

SING LIT
STATION

ANNUAL REPORT

For Year Ended 31 March 2021



TABLE OF CONTENTS

BASIC INFORMATION AND FINANCIAL STANDING	2
1. ABOUT US.....	2
<i>Name of Organisation</i>	2
<i>Contact Information</i>	2
<i>Charity Status</i>	2
<i>IPC Status</i>	2
<i>Objectives</i>	2
<i>Vision / Mission:</i>	2
<i>Number of Beneficiaries:</i>	2
<i>Patron</i>	3
<i>Board of Directors</i>	3
<i>Staff</i>	3
<i>Auditor</i>	3
2. OUR PROGRAMMES IN FY20/21.....	4
<i>Core Programmes</i>	4
<i>Supplementary Programmes</i>	6
<i>Annual Event Calendar</i>	12
3. THE YEAR AHEAD.....	13
<i>Future Plans</i>	13
<i>Fundraising Plans</i>	13
4. GOVERNANCE.....	15
<i>Role of the governing board</i>	15
<i>Term limit of board</i>	15
<i>Board meetings and attendance</i>	15
<i>Disclosure of Remuneration and Benefits received by Board Members</i>	15
<i>Disclosure of Remuneration of three highest paid staff</i>	15
<i>Reserves policy</i>	15
<i>Conflict of interest policy</i>	16
5. FINANCIAL INFORMATION.....	17
<i>Income (\$)</i>	17
<i>Expenditure (\$)</i>	18
<i>Statement of Comprehensive Income</i>	19
<i>Statement of Financial Position</i>	20

BASIC INFORMATION AND FINANCIAL STANDING

1. ABOUT US

NAME OF ORGANISATION

Sing Lit Station Ltd

CONTACT INFORMATION

Name: Charlene Shepherdson

Designation: Station Control (General Manager)

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

Office Number: 6909 3504

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

Website: www.singlitstation.com

CHARITY STATUS

UEN No. : 201615577D

Date of Registration: 2 November 2016

Constitution: Public Company Limited by Guarantee

IPC STATUS

Effective Date: 15 December 2019 – 14 December 2021

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.

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.

NUMBER OF BENEFICIARIES:

N.A.

PATRON

N.A.

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	Masters student
Ms. Marina Poturica	Secretariat	1 Apr 2017	Communications Consultant
Ms. Chan Su-Min, Fiona	Board member	1 Apr 2017	Senior Vice President, Regional Intelligent Banking at DBS Bank
Mr. Toh Hsien Min	Board member	30 Aug 2018	Risk Analyst Head at Standard Chartered
Ms. Pao Pei Yu, Peggy	Board member	10 Dec 2020	Executive Director at Monetary Authority of Singapore

STAFF
Full-time Staff

Station Control (General Manager)
Manager, Programmes & Community
Manager, Education & Outreach
Manager, Community Engagement

Charlene Shepherdson
 Klarissa Schmitt
 Azira Amran
 Olivia Tay (as of 8 March 2021)

Associates / Consultants*Station Senior Associates*

Shalani Devi
 Vivien Yap

Station Trainees

Karisa Poedjirahardjo
 Shaneeta Karapan
 Geraldine Tan
 Mieke Song (until Feb 2021)

Station Associates

Eunice Sng
 Nikki Yeo

AUDITOR

Audit Trust PAC

2. OUR PROGRAMMES IN FY20/21

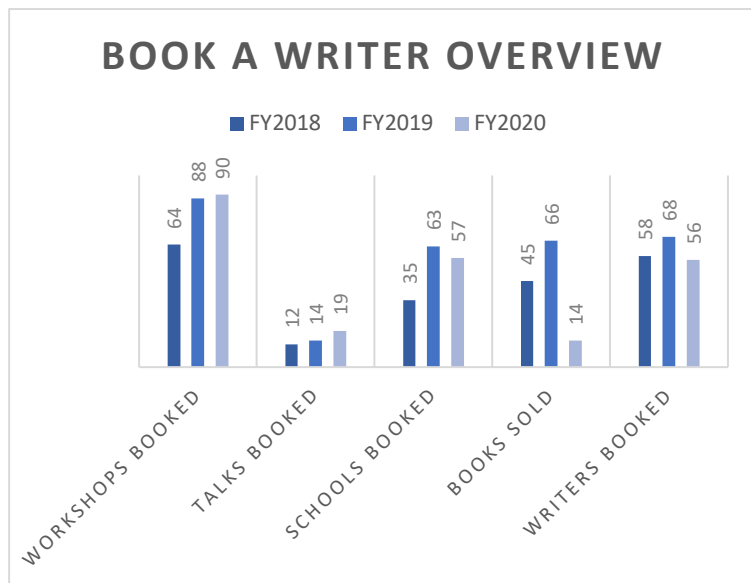
CORE PROGRAMMES

- 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, <http://www.singlitstation.com/bookawriter>. 80% of the BAW fees go to the writer while Sing Lit Station receives 20% for the administration and logistics of the workshop.

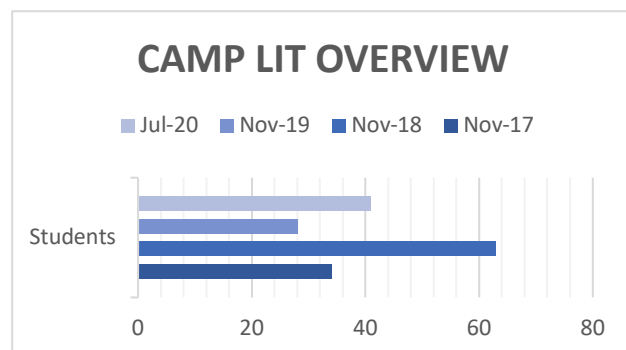
Despite the circuit breaker regulations introduced in the first half of FY20, Book A Writer managed to maintain a comparable number of bookings and even bounced back between October 2020 and March 2021.

In FY20, we booked 56 writers—slightly fewer compared to 68 the year before. However, due to our speedy shift to remote platforms, we managed to achieve an increase in the number of talks and workshops booked compared to FY19.



The top four writers who were most frequently booked were Marc Nair (14 bookings) and the following three writers at 9 bookings each: Neil Humphreys, Nabilah Said and Yeo Wei Wei. As a result of the cancelled bookings in the first quarter of FY20 and the downsizing of school bookings to accommodate safe distancing regulations, the BAW programme reached 4,608 students in FY20, a 20% decrease from 5,759 students in FY19. However, thanks to the bumper crop of bookings in the latter half of the year, our overall income increased slightly by 2.3% from \$54,421 in FY19 to \$55,687 in FY20.

In our fourth year of Camp Lit, a creative writing camp for students aged 13 – 17 years old, we decided to organize a digital camp with the shift of the school holidays from June to July 2020. Despite these unprecedented changes, 41 students signed up for the camp, 46.4% more than the previous year’s intake of 28 students.



During the camp, we made use of a role-playing game platform, Online Town, where students could engage with their group mates and explore our custom campground virtually. Online Town is a platform that combines video gaming and teleconferencing tech and we believe SLS is the first Singapore arts organisation to employ it for a public programme. 70% of students polled rated the educational value of the workshop at least a 9/10 and 100% of

students reported that they would return to the camp again. Due to COVID 19, we postponed our November camp to the next FY. As such we received \$5,945 in income, 42% less than the \$10,274 received in FY19.

In FY19, as part of our efforts to expand Book A Writer, we collaborated with National Institute of Education (NIE) to launch an outreach programme called Intro to Sing Lit Day, which aims to provide local teachers and educators with the necessary resources and knowledge to teach contemporary Sing Lit. We conducted the second edition in September 2020 via Zoom for 25 participants. The event was a success and it also sparked a suggestion for Sing Lit Station to provide a new service to source for bite-sized excerpts from Sing Lit, to use for classroom exercises and tests. This idea was well-received by the teachers, and it is something we are likely to push forward into further development over the next financial year.

- **Manuscript Bootcamp (Prose)**

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 graduands of the programme.

In FY20, the prose Bootcamp was held between 24 and 26 July 2020. Due to the COVID-19 situation, the 2020 edition of the Bootcamp was conducted over Zoom. We received 22 prose submissions, of which eight were longlisted for the Bootcamp. From this eight, we selected the final four — nor, Siang Choo, Weetee Neu and Timothy Yeo — to attend the Bootcamp. During the Bootcamp weekend, we invited writers onto panels tackling different topics such as: Purpose, Plot, Affect, Style, and Revision. We made use of Zoom’s breakout room feature so the panellists could delve deeper into individual manuscripts, allowing the finalists to receive clearer feedback on their works.

- **Singapore Poetry Writing Month (SingPoWriMo)**

We run SingPoWriMo, an annual month of daily poetry writing on Facebook, where participants write one 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 meetups add flavor to the month. The last iteration of SingPoWriMo saw a 9% growth in members from 6,222 members on 30 April 2019 to 6,646 members at the end of SingPoWriMo 2020. A total of 3,126 posts were made during the month.

In FY19, we launched SingPoWriMo.com—an online journal to showcase the best works, reach a wider audience, and help new writers develop their skills through regular features and interviews with writers. For the last iteration, we continued this journal with plans to publish 3 issues with targeted releases in September, November and March. We published the first and second issue and received 3,500 and 3,700 unique visitors respectively.

The third issue which was to be published in March 2021 was postponed to April 2021 due to COVID-19.

As part of our activities to promote SingPoWriMo and its poetry writing month, we collaborated with the Speak Good English movement on a showcase event, Spotlight: SingPoWriMo @ Esplanade Foreword. This public poetry reading featured four members of the SingPoWriMo moderation team (past and present): Ang Shuang, Y-Lynn Ong, Skylar Yap, and Zhi Hui Ho.

The poets shared a selection of their poems over two sessions on 3 March 2021 at the Esplanade Concourse, and also shared their thoughts and experiences with SingPoWriMo in a brief interview segment at the end of their readings.

In FY18, we extended SingPoWriMo by holding a week-long SEAPoWriMo in August to reach out to writers in ASEAN countries. In August 2020, we continued this programme following the same mechanics as SingPoWriMo except each country was represented by their own moderator who gave one prompt on a scheduled day. As of FY20, the group has 1,176 members, a 22.8% increase from the 958 members in FY19. Members continue to engage frequently even beyond SEAPoWriMo.

- **Poetry.sg**

We maintain poetry.sg, an online database of Singapore poets including biographies, bibliographies, critical introductions, selected poems and videos. Between April 2020 to March 2021, we received over 55,000 visits across desktop, tablet, and mobile devices, with approximately 42,000 unique visitors overall. This database is targeted at students, academics and lovers of literature as a one-stop resource for exploring the wide range of Singapore poetry.

This year, our new critical team has been focusing on getting permissions, bibliographies, biographies, poems, and critical essays completed for the 10 English-language poets that will be added to the website. We are also adding to our repository of poets in other languages, with plans to include more Malay poets and Chinese poets in the upcoming financial year. We are currently in talks with the Young Writers Circle on the possibility of the group leading the charge for the expansion into Tamil language poets.

SLS has continued to evolve the way we engage in the digital sphere and make the most out of opportunities to connect with partners and writers in the wider Asia-Pacific region. The HK-SG Digital Travel Bubble is an ekphrastic series co-presented by Sing Lit Station and The Substation, in collaboration with the Chinese University of Hong Kong. This feature is published on Poetry.sg and commissioned 16 poets (8 from Hong Kong paired with 8 from Singapore) to write a total of 32 poems for a digital poetry experience that transports readers between the twin cities. The digital feature has 1,370 views on Poetry.sg.

We also maintain prose.sg, a comparable database for prose.

SUPPLEMENTARY PROGRAMMES

Literary Events

- NEW WORKS
- **May – Sept 20:** Held at Sing Lit Station's office, NEW WORKS is a curated series of monthly conversations and presentations, centred on works-in-progress. We organised five series of New Works, a curated series of monthly conversations and presentations, centred on works-in-progress. Due to the pandemic, we held each session online in various forms as testbeds for digital programmes. We organised the following panels and presentations for New Works:
 - NEW SKIES / NEW WORKS with Noelle Q. de Jesus in May (Instagram Live)
 - NEW CLIMATES / NEW WORKS in June featuring Inch Chua, Esther Vincent, Tiffany Lovage and Matthew Schneider-Mayerson (Zoom)

- NEW LIGHT / NEW WORKS in July featuring scripts by Farhanah Diyanah, Nessa Anwar, Adib Kosnan, Nabilah Said and Raimi Safari (Zoom)
- NEW ENCOUNTERS / NEW WORKS in August featuring Lawrence Ypil and the members of his Philippine Lit reading group (Facebook Live)
- NEW SITES / NEW WORKS in September featuring representatives from Centre 42, Dance Nucleus and The Artground (Facebook Live)

- Carnival of Poetry

May 20 – Mar 21: Carnival of Poetry is a series of monthly readings, bringing the migrant and local poet communities together to read poetry. As a result of COVID-19, we were only able to begin in May due to the lockdown placed on migrant worker dormitories. Carnival of Poetry has since held their poetry sessions on Zoom on every 3rd Sunday of the month. 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. The Carnival of Poetry team have live-streamed the sessions on both Facebook and YouTube Live, thus increasing accessibility, and allowing more people from around the world to watch the sessions.

For the November edition, Carnival of Poetry partnered with poets from Hong Kong, as a way of engaging with international migrant communities, and to continue building migrant-local bonds around the world and further deepening connections between literary communities across the region. For the January edition, they also experimented with a hybrid model, by having the poets present in the SLS office, and streaming the event to Facebook Live. Across the sessions, we have reached over 7,000 views, and going forward, we plan to maintain the digital or hybrid model of Carnival of Poetry, to further engage audiences from around the world.

- Sing Lit Sounds

Oct 20: Commissioned as part of #BuySingLit 2020, Sing Lit Sounds was a complete auditory and textual experience paying homage to three of Singapore's official languages - Malay, Chinese and Tamil. SLS worked with three musicians, Fauxe, Mantravine and .gif to create a 20 – 30 min music track each showcasing 18 Sing Lit writers. The event was originally pitched as four weekend events to be held on the weekends between 6 – 8 March and 12 – 14 March 2020. Due to COVID-19, SLS postponed the event to 8 and 16 October and reimagined the experience as an online disco to be held over group chatting platform Discord. The digital disco gave guests the chance to explore virtual rooms featuring different musical genres and the party featured literary readings, an open-mic for all languages, an all-night disco and even AMAs (Ask-Me-Anything) with the musicians as they shared the inspirations behind their tracks.

Most of the participants spent their time in the Reading channels and the music channels. We received positive feedback for the variety of non-English Sing Lit that was available. In total, we had 17 activities across 11 chat rooms, and a total of 95 attendees across the two nights.

- Singapore Writers Festival (SWF) SEA Focus programming

Nov 20: Sing Lit Station organised 13 panels, presentations, and workshops for Singapore Writers Festival 2020 with a focus on Southeast Asia, which engaged 38 writers from Singapore and SEA.

Consistent with our commitment to create space for writers to grow their artistic and professional lives, we conducted a workshop called “Transcreation: Translating A Language

You Don't Know" to encourage translational and multilingual practices in the literary community, which we hope will ultimately aid the process of preserving and expanding local and regional literary traditions. We also leveraged communities that we are building through SEAPoWriMo and WriCE for connections to Southeast Asian writers to make up a bulk of the programming in order to deepen their literary engagement with Singapore's vibrant scene. In our efforts to invite readers to explore our literary culture, we programmed panels such as "The Southeast Asian Novel Is A Thing", "Freestyle Versus Final Form", and "These Stories Have Old Bones" in which panelists engaged with questions of what a Southeast Asian literary tradition is or could be, grappled with contemporary and traditional Southeast Asian poetic forms, and considered portrayals of Southeast Asian histories in their work.

- An Ekphrastic Series

Nov 20 – Jan 21: In the second half of the FY, we collaborated with the National Gallery of Singapore on "An Ekphrastic Series", a programme that invites Singapore's leading writers, poets and playwrights to respond to exhibitions within the Gallery. The writers involved in this collaboration were Diana Rahim, AJ Low, Nabilah Said, Cheyenne Alexandria Phillips and Amanda Chong. In total, we achieved a reach of 48,330 from the Gallery's Facebook community. The programme brought new insights into the Gallery's exhibition and gave a new audience a taste of Sing Lit. This project has enabled us to widen our network of audiences and followers via the Gallery's, and we will continue to work with other organisations for similar interdisciplinary projects in the next FY.

COVID-19 Commissions & Relief Initiatives

- #StayHomeStayLit2020

Apr – Jul 20: #StayHomeStayLit2020 was a four month-long digital campaign to encourage our audience to engage with Sing Lit during the circuit-breaker and its subsequent phases. The project had a short lead-up time as it was activated because of the circuit breaker. In spite of this, the campaign was a successful endeavour in (i) providing writers and creatives paid opportunities for original content creation, (ii) spotlighting independent bookstores and local publishers and (iii) engaging the public with Sing Lit in a positive and uplifting manner.

Through the campaign, SLS worked with 87 creatives ranging from writers to designers. The project was SLS' largest-scale marketing event ever with posts published three times a week over 15 weeks and frequent five-hour Instagram takeovers. The campaign reached 925,659 people over Facebook, Instagram and the microsite archiving posts.

Through the campaign, we grew the number of followers on our Instagram page by 40%, from over 2,800 followers at the beginning of the campaign to over 3,900 followers by the end of the campaign. These numbers came from the audiences of the creatives, people who used the hashtag #StayHomeStayLit2020 for prizes and general audiences who came across our posts. We also received positive feedback from both the writers whose work we've featured in the project, as well as from the local bookstores and publishers we gave a shout-out to. The general community found the project informative and interesting, and we received many questions during the writer takeovers.

- Voices From the Heart

Jul 20: We were approached by the National Arts Council in May to curate two videos featuring local and migrant poets from the *Call & Response* anthology: Nabilah Said, Ramasamy Madhavan, Jerome Lim, Kausar Ahmad, Mohar Khan, Arijit Shaw and Zakir Hossain Khokan. The videos were broadcasted on NAC's Facebook page. The first video

featuring Nabilah Said and Ramasamy Madhavan received a total of 22,000 views and the second video with Jerome Lim and Mohar Khan received 31,600 views. We attribute the increased views from the second video to the video being shared to a Bangladeshi workers page with over 50,000 followers.

- #NeverBeforeSG

Oct – Nov 20: We were commissioned by curator Yang Derong to project manage Chapter 5 of the #NeverBeforeSG project by Singapore Arts Museum. We curated 19 poets from a range of backgrounds, poetic styles and ages and asked them to submit a video with their responses to COVID-19. The 19 writers were: Ummi Tasfia, Kevin Wong, Gemma Pereira, Crispin Rodrigues, Euginia Tan, Robert Yeo, Sam Toh, Adia Tay, Nabilah Said, Nessa Anwar, Ila, May Seah, Pranamika Subhalaxmi, David Wong, Heng Siok Tian, Balli Kaur Jaswal, Deborah Emmanuel, Felix Cheong and Margaret Devadason.

- NAC-CDSA workshop

Dec 20: In December 2020, as part of the NAC-CDSA Grant, SLS organised “Sisterhood and Twisted Roots -- Feminism & Poetry with Deborah Emmanuel”. The two-day masterclass had a total of 20 participants, and it sought to imbue participants with a deeper and more meaningful understanding of feminism in both the personal, and in poetry. The masterclasses were built heavily on open and honest discussion between both the trainer and attending participants. Course material provided was used to not only educate participants on the discourse of modern-day feminism, but to engage attendees in personal and meaningful discussions about different interpretations of feminism. Some of the topics that were explored were ‘Types of Feminism’, ‘The Importance of Feminism in Feminist Poetry’ and a series of group sharings, among others. Based on the data received from the feedback, we found that over 80% found the quality of the event either good or excellent, and over 90% of the participants would likely attend a future event organised by SLS.

- HALP Fund

Apr 20 – Mar 21: This year, as a response to COVID-19, 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. We used a portion of NAC’s Job Support Scheme and public donations to create the fund. The HALP Fund 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.

Through this fund, we have helped support the following practitioners — Wayne Rée, Euginia Tan, Weiqi Chuah, Edward Eng, Marylyn Tan, art naming, Leia Devadason and Megan Lim — from recording podcasts to creating websites to funding application fees. Upon full utilisation of the budget set aside for this fund, Sing Lit Station will evaluate on how to ensure the Fund remains sustainable before carrying it forward to the next FY.

Literary Collaborations

- Wild Poet’s Den

Jul – Nov 20: Wild Poets’ Den: In July 2020, Sing Lit Station was approached by poet Ummi Tasfia to support a new poetry event, Wild Poets’ Den. Wild Poets’ Den (WPD) is Singapore’s first alcohol-free poetry event with an emphasis on highlighting the voices of our youths, disabled people and marginalised communities. It aims to provide a space for all writing

practitioners – including the Deaf and Hard of Hearing. With this in mind, WPD works with Equal Dreams SG to provide sign language interpretation and text transcription of poems to make the event accessible to as wide an audience as possible.

We decided to support five editions from July - November 2020 to test if practitioners would benefit from having this new platform. The sessions highlighted international voices including Zohab Zee Khan, Yasmin Zaini, Lisa Nurmarini, Manal Yunus and Jacob Sam-La Rose as the featured poets and drew a diverse crowd of poets to participate in the event, including those from marginalised communities in Singapore. We also opened the performance slots to Camp Lit students.

As this first run was meant to be a trial to test the need for such an open mic, we evaluated the benefit of maintaining this platform in bridging the gap between our Book A Writer students and our other writer development programmes. We will be experimenting with three more trial sessions to tweak elements of the programme and refocus the event to create a safe space for youths and develop them as programmers. We concluded our collaboration with WPD in November 2020 and are evaluating new possibilities to continue supporting disabled and marginalised communities.

- *to let the light in* (previously A Thousand Cranes) Anthology
- Oct 20 – Mar 21:** In FY 19, we were approached by the Asia Pacific Hospice Palliative Care Network to work with them on a new anthology of poetry highlighting the importance of palliative care. In the second half of FY20, we completed work on this poetry anthology project. We then worked with publisher Landmark Books on the publication and artist Heng Li Ching on the cover art and illustrations, with SingHealth coming on board as a sponsor for the project in March 2021. We have shortlisted 111 poems out of the 811 submissions, with 58 poems in English and the remaining 53 poems in Bahasa Indonesia, Bengali, Hindi, Japanese, Korean, Mandarin, Nepali, Tagalog, Thai and Vietnamese. All non-English poems will be featured alongside an English translation to ensure that the poems reach as wide an audience as possible. The launch is projected to take place in June 2021.

Writers' Centre

- Peer Writing Groups

Apr 20 – Mar 21: Since 2014, we have been a Workshop Centre that provides a physical location and coordinates enthusiastic writers for peer-driven workshops, where writers of similar talent level and career stages meet regularly to workshop new material and form a tight peer support group. We provide facilitators to guide newly formed groups in the initial phases and connect established groups with senior writers who offer workshops and masterclasses to share their experience.

Our eight peer writing groups have moved their sessions online since late March 2020. They use a variety of online platforms such as Google Meet and SLS' Zoom account. Despite the drop in number of meetings due to circuit breaker limits on group gatherings, the groups managed to pivot to digital ways of meeting and averaged 113 members meeting per month across all groups, over a 50% increase from the earlier half of the year. To support this transition, Sing Lit Station offered the writing groups the use of our Zoom accounts (SLS acquired four paid accounts within the team to service the needs of our supported communities and to transit to fully online operations as early as March), to enable them to continue meeting regularly and at no cost. Some of the groups, such as the Migrant Writers of Singapore and S@BER, have almost doubled in size as the move to digital platforms has

opened up opportunities for members who have moved overseas to reconnect and join in the sessions.

As a way to further integrate the various writing groups and to combat the lack of physical interaction as a result of the circuit breaker, we also organised an informal literary pub quiz, held on Zoom during the circuit breaker in May. The pub quiz incorporated various forms of digital platforms, including Zoom Breakout rooms, Mentimeter quizzes, Google Forms and Powerpoint, to trial new ways of engaging audiences with poetry in a digital setting. Over 30 members from the various writing groups met online to participate in a series of friendly games and quizzes, centred around Sing Lit. The participants expressed their interest for this to be a regular event, as it was both educational and entertaining, and allowed them to learn more about each other's groups and the history of Sing Lit.

As part of our efforts to further support and develop the capabilities of our writing group members, SLS has continued to disburse funds through the Writing Group Development Fund. In the past six months, two writing groups -- ATOM and Insert Cool Name Here (ICNH) have made use of this fund. ATOM engaged poet Sean Hewitt for a poetry workshop on contemporary Irish poets in January, utilising \$381.35 of the \$500 in their fund, and they have also sought to utilise the remainder of their funds to purchase subscriptions to poetry magazines and publications for its members. As for ICNH, they engaged poets Lawrence Ypil and Cat Chong for two poetry workshops in January and February respectively, utilising \$300 of their fund.

- Masterclasses

Apr – May 20: In April and May 2020, Sing Lit Station organised a series of six sold-out Fiction Writing Booster Shot Masterclasses (59 pax) with writer Yu-Mei Balasingamchow, covering topics including Character, Dramatic Conflict and Dialogue. To bridge the gap between text and technology, and to make masterclasses more accessible to the public, we also organised Zoom A Writer, a series of three poetry masterclasses (12 pax) in August and September 2020. The three masterclasses were 'Protest/Poetry' with Jennifer Anne Champion, 'Humour in Poetry' with Stephanie 'Dogfoot' Chan, and 'Writing About the Body' with Jollin Tan. The participants expressed that they have benefited from the intimate nature of the masterclasses, allowing them to engage directly with the writer, and receive more personalised advice for their writer development. We experimented with a new model for masterclasses by offering 3-class passes and single tickets. For prose workshops, these resulted in more 3-class passes sold but for poetry workshops, tickets bought were mostly solo tickets.

Oct 20: In October 2020, SLS organised a series of three prose masterclasses under our Zoom A Writer series reaching a total of 18 participants. The three masterclasses were 'Speculative Fiction in Short Stories' with Wayne Rée, 'Telling Our Stories with Art(e)facts' with Eva Wong Nava, and 'Coping Mechanisms: Exploring the Human Condition Through Fiction Writing' with Daryl Qilin Yam. Similar to our series of poetry masterclasses, the participants expressed their appreciation of the intimate size and setting of the prose masterclasses, which allowed for more personal engagement with the writers. Some feedback we received from participants suggested that we separate the sessions into two parts on different days. Topics that participants would be interested in exploring in future workshops include: writing for comic books, poetry, scriptwriting, and nonfiction writing. We took into account suggestions for non-fiction writing and breaking up the sessions in I/Eye Introduction to the Personal Essay with Zhang Ruihe conducted in early 2021.

Feb – Mar 21: Zoom A Writer: I / Eye Introduction to the Personal Essay with Zhang Ruihe filled 47 out of 48 available slots across six sessions. With the move to Zoom, as well as SLS' engagement with the wider region through efforts such as SEAPoWriMo, Hawker Prize, and Singapore Writers Festival, we were able to reach overseas participants. Two 6-class pass attendees joined the workshop from outside Singapore; one from the Philippines and one from Indonesia. It is notable that out of the 11 tickets purchased, seven of these tickets (64%) were purchased as 6-class or 3-class passes. The success of multi-pass ticket sales is consistent with Fiction Writing Booster Shot with Yu- Mei Balasingamchow, of which 14 out of 20 (70%) tickets purchases were 6-class or 3-class passes. We believe that our writing community is eager for deeper and longer term engagement with guided writing activities, and we hope to continue providing workshops to suit these needs.

- The Hawker Prize for Southeast Asian Poetry 2020

Feb – Aug 20: In August 2020, we announced the three winners of the 2020 Hawker Prize for Southeast Asian Poetry, as well as the three interviews we conducted with the editors of the winning journals -- OF ZOOS, The Tiger Moth Review and Singapore Unbound's SP Blog. From 2021 onwards, Sing Lit Station will be redirecting the Hawker Prize to better reflect our efforts in the incubation, mentorship and sustainability of literary activity, and will evaluate whether to amend the eligibility of submissions, overall format of the prize, and our outreach mechanisms.

- Jalan Besar Writing Residency

Oct 20 – Mar 21: In October, SLS welcomed our three new writers-in-residence for the 2020 edition of the Jalan Besar Writing Residency. We received 11 applications, and from there, the following three were selected -- award-winning writer Victor Fernando R. Ocampo, writer / translator / critic Samantha Toh, and artist nor. In light of the current pandemic, SLS understands the limitations that will come with utilising our physical space. As such, we have provided each Writer-in-Residence with a budget of SGD \$750 - \$1,250 each to further empower and enable their creative processes. In addition, SLS has also begun documenting the residency through interviews with the writers-in-residence and behind-the-scenes stories. The three writers-in-residence will be presenting their public-facing programme in FY 2021, with Victor's lecture on speculative fiction taking place in April. SLS hopes to continue this format of the Residency for future iterations, and to continue exploring hybrid formats to keep up with the changing times.

ANNUAL EVENT CALENDAR

Below is the list of Sing Lit Station's regular rotation of events in a financial year.

Apr – May:	NEW WORKS series
April:	SingPoWriMo
July:	Manuscript Bootcamp (Prose/Poetry)
August:	Hawker Prize for Southeast Asian Poetry 2020 SEAPoWriMo
October:	Jalan Besar Writing Residency
November:	Camp Lit Singapore Writers Festival (SWF) SEA-focus programming
Nov – Dec:	End-of-Year Fundraising Campaign

3. THE YEAR AHEAD

FUTURE PLANS

- Regular programmes

In FY21, we plan to continue our regular programmes: SingPoWrimo, Manuscript Bootcamp 2021 (Poetry), Hawker Prize, Jalan Besar Writing Residency, Camp Lit, Singapore Writers Festival programming and Book A Writer sessions. We will also continue to run the NEW WORKS series alongside master classes and ad-hoc workshops for our writing groups. We will continue to promote the region's literary culture by hosting SEAPoWriMo in the latter half of FY21.

- Collaboration with better.sg

We plan to work with non-profit organisation better.sg in the creation of an online game called To Be You. The interactive fiction game aims to cultivate empathy in players by giving them the opportunity to be step into the shoes of different characters as they navigate seemingly ordinary moments in Singaporean life. In this collaboration, Sing Lit Station will bring together local writers to pen the different character tracks in the game.

- Prison workshops

A programme we had been working on in collaboration with the Singapore Prison Services was a series of poetry workshops for long-term inmates, that was slated to take place in the third quarter of 2020. Despite securing funding for the workshops from the Learn SG Seed Fund, the programme eventually had to be cancelled, as the Prisons had constant-changing safe management measures in place that restricted visitors from entering the prison. Nonetheless, SLS has been liaising with the Yellow Ribbon team for the 2021 edition of the Yellow Ribbon Community Art and Poetry Exhibition in September 2021, and the poetry workshops are slated to commence in May and June 2021, for both the male and female participants.

- #BuySingLit campaign

We hope to strengthen our contributions to the multi-stakeholder #BuySingLit campaign in FY21. As such, at the end of FY20, SLS hired a full-time Community Engagement Manager to lead and develop our initiatives for the #BuySingLit campaign. They will curate and implement Sing Lit Day in December 2021, work with industry partners to create social media campaigns for the year-long movement and interact with groups in affiliate arts communities.

- Singapore Writers Festival 2021 Youth Fringe

As part of the Singapore Writers Festival in November 2021, Sing Lit Station has been commissioned to present six to eight programmes for the Youth Fringe line-up. The Youth Fringe aims to give curators between the ages of 13 and 18 a platform to engage with the literary arts by exploring fresh ideas and discussing topics that resonate with them.

FUNDRAISING PLANS

- Project-based fundraising

This year, we focused on project-based fundraising in addition to our usual year-end fundraiser. We managed to raise our CRR due to three larger donations: for the One Bag, One Book campaign, the *to let the light in* anthology and the *Call & Response 2* anthology. For the upcoming FY, we will also be focusing on community-based projects to draw in bigger donors from both the private and corporate sectors. We are planning to convert our Programmes Trainees to a full-time Manager role and they will be looking for long-term donations (i.e. 1- 3 years) for community projects to increase our sustainability.



- Five year anniversary fundraiser

We turn five years old in July 2021 and will be experimenting with a longer 5-month fundraising campaign instead of our usual 1-month December campaign.

4. GOVERNANCE

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.

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.

BOARD MEETINGS AND ATTENDANCE

A total of three Board meetings were held during the financial year. They were held on 11 June 2020, 14 October 2020 and 17 February 2021. The table below sets out the individual Board members' attendance at the meetings:

Names of Board members	% 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

DISCLOSURE OF REMUNERATION AND BENEFITS RECEIVED BY BOARD MEMBERS

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

DISCLOSURE OF REMUNERATION OF THREE HIGHEST PAID STAFF

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

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 six 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 2021 is as follows:

	Current Year (2021)	Previous Year (2020)
	S\$'000	S\$'000
(A) General / Unrestricted Funds (Reserves)	448	262
(B) Annual Operating Expenditure	(473)	(408)
Ratio of Reserves	0.95	0.64
(Formula of Reserve ratio = (A) Total unrestricted funds / (B) Annual operating expenditure)		

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

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

Income (\$)

EARNED	Income earned from core programmes	
	- Book a Writer	\$ 43,442
	- SingPoWriMo	\$ 300
	- Manuscript Bootcamp	\$ 80
	Supplementary income from other programmes	
	- Rent Collected	\$ 6,370
	- Masterclasses/Talks	\$ 5,590
	- Supplementary Programmes ¹	\$ 16,360
	- Other Income	\$ 600
	Funding from NAC for Partnership Projects and Commissions	
	- Words Go Round	\$ 15,250
	- MASS	\$ 644
	- #StayHomeStayLit2020	\$ 56,017
	- Singapore Writers Festival: SEA Focus	\$ 11,800
	- Voices From the Heart	\$ 5,400
RAISED	Other Project Grants:	
	- CDSA	\$ 3,600
	- Digital Presentation Grant	\$ 3,200
	Other Grants from Govt Agencies or Other Sources:	
	- #BuySingLit: Sing Lit Sounds ²	\$ 13,936
	- Wage Credit Scheme	\$ 4,531
	- Job Support Scheme	\$ 71,412
	- Rental Concessions	\$ 900
	- ACRP Operating Grant	\$ 50,000
	Cash donations and sponsorships	
- Tax-Exempt	\$ 84,509	
- Non-Tax Exempt	\$ 2,005	
	Cultural Matching Fund³	\$ 57,747
	SUB-TOTAL INCOME	\$ 453,693
	NAC Major Grant	\$ 205,000
	TOTAL INCOME	\$ 658,693

¹ These include programmes such as NAC Let's Connect Talk, Literary Open Space, Never Before digital exhibition, HK-SG Travel Bubble (The Substation), The Ekphrastic Series (NGS) and other miscellaneous events that are not part of our core programmes.

² This number is rounded down to the nearest even number: \$13,936.

³ For projects that have taken place in this FY only.

Expenditure (\$)

OVERHEAD OPERATING COSTS	Salaries of members of staff	
	- Staff Remuneration ⁴	\$ 157,846
	- SGUnited Traineeship	\$ 17,640
	Other staff-related expenses	
	- Staff Training	\$ 105
	- Medical Fees	\$ 94
	- Staff Welfare	\$ 694
	Marketing and communications⁵	\$ 9,318
	Depreciation of assets⁶	\$ 27,691
	Other operating expenses	
	- Admin / Financial Fees ⁷	\$ 17,923
	- General Operational Costs ⁸	\$ 9,689
	TOTAL OPERATING COST	\$ 241,000
PROGRAMME COSTS ⁹	Core programmes	
	- Book a Writer	\$ 50,830
	- Poetry.sg	\$ 1,297
	- Prose.sg	\$ 800
	- SingPoWriMo	\$ 3,600
	- Manuscript Bootcamp	\$ 9,625
	- Masterclasses	\$ 4,598
	- WriCE	\$ 19,917
	- Jalan Besar Writing Residency	\$ 1,447
	- Writing Groups	\$ 1,821
	- HALP Fund	\$ 1,920
	Other activities	
	- Fundraising Costs ¹⁰	\$ 1,448
	- New Works	\$ 1,262
	- Events	\$ 1,241
	- Sing Lit Sounds	\$ 9,777
	- Singapore Writers Festival: SEA Focus	\$ 9,199
- #StayHomeStayLit2020	\$ 48,870	
- Sing Lit Cloud	\$ 150	
- Supplementary Programmes ¹¹	\$ 62,326	
	TOTAL PROGRAMME COST	\$ 230,128
	SUB-TOTAL EXPENDITURE	\$ 471,128
OTHER COST	- Cost of Sales ¹²	\$ 142
	- Finance Costs ¹³	\$ 1,354
	TOTAL EXPENDITURE	\$ 472,624
	SURPLUS / (DEFICIT)	\$ 186,069
	COST RECOVERY RATIO¹⁴	69%

⁴ Includes staff salary, bonus, skill development levy and CPF.

⁵ These include website charges, advertising, boosts for social media channels and physical collaterals, marketing associate and complimentary books.

⁶ These include depreciation on right-of-use assets (such as lease) and depreciation on property, plant and equipment.

Statement of Comprehensive Income

	<u>2021</u>	<u>2020</u>
	\$	\$
INCOME		
Income for generating fund		
Voluntary income	509,109	387,032
Income for charitable activities	56,353	141,560
Other income	93,231	2,800
	658,693	531,392
EXPENSES		
Cost of sales	142	-
Cost of charitable activities	415,826	342,528
Governance and administrative costs	55,302	64,014
Finance costs	1,354	1,568
	472,624	408,110
Total comprehensive income for the year	186,069	123,282

⁷ These include transaction fees, bank charges, accounting services, admin and filing charges, audit fees, insurance, professional fees, secretarial fees, stamp duty and tax services fee.

⁸ These include our IT software, meals and refreshments, office expenses, postage and couriers, printing and stationery, repair and maintenance, transportation charges and utilities.

⁹ These include professional and artistic fees, venue rental and other related costs, incl. the payment for goods and services.

¹⁰ These refer to costs directly incurred and paid for during fundraising. These include costs such as advertisements, printing, publicity materials, costs of online fundraising sites, rental of premises and logistics.

¹¹ These include Submittable fees for programmes, Writers' Honorarium for programmes such as the Hawker Prize, project costs for an FY20/21 programme – HK-SG Digital Travel Bubble, and all other supplementary programmes.

¹² Interest expense on lease liabilities (reflected on page 20 of our financial statement)

¹³ Book inventory costs (reflected on page 6 and 22 of our financial statement).

¹⁴ Income excluding NAC grants, housing subsidy, and COVID-19 related schemes divided by total expenditure.

Statement of Financial Position

	<u>2021</u>	<u>2020</u>
	\$	\$
ASSETS		
Current assets		
Inventories	3,358	-
Cash and cash equivalents	422,902	261,928
Other receivables	48,016	12,875
	<u>474,276</u>	<u>274,803</u>
Non-current assets		
Property, plant and equipment	1,654	1,551
Right-of-use assets	31,018	12,863
	<u>32,672</u>	<u>14,414</u>
TOTAL ASSETS	506,948	289,217
LIABILITIES		
Current liabilities		
Trade and other payables	27,200	13,825
Lease liabilities	21,983	13,200
	<u>49,183</u>	<u>27,026</u>
Non-current liabilities		
Lease liabilities	9,505	-
TOTAL LIABILITIES	58,688	27,026
NET ASSETS	448,260	262,191
FUNDS		
Unrestricted funds		
Accumulated general fund	448,260	262,191
	<u>448,260</u>	<u>262,191</u>