THE ARTGROUND

CONTENTS

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

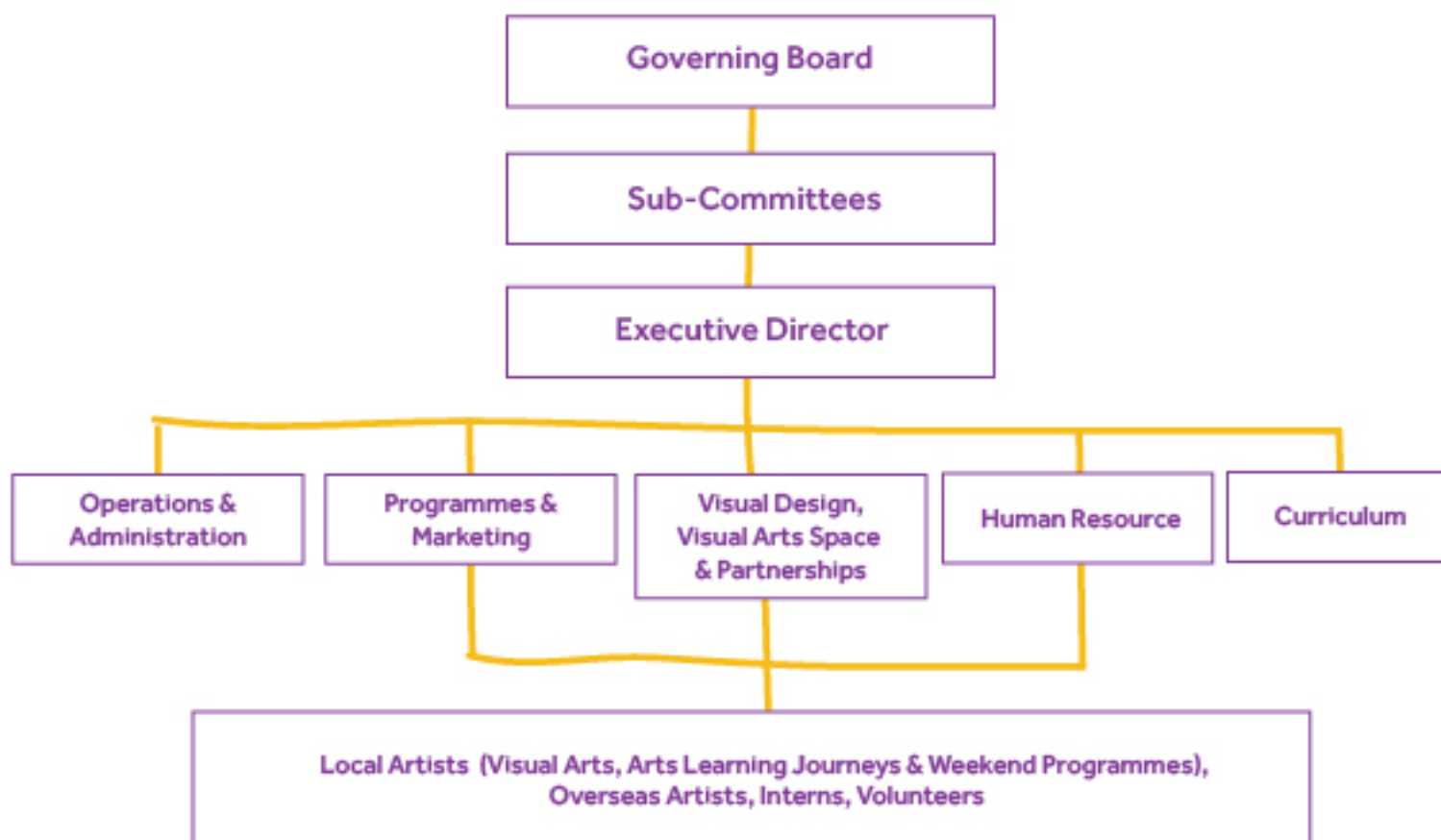As much as we are committed to developing local artists in Arts for Young Audiences (A4YA), we invest in our TAG team to ensure our relevance in the sector through our professional and personal development and growth.

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

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                    │  Governing Board    │
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                    │  Sub-Committees     │
                    └─────────────────────┘
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                    │ Executive Director  │
                    └─────────────────────┘
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Operations & Administration	Programmes & Marketing	Visual Design, Visual Arts Space & Partnerships	Human Resource	Curriculum

Local Artists (Visual Arts, Arts Learning Journeys & Weekend Programmes), Overseas Artists, Interns, Volunteers

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 (Resigned 21/10/22)
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 2025].

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

What is the purpose of art in times of crisis? The COVID-19 pandemic has brought many challenges to Singapore. In response, The Artground has accelerated our plans to leverage on the healing of art and to provide positive art experiences across a variety of art forms for children from birth to nine years old in an accessible space that welcomes children from every community.

During the pandemic situation, providing an accessible space for our young audience has not been easy, but we are glad that we have a supportive board, hardworking team and dedicated volunteers to help us to ensure we can continue to serve our communities effectively. We worked closely with families and artists, both local and foreign, to design and curate programmes, to create a safe space for open dialogue, transformation and connection in this "new normal"; a space where all of us can experience positive arts, and a space where our local and international artists are inspired to explore, create and delight in meaningful aesthetic expressions.

Locally, we have been able to bring more quality productions across Singapore, reaching more families and connecting the communities through the arts. Thanks to our newly established partnerships with Science Centre Singapore and National Heritage Board's Indian Heritage Centre, we are able to reach out to new communities to benefit wider audiences from various communities and neighborhoods.

Child interacting with our art installation designed by TAG for Indian Heritage Centre for *Little Adventures Get Moving 2022!*

Performers for Mars I Do This, an interactive performace produced by TAG for Science Centre Singapore for *STEAM* Festival

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Understanding the power of the arts to engage with young children with different learning preferences and abilities has been a huge part of our work in 2022 as well. With our work, Hu木an, we worked closely with Cerebral Palsy Alliance Singapore School (CPASS) and AWWA school to develop the work within the school premises, inviting the students into the rehearsal space almost daily. This inclusive, child-centric approach remains the heart of our work, in order to engage our audiences in developmentally - appropriate artistic experiences. The outcome of this project was a presentation of the work in Perth's International Children Festival, Awesome Arts Festival in October 2022, flying the Singapore flag high, not only to an international mainstream audiences but also to our communities with neurodiverse needs.

Children from CPAS during one of our work-in-development sessions for Hu木an

Our work in the international network of ASSITEJ has also taken root in our first year as the National Centre of ASSITEJ Singapore. The Artground team was invited and hosted at two international children's festivals, in Sweden and Spain. Besides the myriad of presentations by acclaimed arts companies, we were able to connect with presenters, artists and key opinion leaders in the field. Locally, we also organised several industry development sessions for our ASSITEJ Singapore members in Singapore; creating opportunities for engagement with local and regional ASSITEJ members e.g., ASSITEJ Australia and ASSITEJ Korea, and expanding our local memberships to key organisations like Singapore Symphony Orchestra.

Volunteers from mtm labo interacting with child during
Love in Action: Giving Care to Caregivers

Caregivers enjoying a movement workshop in the WhiteBox,
while their children play and enjoy a performance in the Arts Space

In the midst of our local and international work, one particular project hits home – our first fundraising event on 1 January 2023, Love in Action: Giving Care to the CareGivers. Together with mtm labo, we invited caregivers of children with neurodiverse needs to spend a morning with us at The Artground. Together with our artists, mtm labo volunteers spent a meaningful time with the children, connecting and engaging them in the arts, while the caregivers had a facilitated session on self-care and reconnecting with their bodies. While we fell slightly short of our fundraising target, the gratitude that the families expressed after the event reaffirmed our belief that the arts are able to bring respite and nourish the souls of everyone, and that our work in developing high quality child-centric work must continue as we seek more partners to take on 2023 with us!

As I retire from the board at the end of March, having served since the inception of The Artground in 2017, I am very grateful for the partnership of fellow board members who walked this journey with me. Ms Lelaina Lim, our incoming chairperson is one with sterling experience and will lead the board and The Artground as it embarks on a new chapter. She has been with the board since the beginning, and will be joined by two other new board members Ms Elaine Ng and Dr Gloria Ng, whom we warmly welcome.

I heartily thank our past and current board colleagues, every member of our team, and all our partners and supporters. Finally, it remains my lasting wish that The Artground will always remain as a "curious place to be", and that every Singaporean who has interest in the arts or who has a child in preschool and/or primary school will one day come and see, and experience the positive art programmes and want to return to it, as I certainly will.

Thomas

THE YEAR AT A GLANCE

TOTAL AUDIENCE

30,025
Visitors

THE ARTGROUND

245,246
Total Unique Digital Reach

Facebook | Instagram | Youtube | Website

PROGRAMMES

44
Non-ticketed programmes

Ticketed Programmes
273

AUDIENCE

Ticketed Participants
6280

961
Non-ticketed Participants

OTHERS

1
Volunteers

5
No. of trainees/interns

7
Invitations to participate in conferences/seminars/forums

ASSITEJ

6
Number of ASSITEJ activities

122
Number of ASSITEJ Participants

ARTS LEARNING JOURNEY

161
Arts Learning Journeys (On-site)

1
Digital Arts Learning Journey

3602
Arts Learning Journeys Participants (On-site)

12
Digital Arts Learning Journey Participants
Here We Go: Into the Deep Sea

TEACHER TRAINING

3
Online Teacher Training Programme

155
Online Teacher Training Participants
Creative Dance workshops

INDUSTRY AND PROFESSIONAL DEVELOPMENT

Ticketed Programmes
3

Ticketed Participants
30

Non - Ticketed Programmes
3

37
Non-ticketed Participants

EXTENDED ARTS PROGRAMME

6
Tales of Sang Kancil Digital Pre-Recorded Session

432
Tales of Sang Kancil Digital Pre-Recorded Session Participants

OFF-SITE PROGRAMMING

Ticketed Programmes
41

Number of Ticketed Audiences
2168

Non - Ticketed Programmes
22

Number of Non - Ticketed Audiences
423

NATURI

Ticketed Programmes
18

Ticketed Participants
542

Non - Ticketed Programmes
2

107
Non-ticketed Participants

THE ANYWHERE

Ticketed Programmes
32

Ticketed Participants
527

Non - Ticketed Programmes
5

133
Non-ticketed Participants

Hu木an performance at The Artground

INDUSTRY DEVELOPMENT

On an international level, The Artground completed a multi-year collaboration, Hu木an, with Sensorium Theatre (Perth), commissioned by the National Museum of Singapore, by designing and presenting a multi-sensory production for the neurodiverse audiences to both Singapore and Australia, as well as bringing our national collection of the William Farquhar drawings to life.

> In October 2022, we celebrated the culmination of four years of collaboration with a season of inclusive performances of Hu木an at the West Australian Museum by a cross-cultural team of mainly Singaporean performers. This multi-sensory performance, inspired by the Farquhar Collection of the NMS, was the vehicle which enabled Sensorium Theatre, The Artground, and Performing Lines WA to fulfill a dream that began in 2018 to grow sensory and inclusive theatre practice for children with disabilities in Singapore.
>
> It is a testament to the ambition, vision and sheer determination of Luanne Poh and her team at The Artground that this project was able to unfold across these past four years despite the interruption of the global Covid pandemic. Cemented in the Singaporean way of sharing delicious food, we expect that this partnership will continue to bear fruit in both Singapore and the surrounding region in the years to come.
>
> **From Michelle Hovane,
> Co-Artistic Director of Sensorium Theatre**

Michelle Hovane

This project was meaningful on several levels – besides flying the Singapore flag high and bringing Singaporean artists and content on the global stage, it was the result of professional development for local artists to delve into inclusive practices. This meant that beyond the international presentation, local artists were equipped with skills that would impact the way they work and develop content, bringing inclusive practices to the foreground.

Hu木an will be presented at the National Museum of Singapore in September 2023, bringing more neurodiverse audiences into the theatre and museums.

> "My boys loved their first show, and it's truly an inclusive one. Loved how the artists worked around the children and their behaviours, keeping everyone - adults included - so engaged. Can't wait for more families to catch Hu木an."
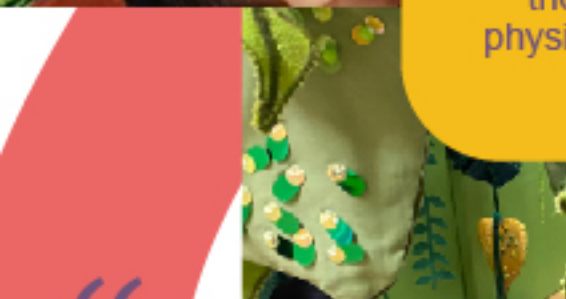>
> **Joyce, Parent**

> " Performers were observant and mindful. They paid attention on ways to engage and found different ways to interact with the kids. They also bring the materials close to children physically and allowing them to take time to engage in them. "

Ting Xu & Jue Li, AWWA teacher

Singaporean and Sensorium artists at Perth for Awesome Festival

> " Did very good job in engaging the kids. And they know about the kids' name beforehand (which) was a brilliant idea as it personalised the show and was able to catch the kids' attention during the performance. "

Dashni, AWWA teacher

The arts have proven to be, not just a vehicle, but a magic school bus for children to access content in a fun and interactive manner.

In October 2022, The Artground was commissioned by the Singapore Science Centre to design two projects, *Mars I do This?* and *Neighbourhoods of Tomorrow*, for their UNTAME festival, using concepts of STEAM (Science, Technology, Engineering, Art and Mathematics) in the programmes. The reach for these two projects were over 3000 students across the various island-wide programmes during the months of August – October 2022.

Partnerships such as these allow The Artground to reach out to more students and families, as well as create an opportunity for capability development and sustainability for our local artists. This was a collaborative project with young collective, Zip Zap Zoom, mentored by established theatre director, Ian Loy.
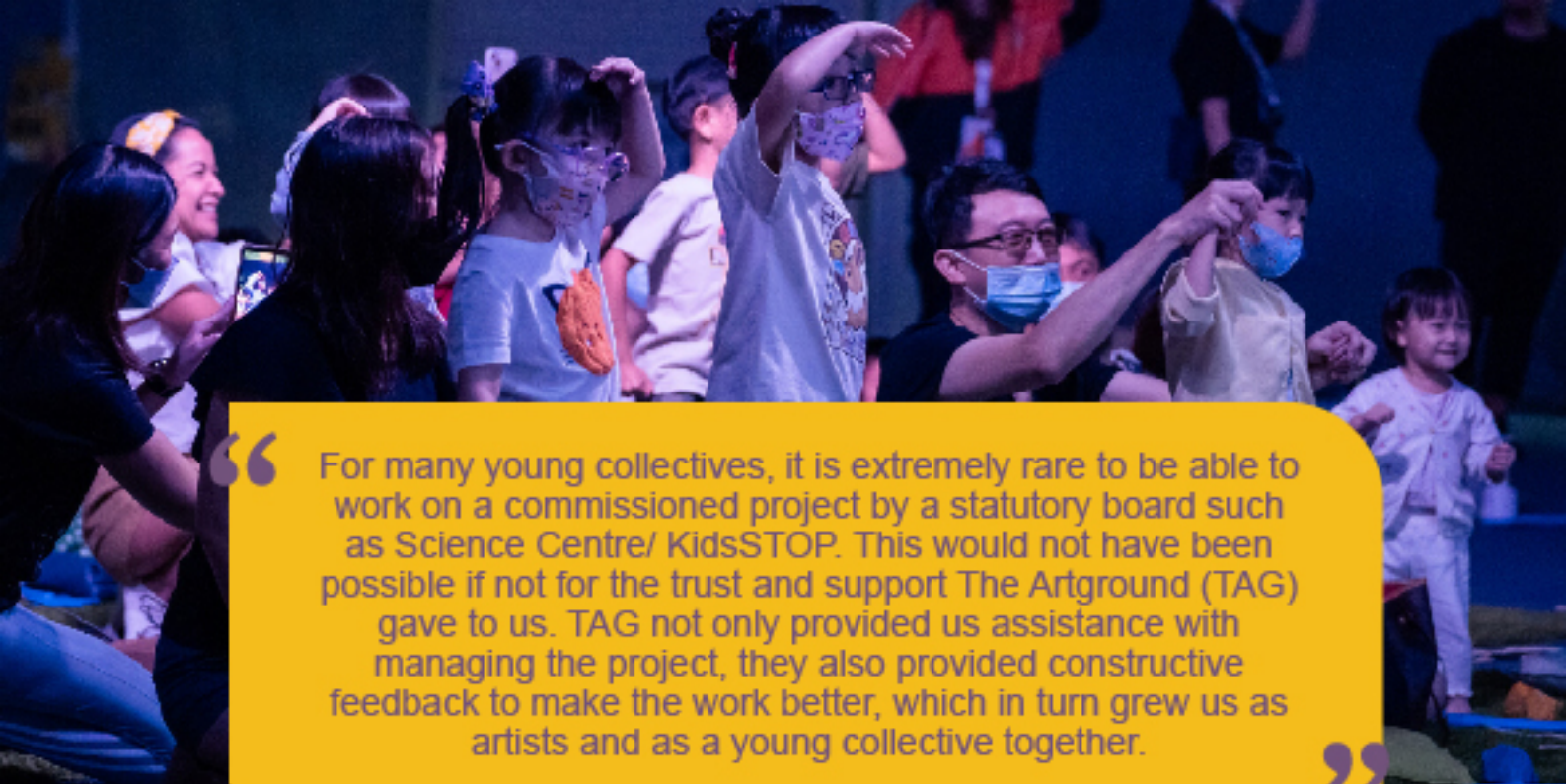
> " For many young collectives, it is extremely rare to be able to work on a commissioned project by a statutory board such as Science Centre/ KidsSTOP. This would not have been possible if not for the trust and support The Artground (TAG) gave to us. TAG not only provided us assistance with managing the project, they also provided constructive feedback to make the work better, which in turn grew us as artists and as a young collective together. "
>
> **Jeremy Leong, Artist**

The experience also allowed The Artground to deepen our curatorial and exhibition design capabilities when we work in new spaces, as well as expand the existing pool of visual artists and creatives who are keen to delve into spatial design for young audiences.

> "The Neighbourhoods of Tomorrow project was a huge success, thanks in large part to the commitment of The Artground team. With over 1000 participants from all walks of life in Singapore, it was one of the largest community cardboard projects I have ever accomplished. Their help ensured that we were able to complete the project on time, on budget and exceed expectations. I look forward to future opportunities for collaboration with The Artground team again!
>
> **Bartholomew Ting, Cardboard Sculptor**"

Artist Bartholomew Ting working on *Neighbourhoods of Tomorrow* cardboard structure at Science Centre Singapore

The Artground staff working on *Neighbourhoods of Tomorrow*

> " It was a pleasant experience working with The Artground to put together Neighbourhoods of Tomorrow, with the artist, Mr Bartholomew Ting for UNTAME STEAM Festival 2022. The Artground was supportive in providing facilitators to encourage the creative flow of ideas from the preschools and the public when constructing individual houses to form future neighbourhoods. We were impressed by the artist and The Artground's joint effort in piecing the island together and providing the soundscape to add another dimension to the art piece. Having iconic local landmarks had also created buzz amongst the visitors who were seeing it for the first time. We look forward to future working opportunities with The Artground! "
>
> **KidsStop, Science Centre Singapore**

Facilitators and KidsSTOP staff working with children to create the various cardboard elements as part of *Neighbourhoods of Tomorrow*

Facilitators working with families at Yishun library to create the various cardboard elements as part of *Neighbourhoods of Tomorrow*

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Besides programmes like *Neighborhoods of Tomorrow* which allowed The Artground to bring its offerings and artists out of its Goodman site, opportunities to present such programmes across the island at venues such as SAFRA Punggol, SAFRA Yishun and Indian Heritage Centre were equally enriching for the arts landscape and children who accessed these programmes.

Child inside a "dance pod" enjoying and following the movements demonstrated in the introductory videos featuring 3 traditional Indian Dance - Bharathanyam, Odissi and Kathak.

The Artground staff working on *Little Adventures Get Moving 2022* at the Indian Heritage Centre

Toddlers interacting with "dance pads" which are sensory liquid gel plates

Child trying out and learning about *Navarasas* - the 9 emotions commonly seen across Indian theatre and dance

2022 allowed The Artground to expand our reach across the island and even overseas with these projects. This is our first fully operational year since the opening of the economy from the pandemic, and we are pleased with the seeds that we have planted prior that have allowed these programmes to flourish.

> " The Artground is to be commended for bringing the IHC Education & Outreach Team's dream of an interactive play area devoted to Indian performing arts to fruition. Working with the TAG team to develop the play area, the supplemental workshops, and the craft kits was an overall positive experience. The tireless team at TAG were instrumental in making the December school holiday programmes at the Indian Heritage Centre a great success. We look forward to working with you again!
>
> **Vijayalakshmi Balankrishnan, Indian Heritage Centre**

Dancers from Maya Dance Company featuring DADC dancers

RolyPoly Family dancers interacting with families during performance *Soul Letters*.

ARTISTS' CAPABILITY AND DEVELOPMENTAL PLATFORMS

Capability development for the local artistic community remain integral to our mission. The Artground is vested in supporting artists' journeys and grounding their practices in rigorous research and development. For the past year or so, we are starting to see fruits of our labour. Organisations such as Science Centre, Indian Heritage Centre and other agencies have approached The Artground to collaborate and to produce local theatrical projects and/ or design arts exhibitions for their programming calendar.

Missing Pages by The Chewy Collective

Be Kind by Sarah Tan

Dot & Line by R & XJ

Due to our child-centric and consistent provision of incubation platforms, we have a pool of existing works in various stages of development.

Where suitable, we can balance the time and effort between existing work-in-progress (WIP) programmes to be presented in-house versus the development of new quality productions for the various partners.

These external projects have created an extra income stream for The Artground as well as local Arts for Young Audiences (A4YA) artists and collectives who would have otherwise not have had a presence in these spaces. In return, The Artground can continue to deepen our roots with local artists, seed their artistic growth and grow their abilities to be sustainable.

GroundBreakers 2022

At The Artground, we continue to support our local artists' journeys in incubation and research and development. *GroundBreakers*, selected by a children's panel, continue to attract emerging artists into the sector by providing tangible and intangible resources for them to strive and to experiment in a safe and supported arts environment.

Every year, a group of children aged from 6 to 12 years old takes on the role of judges as part of the Children's Panel to decide which new idea or pitch gets selected to embark on a year-long *GroundBreakers* platform. This is central to The Artground's 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, and a stipend to develop the work and audiences at different milestones of their creative development to share their feedback. Prototyping and testing add rigour to this creative development without the pressure of box office, and improves the quality of the works that are finally presented.

A project stipend up to $5,000 (min. $3,000).

Feedback and responses from the A4YA artists community, educators, parents and/or children at each stage of development

Access to The Artground's WhiteBox for development and devising.

Ability to present WIP works to targeted age-groups as part of the developmental test-bedding process at The Artground and/or at pre-schools

Opportunities to share and network with artists, local and overseas, presented by The Artground where possible

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

Stan, who is The Artground's artist-in-residence, has created a number of age-appropriate works for audiences from birth to three years old. For the past year in residency, she has conceptualised *NATURI* as a result of her involvement in Hu木an. *NATURI* is an immersive sound installation performance for neurodiverse and neuro-typical audiences from 18 months to four years old.

This is Stan's first foray to devise such a production from scratch, and it has been very warmly received. *NATURI* is designed to tour so that it can be presented across the island in other arts nodes like SAFRA and the libraries as well as to reach more audiences. This ensures that quality productions developed at The Artground reaches audiences across the island and is not independent solely on commissions or special projects with partners.

E.P.I.C. (Expose, Participate, Innovate, Create)

After a two-year hiatus, The Artground was able to take six local artists to Pesta Boneka, Yogyakarta, organised by Papermoon Puppet Theatre Company, for an international artist exchange programme – *E.P.I.C.*, where we Expose artists to international works, provide opportunities for them to Participate in workshops, masterclasses and networking sessions, discover Innovative new works of working and practice, and be inspired to Create original new ideas back home.

The Artground also intensified this year's *E.P.I.C.* programme by developing a residency for the artists with Papermoon Puppet Theatre. There was a three-day masterclass with Papermoon and a showcase of their ideas at The Artground, and weekly developmental meetings over Zoom for a six-week period before their presentation at the festival. The Artground was also a part of the Theatre for Young Audiences (TYA) Forum at Pesta Boneka where we shared and moderated sessions for international artists.

Over the week-long festival that happened both online and onsite, together with local artists, The Artground connected with artists from all over the world to share ideas and build friendships beyond artistic practices. This also enabled the forging of deeper relations with regional partners, familiar and strange, to realise The Artground's strategic plan in developing ASSITEJ SG as the A4YA hub for the South East Asia sector.

> " The Artground is definitely an OASIS for Southeast Asian theatre for young audiences. A place that every artist who works with and for children could ever dream of! And of course for any parents and kids! This is a place where your kids' voice could be heard, a safe space for families as audiences for theatre. We are really inspired by how The Artground could nurture the ecosystem of theatre for young audiences in Singapore. And we love the connection that we could build among Asia Pacific's artists. The Artground is definitely a hub in Singapore! Hope you could continue to grow, and walk together for a longer journey! "

Maria Tri Sulistyani (Ria), Founder and Director of Papermoon Puppet Theatre

The intensity of The Artground's involvement in the festival reflected our commitment to dig deep into the sector to establish a foothold in the TYA sector, for both our position as ASSITEJ SG as well as local artists. For example, we are planning to organise a "Spotlight on Singapore" with Sydney Opera House to showcase Singaporean works as well as an opportunity for artistic exchange with Sydneysider artists.

Other opportunities that arose from ASSITEJ SG include an invitation for two staff members of The Artground to attend Bibu Festival. Bibu is an international children festival and artistic gathering of ASSITEJ International members, organised by ASSITEJ Sweden, attended by over 1300 visitors from 58 nationalities. The Artground was privileged to have been invited to the festival, with a kind sponsorship of expenses received. A networking session helmed by the President of ASSITEJ International, Sue Giles, while she was in Singapore, was also organised. Sue conducted a sharing session with local artists, focusing on the topic of Internationalising your Practice.

In March 2023, we continued our partnership with Esplanade's March On Festival to organise a keynote address by Sue Giles, a pedagogical masterclass for educators and teaching artists and a roundtable discussion with local practitioners and Second-Hand Dance (UK) on performances for neurodiverse audiences.

Bibu 2022

Bibu is the most important meeting place in Sweden for professional performing arts for a young audience – an arena where everyone who work with children, young people and performing arts and culture, get together to experience and discuss performing arts for children and youth. The 2022 festival was held over 6 days in May, and had 1,383 visitors, 58 nationalities, 38 stage productions, 132 individual performances and 129 seminars, workshops and other events.

It was TAG's first ASSITEJ International Artistic Gathering event and we connected with many new colleagues, as well as renewed relationships with those we haven't met for the past 3 years.

elPetit 2022

elPetit is a theatre festival with plays addressed to 0 to 5-year-olds. It vindicates the importance of being exposed to live artistic experiences from the first years of a person's life. Showcasing in 11 different Catalan cities this year, this cross-discipline event has the aim to nurture curiosity, critical spirit, creativity, communication and play both within the young and the older audiences.

Sotabosc by Inspira Theatre

Outdoor performance

"

We are grateful to be invited for elPetit 2022, this is an excellent platform and wonderful learning opportunity for exposure and capability development within our team. With these learning trips, we hope to estabilish and strengthen our bonds and connection with overseas artists and performance groups, which are vital to improving our development and working towards placing Singapore on an international map.

Jia En, Visual Arts and Partnership Manager
The Artground

"

Festival conference featuring Ria from Papermoon Theatre

ARTS LEARNING JOURNEYS

Travelling with Brocolly by Brocolly

For the schools, they are bringing the children for more out-of-classrooms experiential learning, especially in the last six months. We saw 3602 students.

Beam by Stan

> "The *Beam* show and workshop were interactive, and the children thoroughly enjoyed them. The hands-on workshop where children got to make their own light box, helped them to understand the show better too. We would like to thank the corresponding Artground personnel, Ainaa, for making our arrangements to The Artground very smooth. Her replies to our queries were prompt and she was able to accommodate all of our queries. It was definitely a pleasure to be able to have such professional and splendid service from her and her team."

Beam by Stan
Teacher Dahlia Kamis
Odyssey - The Global Preschool (Fourth Avenue)

> "It has always been a very pleasant and enjoyable experience conducting ALJs at TAG. Staff on duty are always very prompt and well prepared. Scheduling is also clear and everything is very systematic, ensuring that the sessions all run very smoothly. I really enjoy working with Anisa and her team!"

Cherlyn from Art Away Studio

> **"** Thank you for making the children's first ever field trip a memorable one! They conveyed to their parents how much they enjoyed their time there. **"**
>
> *Worms Love Coffee* by Cultivate Central
> Teacher Lina Westley Rahman,
> PCF Sparkletots Preschool Punggol Shore

Initial Art Painting by Art Away Studio

> **"** It was really really fun! The kids were saying "this is the most fun place we went! Thank you Anisa, Ainaa and Danish, and the instructors were really friendly and nice. Thank you so much! **"**
>
> *Let's Dance* by Apsara Asia Pte Ltd
> Teacher Audrey Soh, Eshkol Valley @ Sengkang Pearl

"Cultivate Central has worked closely with The Artground since their doors opened in 2017. Our collaboration with The Artground on garden and permaculture centric art programmes for kids allowed for unconventional workshops. Messy play, the use of different tools, working with worms, composting, creating with nature has been a norm at The Artground since inception. I dare say our collaboration helped hundreds of parents, teachers and thousands of kids get to know and appreciate earthworms as a hero creature beneath our feet. The Artground made it a point to connect children to the soil and garden through the arts. It has always been a pleasure to walk into The Artground and work amongst their enthusiastic, vibrant and meticulous team. We look forward to our continued collaboration through years to come."

Nova C Nelson, Founder and Director
Cultivate Central (Gardening inspired workshops)

"I'm very appreciative to the TAG staff and their interns for helping me with the programme set up, operating the lights and sound and providing me storage space for my props! I'm very pleased with the runs we had at the Whitebox! Thank you so much!"

Zee, Artist (Traveling with Brocolily)

"Really enjoyed working with you. First of all appreciate the attention to detail and care for the set up. Absolutely awesome. Your communication skills are also really good on managing the logistics. Enjoyed interacting with the students and teachers as well. The space is just super wonderful. Love your whole team and feel lucky to be involved."

Rupak George, Music Producer, Workshop Facilitator,
Online course creator (Looping workshop)

VISUAL ARTS SPACE

The Artground's Visual Arts Space is the first tier of access for all families, allowing everyone to access the arts without any financial barriers. Children from every community are able to play and explore together, and we welcome children with typical and atypical developmental milestones with our accessible designs.

Local artists, collectives or individuals with an interest in the arts may apply through an annual open call to develop this Visual Arts Space in collaboration with The Artground. The design of this free access Visual Arts Space changes on an annual basis.

Masak Masak by The Merry Men Works

Enter the messy om-nom-nomiverse of *Masak Masak*. In this art space, commissioned by The Artground, playing with food just got larger-than-life! Climb on a spilled bowl of chendol, hop on an egg tart trampoline and slide down the melting ice cream. Satisfy your appetite through the arts, and discover local delights like never before!

> " Very well designed! We were tourists to Singapore and loved how this space has been managed! "
>
> **Eeva Kok**

> " Very beautiful and unique play environment, great work! "
>
> **Zhang Yaou**

"The space was really clean and the children loved the slide and all the colorful pillows and food exhibits. They enjoyed running throughout the space to look for different food items that functioned as play items for them. Truly engaging and a fantastic platform for us to introduce more about the local food culture to our children. I want to thank The Artground for opening up the space on a non-operational day.

The fact that our class of children with special learning needs were able to enjoy the space as a class on their own really gave them confidence to explore. In addition, the space being quieter definitely helped with the anxiety levels for those children who were more sensitive to noise, and visual movements, allowing them to fully immerse in the space and enjoy the play time. Thank you very very much.

Kwek Hyen Yu from ABC Center

We are thankful for Chip Guan Heng who came in as a sponsor and graciously sponsored ice-cream for the children for the duration of *Masak Masak!*

We never quite had an experience like *Masak Masak* before. It was uniquely collaborative while allowing us the creative freedom to create a world of larger-than-life local delights. We especially loved that the art we created wasn't merely decorative but was able to bring joy to so many children.

We hope The Artground and other organisations in Singapore will continue to champion art in such an experiential form.

The Merry Men Works, Artist of *Masak Masak*

Grow With Me by The Kueh Tutus

WEEKENDS
@ THE ARTGROUND

The Artground's 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.

Bollywood Jingles by Apsara Asia

Lee Sin, Artist from Wah So Simple

"It is always a joy to work together with The Artground to deliver immersive craft sessions for the bubbly and curious young children. The WhiteBox is one of my favorite spaces to teach with excellent amenities from the technical facilities to the clean and wide space to encourage enjoyable fun learning. Always having the children's welfare in the mind, the TAG team has been amazing in providing support to artists prior and during the workshops, allowing us to always deliver engaging sessions for the children.

To me, the Artground is also a curious and fun place to be for me!"

Lee Sin, Artist - Wah So Simple

Travelling with Brocolily by Brocolily

> Loved the interaction with the children/ audience. Activity was age appropriate with elements that piques interest.
>
> **Parent**

Painter's Waltz by The Kueh Tutus

Merry Stockings by Harng

> It was a very intimate and engaging performance. It was interesting to see how different kids take to the performance differently.
>
> **Parent**

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 the programming calendar, also allows audiences to be familiar with local artists. As the first and only multi-disciplinary children's arts centre in Singapore, it has been encouraging to observe both audiences and artists venturing out of The Artground for other arts programmes as a result of our engagement and exposure efforts, and that there is a growing affinity for local works that are of quality which audiences and presenters can trust.

One highlight of The Artground's programming calendar was the premiere of a new commission, *The Anywhere of Everything, No Matter the Time* in October 2023. Conceptualised by Swedish-based choreographer, Dalija Acin Thelander, The Artground commissioned her to work with a local team of dancers and composer, to develop a durational work for pre-walking babies and neurodiverse audiences. This new way of presentation meant that a parent with a newborn or children with additional needs need not rush for a specific showtime. Instead, this two-hour long durational work with no fixed beginning, middle or end allows the family ease of access to enjoy the work at their own pace within the two hours. The work was very warmly received by the families, particularly in the neurodiverse communities. The Artground has plans to re-stage the work annually.

"
The Artground has truly been a seed-bed of much of my personal and professional growth over the past years. I've had the joy and pleasure to perform under their productions, most lately, *The Anywhere of Anything, No Matter the Time*, and my very first foray into Theatre for Young Audiences, *Baby Space*. I deeply believe in their ethos of inciting curiosity and play through their works, and am grateful for this safe space to grow and develop as an educator and artist through their support. Beyond my own growth, I have witnessed first hand the difference The Artground has and can continue to make in the local arts landscape. Their programmes pave the way towards a more accessible future for diverse audiences to connect with the arts, and I am proud to have been a part of their journey thus far.
"

Dancer - Neo Jialing

> " Thank you so much for the incredible experience! Big thank you to the artist, the lovely dancers who were so gentle and respectful towards the babies and the rest who welcomed us. "

Parent

> " What a unique and magical experience this was. My baby daughter was mersmerised by the lights, textures, dancers, and soundscapes yet not overstimulated as it was so well arranged and choreographed. To be able to take babies to such events opens up a whole world of art and music to children from a young age while also leaving parents and carers calm, knowing their little ones are accepted and appreciated. Can't wait for similar such events in the future! "

Parent

Continuing down this pathway of inclusion, The Artground has also allocated an afternoon slot on the 3rd Sunday of every month specially for families with neurodiverse children so that they may continue to enjoy free access to the visual arts space at The Artground and network on a regular basis.

"Our students recently had an enriching trip to Artground – a platform that offers positive arts experiences across a variety of art forms for the young ones! The play area was filled with huge and colourful installations that excite our students the moment they stepped in.

One of the areas many went to was the Makan-Makan section where they learned a little bit about our local hawker scene. The students enjoyed being at the mock up hawker stall, doing pretend play together with one another and their teachers."

MIJ Hub

FUNDRAISING - LOVE IN ACTION

Caregiving is a labour of love, but it can be easy to neglect the need for self-care in the duty of being attentive to their loved ones, caring for them and accompanying them to activities and appointments. Their emotional and physical labour tend to be intrinsically linked to the needs of their loved ones.
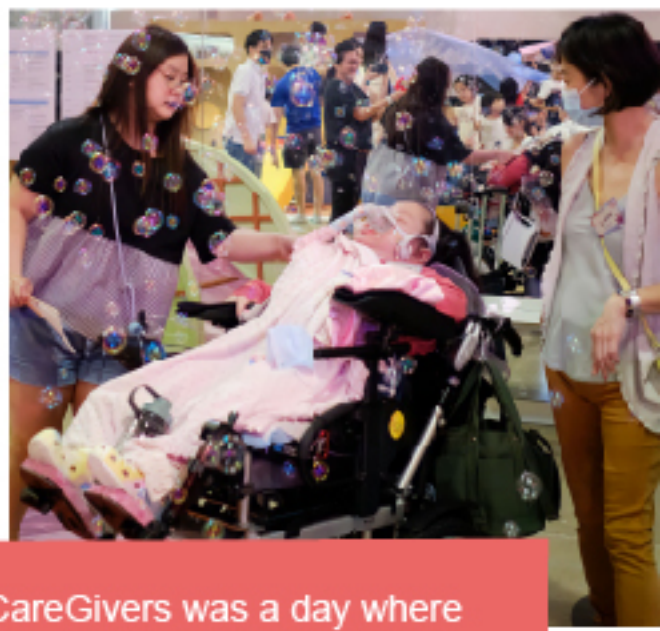
Love In Action: Giving Care to the CareGivers was a day where we dedicated a day to our Caregivers, by giving them time and space for themselves, and relieving their caregiving duties for just a couple of hours

We were fortunate to have our partner mtm labo onboard – who not only provided the staff volunteers and their families to engage the children but also helped us to fundraise for the event. The funds raised will help support our future efforts in reaching out to the neurodiverse communities including our exclusive Explore slot for this community every 3rd Sunday of the month.

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

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

Wai Chun Yip (Thomas)
Chairperson
Nomination and Remuneration Chairperson

Age 45
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

Yeo Sock Koon (Maggie)
Honorary Treasurer (effective 28 August 2020)
Nomination and Remuneration Committee Member

Age 56
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 62
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 44
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

Age 35
Appointed to the Board on 28 August 2017 (Resigned 21 October 2022)

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 61
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

Qualifications
Masters of Arts, Counseling
Singapore Bible College

Bachelor of Arts, Social Work
National University of Singapore

Suchanda Mandal
Board Member
Fundraising Committee Chairperson

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

Elaine Ng Eng Ngee
Board Member

Age 51
Appointed to the Board on 21 October 2022

Workplace and Designation
The Learning Connections P/L, Co-Founder/ Director/ Educator

Professional Commitments
Member, Singapore Drama Educators Association

Member, ASSITEJ Singapore

Qualifications
MEd. (Early Childhood Education) University of South Australia
PhD Candidate, Griffith University

SUB-COMMITTEES

NOMINATION AND REMUNERATION COMMITTEE

FINANCE AND AUDIT COMMITTEE

FUNDRAISING COMMITTEE

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 .

FINANCE AND AUDIT COMMITTEE

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 2023. The Reserve Policy, the level of reserves and disclosure in Annual Report and finance report were reviewed by the FAC too.

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

Age 49

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 58

Qualifications
Bachelor of Accountancy (Honours)
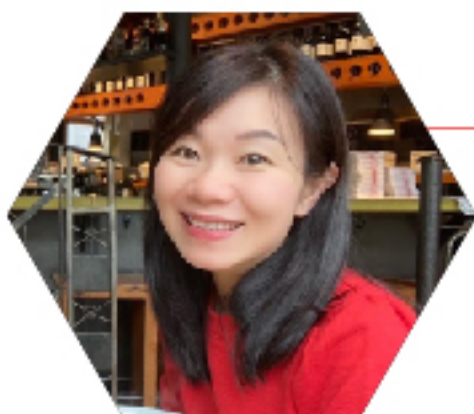National University of Singapore

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

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 47
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 Cojmmunication and Information
Nanyang Technological University

S/N	Code guideline	Code ID	Response
	Board Governance		
1.	Induction and orientation are provided to incoming governing board members upon joining the Board.	1.1.2	Complied
	Are there governing board members holding staff1 appointments? (skip items 2 and 3 if "No")		Yes
2.	Staff does not chair the Board and does not comprise more than one third of the Board.	1.1.3	Complied
3.	Staff does not chair the Board and does not comprise more than one third of the Board.	1.1.5	Complied
4.	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
5.	All governing board members must submit themselves for re-nomination and re-appointment, at least once every 3 years.	1.1.8	Complied
6.	The Board conducts self evaluation to assess its performance and effectiveness once during its term or every 3 years, whichever is shorter.	1.1.12	Complied
	Is there any governing board member who has served for more than 10 consecutive years? (skip item 7 if "No")		No
7.	The charity discloses in its annual report the reasons for retaining the governing board member who has served for more than 10 consecutive years.	1.1.13	NA
8.	There are documented terms of reference for the Board and each of its committees.	1.2.1	Complied
	Conflict of Interest		
9.	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
10.	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		
11.	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

S/N	Code guideline	Code ID	Response
	Human Resource and Volunteer2 Management		
12.	The Board approves documented human resource policies for staff.	5.1	Complied
13.	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
14.	There are processes for regular supervision, appraisal and professional development of staff.	5.5	Complied
	Are there volunteers serving in the charity? (skip item 15 if "No")		
15.	There are volunteer management policies in place for volunteers.	5.7	Complied
	Financial Management and Internal Controls		
16.	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
17.	The Board ensures that internal controls for financial matters in key areas are in place with documented procedures.	6.1.2	Complied
18.	The Board ensures that reviews on the charity's internal controls, processes, key programmes and events are regularly conducted.	6.1.3	Complied
19.	The Board ensures that there is a process to identify, and regularly monitor and review the charity's key risks.	6.1.4	Complied
20.	The Board approves an annual budget for the charity's plans and regularly monitors the charity's expenditure.	6.2.1	Complied
	Does the charity invest its reserves (e.g. in fixed deposits)? (skip item 21 if "No")		Yes
21.	The charity has a documented investment policy approved by the Board.	6.4.3	Complied
	Fundraising Practices		
	Did the charity receive cash donations (solicited or unsolicited) during the financial year? (skip item 22 if "No")		Yes
22.	All collections received (solicited or unsolicited) are properly accounted for and promptly deposited by the charity.	7.2.2	Complied

S/N	Code guideline	Code ID	Response
	Did the charity receive donations in kind during the financial year? (skip item 23 if "No")		Yes
23.	All donations in kind received are properly recorded and accounted for by the charity.	7.2.3	Complied
	Disclosure and Transparency		
24.	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.	8.2	Complied
	Are governing board members remunerated for their services to the Board? (skip items 25 and 26 if "No")		No
25.	No governing board member is involved in setting his own remuneration.	2.2	Complied
26.	The charity discloses the exact remuneration and benefits received by each governing board member in its annual report. OR The charity discloses that no governing board member is remunerated.	8.3	Complied
	Does the charity employ paid staff? (skip items 27, 28 and 29 if "No")		Yes
27.	No staff is involved in setting his own remuneration.	2.2	Complied
28.	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.	8.4	Complied

S/N	Code guideline	Code ID	Response
29.	The charity discloses the number of paid staff who satisfies all of the following criteria: (a) the staff is a close member of the family3 belonging to the Executive Head4 or a governing board member of the charity; (b) the staff has received remuneration exceeding $50,000 during the financial year. The information relating to the remuneration of the staff must be presented in bands of $100,000. OR The charity discloses that there is no paid staff, being a close member of the family belonging to the Executive Head or a governing board member of the charity, who has received remuneration exceeding $50,000 during the financial year.	8.5	Complied
	Public Image		
30.	The charity has a documented communication policy on the release of information about the charity and its activities across all media platforms.	9.2	Complied

Notes:

- Staff: Paid or unpaid individual who is involved in the day to day operations of the charity, e.g. an Executive Director or administrative personnel.

- Volunteer: A person who willingly serves the charity without expectation of any remuneration.

- Close member of the family: A family member belonging to the Executive Head or a governing board member of a charity —

  (a) who may be expected to influence the Executive Head's or governing board member's (as the case may be) dealings with the charity; or

  (b) who may be influenced by the Executive Head or governing board member (as the case may be) in the family member's dealings with the charity.

  A close member of the family may include the following:
  (a) the child or spouse of the Executive Head or governing board member;
  (b) the stepchild of the Executive Head or governing board member;
  (c) the dependant of the Executive Head or governing board member.
  (d) the dependant of the Executive Head's or governing board member's spouse.

- Executive Head: The most senior staff member in charge of the charity's staff.

FINANCIALS

$ 1,337,865
Income

of which the Company received funds totalling

$780,636

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

$ 1,267,704
Expenditure

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

OUR HEARTFELT THANKS FOR YOUR SUPPORT!

Volunteering at artground was such an exciting journey, I absolutely loved the environment and the people there. I got to work with some of the sweetest and most patient staff there and even participated in some of the day-to-day programmes. I enjoyed the experience so much that I decided to sign on and become a part-timer with them! Overall working with them has been nothing but fulfilling and has also developed and taught me many skills and characteristics

Naomi, Volunteer

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