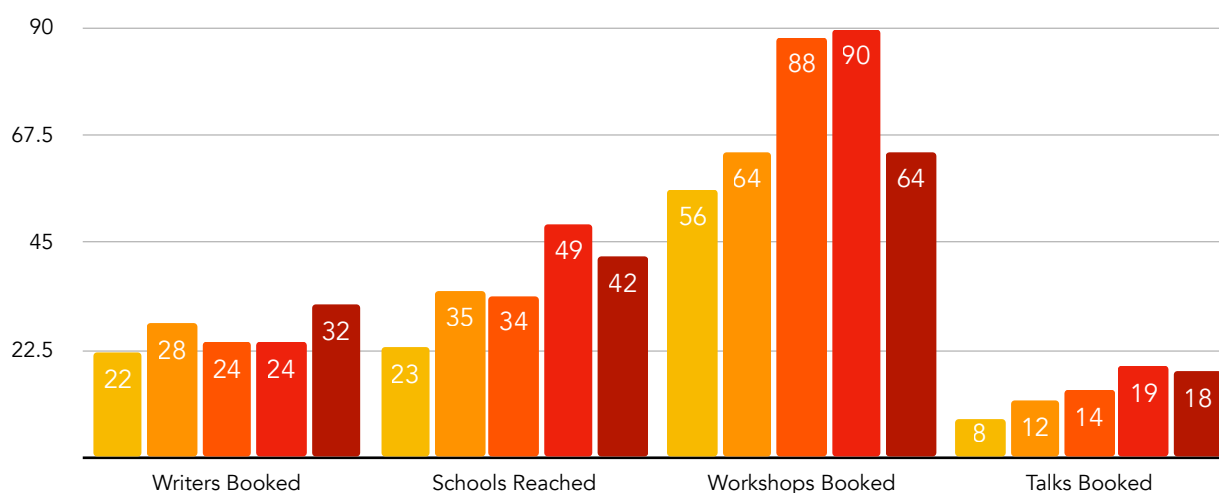
↳ 2.1.1. **BOOK A WRITER (BAW) / CAMP LIT**

The Book A Writer programme is a service that connects schools and organisations to Singapore-based writers for talks, workshops and events. We list the writers and the services they offer on our website. 80% of the BAW fees go to the writer while Sing Lit Station receives 20% for the administration and logistics of the workshop. Below is an updated summary of our BAW achievements from FY17 to present,¹ after the company conducted a comprehensive review and re-evaluation of our facts and figures.



In FY21, we reached a total of **4281 students** while engaging a total of **32 writers**. This is a 7.9% decrease and 33% increase respectively from FY20, when we reached a total of 4,649 students and engaged a total of 24 writers.

We also visited a total of **42 schools**, **conducting 64 workshops and 18 talks**, a general decrease compared to last year's 57 schools, 90 workshops and 19 talks.



¹ It should be noted that, in partnership with Words Go Round, we secured bookings for 33 writers in FY20, and managed to reach 39 unique schools in FY19.

In this FY, we added novelist **Nuraliah Norasid** to our pool of 42 writers, with plans to add more writers in the works. The schools were somewhat evenly split between poetry & prose this year, with poetry workshops taking 48% of our bookings and prose workshops taking 41% of our bookings. We recently added comic and journalism workshops to our list of offerings, which we were heartened to see received 7% and 2% of our overall bookings respectively.

We also conducted two sessions of Camp Lit in this FY. The first one took place online from 16-18 Jun 2021, a second edition of Camp Lit(e): Post-Apocalyptic Wasteland for **30 students**. We used a variety of different platforms including Zoom, Discord, as well a custom campground on Online Town that enabled students to explore virtually with their group mates during camp activities. Although most of the camp activities were reprisals of **Stephanie Dogfoot Chan** and **Jennifer Anne Champion's** workshops from last year, we invited **Ian Gregory** to replace Krishna Udayasankar due to COVID-19 severely affecting India.

The second session of Camp Lit was a hybrid camp for 25 students that took place from 22-26 Nov 2021 online at Gather Town, Zoom & Discord, and on-site @ Scape Underground. Camp Lit: The Time Travelling Experiment (Somerset Edition) was supported by the National Youth Council as part of the Realise Your Somerset project. Students attended workshops conducted by **Robert Yeo**, **Nabilah Said**, **Nuraliah Norasid**, and poet-in-residence **ArunDitha** throughout the 5-day camp; they also participated in a VR activity that matched the theme of the camp and took part in three camp-wide scavenger hunts, one of which took place digitally on a custom virtual map in Gather Town. We developed this map and modelled it after the Somerset Belt.

As part of the camp, students were also tasked to write poetry about the people and places of the Somerset area as a group project. The students completed their poems within two days, received critique and guidance from ArunDitha, and later installed the poems on-site as a public art project at the Skate Park and near the Red Box. As the exercise spanned the full week of camp, it proved immensely satisfying for the camp to see their words and work come together and find a place alongside the Somerset Belt on their last day together as campers.

Even though we were cautious about the number of students we would reach for BAW this FY, our Youth & Education team strived for growth in the second half of the year. We conceptualised and executed a suite of programmes for the 2021 Singapore Writers Festival's Youth Fringe; conducted two iterations of Camp Lit; began a fundraiser for an anthology titled *to let the light in*; and have been appointed to take on Words Go Round in FY22. Forecasting a need for future growth in our Youth & Education arm, we will be

growing the Youth & Education team from 1 full-timer and an associate to 2 full-timers to expand our capabilities in the forthcoming financial year.

↳ 2.1.2. **MANUSCRIPT BOOTCAMP 2021 (POETRY)**

We conduct an annual Manuscript Bootcamp alternating between poetry and prose with each year. The best manuscripts are selected in an open call to participate in the bootcamp which offers its participants a wide range of input from literary stakeholders such as editors, publishers and writers. SLS links up with publishers to offer potential publication opportunities to the successful graduates of the programme.

We received a total of **39** poetry manuscripts for Manuscript Bootcamp 2021 (Poetry). This is a 77% increase from last year's prose submissions, and a reflection of how much more active the poetry-writing community is compared to the prose-writing community. Of these 39 manuscripts, **12** were longlisted for the Bootcamp. The final **6** – **Adeline Loh, Anurak Saelaow, Kendrick Loo, Lean, Natalie Foo** and **Tricia Tan** – were selected by judges **Aaron Maniam, Pooja Nansi** and **Yeow Kai Chai** to have their full manuscripts read by the panellists.



Manuscript Bootcamp was held between 27-29 Aug 2021, and was conducted over Zoom for the second year running. We also expanded on last year's experiment to include the other longlisted participants throughout the programme to widen accessibility and deepen a sense of community amongst the Bootcampers. We were also able to deepen the industry development practice of this programme by building a team of **4 alumni** from previous Manuscript Bootcamps: **Ang Shuang, Qamar Firdaus Saini, See Wern Hao and Joses Ho**. Through deep reflection on their previous experience in Bootcamp, SLS guided the team in the conceptualisation of panels, the logistics of invitations and programming and facilitation.

The panels of the 2021 Bootcamp tackled different topics such as "Form", "Song", "Ideas and Sequence"; the incorporation of breakout rooms also enabled our panellists to delve deeper into our Bootcampers' individual manuscripts in a more intimate setting. The team also created a WhatsApp group prior to the programme's commencement to facilitate discussion between the 12 longlisted participants. They read each other's manuscripts and were given a reading sheet to facilitate peer feedback. Most participants

found the pre-camp interactions to be useful and encouraging, and it helped overcome the lack of physical interaction and allowed the longlisters to get to know each other better.

There were however expressions of interest for physical sessions. Judge Aaron Maniam also picked two poets who did not make the final selection to mentor: **Elizabeth Fong** and **Kimberley Chia**.

↳ 2.1.3. **POETRY.SG / PROSE.SG**

We maintain [poetry.sg](#), an online database of Singapore poets including biographies, bibliographies, critical introductions, selected poems and videos. We also maintain [prose.sg](#), a comparable database for prose. Both databases are targeted at students, academics and lovers of literature as a one-stop resource for exploring the wide range of Singapore poetry.

In FY21, [poetry.sg](#) received over **54,960 unique visits** across desktop, tablet, and mobile devices, while [prose.sg](#) received over **6,699 unique visits**, a 39.5% increase of last year's 4,800 unique visitors.

The [poetry.sg](#) team, led by **Jerome Lim**, multimedia editor **Amber Lin** and a group of NIE trainees, have continued to grow our lists of poets writing in English and Malay. We filmed (but have yet to publish) recitations of three **Kamaria Buang** poems. We also added critical introductions and biographies for **Hedwig Anuar**, **Jee Leong Koh** and **Wang Gungwu**, with profiles for **Jason Wee**, **Marylyn Tan** and **Samuel Lee** still in progress. Plans are also underway to expand the site in the new year in partnership with Chinese literary association TrendLit.

The [prose.sg](#) team, led by **Dr Cheryl Julia Lee** and a community of NTU students, researchers and academics, commissioned a series of introductions to expand the site, including 12 new essays and profiles for writers such as **Lydia Kwa** and **Tania De Rozario**.

↳ 2.1.4. **SINGPOWRIMO 2022 / SINGPOWRIMO MAGAZINE**

We run Singapore Poetry Writing Month, an annual month of daily poetry writing on Facebook, where participants write a poem a day for 30 days in response to daily prompts. Active commenting and interaction within the community are a regular feature, and prizes and meet-ups add flavour to the month. This year's SingPoWriMo has seen a year-on-year growth from 6,646 members at the end of SingPoWriMo 2020 to **6,932** members at the end of SingPoWriMo 2021 (**4%**). We saw a slight decrease in active members from 2,753 members in 2020 to **2,437** members in 2021 (**11.5%**). A total of **2,829 posts** were made during a month, a decrease from last year's 3,126 posts.

The senior moderators for this year consisted of **Benzie Dio** (1-6 Apr), **Ang Shuang** (7-12 Apr), **Bhing Navato** (13-18 Apr), **Ho Zhi Hui** (19-24 Apr) and **Crispin Rodrigues** (25-30 Apr). 2 of them are returning from previous years, with 3 new senior moderators joining the team. We also worked to include a range of communities: Bhing's addition is in representation of migrant writers, while Zhi Hui's addition allowed us to moderate a new Translation Week, bringing in communities from matter.less, SingPoWriMo Tamil and Main Tulis.

The engagement levels within the group continue to be high. Between the **2,753** active members (average over 30 days), there were **14,564** comments, **58,136** reactions and **2,829** posts published over the course of the month. Even as a mature community, SingPoWriMo continues to be a highly-engaged one, and is a rich source of emerging poets, literary arts volunteers and arts management employees.

This year, we continued our tradition of hosting opening and closing parties for SingPoWriMo, using Zoom as our online platform. As in the last two years, we did not have a flash mob this year due to the pandemic and social distancing measures. In its place, we co-presented with Berlin-based **SAND Journal** a digital event titled "Poetic Visions: Intermingled Readings" on 23 May 2021. We invited 5 poets from SingPoWriMo to read with 7 poets from around the world; the event was livestreamed on SAND's Youtube channel and allowed us to ensure an international audience.

The *SingPoWriMo* magazine (singpowrimo.com) is an online supplement with 3 issues a year. Each issue is themed around a curated selection of best works from the annual SingPoWriMo writing challenge. It also includes features by writers that cover various aspects of writing from inspiration and craft to performance and publication.

Taking charge over the 2021 issues were returning editors Melizarani T. Selva and Cheyenne Alexandria Phillips. The issues were as follows:

- Issue #7: "This Level Is Both Ceiling and Floor" with poetry editor **Harini V**, featuring articles from translator **Ho Zhi Hui** and poets **Jennifer Anne Champion** and **Joses Ho**.
- Issue #8: "With a Capital P" with poetry editor **Daryl Lim Wei Jie**, featuring articles from poet **Max Pasakorn** and writer **Zedeck Siew**.
- Issue #9: "One For The Road" with poetry editor **Dr Jenny Mak**, featuring articles from actress **Karen Tan**, arts manager **Eugene Koh** and artists **ila** and **Sonia Kwek**.

For this financial year, we received a total of **5,574** visitors to the site, a 159% increase from last year's total of 2,147 visitors. SLS is reviewing the continuation of the *SingPoWriMo* magazine for subsequent work years.

2.2. SUPPLEMENTARY PROGRAMMES

↳ 2.2.1. **BACKLOGUES PODCAST**

This FY, we collaborated with Centre 42 and Dr Hoe Su Fern to produce a podcast on arts management, with funding secured from the NAC's Organisation Transformation Grant. This originated from conversations we had in the previous FY to run a series of lectures on literary arts management.



Backlogues is a series of conversations about the evolving practice of arts management in Singapore. The podcast is accompanied by a website that also functions as an online supplement / resource to the episodes. For the pilot run, we included **Dr Cheryl Julia Lee** in the research and development process focusing on arts management in the 1980s. Hosted by **Serene Chen** and **Charlene Shepherdson**, we interviewed a total of **10** literary arts and theatre practitioners: **Arun Mahizhnan, Clarisse Ng, Goh Su-Lin, Goh Eck Kheng, Lim Li Kok Lucilla Teoh, Michelle Heng, R. Ramachandran, Tisa Ho-Ng** and **Wong Han Juan**.

6 episodes have been released with another **2** episodes to be released within the 2nd quarter of 2022. We have received **925** listeners so far and will be focusing on marketing in the coming months. As part of our practitioner outreach, we worked with Centre 42 to run **2** workshops on making podcasts which **12** people attended.

↳ 2.2.2. CARNIVAL OF POETRY

Carnival of Poetry is a series of monthly readings, bringing the migrant and local poet communities together to read poetry. Each month has a theme curated by migrant poet leaders, and SLS actively engages local poets to partner in the readings. The readings are open to the public and conclude with a social session between the performers and audience.

As a result of COVID-19, Carnival of Poetry has since held their poetry sessions on Zoom on every 3rd Sunday of the month. There were **5** sessions of Carnival of Poetry between Apr 2021 and Sep 2021, reaching **3,547** views. Each month had a different theme including: Loyalty and Togetherness, Peace and Harmony, and An Act of Kindness. There were **4** more sessions of Carnival of Poetry between Oct 2021 and Mar 2022, reaching **2,751** views. The total number of views for the FY was **6.298**.

While Carnivals in prior years were mostly moderated by Prof. Debabrota Basu, participants from prior sessions such as **Indah Yoseviah, Janelyn Dupingay, Naicy Candido**, and **Rea Maac** have taken on the role of moderator this year. We view this diversification positively, equipping more migrant writers to pick up and practice moderating skills. In the upcoming FY, we hope to obtain funds to expand the scope of the workshops and allow participants to learn from a variety of writers. As the Migrant Writers of Singapore venture into organising their own large-scale literary events, we hope to support them in this aspect as well to bring their operational and curatorial experience to the next level.

↳ 2.2.3. HALP FUND

Last year, Sing Lit Station introduced the HALP Fund, a discretionary fund to support literary arts practitioners in the creation and presentation of their work in any form. It also aims to provide subsistence funds during tough times, and accepts applications for projects in any language, and serves as an incubator for any form of literary creation through the speculation, production, experimentation, and submission of works and manuscripts.

This year, the Fund supported a range of writers and collectives including **art naming, Meghan Lim**, Ang Jin Yong of **TrendLit**, **Iain Lim, Tse Hao Guang, Flora Yeo** of *The Rat Trap* production and **SMU Literati**. The flexibility of the fund to support a range of applications ensured that we were able to fund the following this year: honorariums for freelancers for a production and for poets who were curated for an issue of *Minarets Journal* (NZ); printing costs for a poetry manuscript; book vouchers for a poetry competition; research books for a poetry manuscript. Upon full utilisation of the budget set aside for this fund, Sing Lit Station will evaluate if the sustainability and relevance of the Fund is sustainable, and whether we should carry any balance to the next FY.

↳ 2.2.4. THE 2021 HAWKER PRIZE FOR SOUTHEAST ASIAN POETRY

Nominations for the Hawker Prize, which invited editors of various Southeast Asian literary journals to submit the best poems published in their journals, were open from Sep to Oct 2021. Our panel of judges this year consisted of **Annaliza Bakri** and **Mikael Johani**. We received **35 eligible entries** this year, a 191% increase from just 12 entries in the previous year. We attribute this to more active solicitation for submissions to individual journals which we did during the open call window. We also increased our database to include new journals in the region.

To make the prize more relevant to journals, we changed the prize allocation from being paid purely to the writer to a 50-50 split between the journal and writer. We have yet to ascertain if this change in allocation incentivised journals to submit their entries. The judges' deliberation is ongoing, and the winners will be announced by May 2022. SLS is reviewing the continuation of the Hawker Prize for subsequent work years.

↳ 2.2.5. MASTERCLASSES / READINGS / EVENTS

In Apr 2021, we held our first corporate engagement in seventeen months. We were engaged by STPI Creative Workshop and Gallery to conduct two sessions of Blackout Poetry as part of Heman Chong's *Peace, Prosperity And Friendship With All Nations* exhibition. The workshops were conducted by poet **Jennifer Anne Champion** and held on 10 & 17 Apr 2021. We received **12 participants** for the first session and **6 participants** for the second.

In Jul 2021, SLS celebrated our fifth anniversary. We organised an online gathering on Gather.town with an open-mic, a gallery of our past events and collaborative games. We experimented with the space to provide three different experiences: (i) private hangout locations for friends to catch up, (ii) an online exhibition of our resources and past events; i.e. poetry.sg, prose.sg, Sing Lit Sounds and Sing Poetry on Sidewalks (S.P.O.T.S) and (iii) collaborative spaces where visitors can play games, watch or participate in an open mic and a collaborative poem station. The event was a welcome break and an opportunity to be with our community. It was one of the few two-way events we have done this year as the rest have been panels or discussions in which audiences watch. We received **35 visitors** to our space who were happy to just catch up with each other and explore the space without a set agenda.

As part of our #5mthsto55k campaign, we invited writers **Audrey Chan, Meihan Boey, Ng Yi-Sheng and Wayne Rée** for a night of ghost stories. Held on 28 Aug, the event was livestreamed on our Facebook channels and has received **778 views** as of May 2022. The writers conducted readings based on their new books and projects such as *The Ash*

House, The Formidable Miss Cassidy, A Mosque in the Jungle and the *Ghost Maps* podcast.

In Jan 2022, we hosted the second iteration of our masterclass series with writer and editor **Zhang Ruihe** titled "I / Eye 2.0: Introduction to the Personal Essay". Ruihe taught 2-hour sessions over Zoom every Saturday from 15 January to 19 February with weekly themes such as reflection, reportage and memoir. The **6 sessions** were attended by **8-9 participants** comprising a mix of students and adults. In a post-session survey, 60% of respondents reflected that the series was "Good" and 40% considered it "Excellent". 80% of respondents said they would be interested to participate in more creative writing masterclasses in the future. In light of the positive response to this longer-term series, SLS will continue to programme similar masterclasses in the future.

↳ 2.2.6. **NEW WORKS SERIES**

From Apr to Sep, we organised several iterations of NEW WORKS, a curated series of monthly conversations and presentations centred on works-in-progress. After the digital experimentations of last year, we decided to hold the sessions on Facebook Live as the platform garnered the most views and interaction from our tests last year.

- NEW SURVEYS / NEW WORKS with **Victor Fernando R. Ocampo** on 30 Apr: A lecture exploring the history of speculative fiction in Singapore, featuring our 2020/2021 Jalan Besar Writer-in-Residence's findings from his paper, titled "The Roots of Singapore Speculative Fiction: An Initial Survey of Works that appeared before the SF Anthology *Fish Eats Lion*." (419 views)
- NEW VISIONS / NEW WORKS with **Pooja Nansi, Yeow Kai Chai** and **Paul Tan** on 14 May: A conversation exploring how their time as Festival Directors of the Singapore Writers Festival shaped the way they approach their creative and professional pursuits and how their creative backgrounds shaped their visions of the festival, with sharings from their recent work. (425 views)
- NEW NAMES / NEW WORKS in July featuring **nor** and **PLANESWALKER** on 18 Jul: We deviated from our usual format to experiment with a Watch Party using IG Rooms, however the audience cap was not as advertised and we shifted to a Zoom Room with 20 participants. The session was a discussion of nor's work-in-progress, *The Neosantara Chronicles*, which they worked on during their stint in the 2020/2021 Jalan Besar Writing Residency. They also shared the sonic film that they collaborated on with PLANESWALKER and discussed the processes involved. (44 views; 35 participants in Zoom)
- NEW SALVES / NEW WORKS on 17 Oct: a series of panel discussions exploring the intersection between mental health and the literary arts. The discussions took place over Zoom and were livestreamed to the SLS Facebook page. The first panel was titled "A Spoonful of Sugar: Writing As Medicine" and it featured writers **Mahita Vas, Danielle Lim** and **Ang Shuang** discussing the triumphs and challenges of processing their mental

health journey in writing. We had **27 Zoom registrants**, while the Facebook livestream attracted **341 views**. The second panel, titled “Holding Space: Sustaining Conversations on Mental Health”, featured editors **Xiangyun Lim, Desmond Kon** and **Kum Suning**. We had **17 Zoom registrants** for this panel and **612 views** on the Facebook livestream.

↳ 2.2.7. **PEER WRITING GROUPS**

Since 2014, our office has functioned as a workshop centre that provides a physical place for literary creation, and where writers of similar talent levels and career stages might meet regularly to workshop new material and form tighter peer support networks. We provide facilitators to guide newly formed groups in the initial phases, and connect established groups with senior writers to offer workshops and masterclasses.

Despite the ongoing pandemic, our peer writing groups have continued to meet online, through Zoom, Google Meet and Telegram. Our **8** writing groups comprise Stop at Bad End Rhymes (**S@BER**), **ATOM**, Insert Cool Name Here (**ICNH**), **zer0sleep**, the **Migrant Writers of Singapore**, **Ministry of Noise**, **Rainforest Writers** and the **Rainbow Fictioneers**. In the midst of lockdown and restricted gathering sizes, the groups have taken to digital platforms, sharing works on Telegram group chats, hosting Zoom workshops or organising monthly uploads on their Google Drive to maintain communication. We have amassed **298 participants** across **36 writing group-led activities** in FY21.

As part of our efforts to support and develop the capabilities of our writing group members, SLS has continued to disburse funds through the Writing Group Development Fund – an annual \$500 budget provided to each writing group to host readings, pay writer honorariums, offset submission fees and more. In the past year, **5 writing groups** have made use of this fund. Insert Cool Name Here (ICNH) and Rainforest used their funds to engage writers for writing workshops while S@BER used their funds to offset five submission fees for various prizes including the Golden Point Award and *Passengers Journal*. S@BER also used the fund to sponsor a writer’s retreat and reading and editorial fee for Palette Poetry’s 2021 Sappho Prize. S@BER, Rainbow Fictioneers and Ministry of Noise also used their funds for outreach activities at our inaugural Sing Lit Blk Party. The writing groups have expressed their gratitude for the fund and the use of our Zoom platform, and SLS continues to remain encouraged by the initiative our writing groups are taking to organise and further develop their members.

↳ 2.2.8. **PR&TA JOURNAL**

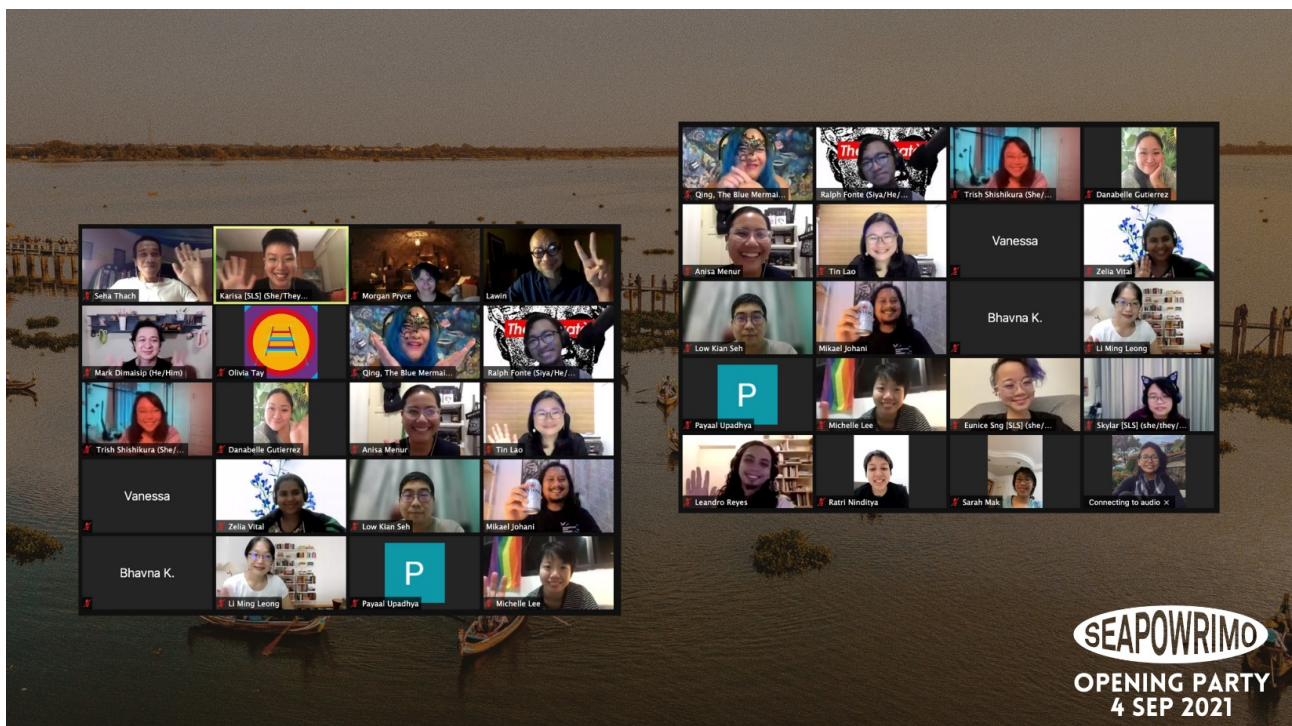
Founded in 2020, *Practice, Research and Tangential Activities (PR&TA)* is a new peer-reviewed and open-access journal of creative practice with a broad focus on creative writing and related disciplines. It seeks creative literary and visual works, and critical work

and research on the creative process, as well as hybrid submissions. The editorial team is led by Coordinating Editor **Ann Ang** and Editorial Manager **Nikki Yeo**.

The first issue of *PR&TA* was themed “Migrations”. The issue featured **25 works** (9 Poetry; 7 Fiction; 6 Creative Nonfiction and Essays; 2 Art and Visual Culture; 1 Critical Work) selected from **101 submissions**. Of the 25 published works, **7** were originally written in non-English languages (such as Burmese, Bahasa Melayu, Tamil, and Mandarin) and published alongside English translations. The inaugural issue was launched in Dec 2021 with a digital livestream featuring **9 selected writers** as well as editors and founding members **Ann Ang, Alvin Pang, Joshua Ip** and **Gopika Jadeja**.

The next issue is themed “Artifacts”. The submission period ended in Mar 2022 with **42 submissions** which are currently undergoing the selection process. Coordinating Editor Ann Ang will be handing over her position to Gopika Jadeja after the launch of the second issue.

↳ 2.2.9. **SEAPOWRIMO**



We held Southeast Asia Poetry Writing Month from 5–15 Sep this year. The programme was postponed from August as we needed some time to replace moderators who were not able to continue. As with last year, there was slight difficulty in engaging new followers as countries in the region were affected severely by the pandemic and their political climates. Despite the challenge, we grew from 1,131 members at the end of

SEAPoWriMo 2020 to **1,356 members** by the end of SEAPoWriMo 2021. This was an increase of 19.9% and is promising for future editions. There were a total of **397 posts** and **512 active members**. We also received **916 comments** and **4,988 reactions**.

In the planning of this year's SEAPoWriMo, we reflected on the processes of last year's SEAPoWriMo and decided to organise Opening and Closing Parties for the first time since SEAPoWriMo was initiated in 2018. We followed the format of SingPoWriMo Parties as a starting point and will develop these according to the needs of the community. We had **30 and 25 attendees** for the Opening and Closing Parties respectively; our attendees had a chance to interact with our moderators and find out more about their respective poetry scenes or the prompts they created. We also saw more variety and experimentation with language, form and genre in the Closing Party after engaging with the SEAPoWriMo challenges over the 11 days.

↳ 2.2.10. **SINGAPORE WRITERS FESTIVAL (SWF) YOUTH FRINGE**

As part of the SWF 2021 Youth Fringe line-up, SLS co-presented a total of **8 programmes** curated by **7 youth curators** aged between 13 to 18.

To curate these programmes, we put out an open call in May-July 2021 for youths to join our idea incubation sessions, where they could share their ideas for programmes. We conducted **5 incubation sessions** with **112 youths** in attendance in total; a total of **119 programme proposals** were submitted, out of which SLS shortlisted 20 for further development. From those 20, we developed and curated our final list of 8 Youth Fringe programmes in consultation with our Youth Curators **Durva Gautam Kamdar, Shridhar Raj, Emylia Audreyne, Shia Ann, Gillean Woo, Sarah Zafirah** and **Caitlyn Salter**. After confirming our list of programmes, we interviewed and shortlisted more youths to take part in the festival as our 4 Youth Moderators: **Harshiyne Maran, Noor Zamiya J. Akbar, David Lu** and **Nandini Krishnan**. These youths received approximately 2 months of public speaking & moderating training from theatre-maker and public speaker Sharda Harrison before leading their own panels at the festival.

We also assembled our Youth Outreach Team to live-blog and vlog selected SWF programmes. The team comprised of **11 youths (Cheyenne Goh, Emily Tan, Ethan Pan, Kinjal Johri, Lee Jia Min, Leo Xi Ning, Natalie Tan Kyi Ann, Nurani Kaseh Binte Isa Saara Katyal, Tan Ek Lynn** and **Wong Xing Le)** and **6 adults** covered **48 programmes** on Instagram and Facebook throughout the two-week festival. With this coverage, we aimed to promote the festival and give members of the public (who may not have had time to attend SWF) a chance to gain some insight from the programmes.

Our Youth Outreach Team successfully managed to cover almost all the Youth Fringe programmes, multiple festival highlights and other events. This led to a high amount of

digital engagement, particularly on Instagram, with writers cross-posting our stories and sharing our coverage online. In total, we reached **1,920 accounts** on Instagram, of which **751** were new to SLS. From these profiles, we received **37,305 impressions** and **897 profile visits**. On Facebook, we reached a total of **2,085 unique profiles** and amassed a total of **243 likes** on our SWF posts.

↳ 2.2.11. **SING LIT BLK PARTY**

Sing Lit Blk Party was initially scheduled for Jun 2021. There were 3 postponements due to administrative delays and frequent changes to COVID-19-related event restrictions. With minor signs of the government restrictions loosening, we pivoted our planning to provide a slate of in-person and online events to take place on 26 Feb 2022: **2 panels, 1 trivia game, 1 online game adaptation** and **1 mental health workshop**. We decided to hold the event in three venues: Happen.Sg @ Jalan Besar, the Sing Lit Station office and online via the Zoom and Facebook Live platforms.



At the Happen.sg location, we live-streamed our panels via Facebook Live. We held the trivia game as a hybrid event using a mix of in-person hosting, Zoom and the Kahoot web browser. The audience at the event consisted of a mix of new faces as well as familiar

faces that we had not seen in 2 years. We also invited two writing groups, **Ministry of Noise** and **Rainbow Fictioneers** to conduct booth activities.

At the Sing Lit Station office, we ran **2 sessions** of a mental health and Sing Lit workshop in partnership with **Singapore Association of Mental Health**. We used the outer workshop areas for the **Stop @ Bad End Rhymes** writing group to hold some tarot card readings. The participants of the workshop found it useful and some of them continued the conversation with SAMH on ways Sing Lit could be used to talk about mental health.

We had a total of **3,757** attendees and **\$585.21** worth of book sales; feedback results revealed that there was an increased interest in Sing Lit in 62.9% of our attendees.

↳ 2.2.12. **SLAM POETRY FESTIVAL**

On 1 Aug, we co-presented our first digital production with Migrant Writers of Singapore. The Slam Poetry Festival was the culmination of a six-month journey of workshops and rehearsals that **24 migrant poets** underwent to present their most intimate stories, experiences and emotions. The workshops were conducted by **Rahul Shah** from Up Your Game Community and organised by **Migrant Writers of Singapore**. The festival will also saw local poets **Jedidiah Huang, Sylvia Ang, Theophilus Kwek** and **Stephanie Dogfoot Chan** performing alongside the migrant poets.

It was our first experience engaging a videographer for the live-streaming of events and hosting a digital production under the social distancing regulations; the livestream reached **10,406 viewers** across Facebook and YouTube. We thank NAC for their support and guidance in the process.

↳ 2.2.13. **TO BE YOU GAME**

Since the start of FY21, we have been working with better.sg to build an interactive fiction game called "To Be You" (<https://tobeyou.sg>). Conceived to help dismantle stereotypes, reduce prejudice in society and foster increased inclusiveness among Singaporeans, the game aims to get players to the heart of empathy by playing as one of its rostered characters.

SLS identified and commissioned 5 writers to attend focus groups and craft game narratives: **Crispin Rodrigues, Don Shiau, Izyanti Asaari, Sarah Mak** and **Shivram Gopinath**. SLS also engaged 8 editors to function as sensitivity readers for the game: **Celestia De Roza, Dustin Wong, Jennifer Anne Champion, Pamela Seong Koon, Praval Visvanath, Tysha Khan, Umami Tasfia** and **Valen Lim**.

Each character arc includes approximately 30 minutes of gameplay with branching narratives based on players' choices. As of Mar 2022, the following character arcs have been released:

- Nadia Binte Rahim: 3 of 3 chapters
- Ravi Kannasamy: 2 of 4 chapters
- Zhihao Lim: 1 of 3 chapters

Slated for release in 2022 are the remaining chapters for the above characters and 2 more unpublished characters (Maria De Costa and Unaisah Begum). All 5 character arcs are fully scripted and awaiting illustration.

To Be You Has reached **345,019 people** through social media and other publicity efforts. The website has garnered **12,000 visitors** since launching in Jul 2021, with **5,100 visitors** registering for an account to play the game.

↳ 2.2.14. **TO LET THE LIGHT IN ANTHOLOGY**

In Jul 2021, we announced the launch of *to let the light in*, an anthology of poetry that gathers the voices of doctors, nurses, caregivers, and patients from across the region to address one of humanity's most universal experiences: death. The anthology, formerly named *A Thousand Cranes*, was in collaboration with **Asia Pacific Hospice Palliative Care Network (APHN)** and published by **Landmark Books**.

It collects **111 poems** in English, Bahasa Indonesia, Bengali, Hindi, Japanese, Korean, Mandarin, Nepali, Tagalog, Thai and Vietnamese picked from **840 submissions** across the Asia Pacific. The editorial team, led by local poet, literary organiser and Station Chairman **Joshua Ip** together with editors Station Senior Manager **Zaris Azira** and **Rajita Jay**, consists of award-winning poets and translators from across the region. They include **Mikael Johani, Zakir Hossain, Anuradha Singh, Jack Jung, Mukul Dahal, Mesandel Arguelles, Jhoanna Cruz, Bhavna Khemlani, Nha Thuyen, Kyoko Yoshida** and **Chee Lay Tan**.

In the second half of the year, we launched a fundraiser from 12 Jul-31 Aug 2021 that aimed to distribute 1000 copies of *to let the light in* to palliative & end-of-life patients, caregivers and healthcare workers through selected hospitals and hospices across Singapore. As part of our marketing campaign, we recorded a series of videos featuring poets from Singapore and around the region reading their poetry and sharing their stories about palliative care. In total, we raised **\$20,060** and managed to distribute **716 copies** of the book to beneficiaries including **Assisi Hospice, Changi General Hospital Palliative Care Service, HCA** (Central, Loving Heart Centre, Ci Yuan Centre, Bedok Centre, and Woodlands Centre), **Khoo Teck Puat Hospital Palliative Care Service, KK Women's and Children's Hospital, Metta Hospice Care, National Cancer Centre Singapore** (Division of Supportive and Palliative Medicine), **Ren Ci Community Hospital, Singapore Cancer Society, Singapore Hospice Council, St. Like Day Care Centre** and **Tan Tock Seng Hospital** (Department of Palliative Medicine). The remaining copies will be distributed to

funeral homes and further beneficiaries recommended by our partner, the Asia Pacific



Hospice Palliative Care Network (APHN).

On 31 Mar 2022, we organised a poetry reading in partnership with the **Speak Good English Movement** for Foreword 2022, a festival by the **Esplanade**. For the reading, we invited healthcare workers, caregivers, and patients published in the anthology to share their poetry and talk about their experiences walking alongside death. We sold **10 books** in total, and all proceeds from the book sale and from the commission with Esplanade will be donated to HCA Hospice Care. We later collaborated with **Singapore Association of Mental Health** to run a workshop series based on the book as part of Sing Lit Blk Party.

↳ 2.2.15. **WRICE FELLOWSHIP**

This year's Writers Immersion and Cultural Exchange (WrICE) fellowship brought together **10 writers** in the Asia Pacific region for a digital collaborative residency. As with the 2020 edition, the project was a partnership between Sing Lit Station and RMIT University, kept to the same format of a fully-digital residency.

This year's Fellows were: **Eugen M. Bacon** (AU), **John Bengan** (PH), **Cheng Tim Tim** (CN/HK), **Audrey Chin** (SG), **Clara Chow** (SG), **Ramya Jirasinghe** (LK), **Rina Kukuchi** (JP), **Melanie Mununggurr** (AU), **Quyên Nguyễn- Hoàng** (VN) and **Pandora** (MM). The facilitators were **Alvin Pang** (SG) and **Francesca Rendle-Short** (AU). We also held a WrICE alumni reading consisting of 3 alumni on 5 Nov 2021 via Zoom. As with last year's experience, the writers were very open with their sharings and participants who were single parents confessed that they would not have taken up the residence if it required physical travel. We also collaborated with Singapore Writers Festival to organise two WrICE-centred panels: "I Want It That Way" and "Etchings of Legacy". The events drew an audience of **300 views** and **273 views** respectively.

↳ 2.2.16. **YELLOW RIBBON COMMUNITY ART AND POETRY EXHIBITION**

This year, we resumed our collaboration with Yellow Ribbon Community Art and Poetry Exhibition (YRCAPE). As prep for the exhibition, we conducted two series of workshops led by writers, **Farhanah Diyanah** and **Loh Guan Liang**. The workshops were conducted for **18 participants** and covered the basics of poetry, editing and presentation.

A total of **21 poems** (4 in Mandarin) were written over the course of **12 workshops** (6 sessions in the men's prison, 6 sessions in the women's prison). The poems were then exhibited in *A Garden of Possibilities* (30 Nov 2021-10 Jan 2022), a 3D Virtual Gallery showcase curated by John Tung. Garnering **3,743 unique views** over the exhibition period, YRCAPE also included audio recordings of the participants reading their poems, and inspired media engagements in the form of a video profile (featuring Farhanah as poetry facilitator) and coverage by *Shin Min Daily News*.

Sing Lit Station has been awarded **Advocate of Second Chances (Community Partners)** for our work with YRCAPE.

↳ 2.2.17. **THE ZINE PROJECT**

The Zine Project (formerly titled "Camp Fire") was an intergenerational writing programme that aimed to develop the next generation of writer-journalists while engaging them with their seniors.

8 students were selected through the Book A Writer programme and guided through the process of creating their own zines over an 8-week period. From 2 May-20 Jun 2021, the students attended workshops on photojournalism by poet & photographer **Marc Nair**; journalism by playwright and journalist **Nabilah Said**; and zine-making by **Janice Chua**, a founder of Squelch Zines. At the end of the programme, we organised an online exhibition at our virtual Camp Lit campgrounds on Gather Town, inviting teachers, family members, and friends of the students to pop by, browse through their zines, and leave notes of encouragement for the participating students. This project was a testbed for the

youth development activities we would like to initiate in the next three-year cycle to develop the next generation of arts managers and writers.

This was the first time we used Gather Town as a virtual workshop space, and the students reported enjoying the experience of this unique online classroom, sharing that they found it more fun and interactive than traditional Zoom classes. As they were unable to access the integrated care facility in our original proposal due to government regulations, we tasked the students to reach out to seniors in their community. Most of them decided to interview the older members of their family or seniors that lived in their neighbourhood, deepening their ties with people from the Merdeka generation who were already in their lives. They then incorporated their interviews into their zines, which each focused on a topic that they were passionate about.

2.3. ANNUAL EVENT CALENDAR

Below is the list of SLS's regular rotation of events in a FY:

Apr	SingPoWriMo
Jun	Camp Lit
Aug	Manuscript Bootcamp SEAPoWriMo
Sep	<i>SingPoWriMo</i> Magazine
Oct	Jalan Besar Writing Residency WrICE
Nov	Singapore Writers Festival-related Programmes Camp Lit Yellow Ribbon Community Art and Poetry Exhibition Year-End Fundraising Campaign
Dec	<i>PR&TA</i> Journal
Jan	Hawker Prize for Southeast Asian Poetry <i>Backlogues</i> Podcast
All-Year	Book A Writer Carnival of Poetry HALP Fund Masterclasses / Readings / Events NEW WORKS Peer Writing Groups poetry.sg / prose.sg

3. THE YEAR AHEAD

3.1. FUTURE PLANS

↳ 3.1.1. WRITER DEVELOPMENT PROGRAMMES

In FY22, we plan to conduct the ninth edition of SingPoWriMo, facilitate the third iteration of our WrICE fellowship with RMIT, put out an open call for Manuscript Bootcamp 2022 (Prose) and announce the results of the 2021 Hawker Prize for Southeast Asian Poetry. We also have plans to conduct a few events for writers such as Cheyenne Alexandria Phillips, Clara Chow, Shawn Hoo and Verena Tay.

We also intend to run the HALP Fund for the first half of FY22 and consider launching a fellowship in the second half that would allow us to both rethink our Jalan Besar Writing Residency programme and more generously support new / ongoing projects and programmes that engage with Singapore literature and its communities. We also foresee more in-person events being held at our office, which would allow us to lend venue support to our peer writing groups once again, as well as to other visiting writers or arts collectives with interesting programmes. In anticipation of these demands, we intend to retire NEW WORKS as a series for FY22. We are also thinking about how we might re-orient the 2021 Hawker Prize in a way that's more financially sustainable.

↳ 3.1.2. COMMUNITY & FUNDRAISING PROGRAMMES

Upon receiving the Scaffold Fund from The Majority Trust, we feel emboldened to take on a more robust set of literary programming in FY22. On top of supporting Carnival of Poetry, we intend to also support the branding and facilitation of the 2022 Mental Health Awareness & Wellbeing Festival, conduct a series of monthly workshops that'll connect the migrant writing community with Singapore writers, fashion a website for the community and also begin work on a potential podcast series.

We also intend to deepen our engagement with the inmate and former inmate communities via the 2022 iteration of the Yellow Ribbon Community Art and Poetry Exhibition. We would also like to deepen our ability to engage Southeast Asian communities online by programming a full month of SEAPoWriMo in Aug 2022, replete with parallel programming that aims to spread greater awareness about the literary communities that exist within Southeast Asia.

↳ 3.1.3. YOUTH & EDUCATION PROGRAMMES

We intend to gradually restore Book A Writer numbers to pre-pandemic levels in FY22. We aim to do this by conducting a general refresh of our writers' profiles and workshop topics, as well as bring on new faces and new topics to our usual line-up. We also intend to supplement our BAW programmes with part-time BAW Ambassadors who will represent the organisation when our full-timers aren't able to be present at schools and lease between our writers and our teachers.

We also intend to deepen our partnerships by taking on Words Go Round from the National Arts Council, as well as to enter our second year as programme partners for the 2022 SWF Youth Fringe. We also intend to stage one iteration of Camp Lit in Nov 2022, and to launch a youth development programme on Discord in the second half of FY22.

Finally, to strengthen our development of many ongoing editorial projects and programmes, we intend to support the continuation of *Backlogues* and kickstart the production of Chinese-language content on poetry.sg.

↳ 3.1.4. **HR & MANPOWER**

We aim to budget for a team of 4 full-time executives led by 1 general manager in FY22. We are also aiming to expand the Board from our current membership of 6 to 7, with the intentions of finding someone with experience in any of the following areas: strategy, fundraising, non-profit management.

The management's general approach for FY22 is to take on a better-paced calendar of programmes to prevent burnout or an overly strenuous workload. We will be providing opportunities for our employees to seek mental health counselling or therapy whenever they so wish, as well as to budget for the hiring of part-time associates / consultants wherever and whenever necessary to assist with the execution of our programmes. We also aim to make public our anti-harassment policy, and to provide opportunities to external parties to notify our organisation on any harassing behaviour they might have witnessed.

↳ 3.1.5. **ADMIN & FINANCE**

We intend to extend our tenancy agreement on 22 Dickson Road after our current agreement lapses in Sep 2022.

We also intend to properly collate a HR policy document that isn't entirely contingent on existing Ministry of Manpower guidelines, and is more tailored towards addressing SLS's specific needs and interests.

We are aiming to apply for the Shared Services Grant to subsidise the increased outsourcing of our financial responsibilities; the intention is to reduce the administrative burden on our existing employees so that they might focus instead on conducting our programmes.

Because a line item in our Constitution has been recommended for removal during an audit conducted this FY, we also intend to engage a legal consultant to conduct a proper review of our Constitution in FY22.

3.2. FUNDRAISING PLANS

We aim to apply for several grants to support the following programmes: *poetry.sg*, *Backlogues* and our migrant writer activities. As earlier mentioned, we are also intending to apply for the Shared Services Grant to subsidise the outsourcing of our financial responsibilities.

We also aim to carry out our year-end fundraising campaign at the end of every calendar year. Unlike the \$55k we targeted to raise in honour of our fifth-year anniversary, we will benching ourselves against a lowered target in FY22.

4. GOVERNANCE

4.1. ROLE OF THE GOVERNING BOARD

The Board's role is to provide strategic direction and oversight of Sing Lit Station's programmes and objectives and to steer the charity towards fulfilling its vision and mission through good governance.

As part of its role, the following matters require Board's approval:

- Approve budget for the financial year and monitor expenditure against budget;
- Approve appointments of officers to be engaged in the management of the company's affairs;
- Review and approve quarterly financial statements;
- Regularly monitor the progress of the charity's programmes.

4.2. TERM LIMIT OF BOARD

At the first annual general meeting of the company, all the Board of Directors must retire from office. At every general meeting subsequent to the first annual general meeting, one third of the directors for the time being must retire from office. The directors shall from among themselves elect a Chairman, a Secretary and a Treasurer and such other office bearers as it deems fit and shall define their duties.

A retiring director is eligible for re-election. The treasurer should not serve for more than four consecutive years and the reappointment to the treasurer position can be considered after a lapse of one year.

4.3. BOARD MEETINGS AND ATTENDANCE

A total of 3 Board meetings were held during the financial year. They were held on 28 Jun 2021, 29 Nov 2021 and 10 Mar 2022. The table below sets out the individual Board members' attendance at the meetings:

Name	% of Attendance
Mr Yap Yonggang, Joshua	100%
Mr Yam Qilin, Daryl	100%
Ms Marina Poturica	100%
Ms Chan Su-min, Fiona	100%
Mr Toh Hsien Min	100%
Ms Pao Pei Yu, Peggy	100%

The Board also met on 29 Oct 2021 for a half-day BoardPulse workshop conducted by the Centre for Non-Profit Leadership. All members were present.

4.4. DISCLOSURE OF REMUNERATION AND BENEFITS RECEIVED BY BOARD MEMBERS

No Board members are remunerated for their Board services in the financial year.

4.5. DISCLOSURE OF REMUNERATION OF THREE HIGHEST-PAID STAFF

None of the charity's staff receives more than \$100,000 in annual remuneration each.

4.6. RESERVES POLICY

The charity has a reserve policy for long-term stability of its operations and it ensures that there are sufficient resources to support the charity in the event of unforeseen circumstances.

Sing Lit Station aims to maintain a reserve ratio greater than 0.5 (i.e. maintain a reserve of at least 6 months of operational expenditure) at all times. The reserve level is reviewed yearly by the Board to ensure that the reserves are adequate to fulfil the charity's continuing obligations.

The charity's reserve position for financial year ended 31 March 2022 is as follows:

	FY21 S\$'000	FY20 S\$'000
(A) General / Unrestricted Funds (Reserves)	537	448
(B) Annual Operating Expenditure	520	473
Ratio of Reserves Formula = (A) / (B)	1.03	0.95

The reserves that have been set aside provide financial stability and the means for the development of the charity's principal activity.

4.7. CONFLICT OF INTEREST POLICY

All conflicts of interest need to be fully disclosed to the Board of Directors by SLS employees and Directors.

All Directors and employees should complete an annual disclosure form setting out all potential conflicts of interest; for Directors, this would include all instances of money transferred to them from SLS' bank accounts. Directors also abstain and do not participate in decision-making on matters where they have a conflict of interest.

All non-conflicted Directors should vote and have an opportunity to comment on and vote on any contracts, arrangements or transactions (prior to execution /implementation) involving a conflict of interest of the other Directors / employees.

5. FINANCIAL INFORMATION

5.1. INCOME

		FY21 S\$	FY20 S\$
Income from Generating Funds	Donations (Tax-Exempt)	52,835	84,509
	Donations (Non-Tax-Exempt)	4,372	2,005
	Government Grants Excluding NAC Major Grant	110,115	71,684
	NAC Major Grant	180,000	205,000
	Project Grants	132,269	145,911
SUB-TOTAL		<u>479,591</u>	<u>509,109</u>
Income from Charitable Activities	Book Sales	941	469
	Workshop Fees	65,688	49,452
	Merchandise Sales	0	62
	Rent Income	4,305	6,370
SUB-TOTAL		<u>70,934</u>	<u>56,353</u>
Other Income	Job Growth Incentive	9,682	0
	Job Support Scheme	36,554	71,412
	Miscellaneous Income	7,018	16,388
	Rental Concession	0	900
	Wage Credit Scheme	5,487	4,531
SUB-TOTAL		<u>58,741</u>	<u>93,321</u>
TOTAL		<u>609,266</u>	<u>658,783</u>

5.2. EXPENDITURE

		FY21 S\$	FY20 S\$
Cost of Charitable Activities	Complimentary Books	0	835
	Consulting Services	900	0
	CPF Contributions	32,465	22,899
	Fundraising Costs	0	1,448
	Leave Encashment	711	0
	Marketing Costs	7,334	8,483
	Programme Costs	215,526	228,681
	Salaries and Bonus	190,212	134,630
	Skill Development Levy	472	317
	Staff Recruitment	166	0
	Staff Training	1,953	105
	Staff Welfare	289	694
	Medical Fees	73	94
	Traineeship Fees	14,004	17,640
SUB-TOTAL		<u>464,105</u>	<u>415,826</u>
Governance and Administrative Costs	Accounting Fees	7,800	7,800
	Admin and Filing Fees	82	438
	Audit Fee	5,400	3,696
	Bank Charges	546	3,023
	Depreciation on Property, Plant and Equipment	1,401	2,056
	Depreciation on Right-of-Use Assets	21,895	25,634
	Insurance	613	682
	IT Software	0	-129
	Meal and Refreshment	231	185

		FY21 S\$	FY20 S\$
	Office Expenses	7,413	2,909
	Postage and Courier	15	46
	Printing and Stationery	758	803
	Professional Fees	350	1,624
	Rental Expenses	2,209	0
	Repair and Maintenance	0	200
	Secretarial Fee	660	660
	Transportation	344	448
	Utilities	5,483	5,227
SUB-TOTAL		<u>55,200</u>	<u>55,302</u>
Finance Costs	Interest expenses on lease liabilities	1,129	1,354
SUB-TOTAL		<u>1,129</u>	<u>1,354</u>
TOTAL		<u>520,434</u>	<u>472,482</u>

5.3. STATEMENT OF COMPREHENSIVE INCOME

		FY21 S\$	FY20 S\$
Income	Income from Generating Funds	479,591	509,109
	Income from Charitable Activities	70,934	56,353
	Other Income	58,741	93,321
		<u>609,266</u>	<u>658,783</u>
Expenses	Cost of Charitable Activities	464,105	415,826
	Governance and Administrative Costs	55,200	55,302
	Finance Costs	1,129	1,354
		<u>520,434</u>	<u>472,482</u>
SURPLUS / DEFICIT		<u>88,832</u>	<u>186,301</u>
COST RECOVERY RATIO Formula = (Total Income without NAC Major Grant, Other Income) / (Total Expenses)		0.71	0.76

5.4. STATEMENT OF FINANCIAL POSITION

			FY21 S\$	FY20 S\$
Assets	Non-Current Assets	Plant and Equipment	253	1,654
		Right-of-Use Assets	9,123	31,018
	Current Assets	Inventories	3,315	3,358
		Trade and Other Receivables	55,830	48,016
		Cash and Cash Equivalents	505,164	422,902
TOTAL ASSETS			<u>573,685</u>	<u>506,948</u>
Liabilities	Non-Current Liabilities	Lease Liabilities	0	9,505
	Current Liabilities	Trade and Other Payables	27,131	27,200
		Lease Liabilities	9,505	21,983
TOTAL LIABILITIES			<u>36,636</u>	<u>58,688</u>
NET ASSETS Formula = Total Assets – Total Liabilities			<u>537,049</u>	<u>448,260</u>
Funds	Unrestricted Funds	Accumulated General Fund	537,049	448,260
TOTAL FUNDS			<u>537,049</u>	<u>448,260</u>