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ANNUAL REPORT

THE ARTGROUND



CONTENTS

Mission and C.O.R.E values	3
Organisation Chart and Corporate Information	4
About The Artground	6
Strategic Development Plans	7
Message from the Chairman	9
Year in Review	12
The Year at a Glance	14
Artists' Capability and Developmental Platforms	16
Interactive Visual Arts Space	26
Weekends @ The Artground	33
Future Plans	38
Governance	41
Governing Board Members	45
Sub Committees	48
Governance Evaluation Checklist	51
Financials	54
Gratitude	55

MISSION

To open minds, shape perspectives and serve as an open platform for the creation and design of original inspiring content for young audiences through close collaborative best practices with local and regional artists, as well as involvement of educators and families.

OUR C.O.R.E. VALUES

In our endeavour to continue providing positive and meaningful arts experiences for young children in collaboration with artists and educators, we have our C.O.R.E. values to guide us:

CARE

We take care of one another, and help one another succeed in what we each do. Individual successes are the company's pride and achievements!

OWNERSHIP

We make informed decisions by practising intrapreneurship and taking pride in what we do, as well as in continually looking for new ways of doing things better.

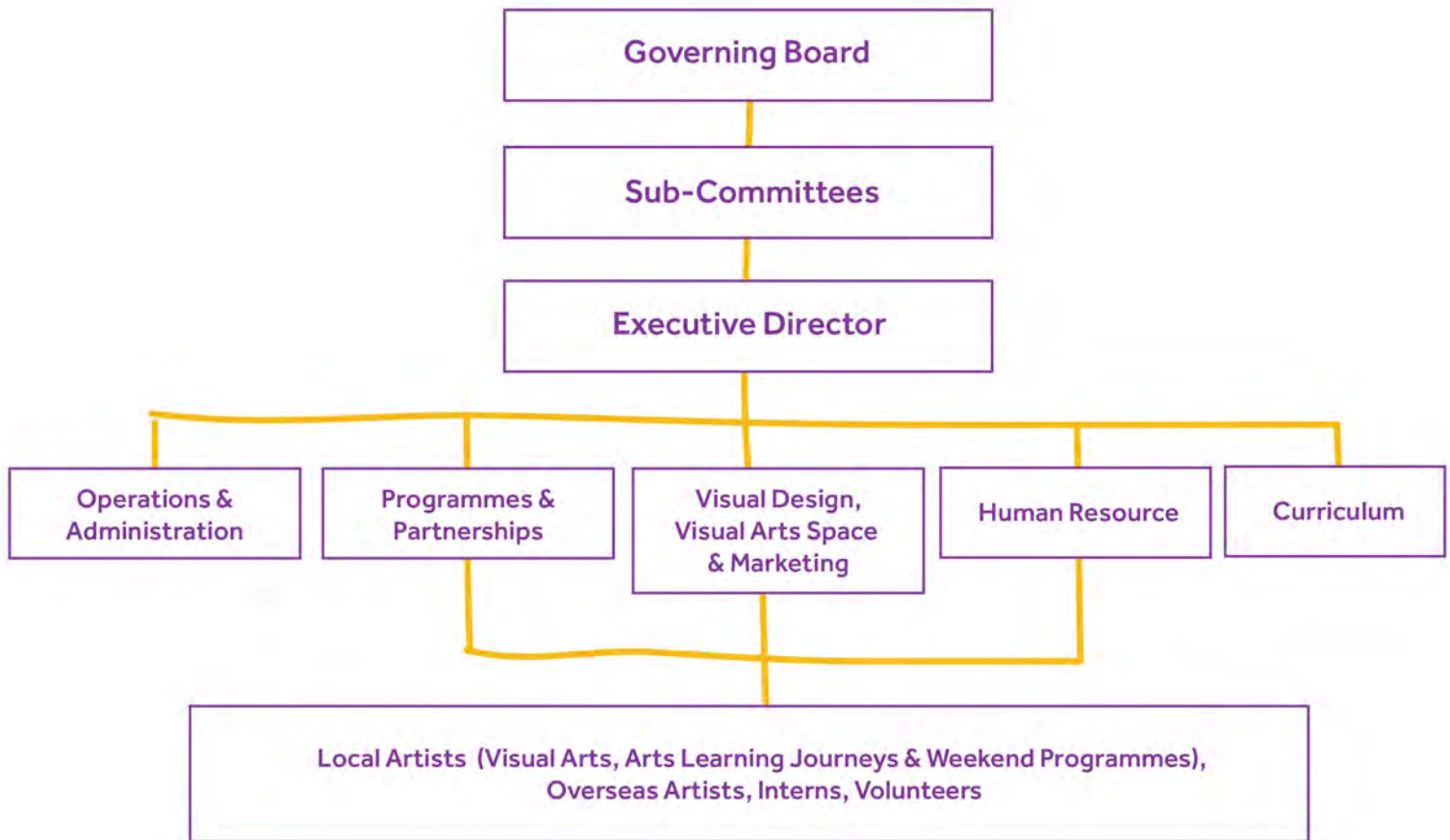
RELEVANCE

As much as we are committed to developing local artists in Arts for Young Audiences (A4YA), we invest in our TAG team to ensure our relevance in the sector through our professional and personal development and growth.

EFFICIENCY

We keep our processes seamless, and are resourceful with our time, finances and programming so that we provide the best possible experience for the children and artists.

ORGANISATION CHART



CORPORATE INFORMATION

Board of Directors:

Appointment dates for Board Members

Poh Hwee Yen, Luanne
02/12/2016
Board Member

Goh Jin Zhong, Ian
28/08/2017
Secretary

Suchanda Mandal
22/05/2020
Board Member

Wai Chun Yip (Thomas)
28/08/2017
Chairperson

Patricia Koh Ai Leng
28/08/2017
Board Member

Lim Siew Li (Lelaina)
28/08/2017
Board Member

Yeo Sock Koon (Maggie)
21/02/2020
Honorary Treasurer

The Ground Co Limited (Registration No.: 201632916C), public company limited by guarantee, was registered under the Companies Act, Cap 50 on 2 December 2016.

It named the business The Artground (Registration No.: 53351458D), which was also registered on the same day. The business address is at 90 Goodman Road, Goodman Arts Centre, #01-40 Singapore 439053.

Board members are appointed as Directors of the Company and they carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions. As a registered charity, The Ground Co Limited strives to align its governance practices with the principles set out in the refined Code of Governance issued by the Charity Council. The Artground has been accorded IPC (Institution of a Public Character) status from [1 November 2021 to 30 April 2023].

This report describes the Company's activities and structures that were in place during the financial year ended 31 March 2022 which are in accordance with these principles. The Company submits the online Governance Evaluation checklist together with the audited accounts for the year.



EXTERNAL AUDITOR
Steven Tan
Russell Bedford PAC

PRINCIPAL BANKER
DBS Bank Limited

COMPANY SECRETARY
KC Corporate Solutions Pte Ltd

ABOUT THE ARTGROUND

THE ARTGROUND is nurtured and managed by The Ground Co Limited. Inspired by the poem *The Hundred languages of children* by Loris Malaguzzi which refers to the many ways children have of expressing themselves, The Artground believes that a child is intrinsically curious and naturally creative.



Excerpt from

The Hundred Languages of children by Loris Malaguzzi

***The child is made of one hundred.
The child has a hundred languages
a hundred hands
a hundred thoughts
a hundred ways of thinking, of playing, of speaking.
a hundred, always a hundred
ways of listening, of marvelling, of loving
a hundred joys for singing and understanding
a hundred worlds to discover
a hundred worlds to invent
a hundred worlds to dream.
The child has a hundred languages
(and a hundred hundred hundred more.)***

STRATEGIC DEVELOPMENT PLAN

We translated our vision into a “4SA” Strategic Development Plan which is a continuous journey for us. The 4S are namely Society, Schools, Service and Seeding. These form the core basis of our target reach.

The 4As are Availability, Arts Learning Journey, Accessibility for All and Artist Incubation which is genre agnostic. These form the basis of our development plans.



Availability

These programmes are consistently available to the general public (society), enabling free access to the facilities, throughout the year. On top of that, The Artground also has scheduled weekday and weekend programming which involve admission fees to manage venue capacity.

Arts Learning Journey

We welcome organised groups of school-going students, and homeschoolers to the arts centre on the weekdays. We work with educators to create age appropriate resource materials for these young learners, as well as pre/post programme materials for the teachers/carers.

On top of that, we actively seek to introduce skills development training programmes to equip and inspire the teachers to continue the arts engagement back in the classrooms. These programmes are conducted on-site and online at The Artground through artist-led workshops.

Accessibility

We focus on introducing initiatives that encourage equitable opportunities and inclusive programmes that serve children with all abilities and needs. We do this by working with artists to develop specific programmes for the communities that support children with additional needs so that these children can have access to the arts that are appropriate and relevant.

These initiatives also allow the community to take a more active role in private philanthropy through platforms that support these programmes.

Artists Incubation

We work with local artists to seed original new works at The Artground, as well as seek opportunities to create networking and capabilities development in the field of A4YA with our international partners. This is an investment into the local artistic eco-system and we are mindful that not all seeds will germinate. However, it is important that we provide the space for artists to try, and to imagine.

FROM THE CHAIRPERSON

This year marks a new beginning for The Artground as we continue our effort to pivot towards hybrid exhibition and address the growing needs of the community we serve.

It is also a time for reflection on all that has been accomplished this past year and all that we hope to achieve in the future. I must acknowledge the amazing staff at The Artground. I am honoured and humbled to lead such a dedicated, passionate and talented team, with my fellow Board colleagues and the Management Team.



Fungus Humongous Arts Space



Dance-telling by ETHOS

Art transforms lives, and we delight in our ability to inspire and engage diverse visitors – both parents and the young, and both onsite and online audiences. For the past year, we saw the number of digital audiences rocket to almost 3.2 million views, and we welcomed almost 10,000 people who visited our onsite exhibitions. With borders opening and people feeling safe to spend time at meeting venues like The Artground, we look forward to creating more programmes and deeper engagements in the coming year.

The Artground continues to serve as an important place for inspiring young audiences and in providing a platform for local artists to practise and showcase their talents. Over the past year, we partnered numerous local artists and programmers to conduct 12 Arts Learning Journeys and served more than 200 students. In addition, our new Arts Digital Programme **“Here We Go: Into the Deep Sea”**, as well as our initiative for Online Teacher Training **Working with Worms** and **Creative Dance** served a total of 12 different schools, and benefited another 300 young audiences.



By Our Powers Combined Launch of ASSITEJ (SG)

In the coming year, we will continue to build our local artistic capacities. We will be carrying the torch of ASSITEJ Singapore, an international network and association for theatre for children and young people, as the new national centre. Previously helmed by ACT 3 International, ASSITEJ Singapore will spotlight Singaporean artists and bring an



The Anywhere of Everything, No matter the Time
Set up in the WhiteBox

ASEAN focus into this global network. We will also resume our **E.P.I.C. (Exposure, Participate, Innovate and Create)** programme – an international artist exchange programme where we will select and bring up to six local artists to a regional biennale puppet festival. Besides masterclass and networking opportunities during **E.P.I.C.**, our artists will also be bringing their works to the rural communities in Yogyakarta. Not forgetting our local communities, we will also be premiering our commission, **The Anywhere of Everything, No Matter the Time**, in October 2022, a durational piece to neurodiverse audiences – a first in Singapore.

Lastly, we would like to thank our partners, stakeholders, schools, volunteers, artists and families for supporting The Artground for the past five years. We are particularly grateful to partners like the Malay Heritage Centre, Singapore International Festival of Arts and Esplanade for opportunities in the past year to present quality original works for young audiences by local artists in their platforms across the island. We will continue to strive to bring accessible positive art experiences to our families with young children. See you all in the coming year!



Painter's Waltz by The Kueh Tutus



Tales of Sang Kancil Digital Programme - A collaboration with Malay Heritage Centre

Thomas



Closer Apart, presented under Singapore International Festival of Arts (SIFA) 2021

YEAR IN REVIEW

In the past year, we toggled between digital and live programming to respond appropriately to the VUCA (Volatile, Uncertain, Complex and Ambiguous) nature of the pandemic. We continued our digital engagement and programming which resulted in the highest digital numbers we have seen since our opening in 2017. This also allowed us to delve into a new arena of content creation and supported our artists in their creative pursuits. In doing so, we designed several original new content that engaged not only families at home and children in preschools and primary schools, e.g. *Here We Go: Into the Deep Sea*, but also educators in their professional development via e-learning platforms.

We continued developing productions for live presentations during the Phase 2 Heightened Alert period. As the economy slowly opened up in the second half of FY21, we were ready to respond with new productions such as *HOUSE* and *Closer Apart* which allowed parent-child pairs to engage in live performances that adhered to safe management measures while keeping to the intimate theatrical experiences that families with young children craved.



House by Artist-In-Residence Stan

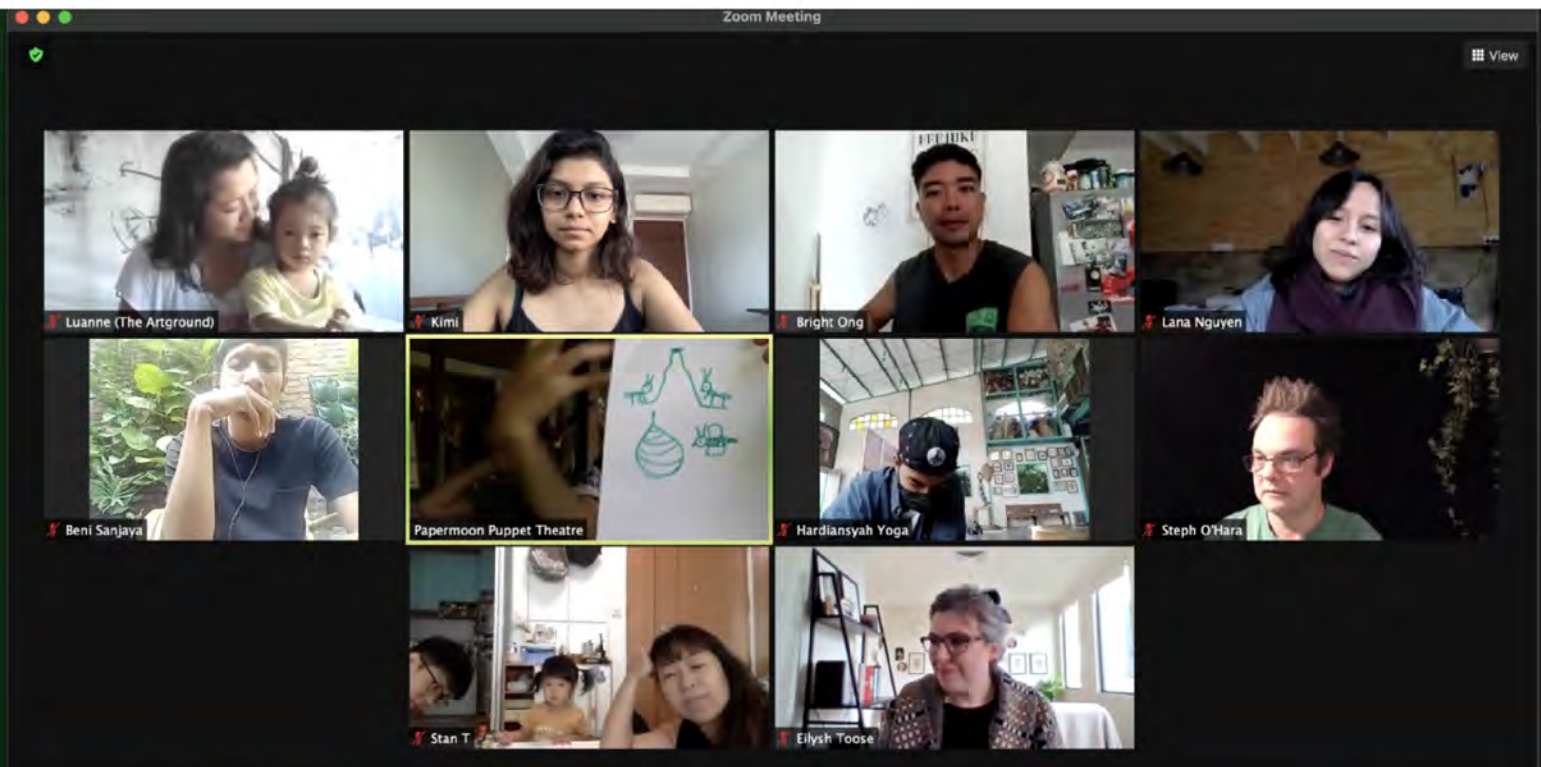


Community engagement programme *NEST* with Tak Takut Kids Club



On top of that, we continued with *NEST* - a tripartite production between Singapore, Indonesia and Australia that started in 2019

which will now premiere in 2023 at Melbourne Fringe, allowing artists' online exchanges among the three countries. It also presented The Artground the opportunity to take artists out of its space to further engage under-resourced communities in creative development and collaborative work.



Zoom meeting between the artists of *NEST*

THE YEAR AT A GLANCE

TOTAL AUDIENCE



Facebook | Instagram | Youtube | Website

PROGRAMMES



AUDIENCE



OTHERS



Invitations to participate in conferences/seminars/forums

COMMUNITY ENGAGEMENT



ARTS LEARNING JOURNEY



12

Arts Learning Journeys (On-site)



Digital Arts Learning Journey

7



Arts Learning Journeys Participants (On-site)

224



222

Digital Arts Learning Journey Participants
Here We Go: Into the Deep Sea

TEACHER TRAINING



Online Teacher Training Programme

5



100

Online Teacher Training Participants
Working With Worms
Creative Dance

EXTENDED ARTS PROGRAMME

1



Worms on Wheels Rental

140



No. of participants



Tales of Sang Kancil
Digital Pre-Recorded Session

11



793

Tales of Sang Kancil
Digital Pre-Recorded Session Participants
8 Oct - 31 Mar

ARTISTS' CAPABILITY AND DEVELOPMENTAL PLATFORMS

The Artground serves as an intermediary for the sector. As such, Artist Capability Development continues to be an integral part of what we do at The Artground.

We have different platforms to support local artists at different stages of their journey. This allows us to engage our 'tiered-level of access' approach which we use with both families with young children as well as our capability development initiatives with local artists. We were also able to partner with more local and regional partners to collaborate on diverse projects which help to profile Singaporean artists outside of The Artground and Singapore.



Performer Vanessa in *House* by Stan

GroundBreakers

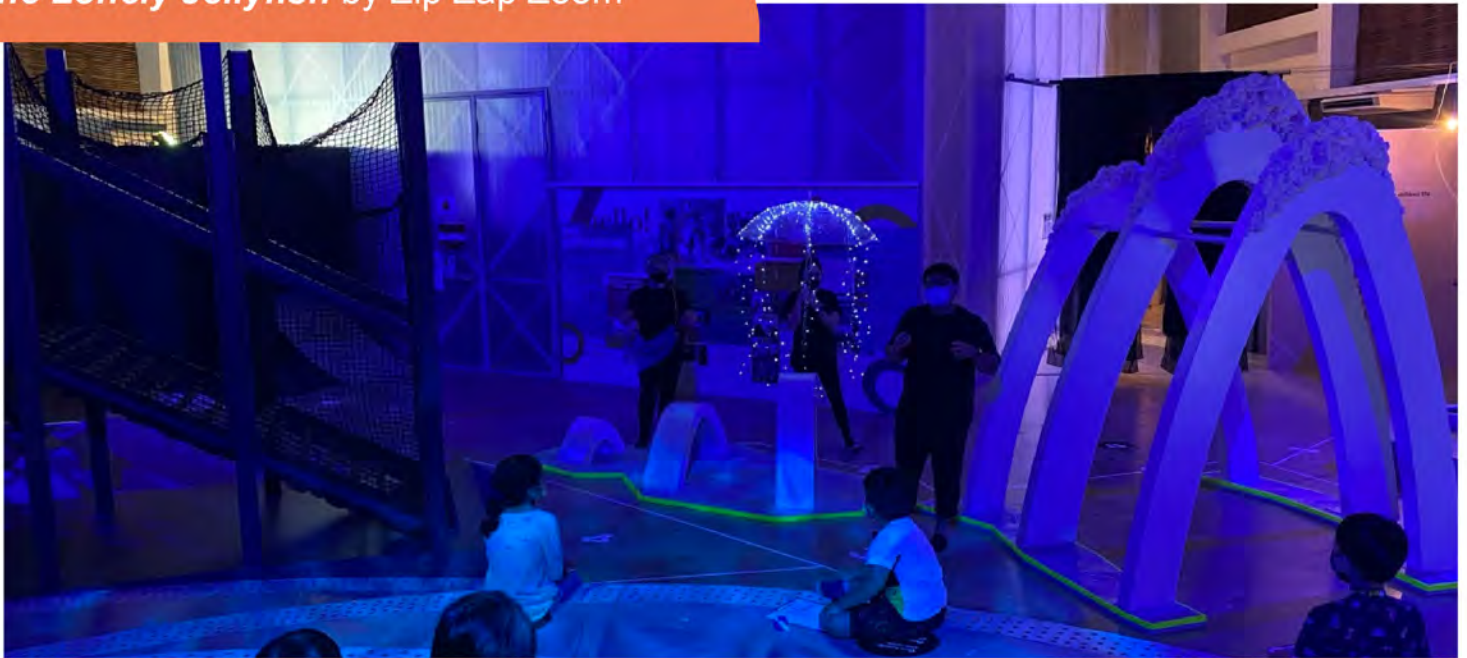
Every year, a group of children aged from 6 to 12 years takes on the role of judges. These important judges in The Artground's Children Panel decide which new idea or pitch gets selected to embark on our year-long GroundBreakers platform. The selection process The Artground has chosen to adopt is central to our belief that children are the best judge of what they would like to see and that their voices and opinions matter. Selected artists are given space to rehearse as well as a stipend to develop the work. There are also opportunities for audiences to attend the different milestones of their creative development to share their feedback. Prototyping and feedback from test audiences add rigour to this creative development without the pressure of box office, key performance indicators and improve the quality of the works that finally get presented.

GroundBreakers 2020

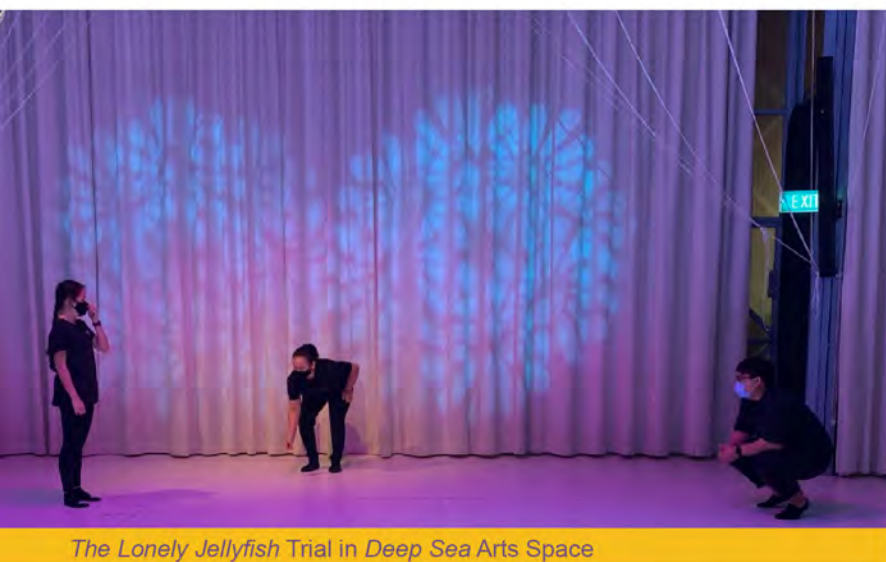
From the previous year, ideas from two new collectives, **Zip Zap Zoom** and **Seedlings**, and as well **Five Stones Theatre** were selected by the Children Panel. Since their creative development works were halted due to the pandemic, The Artground extended their programme by 6 months into FY21 so that they could continue their creative journey.

As a response to the pandemic, **The Sultan's Palace** pivoted into an online 'choose-your-own-adventure' game format which went through two phases of beta testing during this extension. After its extended stint in the *GroundBreakers* programme, it was invited to **Moving Parts Newcastle Puppetry Festival** in the UK in July 2021. Bringing a *GroundBreakers* work onto a global stage is testimony that the support for creative development of our local artists reaps fruits for not just our local audiences, but for an international one as well.

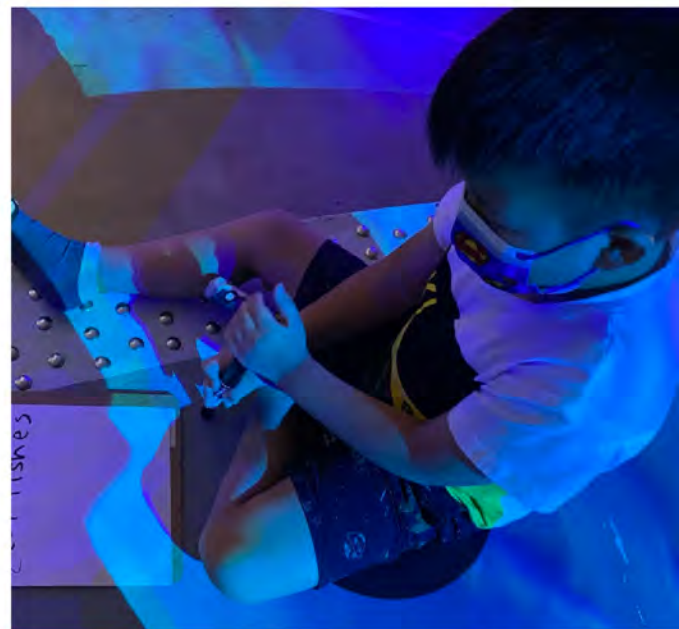
The Lonely Jellyfish by Zip Zap Zoom



The Lonely Jellyfish Trial in Deep Sea Arts Space



The Lonely Jellyfish Trial in Deep Sea Arts Space



The Lonely Jellyfish Trial in Deep Sea Arts Space

First Love, First Loss by Seedlings



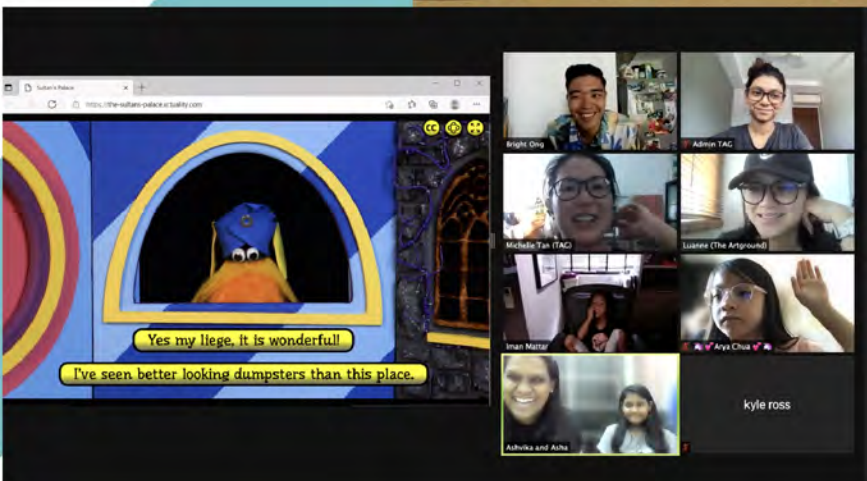
First Loss, First Loss by Seedlings

It was an interesting way to express [a] concept of loss to a child via little to no words. The show was lively with interesting props and [a] meaningful storyline.

Audience Member



Sultan's Palace Beta 2.0 by Bright Ong



GroundBreakers 2021

When we did the Open Call for GroundBreakers 2021, it was actually very challenging. Most artists have been grappling with the pandemic and there was little understanding of how we can continue with a programme like GroundBreakers with the evolving restrictions. From this Open Call, the proposals were mainly responses to the pandemic and there was a growing interest to create programmes that were relevant and/or 'covid-safe'.

One of them, **Mask** by new collective **Three Masketeers**, used the face mask as a main stimuli for children under 3 years. They were interested in how to 'present' the mask as a familiar object made 'strange' (or as an object of curiosity) to these children born during the pandemic. Whereas another collective, **My SuperFuture Theatrical**, was keen to explore a work, **The Last Campfire**, outside the four walls of an indoor theatrical space so that more families can enjoy the work 'safely'.

Loved the ending with the group song and dance. Fun, colourful and interactive. Help kids enjoy playing with masks and remove any stigma around it.

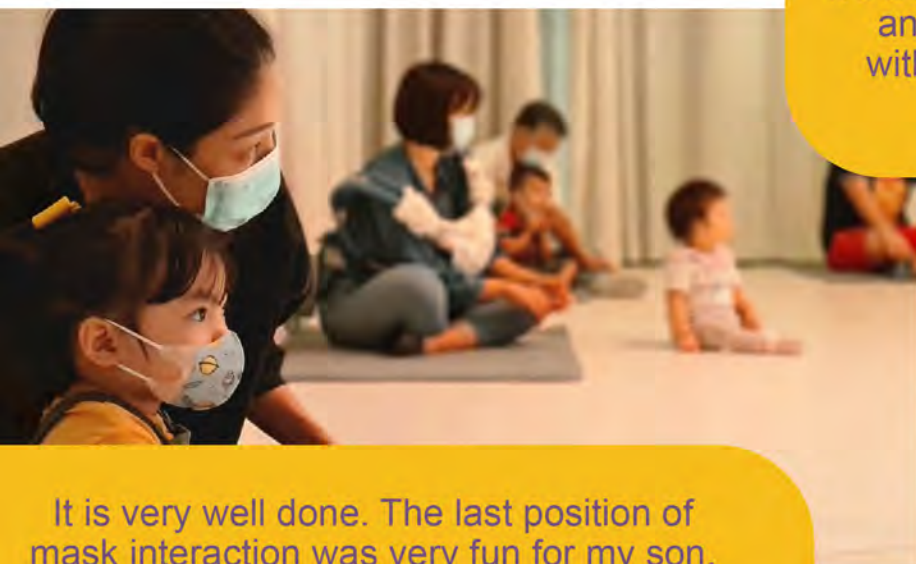
Audience Member



Mask by Three Masketeers

It's a great incubation space for you to try and fail as many times as you want without the pressure of being perfect

Vanessa, Artist



It is very well done. The last position of mask interaction was very fun for my son.
Attentive and caring staff

Audience Member

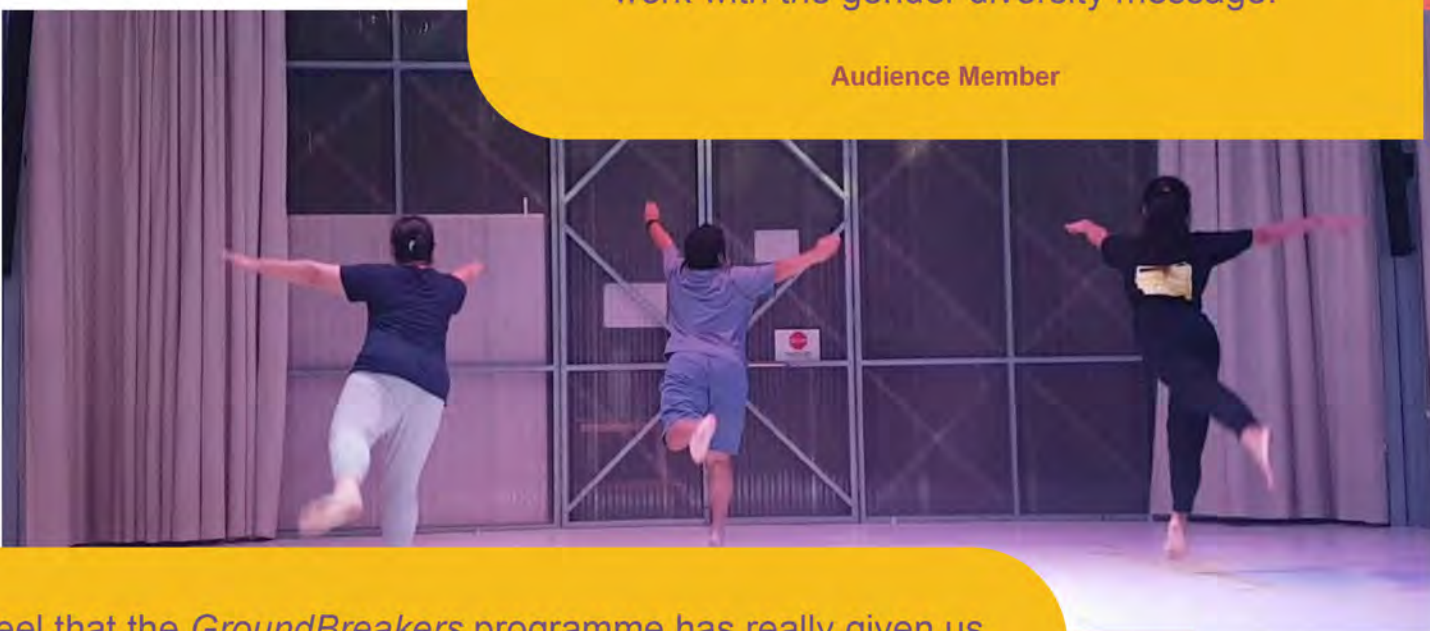


Because I'm Me by Change the Stage



I liked the 'choose your adventure' aspect of it, though the interventionist approach seemed a bit confusing for my daughter (who is 4). Nice work with the gender diversity message.

Audience Member



I feel that the *GroundBreakers* programme has really given us some space to explore and grow the piece from its embryo stage. At every point of our explorations, the feedback and suggestions given have made our piece stronger.

I think the most helpful thing for us is also that The Artground always clarifies our intentions and always helps us to execute the programme in the most suitable way possible without changing the integrity of the work. This process is very liberating for us.

Auderia, Artist

The Last Campfire by My SuperFuture Theatrical Productions



Very entertaining and the artist really brought out the elements of the show. Good Job! Really looking forward to watching it again!

Audience Member

The performance taught the kids that teamwork is important. Learning how to set up fire and using the stick to burn the marshmallow. The show time is good.

More interaction or getting the audience to participate will be more fun for the kid. Overall we enjoyed it!

Great Job!

Audience Member



Artist-in-Residence at The Artground (AIR-TAG)

Our Artist-in-Residence programme allows us to plug gaps in the Arts for Young Audiences (A4YA) sector, specifically in the works designed for early years, from birth to three years old. When The Artground first opened in 2017, we commissioned **Baby Space**, which was the first professionally staged work for babies under 14 months. Since then, there has been a growing interest in such works from both parents and the artistic community.



Heartiest congratulations on your production - Yuvaan and I had a great time. I like that it was very engaging for the children especially - and they were able to participate by playing with the same objects that the actor found on her day out in the sun. Looking forward to attending more of these!

Audience Member

We presented **HOUSE** for the first time in September 2021 and sold out 18 shows. When we re-staged it in November, merely two months later, we were able to increase capacity to 21 sold out shows. Through our AIR-TAG platform, we were also able to expand our repertoire of works, e.g. **Craftermusician: Ocean Adventures**, in this area for our families with young children who were looking for innovative and engaging experiences for their little ones on a more regular basis as part of our Weekends @ The Artground programmes.

Following this, we were also able to attract more proposals from artists who are keen to develop works for the early years. When we supported the development and presentation of a new sensory programme for babies, *Playmakers*, with educator-artist Ruby Topaz in February 2022, we opened 10 shows and ended up with 11 sold out shows (the warm reception in ticket sales encouraged us to open an additional show for the last day).



ASSITEJ Singapore

In February 2022, The Artground established new partnerships and took over ASSITEJ Singapore as the National Centre with a new organising committee. ASSITEJ International is a global network of companies and national centres vested in theatre for young people and children. Currently there are only a handful of South-East representations in the association. This partnership is an important step for The Artground in our focus of spotlighting Singapore and Asian works in this global network.

Together with two of our organisational members, namely, the Esplanade and The Learning Connections, The Artground launched a series of events for artists and educators in March 2022 to create awareness and increase membership. We will continue to use this network to forge partnerships across the sector for a more integrated and inclusive development of our sector.



43

Baby Steps into A4YA
7 Dec 2021



29

By Our Powers Combined
Launch of ASSITEJ SG
8 Mar 2022

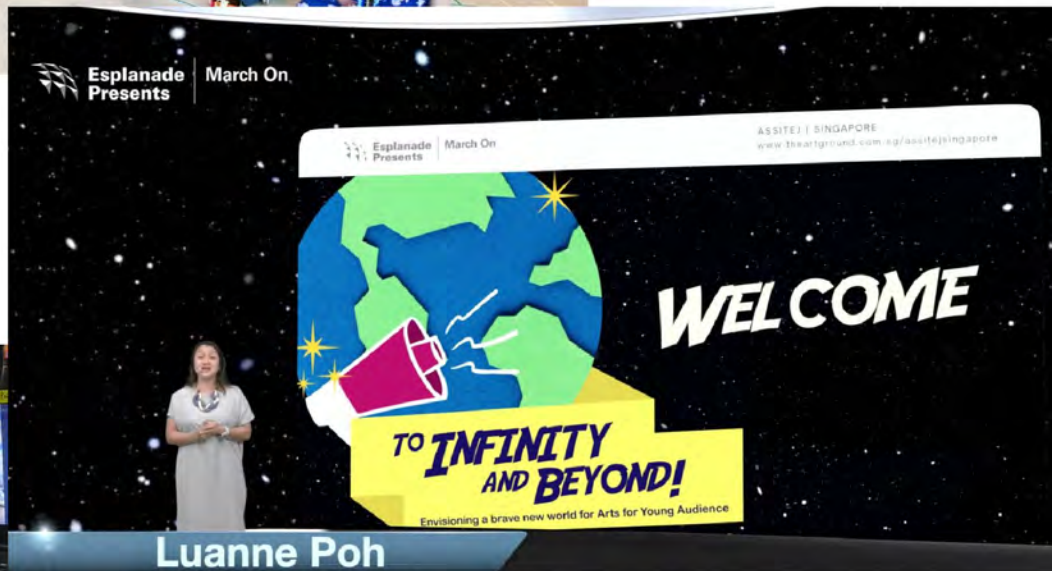
22

By Our Powers Combined (Digital)
Artist Workshop,
as part of ASSITEJ SG Launch
8 Mar 2022



24

Not-a-Box
Teachers Workshop
as part of ASSITEJ SG Launch
10 Mar 2022



Luanne Poh



63

To Infinity and Beyond
panel discussion,
as part of ASSITEJ SG Launch
9 Mar 2022

INTERACTIVE VISUAL ARTS SPACE

Our Visual Arts Space exhibitions are our first tier of access for all families, allowing everyone to access the arts without any financial barriers. Children from all backgrounds are able to play and explore together, and we welcome children with typical and atypical developmental needs to our accessible designs in this free space.



Deep Sea Arts Space



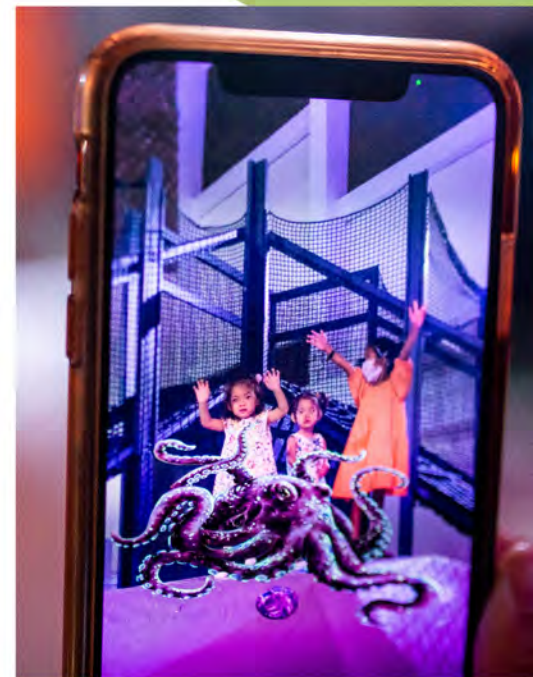
Fungus Humongous Arts Space

In the past year, we presented two exhibitions by local artist Wu Yanrong, and arts collective NAYA. The latter was the first exhibition that was selected through a blind selection made up of staff from The Artground as well as external panelists. Our first Visual Arts Space Open Call received 17 applications, comprising of proposals not only from artists but also from educators and families (who have visited The Artground before).

Deep Sea by Wu Yanrong

Deep Sea explores the lesser known part of the ocean where there is little food and oxygen, high pressure and no sunlight. This arts space commissioned by The Artground takes families deep underwater to imagine what it could be like. Similar to the deep sea, this arts space revolves around a whale carcass which is crucial for creating long-lasting ecosystems.

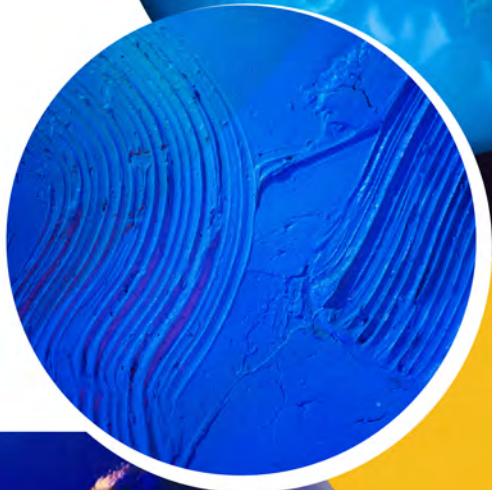
This immersive experience is dimly lit and further enhanced with hints of blues. Coupled with specially composed atmospheric tunes, families will be transported to the imaginary deep waters. Designed for children's active exploration and to create a unique experience, everyone is encouraged to wander and wonder.



Children interacting with augmented reality designed by DPLMT for Deep Sea.

“ My child enjoyed himself very much. The safe-distancing measures were very well thought out. It was really a wonderful place for my child to explore and be curious, safely. ”

With a strong background in visual and communication design, Deep Sea artist, Wu Yanrong, has worked at various design agencies – with the latest being an Art and Graphics Lead at WeWork. Apart from her day job, she has been commissioned by organisations and brands, such as Facebook, Resorts World Sentosa and Hermes to create large scale murals, designs and window displays. Her works usually revolve around the theme which she is passionate about – the sea.



“

It's good that there are different contrasting textures which is a good sensory experience for kids. Nice soothing soundtrack makes it a well-rounded sensory experience!

”



Deep Sea artist Yanrong

Fungus Humongous by NAYA

Fungus Humongous features a magical forest where everything, from fallen branches to all kinds of fungi, has been scaled up to huge proportions. This arts space commissioned by The Artground takes families into the magical forest to imagine what it could be like.



“ Lovely installation - a feast for the eyes, ears and touch. My children really enjoyed themselves. Thank you to the friendly staff that help to create a wonderful experience!



“ My child enjoyed playing so much! The space helps them to improve their motor skills, it is very challenging yet fun for them.





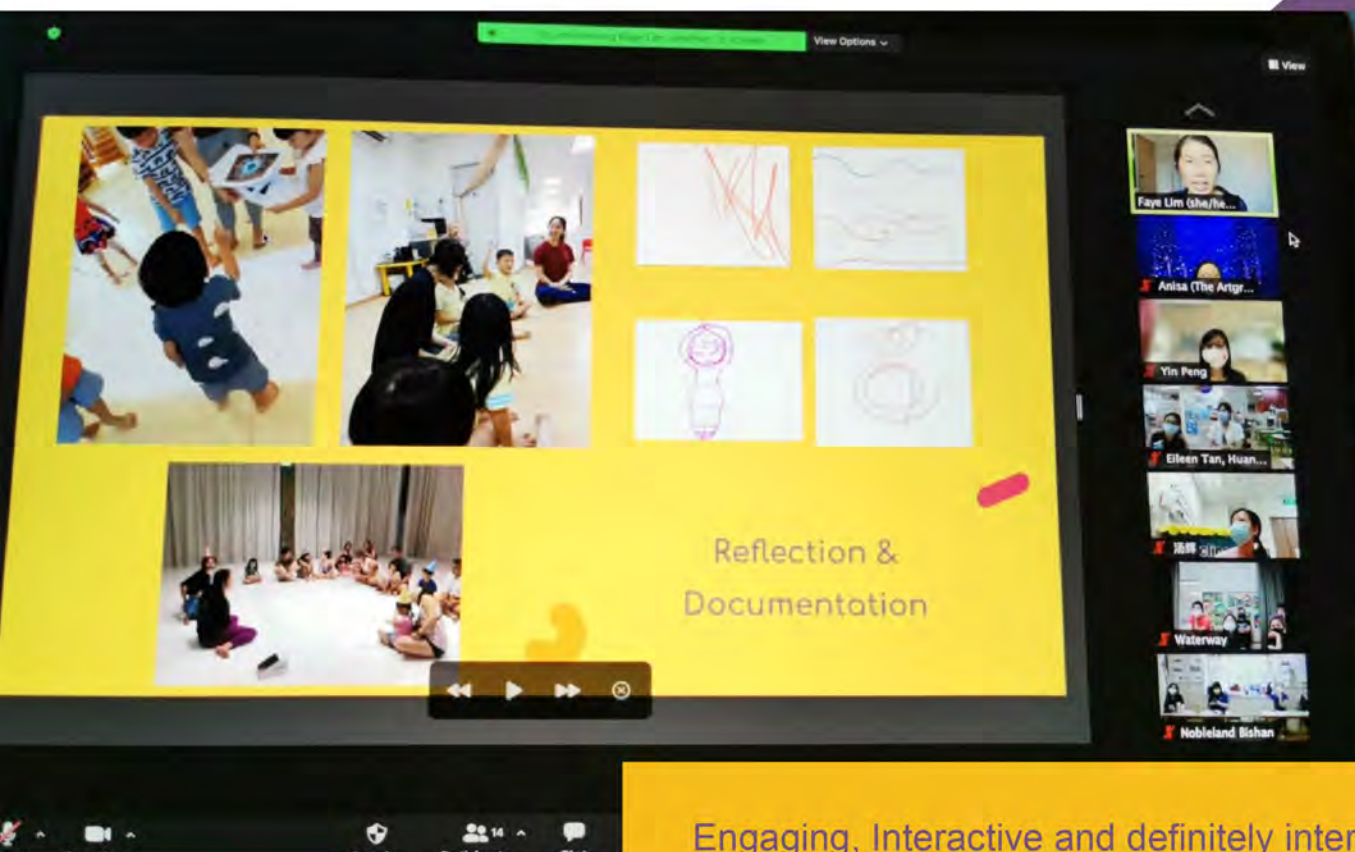
“ A lot of creativity and effort went into the Arts Space. A piece of wonder for children to play freely. ”

NAYA, which means new in Sanskrit, was ironically born out of a collaboration between old friends. Its founders, Durrah, Irsyad, Nadhirah and Tammy, have known one another since meeting in SOTA in 2012, but NAYA was only formed in 2020 when the friends were reunited once more over the desire to reignite the spark of artistic collaboration among them. Bridged by the ethos that art should be made accessible to everyone, the group aims to make art unbounded by barriers of access such as class, age, and ability. While it sounds like an ambitious goal, the group believes in handling these issues with the gravitas they deserve, whilst also not taking themselves too seriously.



Outreach to Schools

In order to integrate the arts and arts learning as part of our early childhood sector, we developed several training programmes for educators to make arts learning applicable and accessible to their learning objectives. By connecting our communities of artists and educators, children are more likely to be exposed to the arts earlier on in their lives and engage in artistic pursuits and enjoyment in life.



Engaging, Interactive and definitely interesting!

Nur Yusra Binte Osman
Educator from SGM Murni

Social Emotional Learning has deepened my knowledge and equipped me to inspire activities for music and movement.

Seow Soh Eng
Preschool Teacher from Nobleland Arts N Learning Place

It helps me to brainstorm ideas on how to create a movement that is not typical!

Nur Azizah Binte Zainuddin, Educator from SGM Murni

Garden[ing]-inspired [arts] programme gives us educators ideas to extend the activity apart from just observing in the garden such as culture and food and even art and creativity.

Kamsinah Binte Mohammed Kasim
E-Bridge Pre-school @ 92 Telok Blangah

The teachers enjoyed hands-on experience and the age appropriate activity plans. The children enjoyed worm digging and feeding the worms!

Eugenie Deany Diepenhorst
Cherie Hearts @ Charlton Pte Ltd

I thoroughly enjoyed watching how the instructor's son interacted with the dialogue regarding composting and working with worms. It was inspiring, coincidentally, watching how inspired he was through the way this topic was introduced to the child, while there was ample information and tools provided to the child, the learning was never forced on the child; rather it was supported, prompted and encouraged positively.

Tan Qi Hui Gwendelynn, E-Bridge Pre-School Pte Ltd (Sengkang Square)

My first act in the garden...



- Tir
- 30
- Bl
- m
- ob

Pl



WEEKENDS @ THE ARTGROUND

Our Weekends @ TAG programmes continue to be an integral part of our programming to expose families with young children to a spectrum of hands-on workshops and theatrical performances. This second tier of arts access converts families from the first tier, and also forms the foundation for a sustainable arts ecosystem. The consistency of these programmes throughout the year, which form the bulk of our programming calendar, also allows our audiences to be familiar with our local artists. With The Artground serving as Singapore's only multi-disciplinary children's art centre, its programming has led to both audiences and artists venture out of The Artground for other arts programmes, and growing affinity for local works that are of quality which audiences and presenters can trust.

A window of time for parents to unleash their inner child and dive into the world of fun with their little ones! It warms my heart to be a tiny slice of their joy on the weekends!

Artist, Cheryl KJM



Invisible Invincible by My Super Future



Travelling with Brocolily by Brocolily

We enjoyed the workshop as a family. The facilitator was very expressive and used simple language and actions, so the children were entertained as well as engaged.

Audience Member



Sing, Play, move by Wigglepods



Neon Fungi by Art Away Studio



Bitesized lil' Creatures by Lil' Creatures

Programming Partnerships

Throughout the year, we worked with partners to design programmes for special events across the island outside of The Artground.

Notably, in August 2021, the Singapore International Festival of Arts (SIFA) commissioned The Artground to produce the first local piece of work for young audiences in Singapore's pinnacle international performing arts festival.

Closer Apart, directed by Ian Loy - Singapore's Young Artist Award recipient for Theatre for Young Audiences, was a visual treat as audiences immersed in a post-apocalyptic set design that presented a glimpse of what the future could hold where food is scarce and fresh air unavailable.

In this heartwarming story of a father-daughter relationship, our sold-out season of ***Closer Apart*** uplifted spirits that only intimate theatre storytelling can achieve.



Singapore International Festival of Arts (SIFA) - *Closer Apart*



Goodman Grows -
Fungus Humongous Movement & Craft workshop

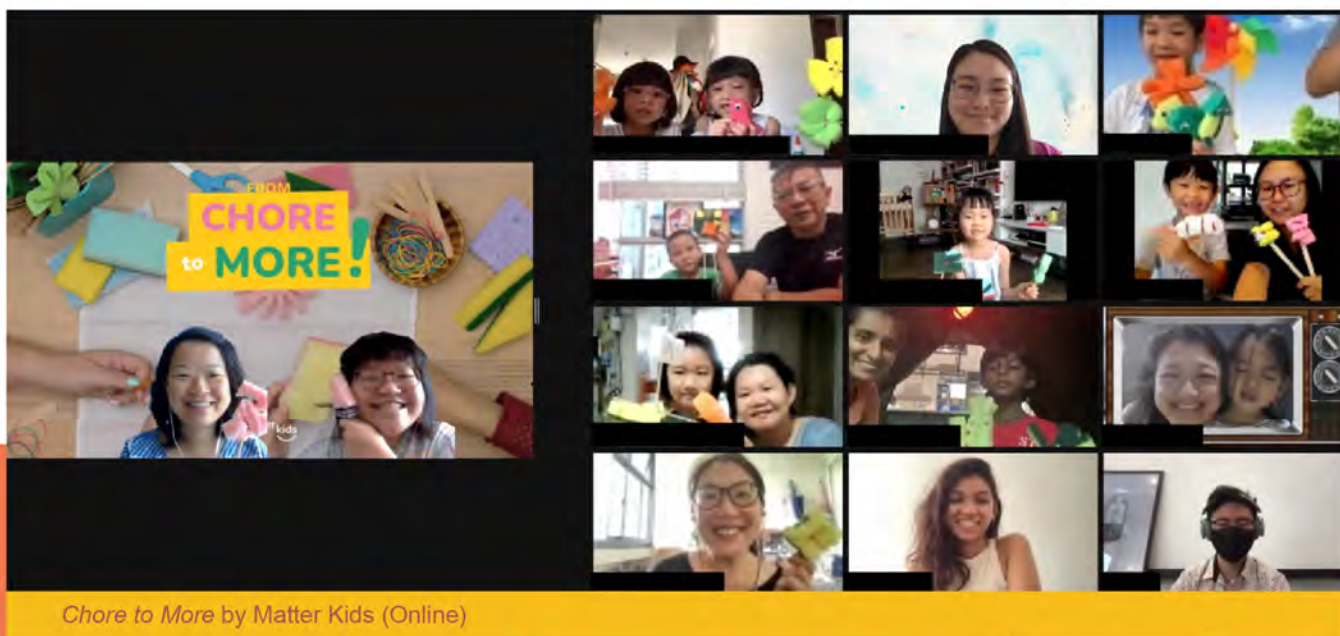


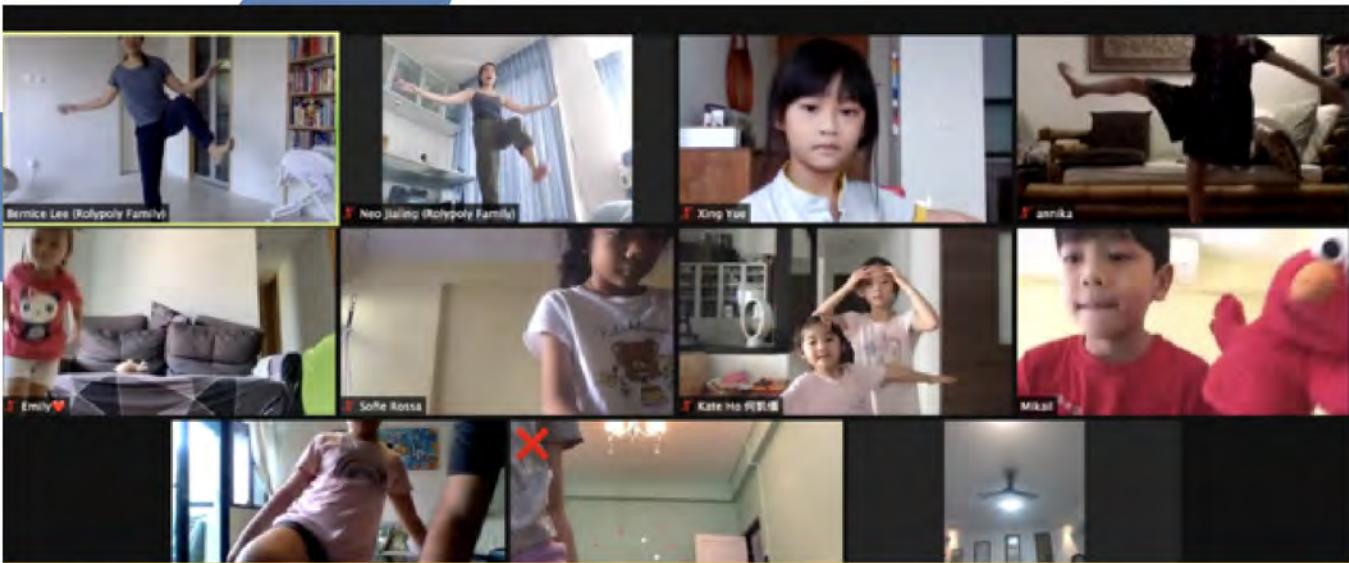
Goodman Grows - Outdoor Dance Playground



Drum into the Year of the Tiger

Programmes conducted also included online and digital programmes so that we can continue to engage with families in the comfort of their own homes, as well as school-going children in their classrooms wherever live performances or interactions were limited due to prevailing restrictions and measures.





Creative development by RolyPoly Family



S.O.O.N by Jeremy Leong

Thank you @theartground for the support and opportunity to work with the children to create and play together.

Artist, Jeremy Leong



The Anywhere of Everything, No Matter the Time sceneography

FUTURE PLANS

New programmes in the pipeline

We have commissioned Swedish-based artist Dalija Acin Thelander for a new work, ***The Anywhere of Everything, No Matter the Time***, to be premiered in October 2022. Dalija will be working with a local creative team of dancers, music composer and theatrical designers for this production. This is a multi-sensory durational work for neurodiverse audiences, which is a first in Singapore.

A durational two-hour work will allow ticket holder/ to access the show any time at their convenience. This new approach of theatre-going will help carers of very young babies and children with complex embodiment access the arts without the stress of adhering to punctuality.

We have also tendered and been successfully awarded a project at Science Centre's KidsStop - to conceptualise an original theatrical project for KidsStop UNTAME Festival in October 2022. We will be working with a young local creative team, *Zip Zap Zoom*, as well as students from LaSalle College of the Arts for the project.

When we work with content partners like the Science Centre, local artists and The Artground team will be challenged to come up with innovative new ways to assimilate educational content (art and science) into a theatrical production as well as develop new vocabularies for a 'local brand' of theatrical presentations. We can also flex our producing muscles on such projects to strengthen our position as an intermediary in the Arts for Young Audiences sector, not just for our partners but for educators and our family audiences as well.

We will also be completing our three-year commission by the National Museum of Singapore (NMS) to bring a co-production *Hu木an* between Singapore and Australia's Sensorium Theatre to Perth, Australia, for a presentation in their international children's festival, Awesome Arts, in September 2022.

Hu木an (derived from hutan which is the Malay word for 'forest' and incorporation of Chinese character 木 (mu) which means 'wood'), is a co-production based on NMS's permanent collection of William Farquhar's Natural Drawings of Flora and Fauna, and will spotlight Singapore's national collection to Australian audiences at the newly revamped Western Australian Museum, Boola Bardip.

This long term partnership includes masterclasses and training in inclusive theatre-making practices for our local artists by Sensorium Theatre for children with profound disabilities in the first year (in 2018), and artist-in-residency components with schools who support children with special needs in Singapore, Cerebral Palsy Alliance School and AWWA School, in 2019 and 2022.

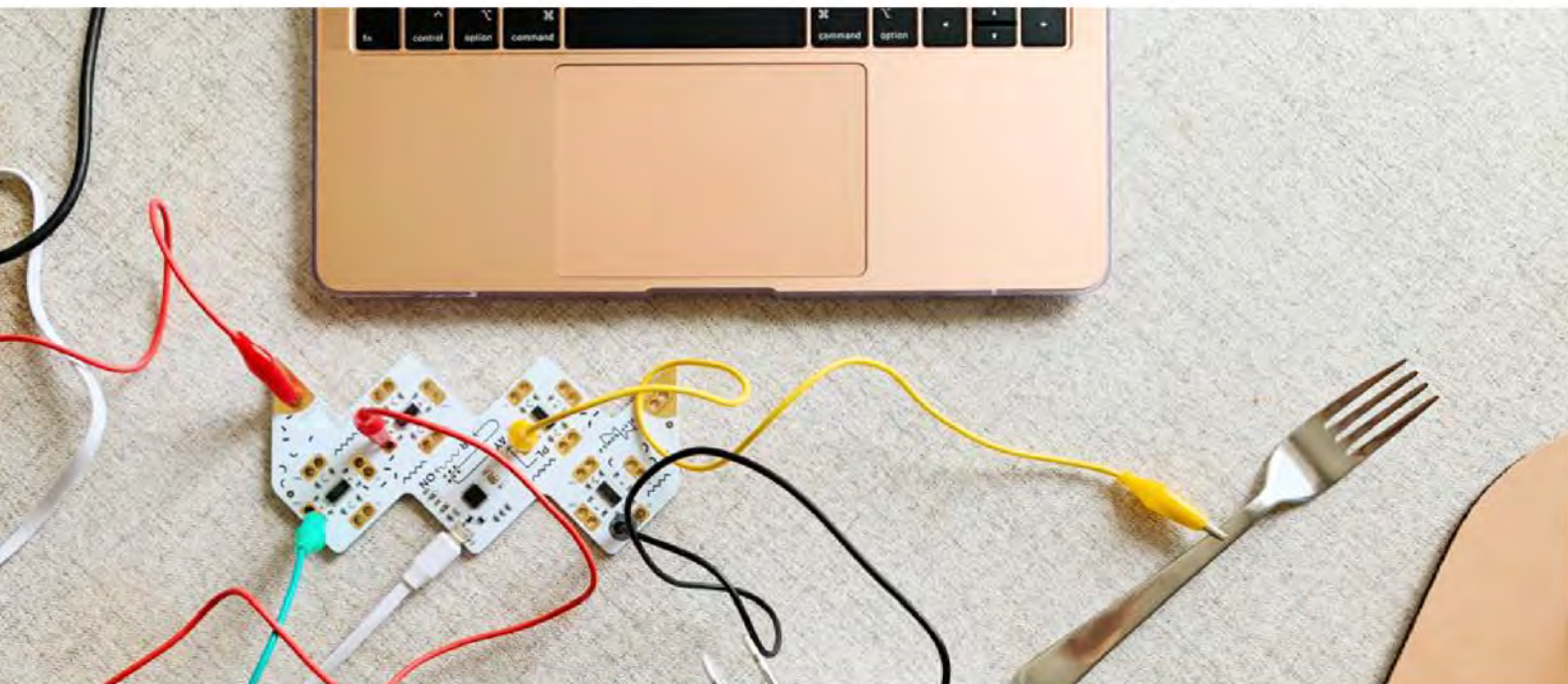
This final presentation in Australia will bring together our efforts in artist capacity building, connecting communities between artists, schools and audiences, specifically in inclusive practices, as well as profile Singapore and its artists on a global stage.



Creative Work-in-development phases of *Hu木an*

The Artground will also continue to collaborate with our Artist-in-Residence, Stan, to design a new installation, **Naturi**. **Naturi** will be a sound installation, with a collection of sound stories from our participants at Weekends @TAG over a six-month period from July 2022.

The first presentation of **Naturi** will be at The Artground in March 2023, and it will be a modular installation which can tour the island. This will allow The Artground to extend our reach beyond our Goodman Arts Centre site and grow new audiences. We plan to work with the regional libraries for this tour in 2023.



Naturi, A creative music exploration by Artist-in-Residence, Stan

Charity's commitments

After our IPC status was confirmed, we applied and have recently received approval for a new site at One Holland Village (OHV), under the Community and Sports Facilities Scheme (CSFS), to be opened to extend free arts access to another area of Singapore. This new partnership with Far East Organisation will allow us to continue to develop and grow our robust programming initiatives, and we endeavour to strengthen our position as a leader in Arts for Young Audience (A4YA) to support our artist and audience communities.

Fundraising plans

We have recently formed a Fundraising sub-committee, headed by our Board Member Suchanda Mandal. We will be developing a fundraising deck and a brand story video which will assist our efforts to seek corporate sponsorship for our current site as well the new site at OHV. Where applicable, we will also be seeking sponsorship for our key events and programming initiatives.

GOVERNANCE

Board Meetings

Board meetings are held on a quarterly basis to review the results and performance of the Company and its strategic plan. To facilitate attendance, Board meetings are scheduled at least a year ahead. At the last meeting of the financial year, the Board will also approve the annual budget for the following year. As part of good governance, key matters requiring decision are reserved for resolution at Board meetings to facilitate discussion, rather than by email circulation. The Chairperson ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration. The Secretary assists the Board with the preparation of meeting agenda, administers, attends and records minutes of Board proceedings in a timely manner to ensure good information flow within the Board.

A total of four Board meetings and AGM were held during the financial year. No Board members are remunerated for their Board services in the financial year.

Term Limit of the Board

The Board ensures that all Board members submit for re-nomination and re-appointment, once every three years.

To enable succession planning and steady renewal in the spirit of sustainability of the charity, the Board has a term limit of ten years. In particular, the Honorary Treasurer has a term limit of four consecutive years. The Honorary Treasurer steps down from the position once the maximum Term Limit is reached but can continue to serve in other positions on the Board, and not beyond the overall Term Limit of 10 consecutive years unless the Board grants a special concession for the matter due to specific reasons. Reappointment for the Honorary Treasurer position can be considered only after a lapse of two years.







There are no board members who have served for more than the stipulated term limit of 10 years.

None of the staff chairs the Board, and staff member(s) do not comprise more than one-third of the Board. The Executive Director, who is a board member, does not vote or participate in Board decision-making.

Role of the Governing Board

The Board's role is to provide strategic direction and oversight of The Artground'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:

Act in the best interest of The Artground and be actively involved in the decision making process, and jointly make decisions as a Board on policy matters;

-  Establish good governance practices that increase transparency and accountability and exercise strict control over financial matters of The Artground (*including the approval of budget for the financial year and monitoring of expenditure against budget as well as the review / approval of quarterly financial statements*);
-  Ensure charitable funds and assets are used reasonably, and only for the furtherance of The Artground's key objectives by regularly monitoring the progress of the charity's programmes;
-  Highlight potential conflicts of interests when new policies and/or processes are initiated;
-  Exercise appropriate due diligence on beneficiaries, partners and donors:
 - Advise on clear selection criteria for beneficiaries, ideally documented in a policy and publicly available;*
 - Advise on written agreements with partners on the scope of work/activities, monitoring measures and use of the charity's name/resources;*
-  Establish partnerships and network with potential donors to further programming initiatives to achieve set goals
-  Perform the evaluation of the executive director

Disclosure of Remuneration of three highest paid staff

One staff receives more than \$100,000 of annual remuneration.

Between \$100,000 to \$200,000: 1

The same staff serves as a Board member of the charity.

The Artground has no paid staff, who are close members of the family of the Executive Director or Board members, who receive a total remuneration of more than \$50,000 during the year.

Reserves Policy

The Artground has a reserve policy for long-term stability of the operations and it ensures that there are sufficient resources to support the charity in the event of unforeseen circumstances. As a general rule of thumb, it has six months of operational expenditure kept as reserves. The reserve level is reviewed yearly by the Board to ensure that the reserves are adequate to fulfil the charity's continuing obligations.

The reserves that have been set aside provide financial stability and the means for the development of the The Artground's principal activity. The Artground intends to use the reserves in the following manner in 2023:

- a. To support the set up of a new site
- b. To support the operational cash flow of a new site

Charity Reserves Position

	<i>Current Year (\$)</i>	<i>Previous Year (\$)</i>
<i>General Unrestricted Funds (Reserves)</i>	381,100	265,235
<i>Restricted / Endowment Funds</i>	13,036	44,411
<i>Annual Operating Expenditure</i>	932,455	840,813
<i>Ratio of Reserves</i>	0.41 : 1	0.32 : 1

Conflict of Interest Policy

All Board members and staff are required to comply with The Artground's conflict of interest policy. The Board has put in place documented procedures for Board members and staff to declare actual or potential conflicts of interests on a regular and need-to basis.

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

Whistle-blowing Policy

The Artground has in place a whistle-blowing policy to address concerns about possible wrong- doing or improprieties in financial or other matters within the charity.

Conflict of Interest

All Board members and staff are required to comply with The Artground's conflict of interest policy. The Board has put in place documented procedures for Board members and staff to declare actual or potential conflicts of interests on a regular and need-to basis. Board members also abstain and do not participate in decision-making on matters where they have a conflict of interest.

The Company's constitution documents state that whenever a member of the Board in any way, directly or indirectly, has an interest in any transaction, project or matter, the member shall disclose the nature of his interest before the discussion and should not participate or vote on the matter. He should offer to withdraw from the meeting and the Board shall decide if this should be accepted.

Additionally, The Ground Co Limited also has in place a policy for conflicts of interest for the Board as well as for staff to ensure that all parties act independently and in the best interests of the Company and avoid ethical, legal, financial or other conflicts of interest which may impede or compromise their responsibilities. As a general rule, they must not place themselves in a position where their duties and interests may possibly conflict, whether perceived or actual. Where a director or staff has personal interests that may conflict with his duties to the Company, he should make disclosure to the Company as soon as possible and obtain the approval of the Board or management. All directors and staff have to make an annual declaration that they have read and understood the policy and whether there are any present or potential conflicts.

THE ARTGROUND

90 Goodman Road,
Goodman Arts Centre,
Blk J, #01-40
Singapore 439053

GOVERNING BOARD MEMBERS

Attendance for Board Meetings:
3 out of 4



Wai Chun Yip (Thomas)

Chairperson

Nomination and Remuneration Chairperson

Age 44

Appointed to the Board on 28 August 2017

Workplace and Designation

Chief People Officer and Head of Corporate Affairs,
EVYD Technology

Professional Commitments

Head of HR, Visual Arts Cluster

Lead of Cop (HR), Museum Roundtable

Non-Executive Director, Cups Media Pte Ltd

Non-Executive Director, My Locker Laundry Pte Ltd

Qualifications

Master of Business Administration (MBA), Dean List,
Nanyang Technological University

Master of Arts (Strategy & International Management),
University of St Gallen, Switzerland

Bachelor of Electrical & Electronic Engineering (Honors),
Nanyang Technological University

Global Professional in Human Resources (GPHR),
HR Certificate Institute

Quality Selection Process – Gold Medal (QSP),
Talent Plus Inc, USA

Attendance for Board Meetings:
4 out of 4



Yeo Sock Koon (Maggie)

Honorary Treasurer (effective 28 August 2020)

Nomination and Remuneration Committee Member

Age 55

Appointed to the Board on 21 February 2020

Workplace and Designation

Head, Treasury and Corporate Finance of Guocoland Limited.

Qualifications

Bachelor of Accountancy

National University of Singapore

Professional Bodies

Member, Institute of Singapore Chartered Accountants (ISCA)



Lim Siew Li (Lelaina)

*Honorary Treasurer (28 August 2017 to 27 August 2020),
Board Member
Finance and Audit Committee Chairperson*

Age 61
Appointed to the Board on 28 August 2017

Workplace and Designation

Group Chief Financial Officer, Eu Yan Sang International Limited

Professional Commitments

Auditor, Farrer Holland Neighbourhood Committee
Treasurer, Singapore Hockey Federation
Hon. Treasurer, Football Association of Singapore
Council Member, Institute of Singapore Chartered Accountants (ISCA)

Qualifications

Bachelor of Accountancy
National University of Singapore

Professional Bodies

Fellow Member, Institute of Singapore Chartered Accountants (ISCA)
Member, Singapore Institute of Directors (SID)

Attendance for Board Meetings:
4 out of 4



Poh Hwee Yen, Luanne *Board Member*

Age 43
Appointed to the Board on 2 December 2016

Workplace and Designation

Executive Director, The Ground Co Ltd,

Qualifications

Master of Education (Special Education)
National Institute of Education

Bachelor of Creative Arts (International Studies)
Macquarie University, Australia

Professional Bodies

Member, Asian Theatre for Young Audiences Network Member,
Golden Key Honour Society
President, ASSITEJ Singapore

Attendance for Board Meetings:
4 out of 4



Goh Jin Zhong, Ian
Honorary Secretary
Nomination and Remuneration Secretary

Attendance for Board Meetings:
3 out of 4

Age 34
Appointed to the Board on 28 August 2017

Workplace and Designation
Leadership Catalyst and Coach
The Alternative Campfire

Qualifications
Bachelor of Arts, Psychology (Honors)
National University of Singapore



Patricia Koh Ai Leng
Board Member

Age 60
Appointed to the Board on 28 August 2017

Workplace and Designation
Senior Medical Social Worker (Locum)
KK Women's and Children's Hospital

Professional Commitments
Member, Board of Directors, Wesley Vineyard Childcare (WVC)

Secretary, Executive Committee, Association for Early Childhood Educators, Singapore (AECES)

Secretary, Advisory Committee, Ground Up Initiative (GUI)

Co-Lead/Trainer/Coach, CAREbuddy program, CaringSG

Trainer (Volunteer)
Caregivers Alliance Limited, Singapore (CAL)

Member, YMCA Education Committee

EXCO member, AECES

Attendance for Board Meetings:
4 out of 4

Qualifications
Masters of Arts, Counseling
Singapore Bible College

Bachelor of Arts, Social Work
National University of Singapore



Suchanda Mandal
Board Member
Fundraising Committee Chairperson

Attendance for Board Meetings:
3 out of 4

Age 45
Appointed to the Board on 22 May 2020

Workplace and Designation
Amazon Web Services (Strategic Initiatives APAC), Head (Business Development)

Qualifications
Master of Business Administration (MBA)
London Business School

Bachelor's Degree, Engineering
National Institute of Technology,
Tiruchirappalli

SUB-COMMITTEES

Finance and Audit Committee (FAC)

Chairperson: Lelaina Lim

Members: Constance Chia, Rachel Yiong (Secretary)

The FAC held three meetings during the financial year. In carrying out its functions as specified in its terms of reference, the FAC reviewed the overall scope of the external and internal audit and discussed the findings of the audits. The FAC also reviewed the financial statements of the charity and the auditor's report for the financial year ended 31 March 2022. The Reserve Policy, the level of reserves and disclosure in Annual Report and finance report were reviewed by the FAC too.

Fundraising Committee

Chairperson: Suchanda Mandal

Members: Manali Pattnaik, Charmaine Toh (Secretary)

The Fundraising Committee has oversight of all the charity's fundraising activities, budget, income and expenses during the financial year. The Committee met four times during the year to discuss fundraising plans for the next three years

Nomination and Remuneration Committee (NRC)

Chairperson: Thomas Wai

Members: Maggie Yeo, Ian Goh (Secretary)

The NRC is responsible for overseeing the remuneration and succession plans of The Artground, including the approval of the Executive Director's remuneration and benefits as well as any staff related policies that impact on the approved budget.

The Committee met three times during the year to discuss remuneration related matters and succession planning for the next chairperson of The Artground's board .

SUB COMMITTEE MEMBERS

FINANCE AND AUDIT COMMITTEE



Yiong Yim Ming (Rachel)
Secretary, Finance and Audit Committee

Age 48

Workplace and Designation

Group Chief Financial Officer, City Developments Limited

Qualifications

Bachelor of Accountancy
Nanyang Technological University

Professional Bodies

Council Member of Institute of Certified Public Accountants

Member of the Board of Trustees for the Singapore University
of Social Sciences

Member of the United Nations Global Compact's
CFO Taskforce for the SDG



Chia Yang Piah (Constance)
Member, Finance and Audit Committee

Age 57

Qualifications

Bachelor of Accountancy (Honours)
National University of Singapore

FUNDRAISING COMMITTEE



Charmaine Toh
Fundraising Committee Secretary

Workplace and Designation
Director, Standard Chartered Bank

Qualifications
Master of Arts
Goldsmiths' College, University of London

Bachelor of Arts
National University of Singapore



Manali Pattnaik
Fundraising Committee Member

Age 46
Appointed to the Board on 28 August 2017

Workplace and Designation
Director, Genesy APAC Communications

Qualifications
Certificate of Counselling
Monash Graduate (Starting education)

Masters in Zoology
Utkal University, India

Masters in Mass Communications
Wee Kim Wee School of Communication and Information
Nanyang Technological University

Governance Evaluation Checklist

S/No.	Code guideline	Code ID	Response (select whichever is applicable)	Explanation (if Code guideline is not complied with)
BOARD GOVERNANCE				
1	Induction and orientation are provided to incoming governing board members upon joining the Board.	1.1.2	Complied	
2	Are there governing board members holding staff* appointments?		Yes	
3	Staff does not chair the Board and does not comprise more than one third of the Board.	1.1.3	Complied	
4	There are written job descriptions for the staff's executive functions and operational duties, which are distinct from the staff's Board role.	1.1.5	Complied	
5	The Treasurer of the charity (or any person holding an equivalent position in the charity, e.g. Finance Committee Chairman or a governing board member responsible for overseeing the finances of the charity) can only serve a maximum of 4 consecutive years. If the charity has not appointed any governing board member to oversee its finances, it will be presumed that the Chairman oversees the finances of the charity.	1.1.7	Complied	
6	All governing board members must submit themselves for re-nomination and re-appointment, at least once every 3 years.	1.1.8	Complied	
7	There are documented terms of reference for the Board and each of its committees.	1.2.1	Complied	
CONFLICT OF INTEREST				
8	There are documented procedures for governing board members and staff to declare actual or potential conflicts of interest to the Board at the earliest opportunity.	2.1	Complied	
9	Governing board members do not vote or participate in decision making on matters where they have a conflict of interest.	2.4	Complied	
STRATEGIC PLANNING				

10	The Board periodically reviews and approves the strategic plan for the charity to ensure that the charity's activities are in line with the charity's objectives.	3.2.2	Complied	
HUMAN RESOURCE AND VOLUNTEER* MANAGEMENT				
11	The Board approves documented human resource policies for staff.	5.1	Complied	
12	There is a documented Code of Conduct for governing board members, staff and volunteers (where applicable) which is approved by the Board.	5.3	Complied	
13	There are processes for regular supervision, appraisal and professional development of staff.	5.5	Complied	
FINANCIAL MANAGEMENT AND INTERNAL CONTROLS				
14	There is a documented policy to seek the Board's approval for any loans, donations, grants or financial assistance provided by the charity which are not part of the charity's core charitable programmes.	6.1.1	Complied	
15	The Board ensures that internal controls for financial matters in key areas are in place with documented procedures.	6.1.2	Complied	
16	The Board ensures that reviews on the charity's internal controls, processes, key programmes and events are regularly conducted.	6.1.3	Complied	
17	The Board ensures that there is a process to identify, and regularly monitor and review the charity's key risks.	6.1.4	Complied	
18	The Board approves an annual budget for the charity's plans and regularly monitors the charity's expenditure.	6.2.1	Complied	
19	Does the charity invest its reserves (e.g. in fixed deposits)?		Yes	
FUNDRAISING PRACTICES				
21	Did the charity receive cash donations (solicited or unsolicited) during the financial year?		Yes	
22	All collections received (solicited or unsolicited) are properly accounted for and promptly deposited by the charity.	7.2.2	Complied	
23	Did the charity receive donations in kind during the financial year?		No	

DISCLOSURE AND TRANSPARENCY

25	The charity discloses in its annual report — (a) the number of Board meetings in the financial year; and (b) the attendance of every governing board member at those meetings.	<u>8.2</u>	Complied
26	Are governing board members remunerated for their services to the Board?		No
29	Does the charity employ paid staff?		Yes
30	No staff is involved in setting his own remuneration.	<u>2.2</u>	Complied
31	The charity discloses in its annual report — (a) the total annual remuneration for each of its 3 highest paid staff who each has received remuneration (including remuneration received from the charity's subsidiaries) exceeding \$100,000 during the financial year; and (b) whether any of the 3 highest paid staff also serves as a governing board member of the charity. The information relating to the remuneration of the staff must be presented in bands of \$100,000. OR The charity discloses that none of its paid staff receives more than \$100,000 each in annual remuneration.	<u>8.4</u>	Complied

FINANCIALS

\$ 1,092,731
Income

of which the Company received funds totalling
\$895,068

made up of contributions from corporate entities and individuals through cash donations, Cultural Matching Fund, as well as grants from National Arts Council.

\$ 976,866
Expenditure

Please refer to The Ground Co Limited's Financial Statement for further details

OUR HEARTFELT THANKS FOR YOUR SUPPORT!

I thoroughly enjoyed my time volunteering at The Artground!
It was definitely a fulfilling experience for me.
To be able to work with a team of loving and dedicated
individuals, and being able to contribute my time and
energy to the work, it was very worth it.
Often, I was also invited to take part in the programmes
and activities (ie. gardening, getting muddy with the worms)

It was very heartening because the team really made
you feel like a part of a team and valued,
which is something I appreciate very much.

Joeve Lio, Volunteer





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