



## ANNUAL REPORT FOR YEAR ENDED 31 MAR 2023

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## 1. ABOUT US

### 1.1. NAME OF ORGANISATION

Sing Lit Station Ltd

### 1.2. CONTACT INFORMATION

**Name:** Zaris Azira

**Designation:** Station Control

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

**Office Number:** 6909 3504

**E-mail Address:** [azira@singlitstation.com](mailto:azira@singlitstation.com) / [contact@singlitstation.com](mailto:contact@singlitstation.com)

**Website:** [www.singlitstation.com](http://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
<b>Mr Yap Yonggang, Joshua</b>	Chairman	8 Jun 2016	Civil servant
<b>Mr Toh Hsien Min</b>	Treasurer	30 Aug 2018	Chief Risk Officer, Olea Global
<b>Ms Marina Poturica</b>	Secretary	1 Apr 2017	Communications consultant
<b>Ms Chan Su-min, Fiona</b>	Board member	1 Apr 2017	Head, Regional Ecosystems (Consumer), DBS Bank
<b>Ms Shirin Chua</b>	Board member	10 October 2022	Lawyer
<b>Ms Sabina Ahmed</b>	Board member	10 October 2022	Senior Vice President, Group Strategy & Transformation, UOB

### Board Changes:

In FY22, two board members stepped down:

#### 1) **Daryl Qilin Yam**

He served as our treasurer and was an invaluable member of our Board of Directors and Executive Committee from 8 June 2016 - 4 May 2023. He stepped down to focus on his new role as the Managing Editor of our upcoming publishing arm, launching in 2024.

#### 2) **Ms Pao Pei Yu, Peggy**

She served as a dedicated member of our Board of Directors from 10 December 2020 - 28 May 2022. She stepped down to focus on personal matters and will be missed as a highly valued member of our Board.

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**1.10. STAFF**

**Full-time Staff**

*Station Control (General Manager)*  
*Managing Editor (Publishing)*  
*Programmes Manager*  
*Education Manager*  
*Outreach Manager*  
*Marketing Manager*

Zaris Azira  
Daryl Qilin Yam  
Karisa Poedjirahardjo  
Hifzhul Matin  
Shalani Devi  
Jethro Xu

**Part-time Staff**

*Managing Editor (Poetry.sg)*

Jonathan Chan

*Station Associates*

Miranda Cardenas  
Nikki Yeo  
Meryllyn-Faith Tan

*Administrative Assistant*

Ken Lin

**1.11. AUDITOR**

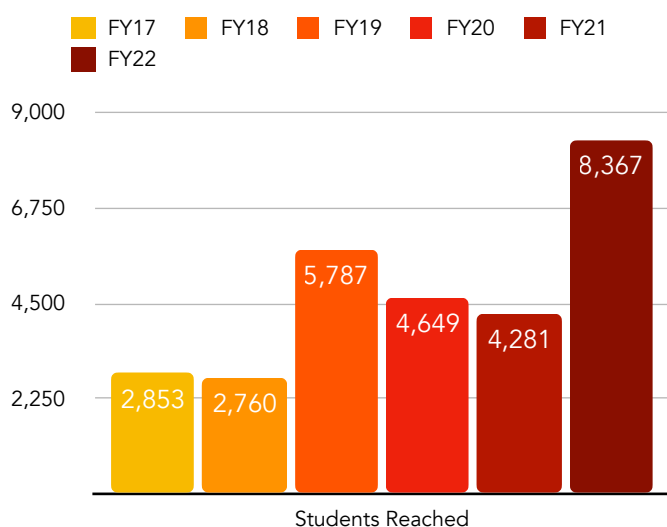
T&C Partners

## 2. OUR PROGRAMMES IN FY22/23

### 2.1. CORE PROGRAMMES

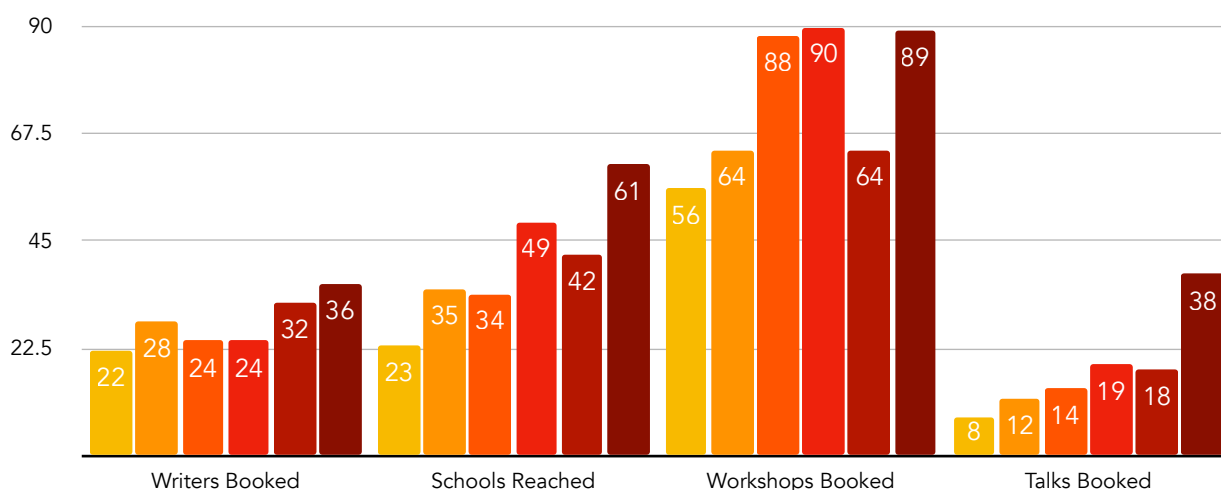
#### ↳ 2.1.1. BOOK A WRITER (BAW)

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, after the company conducted a comprehensive review and re-evaluation of our facts and figures.



In FY22, we conducted a total of **38 talks and 111 workshops**, and reached a total of **8367** students. The number of students reached is a 95.4% increase from FY21 (**4281** students), exceeding our pre-pandemic performance from FY19 by 2580 students (FY19: 5787 students reached).

We also visited a total of **61 schools, conducting 89 workshops and 38 talks**, a significant increase from last year's 42 schools, 64 workshops and 18 talks.



In this FY, we added five writers to our roster: Jenny Mak, Cheyenne Alexandria Phillips, Natalie Wang, Tina Sim, and Jonathan Chan, bringing us to a total of **50 writers**. Schools continue to favour our poetry and prose workshops, with **86.5%** of our bookings focusing on those genres (**61** bookings for poetry, and **68** bookings for prose), followed by comics (4%) and then screenwriting, journalism and language (2%).

### ↳ 2.1.2. **CAMP LIT**

Camp Lit is an annual creative writing holiday programme that we conduct for secondary school students. This year, Camp Lit took place from 21 - 25 November 2022 with a class size of **31 secondary school students**. We were gratified to receive venue support from The Arts House this year as it was the location of our very first camp in 2017. It also serves as an excellent base for our campers, considering its central location and beautiful surroundings.

The camp's theme this year was *Creature Features*, which focused on the art of writing horror and thrillers. For this theme, we invited writers Neil Humphreys, Joseph Tan, Natalie Wang, Suffian Hakim, Jocelyn Suarez, and Wayne Rée to conduct workshops, with Zaris Azira providing an introductory talk on Sing Lit.



When asked to rate the camp on how enjoyable and educational it was, **84.2%** of the students rated the camp at least **8 out of 10**, with **26%** of students rating it full **10/10** in terms of how **enjoyable** it was, and **31.6%** of students rating it full **10/10** in terms of how **educational** it was.

As part of the camp, the students were tasked to write, film, and edit a short horror film and screen it at the end of the camp. We hope to incorporate more of such creative projects as part of the camp experience in future editions.

### ↳ 2.1.3. **MANUSCRIPT BOOTCAMP 2022 (PROSE)**

Open to submissions on an annual basis, Sing Lit Station's Manuscript Bootcamp is an intensive editorial programme that gathers writers, editors, literary academics and publishers together to critique and workshop a handful of the best manuscripts that Singaporean writers have to offer. Put through days of thorough analyses and feedback from industry professionals, the manuscripts are then revised and edited by the author. What happens next is entirely up to the author, after being given access to the support system formed during the Bootcamp.

We received a total of **14** prose manuscripts for Manuscript Bootcamp 2022 (Prose). This is a 35% decrease from last year's poetry submissions, an anticipated drop that can be

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attributed to the more demanding nature of prose writing in terms of structure, character development, narrative complexity, and manuscript length. Historically, response to our Poetry bootcamps has always been higher compared to our Prose bootcamps, which we can also attribute to the stronger poetry-writing community in Singapore compared to the prose-writing community.

Of these 14 manuscripts, **8** were longlisted for the Bootcamp. The final **4** – **Mohamed Shaker, Ng Yi-Sheng, Yap Shi Quan** and **Steven Justin Sy** – were selected by judges **Clarissa Goenawan, Daryl Qilin Yam** and **Yeo Wei Wei** to have their full manuscripts read by the panellists.



**Finalists for Manuscript Bootcamp 2022 (Prose)**

Manuscript Bootcamp was held between 26 - 28 Aug 2022, during which the finalists had their works critiqued by some of Singapore's best writers, editors, publishers and critics. Over an intense weekend, the Bootcamp gave them the space to rethink purpose, plot, emotional resonance, audience and more aspects as to what makes a book, a book. We encouraged them to take the leap, and to be prepared to give and receive thoughtful feedback in an environment with people who were as deeply invested in writing as they were.

Over the years, our judging panel had received stellar manuscripts that did not make the final selection; as such, longlisted applicants who were not chosen as finalists were also invited to observe the Bootcamp sessions with industry experts.

#### ↳ 2.1.4. **POETRY.SG** / **PROSE.SG**

We maintain [poetry.sg](https://poetry.sg), an online database of Singapore poets including biographies, bibliographies, critical introductions, selected poems and videos. We also maintain [prose.sg](https://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.

#### **POETRY.SG**

In FY22, [poetry.sg](https://poetry.sg) received **52,605 total visits** across desktop, tablet, and mobile devices. Of these, **40,634 were unique visits**.



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The [poetry.sg](#) team, led by **Jerome Lim** and multimedia editor **Amber Lin**, released new critical introductions for Samuel Lee, Jason Wee, and Jee Leong Koh to the website this year. They also completed editing work on filmed videos for poems by Kamaria Buang, Desmond Kon, Wang Gungwu, Eddie Tay, and Faridah Taib. These videos are slated to be added to our Youtube page in the coming FY.

In addition, the team worked with **TrendLit Publishing** to produce English translations of selected works by 10 local Chinese poets, along with critical introductions in Chinese and their respective bibliographies. These poets are Chia Hwee Peng (also known as Xi Ni Er), Chia Kwek Fah, Chua Chim Kang, Liang Wern Fook, Tan Chee Lay, Pan Cheng Lui, Yeng Pway Ngon, Yang Xuan, Ting Kheng Siong, and Wang Mun Kiat. Work continues on translating the critical introductions for the above poets into English, and the material will be launched on the website in late 2023.

We also co-presented a workshop titled 'Sing Lit Poetry Translation Workshop 2023' with TrendLit Publishing on 18 March 2023 at Seabreeze Books, which introduced participants to the nuances and challenges involved in translation work.

In the new financial year, our current [poetry.sg](#) editorial team will retire after many years of dedicated work. We remain grateful for all their contributions to the site over the years. Their departure will make way for a new team of fresh faces to be led by incoming Managing Editor, **Jonathan Chan**. We are excited to see how the new team will bring more energy and innovation to the website as [poetry.sg](#) enters its eighth year.

#### **PROSE.SG**

In FY22, [prose.sg](#) received **7,213** total visits. Of these, **6,247** are unique visits. We have seen a steady increase of visits to [prose.sg](#) year-on-year since its inception, and we hope to increase awareness of the website in the coming financial year through taking a more active marketing approach.

[prose.sg](#) continues to be led by **Dr Cheryl Julia Lee** and her team of volunteers. As of Sep 2022, critical introductions have been completed for Charmaine Chan, Neon Yang, Nuraliah Norasid, and Tania de Rozario. These introductions will be published on the site in 2023.

#### ↳ 2.1.5. **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. Participants are also given opportunities to share work at both opening and closing parties, as well as various events throughout the month.

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The senior moderators for this year included poets **Jennifer Anne Champion** (1-6 March) **Tse Hao Guang** (7-12 March), **Ng Yi-Sheng** (13-18 March) **Stephanie Chan** (19-24 March), and **Ang Shuang** (25 - 30 March).

The Facebook group currently stands at **7,402** members strong, an increase of **470** members since 2021. A total of **2,300** posts were made during the month, a decrease from last year's **2,829**, which also saw a decrease from **3126 posts** the year before.

We would attribute this gradual decrease in engagement to the decreasing popularity of Facebook, as identified in our previous report on SingPoWriMo in 2021. While we have experimented with increasing publicity on Instagram (an account that currently has 1,120 followers), the move did not significantly impact our engagement on Facebook and we will continue to explore and identify more ways to improve active participation through other platforms, in discussion with the team of moderators and members of the community.

The *SingPoWriMo* magazine ([singpowrimo.com](http://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.

Our editors **Melizarani T. Selva** and **Cheyenne Alexandria Phillips** stepped down this year, so the workload was absorbed by the full-time team instead. Between January to March 2023, we published Issue 10 of the SingPoWriMo magazine and release selected submissions every fortnight, as a countdown to SingPoWriMo 2023.

These submissions were selected as "top picks" by the 5 Senior Moderators for 2022 - Ang Shuang, Jennifer Anne Champion, Tse Hao Guang, Ng Yi-Sheng, and Stephanie Dogfoot. A total of **22 poems** were published as a part of Issue 10.

For this financial year, we received a total of **4,681** total views. Of this number, **2,252** were unique views. This is a decrease of 16% from last years' total of **5,574** views. We will review the continuation of the magazine when we explore different ways to maintain engagement in the programme as a whole.

## 2.2. SUPPLEMENTARY PROGRAMMES

### ↳ 2.2.1. **BACKLOGUES PODCAST**

*Backlogues* is a series of conversations about the evolving practice of arts management in Singapore. The pilot run of [backlogues.sg](http://backlogues.sg) concluded in June 2022 with a total of 8 episodes. The team has decided to take a break from producing the podcast this year while exploring the possibility of securing funding for a second season.

### ↳ 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 COVID restrictions loosened this year, we were able to conduct sessions in-person at SLS with live-streaming for those who are not able to attend physically. There were a total of **11 sessions** reaching **3,724 in-person and online attendees**. Each month had a different theme such as *Little Things Matter*, *Against All Odds*, *Nostalgia*, *The Bucket List* (in celebration of the new calendar year) and *Who Am I?* in celebration of International Women's Day. The sessions also provided **11 volunteer opportunities** to moderate the programme. Some core members of Migrant Writers of Singapore who moderated the sessions include **Indah Yosevinah**, **Julie Ann Tabigne**, **Naicy Candido** and **Reah Maac**.



Out of 82 survey respondents, 79% (65 pax) rated the programme excellent and 21% (17 pax) rated the programme good.

### ↳ 2.2.3. **OTHER MIGRANT WRITER ACTIVITIES**

#### **WRITING GROUPS**

We were glad to welcome back the migrant writing community for ad-hoc peer writing sessions at our premises with the lifting of the COVID restrictions. We welcomed a total of 68 participants over 4 sessions this FY; a collaborative writing activity between Migrant Writers of Singapore and SMU Literati; two Bengali recitation workshops facilitated by **Akm Mazharul Abedin Ador**; and a book launch for *Language of My Heart* by **Janelyn Dupingay**. While the book launch was not part of our FY22 plans, we do see this as a natural progression of the sustained and robust workshops we support, and the

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community infrastructure built through our various migrant writing engagements. The book launch was well-attended by both migrants and Singaporeans, and we are heartened by the following that has formed around migrant writing in Singapore.

#### **WORKSHOPS**

This financial year, we expanded our migrant writing workshops to include mother tongue languages common among the migrant population in Singapore, while continuing to conduct creative writing workshops in English and piloting a series of podcasting workshops. We conducted a total of **4 English, 2 Bahasa Indonesia and 2 Tagalog** creative writing workshops. We also ran **3 podcasting workshops** in English. We engaged facilitators such as Victor Fernando R. Ocampo, Clarissa Goenawan, Shivram Gopinath, Jedidah Huang, Wayne Rée and Kyle Ong to run these 9 workshops. We had a total of **170 attendees** and **111 new works** produced this FY. Out of 116 survey respondents this FY, 93% (108 pax) rated the programme excellent and 7% (8 pax) rated good.

These sustained developmental workshops are aimed at supplementing migrant writers with additional skills needed to pursue other literary projects. After attending the workshops, their writing is presented in the monthly Carnival of Poetry and other programmes such as the Mental Health Awareness & Wellbeing Festival and the Bridging Worlds Through Words podcast. We observed that the regularity of workshops/engagements has allowed the migrant writing community and volunteer base to grow in number.

#### **WEBSITE**

The [migrantwriters.sg](http://migrantwriters.sg) website was launched in November 2022 and has attracted **1,207 unique visitors** to the website and **2,800 non-unique views** since its launch. This website is a repository of migrant writing initiatives such as recordings from various events and festivals, a directory of migrant publications including anthologies and solo collections, migrant writers in the press, and other new/ongoing initiatives including Carnival of Poetry, workshops, and our new *Bridging Worlds Through Words* podcast. We have also uploaded **2 reading guides** to the website, which we hope educators and the general public will use as a resource to further engage with migrant writing.

We plan to continue updating and publicising the website in the next FY by publishing reflection blog posts from volunteers, organisers and participants to share their experiences. We also plan to conduct tech workshops to handover ownership and upkeep of the website to our community partners, Migrant Writers of Singapore.

#### **STORYTELLING FESTIVAL**

Held on 8 May 2022, the Storytelling Festival saw migrant and local storytellers come together with the aim of creating a more compassionate world and a safe space to be heard through stories. In addition to performances from 25 storytellers, there was also a

yoga session conducted to promote mental health awareness and self-care. The event was held at Bishan Public Library and live-streamed on Facebook, amassing **1,700 views and 6,000 reach**. Sing Lit Station supported the Festival by providing storytelling workshops between Sep '21 - Apr '22 as well as hosting.

### MENTAL HEALTH AWARENESS & WELLBEING FESTIVAL

The Mental Health Awareness & Wellbeing Festival invited migrant writers, local writers, mental health professionals and community advocates to share their diverse perspectives on mental wellbeing during the pandemic and beyond. The Festival was held on 9 October at the Tzu Chi Humanistic Youth Centre. There were a total of **7 activities** including a panel discussion, storytelling performance, mindfulness activity, and talks.



The Festival explored ways that communities can build resilience together and celebrates art as a valuable tool for self-expression and coping with difficult times. Its line-up of **20 presenters** included Carol Loi (Head of Humanitarian Education at Singapore Red Cross); Claire Betita de Guzman (novelist, editor); Mahita Vas (novelist); Stephanie Dogfoot (poet, comedian); Michael Cheah (Dir. at HealthServe); and Ooi Sze Jin (psychologist, founder of A Kind Place). We also debuted a new play script jointly devised for the Festival by Akm Mazharul Abedin, Rachel Nip and Sonia Serrenade.

The Festival was picked up by [Youthopia](#), and ArtsEquator published an [interview](#) with selected presenters. It attracted **79 in-person attendees** and **971 online viewers** to the event. From the survey respondents, 43% rated the programme excellent and 57% rated good. We also engaged **12 volunteers** for various roles such as photography, front of house, stage management.

### BRIDGING WORLDS THROUGH WORDS

Our 3 podcasting workshops held between Jan'23 - Mar '23 prepared participants with the skills to produce their own podcast. We aim to record and publish the *Bridging Worlds Through Words* podcast on [migrantwriters.sg](#) in the first quarter of FY23. We plan to publish **5 episodes** which will take a look at writing and its intersections while migrant and local writers search for common ground through literature.

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### ↳ 2.2.3. HALP FUND

Created in the wake of the pandemic, The HALP Fund is a discretionary fund used by Sing Lit Station 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. In this last batch, we supported the following projects:

- The dramatised reading of *Potong* produced by **Teater Ekamatra**, organised by Ethos Books
- Poet **Andy Winter's** involvement in the 2022 Lambda Literary Writer's Retreat for Emerging LGBTQ Voices
- Writer **Marcus Ong's** purchase of an ergonomic writing chair with lumbar support, to provide some relief for his scoliosis as he works on his writing projects
- Playwright **Aswani Aswath's** presentation of *Strawberry Girls*, produced by A.Mirage
- Director and playwright fees for the play *From Scratch, Ground Up*, written by **Euginia Tan** and directed by **Darren Guo**

We found ourselves disbursing the entirety of the HALP Fund within Q2 of the FY. We have thus halted it with a plan for the HALP Fund to reopen for applications in the first half of the next FY. We also see the HALP Fund as a complementary programme to our recently announced Jalan Besar Fellowship (a reconfiguration of our previously-named Jalan Bear Writing Residency) that will occupy the second half of our FYs.

### ↳ 2.2.4. JALAN BESAR FELLOWSHIP

The Jalan Besar Fellowship is similar in concept to the show, Shark Tank or a hackathon. Writers, editors and community organisers pitch literary arts programmes or project ideas, potentially on a twice-yearly basis (est. 10 – 20 writers). The Fellowship has effectively replaced the Jalan Besar Writing Residency where we hosted writers in-person pre-pandemic.

We sought ideas that effectively fill a current gap, or that employ innovative and experimental approaches. We also reached out to community groups such as Chinese, Malay and Tamil literary writers and stakeholders, translation groups and minority-focused groups that are underserved by current programming. Of the **22 submissions**, the following three projects were shortlisted:

#### **Food Migrants: South Asia in Singapore by Dr Pallavi Narayan**

This was envisioned as a series of community workshops culminating in the production of an anthology of creative nonfiction, sketches and stories. The project aims to provide a platform for writers of various backgrounds to experiment with form, content, media and language, bringing together various voices from

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Singapore and the South Asia region. As of the time of writing, the anthology has extended its open call till 30 June.

### **Jalan Besar & Project X Writers' Incubation Programme**

Established in 2008, Project X is a local non-profit organisation in Singapore that provides social, emotional and health services to people in the sex industry. The programme facilitated writing workshops and group therapy sessions to investigate and reclaim the narratives around sex work, and addressed their mental health needs and concerns.

### **'Singapore Poetry, Literature and Other Obsessions worth Showing'!**

**Sploosh!** is a riverine flow of podcasts, magazines and spoken word events. Run by a group of young poets and poetry enthusiasts, their aim is to bring literature (both past and present, local and international) to a wider audience in Singapore, with a special focus on the aural format.



#### ↳ 2.2.4. **WrICE**

WrICE (Writers Immersion and Cultural Exchange) 2022 was a partnership between SLS and RMIT University that brought together writers in the Asia-Pacific region for face-to-face collaborative residencies. We continued in keeping the residency fully digital for the third year in a row, while remaining true to the heart of the programme: the simple notion that writers can benefit from stepping outside their solo writing journeys to connect with other writers of different cultures and backgrounds. This year our fellows were: **Alvin Yapan (PH), Andy Jackson (AU), Christine Chia (SG), Ke' Su Thar (MN), Kim Jihyun (KR), Madhubhashini Ratnayake (LK), Medha Singh (SG), Melizarani T.Selva (MY) and Mikael Johani (ID)**, and were facilitated by **Charlene Shepherdson (SG) and Michelle Aung Thin (AU)**.

#### ↳ 2.2.4. **HAWKER PRIZE FOR SOUTHEAST ASIAN POETRY**

The Hawker Prize for Southeast Asian Poetry rewards poetry published by Southeast Asian literary journals and publications. In light of the pandemic and its impact on the region, it was decided that the prize would be split equally between editors/publishers and poets to help sustain the ecosystem of independent Southeast Asian poetry publication. Where the winning poem is a known translation, the prize was split in the following manner: 50% to the publisher, 25% to the poet and the remaining 25% to the translator(s).

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Our panel of judges consisted of **Annaliza Bakri (SG)** and **Mikael Johani (IDN)**. The first prize went to “sounds like/tunog” by Christine Imperial, published by TLDTD. The second prize went to “reclamation” by Cara Ow, published by The Tiger Moth Review. The third prize went to “Banyan Song” by Yasmin Mariam Kloth, also published by The Tiger Moth Review in the same issue. Two Honourable Mentions were given to QLRs for publishing “Cassini’s Descent” by Alfonso Manalastas as well as TLDTD for publishing “Confessions to Lourdes Libres Rosaroso” by Miguel Barretto Garcia. All poems were read blind by our panel of judges, and a series of interviews were conducted with Christine Imperial, Cara Ow, Yasmin Mariam Kloth, and Alfonso Manalastas alongside the editors of TLDTD and *The Tiger Moth Review*. The interviews can be found [here](#).

Following the announcement of the winners for the 2021 Hawker Prize, we have decided to put this project on indefinite hiatus, as the numbers of submissions have been dwindling, and the fund originally donated for this purpose has been exhausted. We will evaluate alternative means of supporting Southeast Asian Poetry and literary intermediaries.

#### ↳ 2.2.5. **EVENTS / MASTERCLASSES / READINGS**

##### **FOREWORD 2022: TO LET THE LIGHT IN READING**

We continued our working relationship with the Speak Good English Movement (NHB) this year to organise a reading of *to let the light in* for Foreword 2022. We organised two readings on 31 March 2022 at the Esplanade Concourse featuring shortlisted poets Stephanie Dogfoot Chan, Tay Jia Sen, Elizabeth Fen Chen, Edwin Seow, Faye Ng Yu Ci, Izyanti Asa’ari, Pamela Seong Koon, and Yifei Men. As a part of the production, each poet dedicated a poem to a loved one and hung up large golden paper cranes on stage. We also organised a book sale at the end of the event, with all proceeds donated to HCA Hospice.

##### **K-POP: ADDICTS ANONYMOUS WITH CLARA CHOW**

This part-generative writing workshop was led by **Clara Chow** and used K-pop and fandom experience as a jumping off point for creative writing. It was attended by 2 participants, and took place over Zoom.

##### **THE ARCHIVE AS POETIC MATERIAL WITH SHAWN HOO**

Led by **Shawn Hoo**, this generative poetry writing workshop was the first in a two-part poetry event and was attended by 9 participants.

##### **WRITE AND WALK IN JALAN BESAR WITH CHEYENNE ALEXANDRIA PHILLIPS**

A workshop in the guise of a walking tour, **Cheyenne Alexandria Phillips** led participants on a tour around the Sing Lit Station neighbourhood, inviting them to use what they saw around them as creative writing prompts. This event was attended by 7 people.



**PROLIFERATE: FINDING INSPIRATION IN PLANTS WITH VERENA TAY**

By using plants as inspiration, **Verena Tay** guided writers in approaching their writing with a fresh perspective through contemplation of their plants. This workshop was attended by 16 participants.

**RISING ABOVE | A JOINT MASTERCLASS + READING WITH KO KO THETT**

Sing Lit Station had the pleasure of hosting the Burmese writer and poet, **ko ko thett**, for a poetry masterclass followed by a reading and discussion with PR&TA (Practice, Research and Tangential Activities) contributors, and moderated by founding editor **Ann Ang**. 11 people attended the reading, while 8 attended the workshop.

**SING LIT SHUTTLE**

On 25 March 2023, we organised a series of panel discussions, book signings, and launch parties called the Sing Lit Shuttle. It was envisioned as a way for us to combine the many queries we were receiving at the time to support the launch of new books, and it became a lovely way for us to gather the community in our space again - something we haven't had the opportunity to do since the pandemic hit. Twenty-five writers were involved in the event, and over **200 people** attended our panels throughout the day, including many new faces. We will continue experimenting with blended programming to continue our community engagement post-pandemic.

**↳ 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.

Our current roster of groups include **Rainforest Writers, S@BER, Zer0sleep, Belle**, and a new writing group named **Bad Peaches**.

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. 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

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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**.

Issue 2 of the journal, titled "Arti-facts" (featuring seven works of poetry, two works of fiction, five creative non-fiction & essays, five works of art & visual culture, and two book reviews) launched on 3 September 2022. This FY, the website received a total of 6,000 views, of which 4,400 are unique views.

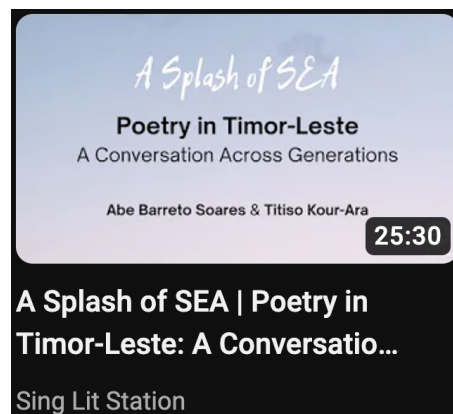
A live reading for Issue 2 of PR&TA Journal featuring 7 of the contributors (**Miriam Wei Wei Lo, Fairuza Hanun, William Wai Liang Tham, Brylle Tabora, Priya Chabria, Megan Wonowidjoyo, and Phuong Anh**) was held digitally through livestream on 15 Oct 2022. The reading also featured 3 participants (**Lisa Collyer, Niccolo Vitug, and Mrinalini Harchandrai**) in an Open Mic segment.

Ahead of Issue 3, **Ann Ang** handed over her role as Coordinating Editor of the journal to **Gopika Jadeja**. A call for submissions for Issue 3 was opened in December 2022, and closed on 13 March 2023. The open call received **a total of 34 submissions**.

#### ↳ 2.2.9. **SEAPOWRIMO**

Instead of the usual 11-day challenge, we upsized SEAPoWriMo to be a whole month long in August 2022, with **31 poetry challenges, 2 virtual open mics** and **4 videos** for our A Splash of SEA series.

We grew to a total of **1,835 members** across Instagram and Facebook by the end of SEAPWM 2022, a 16% increase from 1,586 members in 2021. **617 poems** were written across both platforms during the month, 68% more than last year's 367. We also welcomed a total of **55 attendees** at our Opening and Closing Parties. Though our member base is still primarily on Facebook, this growth is more concentrated on Instagram than Facebook.



The new structure had 4 moderator teams lead for 1 week each. The moderators Mikael Johani (IDN), Ratri Ninditya (ID), Titiso Kour-Ara (TL), Vitalia Ze (TL), Ralph Fonte (PH) and Jack Malik (MY) also featured in our new video series on Southeast Asian poetry. Topics include: hyper-connectivity and surveillance in Jakarta's poetry scene; a conversation bridging two generations of Timorese poets; the influence of colonial history in shaping Filipino poetic traditions; and a summarised history of Malaysian Modern Malay poetry. The series amassed **985 views** and reached **3,579 people**.

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

As part of the SWF 2022 Youth Fringe line-up, we co-presented a total of **9** programmes in the Singapore Writers Festival (SWF) Youth Fringe 2022 as planned, which were each curated by **10 Youth Curators** aged between 13 - 18. We also shortlisted **7 Youth Moderators** to moderate **6** of the co-presented programmes and 1 programme that was not co-presented by Sing Lit Station. The Youth Moderators received **4 sessions of public speaking & moderating training** from theatre-maker and public speaker **Sharda Harrison** before leading their own panels at the festival. They each went through a preparatory session with their panelists over Zoom to meet and practise their questions with their panelists.



This year, one of our Youth Curators, **Elizabeth Nicole Poon**, was invited by the SWF team to be a panelist for the SWF-presented Youth Fringe programme, "A Personal Advertisement for Sadness: Vulnerability in the Digital Space", to offer a youth perspective alongside adult panelists Dr Crystal Abidin and YEOLO.

We also introduced the **Level Up Quest** this year, a series of challenges that festival goers can complete in order to collect a series of three badges - the Apprentice, Adventurer, and Ambassador badges - and book vouchers. These challenges were aimed at encouraging festival goers to engage meaningfully with the festival programmes. Some of these challenges require participants to post pictures from the festival on Instagram, and tag @singlitstation and @sgwritersfest. A total of **86** people signed up, with the following numbers of participants ultimately completing each level:



**Level One Completion: 29**

**Level Two Completion: 16**

**Level Three Completion: 11**

This programme allowed us to meet and engage with festival-goers on a deeper and more personal level. We were also able to gain interesting insights into their festival experiences through the photos and videos that they shared with us, while simultaneously drumming up more hype and publicity for the festival through their posts for the challenge.

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As part of our marketing efforts, we assembled **10 youths to form our Youth Outreach Team** to live-blog and vlog selected SWF programmes. These youths are Jasmine Francisco, Belle Wong, Tan Yan Yu, Raksha Murali, Tan Yin Le, Chloe Sng, Eileen Koh Yi Lin, Wong Xing Le, Zee Yann Foo, and Luei En Le. Together, the team covered **33 SWF programmes**. We decided to focus on posting this year's coverage solely on Instagram, in order to reach out to a younger demographic (most of whom do not use Facebook). With this coverage, we aimed to promote the festival and give members of the public a chance to gain some insight from the programmes.

We also re-shared posts by the SWF team on the Youth Fringe programmes, as well as publicised the Level Up Quest. From all the above marketing efforts, in total, we reached **8,617** accounts on Instagram. From these profiles, we received **63,946** impressions and around **1,255** instances of profile activity (which includes profile visits, website taps, etc.). We received approximately **500** instances of content interactions (eg. likes, comments, etc.) We look forward to co-presenting the Youth Fringe again in SWF 2023.

#### ↳ 2.2.16. **YELLOW RIBBON COMMUNITY ARTS FESTIVAL**

We conducted two series of workshops led by writers **Farhanah Diyanah, Paul Tan** and **Zulfadli Rashid** in collaboration with Yellow Ribbon Community Art Festival. These workshops build up to an exhibition themed "Home is where the heART is" presented at Gardens by the Bay in November 2022.

The workshops were conducted for **20 participants** and gave an introductory platter to a variety of poetic forms and techniques. A total of **27 poems** over the course of **12 workshops** (6 in Tanah Merah Prison School; 6 in Selarang Park Complex) were written and submitted for exhibition. For the first time, we included family members as part of the process by facilitating sharing sessions where they gave guided responses to the poems. The final poems will be exhibited alongside recordings of participants reading their poems together with their family members.

An [article](#) by one of our facilitators, **Paul Tan**, about his experience teaching workshops in prison was published in The Straits Times.

#### ↳ 2.2.17. **SING LIT CLOUD**

The Sing Lit Cloud is an initiative launched in 2019 that incorporates interactive technology with our advocacy in the literary arts, and takes the form of a series of standing printers capable of generating excerpts of prose works by Singaporean authors. We rent out the machine to both schools and corporate venue partners. Between Apr 2022 to Mar 2023, we received three bookings for the Sing Lit Cloud. Two of these bookings were to feature the Sing Lit Cloud printer as part of roadshows organised by the

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National Arts Council titled “**Growing Home: A showcase About The Arts Plan and You**” held at The Arts House and Punggol One.

↳ **2.2.17. YOUTH DEVELOPMENT PROJECT**

For our Youth Development Project this year, we decided to direct our funds towards a partnership with the Singapore Boys’ and Girls’ Home. Over a period of three days from 7 - 9 November 2023, we sent five writers down to conduct **eight workshops** for the students residing at the **Boys’ and Girls’ Homes**. The writers were Kevin Martens Wong, Wayne Rée, Jennifer Anne Champion, Alan Bay, and Suffian Hakim. The aim of the workshops was to give the students some exposure to creative writing through comics, poetry, and flash fiction. As part of this project, we created two eBooks featuring works created by the students during their workshops with the writers.

**View the eBooks below:**

[Singapore Boys Home](#)

[Singapore Girls Home](#)

We hope to work with them again and develop this into a long-term partnership to reach out to more disadvantaged youths.

↳ **2.2.17. WORDS GO ROUND**

SLS was commissioned by the National Arts Council to offer a slate of **20 programmes** featuring **29 writers** aimed towards secondary and tertiary institutions as part of this year’s Words Go Round (WGR), held between 23 May and 31 August 2022. These 20 programmes included 6 programmes delivered in Chinese, Malay, or Tamil, 1 translation programme, and 1 panel programme.

This year, we received a total of **27 bookings**, a 17.4% increase from 2021. We have reached a total of 21 schools this year (17 secondary schools, 3 tertiary institutions, 1 international school), an increase of 31.3% from 2021. We reached a total estimated number of **1072 students**, a 14.2% increase from 2021. We have also engaged **16 unique schools** this year (meaning that these schools have never booked a WGR programme in previous editions), an increase from 14 unique schools in 2021.

We continue to receive stellar feedback from the students who attended the WGR programmes.

Out of a total of 680 students polled:

- i) **83.7%** gave a rating of 7 and above in response to the question, “On a scale of 1 to 10, how much did you enjoy this event?”

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- ii) **90.4%** gave a rating of 7 and above in response to the question, "On a scale of 1 to 10, how educational did you find this event?"
  - iii) **88.4%** gave a rating of "Good" or "Excellent" in response to the question, "Please rate the quality of the event you have just attended".

In Quarter 4 of FY22, we began work on Phase 1 of WGR 2023, which will be held over a 5-week period between 20 March and 21 April 2023. Among these 9 programmes are 1 Chinese, 1 Malay, and 1 Tamil programme.

As of 31 March 2023, we completed **2 bookings**. Based on the number of confirmed bookings we have for WGR 2023, we are projected to complete a total of **18 bookings** during the WGR 2023 Phase 1 period, and reach a total of **13 schools** (11 secondary schools, 1 tertiary institution, 1 international school), an a total estimated number of **1194 students**, an 11.4% increase from WGR 2022 (**1072 students**). We are also projected to engage **8 unique schools** this year (meaning that these schools have never booked a WGR programme in previous editions), and will likely **retain 5 schools** that booked a WGR programme in 2022, the same number of schools that were retained in 2022.

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### 2.3. ANNUAL EVENT CALENDAR

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

<b>Apr</b>	SingPoWriMo Words Go Round
<b>Aug</b>	Manuscript Bootcamp
<b>Sep</b>	SEAPoWriMo
<b>Oct</b>	Jalan Besar Fellowship WrICE
<b>Nov</b>	Singapore Writers Festival-related Programmes Camp Lit
<b>Dec</b>	<i>PR&amp;TA</i> Journal
<b>Jan</b>	Hawker Prize for Southeast Asian Poetry
<b>All-Year</b>	Book A Writer Carnival of Poetry Migrant Writer Activities HALP Fund Masterclasses / Readings / Events NEW WORKS Peer Writing Groups <a href="http://poetry.sg">poetry.sg</a> / <a href="http://prose.sg">prose.sg</a> Sing Lit Cloud

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### 3. THE YEAR AHEAD

#### 3.1. FUTURE PLANS

##### ↳ 3.1.1. WRITER DEVELOPMENT PROGRAMMES

In FY22, we plan to conduct the tenth edition of **SingPoWriMo** and put out an open call for **Manuscript Bootcamp 2023 (Poetry)**. With the conclusion of our three-year partnership with RMIT, we will also be exploring a new iteration of **WriCE** which will see us conducting the programme independently for the first time. We also plan to welcome back **Writing the City** as part of our slate of programmes, to be organised by facilitator Benedict Lim. In addition, we are exploring a more involved partnership with **SPLOOSH!** following their successful run as one of our first Jalan Besar Fellows.

We also intend to run the **HALP Fund** and the **Jalan Besar Fellowship** once more, to support new / ongoing projects and programmes that engage with Singapore literature and its communities. We also anticipate more **in-person events** being held at our office, which would allow us to deepen the sense of community and in-person support that we missed during the pandemic years, and invite more visiting writers or arts collectives to participate in interesting programmes on-site.

##### ↳ 3.1.2. COMMUNITY & FUNDRAISING PROGRAMMES

We intend to continue our work to support the migrant community through **Carnival of Poetry**, our monthly workshops that connect the migrant writing community with Singapore writers, the continued production of our podcast *Bridging Worlds through Words*, and other publicity efforts to highlight the newly launched **Migrant Writers of Singapore** website.

We also intend to deepen our engagement with the inmate and former inmate communities by developing our working relationships with **Yellow Ribbon Singapore** and the **Singapore Prison Service** this year. We hope these necessary conversations will lead to more meaningful programming for the inmates in the long-term.

Finally, we would also like to continue experimenting with the format of our engagement with the Southeast Asian communities online through **SEAPoWriMo 2023**, with the hopes of building stronger connections to the literary communities that exist within Southeast Asia, and highlighting more regional poets to our Singaporean and international audiences.

##### ↳ 3.1.3. YOUTH & EDUCATION PROGRAMMES

We intend to maintain the growth of **Book A Writer** and improve our processes to better manage the increased demand we've experienced in recent years. This year, we also plan to focus on upgrading our **BAW website** to make it more user-friendly. We hope to enable teachers to search for specific key words on our webpage to narrow down their searches, a necessary update in light of the increasing number of programmes we offer.



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We also intend to create more detailed **Writer Info Sheets** to share with schools when they make bookings, in order to provide qualitative feedback of each writer and their programmes.

In addition, we intend to continue and deepen our involvement in **Words Go Round** with the National Arts Council, as well as to enter our third year as programme partners for the **2023 SWF Youth Fringe**. We also intend to stage one iteration of **Camp Lit** in Dec 2023, with a potential new iteration for primary school students in March 2024.

Finally, we will also be providing support to the [poetry.sg](#) and [prose.sg](#) teams as they continue to produce new content for their respective websites.

#### ↳ 3.1.4. **HR & MANPOWER**

We aim to budget for a team of **4 full-time executives** led by **1 general manager** in FY23, with the addition of a dedicated **Marketing Manager** to provide more strategic guidance on our branding and publicity efforts. We are also searching for an additional **1-2 members to join our Board**, with the intentions of finding someone with experience in any of the following areas: volunteer management, publishing, and technology.

The management's general approach for FY23 is to better allocate our projects and resources in order to prevent burnout or an overly strenuous workload. We will be expanding the team to hire associates to support our full-timers in their various projects, as well as a dedicated **Administrative Assistant** to manage the admin load that was previously shared by all the full-time staff.

#### ↳ 3.1.5. **ADMIN & FINANCE**

We are currently in the middle of our **two-year tenancy agreement** on 22 Dickson Road, which will lapse in September 2024. For FY23, we will continue to stay put at 22 Dickson Road. Depending on the development of our team in the next financial year, we may explore the possibility of moving to a larger office space that better fits our needs.

We are aiming to apply for the **Charities Capability Fund** to procure work devices for the team, and we also hope to complete a **review of our Constitution** with the help of our new Board member, lawyer Shirin Chua.

### **3.2. FUNDRAISING PLANS**

This year, we aim to adjust our approach to fundraising in light of the dwindling results to our efforts in the last few financial years. We hope to launch our **new fundraising strategy** in FY23 and also explore other ways to increase our income generation, including through providing corporate services and exploring other commercial activities.

## 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 4 Board meetings were held during the financial year. They were held on 10 March 2022, 27 June 2022, 10 October 2022, and 18 January 2023. The table below sets out the individual Board members' attendance at the meetings:

Name	Attendance
Mr Yap Yonggang, Joshua	4/4 (100%)
Mr Yam Qilin, Daryl [Stepped Down: 4 May 2023]	4/4 (100%)
Ms Marina Poturica	2/4 (50%)
Ms Chan Su-min, Fiona	4/4 (100%)
Mr Toh Hsien Min	4/4 (100%)
Ms Pao Pei Yu, Peggy [Stepped Down: 28 May 2022]	1/4 (25%)

Name	Attendance
<b>Ms Shirin Chua</b> [Joined 10 October 2022]	<b>2/4</b> (50%)
<b>Ms Sabina Ahmed</b> [Joined 10 October 2022]	<b>2/4</b> (50%)

#### 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 2023 is as follows:

	FY22 S\$'000	FY21 S\$'000
<b>(A) General / Unrestricted Funds (Reserves)</b>	616	537
<b>(B) Annual Operating Expenditure</b>	505	520
<b>Ratio of Reserves</b> Formula = (A) / (B)	1.21	1.03

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.

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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

		FY22 S\$	FY21 S\$
<b>Income from Generating Funds</b>	Donations (Tax-Exempt)	31,943	52,835
	Donations (Non-Tax-Exempt)	1,110	4,372
	Government Grants Excluding NAC Major Grant	126,038	110,115
	NAC Major Grant	220,000	180,000
	Project Grants	41,283	132,269
<b>SUB-TOTAL</b>		<b><u>420,374</u></b>	<b><u>479,591</u></b>
<b>Income from Charitable Activities</b>	Book Sales	2,630	941
	Workshop Fees	138,487	65,688
	Merchandise Sales	16	0
	Rent Income	12,622	4,305
<b>SUB-TOTAL</b>		<b><u>153,755</u></b>	<b><u>70,934</u></b>
<b>Other Income</b>	Job Growth Incentive	7,392	9,682
	Job Support Scheme	0	36,554
	Miscellaneous Income	504	7,018
	Wage Credit Scheme	2,661	5,487
<b>SUB-TOTAL</b>		<b><u>10,557</u></b>	<b><u>58,741</u></b>
<b>TOTAL</b>		<b><u>584,686</u></b>	<b><u>609,266</u></b>

## 5.2. EXPENDITURE

		FY22 S\$	FY21 S\$
<b>Cost of Charitable Activities</b>	Complimentary Books	129	0
	Consulting Services	0	900
	CPF Contributions	27,390	32,465
	Fundraising Costs	0	0
	Leave Encashment	4,665	711
	Marketing Costs	7,112	7,334
	Programme Costs	234,216	215,526
	Salaries and Bonus	156,440	190,212
	Skill Development Levy	406	472
	Staff Recruitment	406	166
	Staff Training	185	1,953
	Staff Welfare	1,332	289
	Medical Fees	424	73
	Traineeship Fees	0	14,004
<b>SUB-TOTAL</b>		<b><u>432,705</u></b>	<b><u>464,105</u></b>
<b>Governance and Administrative Costs</b>	Accounting Fees	7,800	7,800
	Admin and Filing Fees	9,644	82
	Audit Fee	5,214	5,400
	Bank Charges	1,430	546
	Depreciation on Property, Plant and Equipment	369	1,401
	Depreciation on Right-of-Use Assets	23,437	21,895
	Insurance	651	613
	IT Software	0	0
	Meal and Refreshment	942	231
	Office Expenses	8,936	7,413

		FY22 S\$	FY21 S\$
	Postage and Courier	416	15
	Printing and Stationery	2,300	758
	Professional Fees	821	350
	Rental Expenses	0	2,209
	Repair and Maintenance	1,071	0
	Stamp Duty	192	0
	Secretarial Fee	660	660
	Transportation	203	344
	Utilities	7,654	5,483
<b>SUB-TOTAL</b>		<b><u>71,740</u></b>	<b><u>55,200</u></b>
<b>Finance Costs</b>	Interest expenses on lease liabilities	1,129	1,129
<b>SUB-TOTAL</b>		<b><u>1,452</u></b>	<b><u>1,129</u></b>
<b>TOTAL</b>		<b><u>505,897</u></b>	<b><u>520,434</u></b>

## 5.3. STATEMENT OF COMPREHENSIVE INCOME

		FY22 S\$	FY21 S\$
<b>Income</b>	Income from Generating Funds	420,374	479,591
	Income from Charitable Activities	153,755	70,934
	Other Income	10,557	58,741
		<b><u>584,686</u></b>	<b><u>609,266</u></b>
<b>Expenses</b>	Cost of Sales	142	43
	Cost of Charitable Activities	432,348	464,105
	Governance and Administrative Costs	71,740	55,200
	Finance Costs	1,452	1,129
	<b><u>505,682</u></b>	<b><u>520,477</u></b>	
<b>SURPLUS / DEFICIT</b>		<b><u>79,004</u></b>	<b><u>88,789</u></b>
<b>COST RECOVERY RATIO</b> Formula = (Total Income without NAC Major Grant, Other Income) / (Total Expenses)		<b>0.7</b>	<b>0.71</b>



## 5.4. STATEMENT OF FINANCIAL POSITION

			FY22 S\$	FY21 S\$
<b>Assets</b>	<b>Non-Current Assets</b>	Plant and Equipment	3,517	253
		Right-of-Use Assets	34,763	9,123
	<b>Current Assets</b>	Inventories	3,044	3,315
		Trade and Other Receivables	69,851	55,830
		Cash and Cash Equivalents	581,964	505,164
<b>TOTAL ASSETS</b>			<b><u>693,139</u></b>	<b><u>573,685</u></b>
<b>Liabilities</b>	<b>Non-Current Liabilities</b>	Lease Liabilities	10,758	0
	<b>Current Liabilities</b>	Trade and Other Payables	41,622	27,131
		Lease Liabilities	24,706	9,505
<b>TOTAL LIABILITIES</b>			<b><u>36,636</u></b>	<b><u>36,636</u></b>
<b>NET ASSETS</b> Formula = Total Assets – Total Liabilities			<b><u>656,503</u></b>	<b><u>537,049</u></b>
<b>Funds</b>	<b>Unrestricted Funds</b>	Accumulated General Fund	616,053	537,049
<b>TOTAL FUNDS</b>			<b><u>616,053</u></b>	<b><u>537,049</u></b>