



ANNUAL REPORT

THE ARTGROUND



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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



COPORATE INFORMATION

Board of Directors:

Appointment Dates for Board Members:

Lim Siew Li (Lelaina)

28/08/2017

Chairperson

Poh Hwee Yen, Luanne

02/12/2016

Board Member

Suchanda Mandal

22/05/2020

Board Member

Yeo Sock Koon (Maggie)

21/02/2020

Honorary Treasurer

Elaine Ng Eng Ngee

21/10/2022

Board Member

Patricia Koh Ai Leng

28/08/2017

Honorary Secretary

Dr Gloria Ng Siok Kwan

14/01/2023

Board Member

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 of the first centre is at 90 Goodman Road, Goodman Arts Centre, #01-40 Singapore 439053. A second branch officially commenced operations on 3 February 2024, with its address at 7 Holland Village Way #01-20 One Holland Village Singapore 275748.

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 May 2023 to 30 April 2025].

This report describes the Company's activities and structures that were in place during the financial year ended 31 March 2024 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
HLB ATREDE STRB PAC

COMPANY SECRETARY
KC Corporate Solutions Pte Ltd

PRINCIPAL BANKER
DBS Bank Limited

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.



An 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 and/or developmentally 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 neurodiverse needs so that all 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.

Artist 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 in the local artistic ecosystem and we recognise that not all seeds will germinate. However, it is crucial to provide the space for artists to imagine, experiment, and bring their ideas to life.

FROM THE CHAIRPERSON

This year, we began to witness the fruits of our seven years' labour as an intermediary and leader in Arts for Young Audiences (A4YA), making positive strides in impact and reach.

We widened our outreach by working with more organisational partners, both local and international, as well as deepened our understanding of what the local arts sector needs by having more dialogues with local artists.

Our work with local organisational partners like National Museum of Singapore (NMS), Indian Heritage Centre (IHC) and Our Tampines Hub (OTH) have expanded our impact through their ticketed and non-ticketed programming platforms, reaching more families across the island. Our in-depth understanding of the sector has helped to grow their programming initiatives and narrow their gaps, for example, the growth and success of the baby programmes in IHC for the past two years demonstrated our ability to identify, propose appropriate programmes/artists and address gaps in our cultural partners' programming segments when they engaged us as a producer.



On the international front, works developed at The Artground have also been flying the Singapore flag high. *BEAM* was developed in 2019 as an Artist-in-Residency programme and was selected to be presented at Yogyakarta's children's biennale, Gulali Festival, in October 2023. Bringing *BEAM* to rural communities aligns with TAG's commitment to making the arts accessible to all and underscores the transformative power of artistic experiences in fostering creativity, imagination and community engagement.



BEAM
by STAN

Through 2017 to 2019, we met with Australian producers and artists during our participation in Australia Performing Arts Market (APAM) and the inaugural Australia-Singapore Arts Group (ASAG) Cultural Leaders forum. We then engaged in conversations with our Australian counterparts and co-produced two works with Singaporean and Australian artists in recent years, because of our work as an intermediary.

Firstly, a multi-year inclusive work *Hutan*, commissioned by the NMS, supported by MCCY's Cultural Diplomacy Fund. This initiative not only ignited and developed 10 Singaporean artists in their practice for inclusive audiences, as well as contributed to the strengthening of NMS' vision to be an inclusive and people's museum.



Hutan performed at National Museum Singapore

Secondly, *The Little Nests* project by Papermoon Puppet Theatre, Melbourne Fringe and The Artground exemplifies the power of collaboration and cultural exchange, bringing together artists from Singapore, Australia, and Indonesia to create impactful and successful productions. This work was presented in both Melbourne Fringe and OzAsia, Adelaide in October 2023 to sold-out seasons.

TAG's roles as a creative producer and intermediary in these collaborations not only showcase Singaporean talent on the global stage but also foster networking opportunities and strengthen relationships within the international A4YA community. By championing Singaporean artists and facilitating partnerships with Indonesian counterparts, TAG demonstrates its commitment and ability to promote cultural exchange and collaboration in the arts. It also solidified TAG's ability to foster these tripartite collaborations between TAG, Australia, and artists/institutions to respond to national initiatives and goals set out by MCCY's Australia-Singapore Cultural Leaders forum.

More importantly, back home, artists who started out at The Artground are presenting their original works in Esplanade, the newly minted Children's Museum and even in family programmes by spaces like Gardens by the Bay. The growth of a thriving Arts for Young Audiences scene, unparalleled before The Artground's platforms and support for the local A4YA scene, is testament to our role and work as a leader in this field. While this is my first year as the Board Chair, I have had the pleasure of working with the team since its inception and will continue to guide the team towards achieving its lofty vision *"To let art do, what art does"*.

Yours sincerely,

LELAINA LIM



*The Little Nests,
Melbourne Fringe
(2023)*

THE YEAR AT A GLANCE

PROGRAMMES @ TAG



52

Non-ticketed
Programmes



209
Ticketed
Programmes*



5422
Ticketed
Audiences



1646
Non-ticketed
Audiences

**Includes Arts-Based Curriculum Programme*

DIGITAL PROGRAMMES

Here We Go: Into The Deep Sea

67



Digital Arts Programme
Participants



2
Digital Arts
Programmes



3 Community
Engagement



Community Engagement
Participants



Volunteers

OFF-SITE PROGRAMMES



23

Non-ticketed
Programmes



34
Ticketed
Programmes



Non-ticketed
Audiences



968
Ticketed
Audiences

ARTS LEARNING JOURNEY



375

Arts Learning
Journeys

8330



Arts Learning
Journey Participants
(On-site)

COMMUNITY ENGAGEMENT

TAG AS AN INTERMEDIARY & LEADER IN ARTS FOR YOUNG AUDIENCES -A4YA

LOCAL PARTNERSHIPS

The Artground supports A4YA practitioners to incubate new and innovative ways of engaging young audiences through multi-disciplinary performing art forms (i.e. music, dance, theatre) with targeted efforts to cultivate works in gap areas. We also partner with local institutions to support their efforts in programming for families with young children.

In 2022, the Indian Heritage Centre (IHC) approached The Artground to initiate the introduction of baby programmes because IHC identified families with babies/infants as a gap in their audience segment. In that year, The Artground presented IHC's first baby programme, *Baby Beat*, with Indian percussionist and it sold out to 15 families. The year after, in 2023, The Artground proposed and sold out three sessions of dance performance, *Grow With Me*, which was adapted to include cultural and sensory elements designed for babies.



Grow With Me performed at the Indian Heritage Centre



Baby Beat by Kulcha Pop, Indian Heritage Centre

The growing success of these baby programmes initiated with IHC is one of the examples that demonstrates the effectiveness of The Artground's ability to identify, propose appropriate programmes/artists and address gaps in its cultural partners' programming segments. These sold-out sessions indicate a strong demand for quality programming, developed at The Artground, which cater to families with young children.



The Magic Sampan
by The Kueh Tutus

"In my development as an artist, I have found that TAG is more than a venue. It's a supportive environment and community that helps artists to challenge themselves and find inspiration from each other.



The work TAG does brings artists together and their work as producers / creative producers is important. By giving opportunities to collectives and artists who would not find those opportunities themselves, such as the performance opportunity for The Kueh Tutus at Christmas around One Holland Village and at Indian Heritage Centre during Children's Season, they help people and organisations in other fields see the value in the work that artists in the A4YA sector do."

Melissa Quek, Artist

The Artground also produced *NATURI*, a sound installation, at IHC's ground floor lobby area, bringing 13,000 visitors into their centre through this self-guided installation during the June holidays as part of their Children's Season.



NATURI installation at the Indian Heritage Centre lobby

Additionally, various industry partners were invited to *NATURI*, a performance, developed with the support of The Artground's Artist-in-Residency programme. One of these partners, Our Tampines Hub (OTH), approached The Artground to present it as a non-ticketed event in their space during the Children's Day weekend. This collaboration marked TAG's first partnership with OTH and the first time OTH presented a children's production inside one of its venues, rather than in its usual atrium-style proscenium stage setting, which was open to passersby (or the public). The event required pre-registration which was quickly taken up. By increasing capacity, leveraging social media, and collaborating with venue staff, The Artground and OTH successfully attracted more audiences onsite and achieved near-full capacity for subsequent performances. This adaptability and responsiveness proved essential in ensuring the success and sustainability of these presentations at external venues, optimising financial contributions to achieve better outcomes. It also demonstrates The Artground's agility and proactive approach to addressing challenges and leading by example.

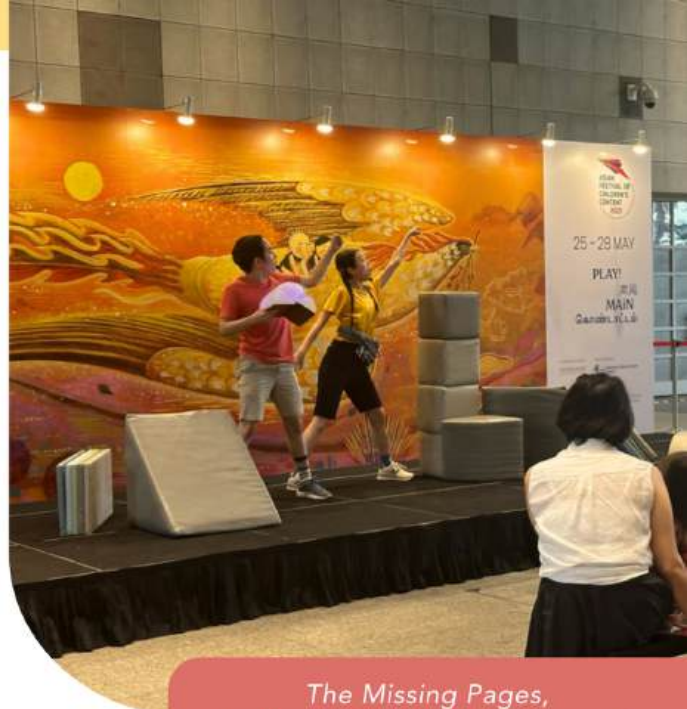


NATURI performed at Our Tampines Hub

"Tampines is one big family and Tampines is Made for Families. *NATURI* @ Our Tampines Hub (OTH), presented by The Artground, was an excellent art engagement performance for young families to explore art and foster closer bonds with their children. Partnership with creative and art companies, brings new and novel programming ensuring that there is always something for everyone at OTH."

**Julian Chua, Assistant Director,
Our Tampines Hub**

The Artground also programmed three local original productions as part of Singapore Book Council's Asian Festival of Children's Content (AFCC) Festival 2023: another original new work, *Travelling with Brocolily*, by GroundBreakers 2019 artist Brocolily, the second was *The Missing Pages* by GroundBreakers 2022 artist The Chewy Collective, and the third production was *Gerak ABC* by GroundBreakers 2018 artist RolyPoly Family, a bilingual work in Malay and English which encourages social mixing in an open space like National Library atrium under the AFCC festival. These non-ticketed productions reached 178 audiences over the three-day festival.



The Missing Pages, performed at the AFCC Festival

Inclusivity and Accessible Initiatives: Intergenerational Programmes

The Artground pitched for and was successfully awarded a new space under URA-MCCY Community, Sports and Facilities Scheme at One Holland Village developed by Far East Organisation. With its new centre in this eclectic mature estate, The Artground expanded its programming initiatives to include grandparents and seniors into its programme design. Partnerships in the social care space with e.g. St. Luke's Eldercare and Fei Yue Family Services were forged, to enable The Artground to tap more deeply into appropriate expertise to apply the same rigour in age-appropriate programme design. While it is early days, the positive responses from pre-schoolers and partners have been heartening. On the average, two to three different pre-schools which are keen to engage with seniors as part of their Arts Learning Journeys at The Artground at One Holland Village visit on a monthly basis since the initiative started in January 2024.

Intergenerational Programme with St. Luke's Eldercare



"Intergenerational bonding is one of St Luke's ElderCare key tenet in enriching the lives of elders. Our collaboration with The Artground has created another space for our elders to be connected to the young, and be energised by their contagious enthusiasm."

**Tony, Centre Manager,
St. Luke's Eldercare**

INTERNATIONAL PARTNERSHIPS

Indonesia

BEAM was developed at The Artground with local artist Stan in 2019 and has been presented to local audiences in TAG since then. While the Intellectual Property (IP) rights sits with the Stan and the creative team, TAG is constantly creating bridges for local works to be seen overseas. *BEAM* was invited to Yogyakarta's Gulali Festival for young audiences and was successfully awarded NAC's Market and Audience Development Fund in October 2023. Bringing *BEAM* to rural communities aligns with TAG's commitment to making the arts accessible to all and underscores the transformative power of artistic experiences in fostering creativity, imagination, and community engagement, as well as strengthens its position as the hub of best practices in A4YA in South-East Asia.



BEAM, presented at
The Artground's WhiteBox

Australia

The Little Nests project exemplifies the power of collaboration and cultural exchange, bringing together artists from Singapore, Australia, and Indonesia to create impactful and successful productions.

By championing Singaporean artists and facilitating partnerships with Indonesian counterparts, TAG demonstrates its commitment and ability to promote cultural exchange and collaboration in the arts with its regional and international neighbours.



The Little Nests,
performed at the Melbourne Fringe
Festival 2023, Australia

"*The Little Nests* was a very special project that I was fortunate to be a part of. The show's concept of finding and creating safe spaces for a variety of creatures, and getting children involved in thinking about how they could play a role in this process, really resonated with me, especially during these times. Additionally, I got to collaborate with artists from different countries and backgrounds, which was such an invaluable opportunity as we got the chance to forge relationships, and exchange ideas, cultures and skills through the extensive process of working to build this show together. It was also a great way to build and grow our community internationally with these artists and the overseas audiences who came to see the shows. The experiences I gained were incredibly helpful to my own artistic practice, and *The Little Nests* was definitely a rare and precious opportunity that I treasure."

Seong Hui Xuan, Singapore Artist

The sold-out runs at the Melbourne Fringe and OzAsia Festival highlight the universal appeal and quality of the work produced through these artistic and cultural partnerships. The interest expressed by prestigious festivals like Darwin Festival and Sydney Opera House is also testament to the excellence and relevance of the works like *The Little Nests* project. The work was also nominated by Melbourne's Green Room Awards under its Works for Young Audiences category in April 2024, and the winner of this category was The Artground's co-producing partner, ArtPlay.

Green Room Awards Nomination
for Works for Young Audiences 2024



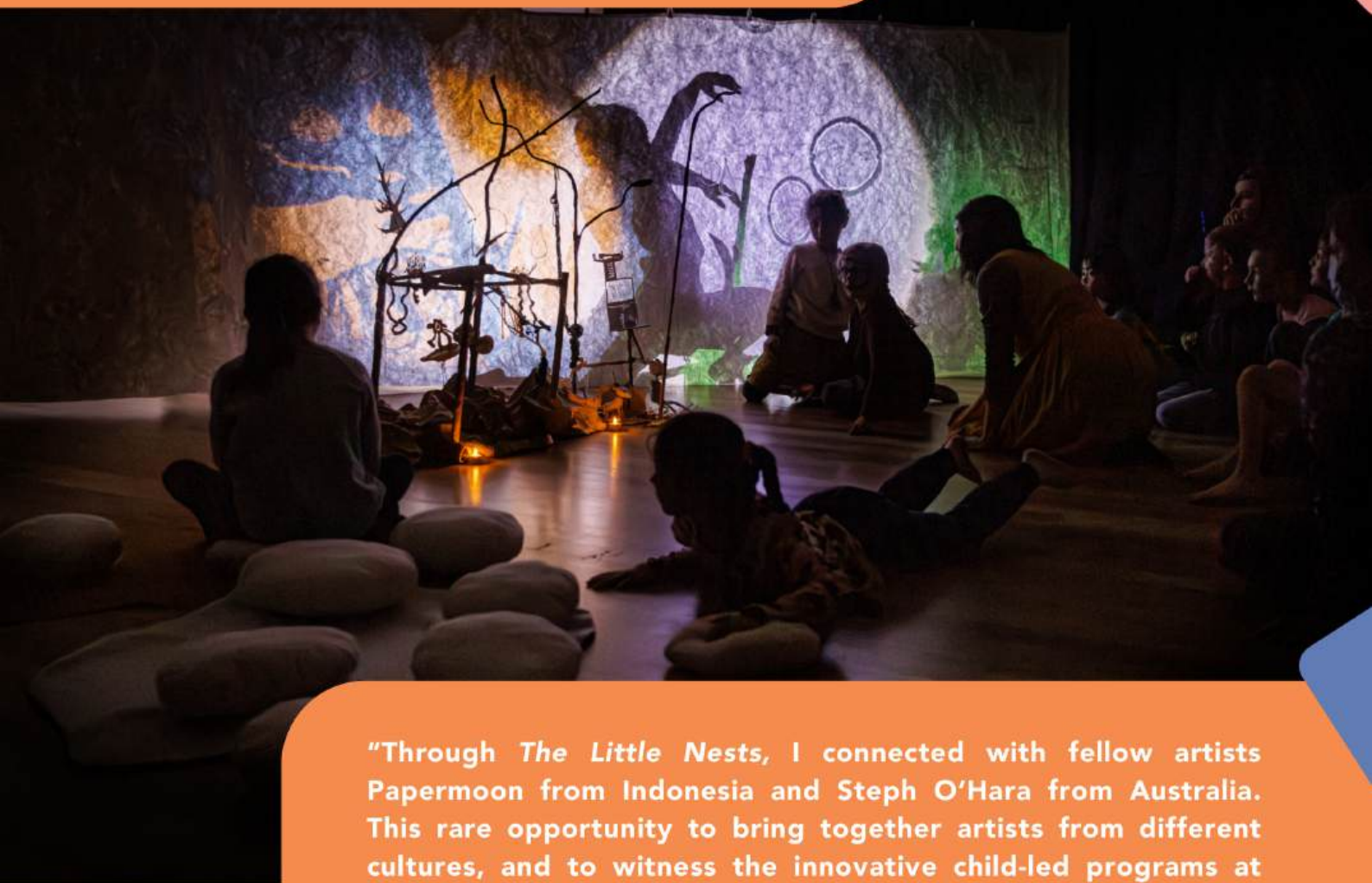
Moreover, the invitation from ArtPlay to collaborate further after *The Little Nests* projects underscores TAG's growing reputation and influence in the global landscape. Being recognised and approached by ArtPlay, an organisation that has served as a model for The Artground is a testament to the impact and success of TAG's work over the past seven years.

"It was really fantastic and both my daughter and I were very impressed with the gentle way of involving the audience. My grandson was totally immersed...actually I was also. It was beautiful."

Audience Member, OZ Asia

"I loved the puppets. The children's ability to interact was encouraged in such a lovely way and I'm sure that for most kids it was a significant piece of theatre. I'm aware that this event took a long time to come to fruition. It was memorable. Thanks so much."

Ronda, Audience Member, OZ Asia



"Through *The Little Nests*, I connected with fellow artists Papermoon from Indonesia and Steph O'Hara from Australia. This rare opportunity to bring together artists from different cultures, and to witness the innovative child-led programs at ArtPlay, was invaluable. As a puppeteer and TYA artist, this experience has profoundly influenced my approach to creating works for young audiences. This would not have been possible without The Artground's commitment to developing theatre for young audiences in Singapore."

Myra Loke, Theatre-maker and Puppeteer



Back at home, *Hutan*, a co-production with Western Australia's Sensorium Theatre commissioned by National Museum of Singapore (NMS) in 2019, continues to delight and reach audiences with little or no access to the performing arts. Funded by MCCY's Cultural Diplomacy Fund, *Hutan's* sold-out run of 15 shows during the NMS's Children's Season in June 2023 is an annual event that special education schools and audiences of diverse needs enjoy together.



Hutan performed at National Museum Singapore



ACHIEVING POSITIVE OUTCOMES THROUGH A4YA

The Artground continues to strengthen the design of its year-round arts programming to bring the arts to diverse communities. This includes encouraging social mixing between different demographics and reaching out to underserved communities with tiered levels of arts access and pricing strategies. These programmes will form the foundation for The Artground to introduce the arts to young audiences as a first step to potentially sustaining life-long engagement with the arts.

VISUAL ARTS SPACE

The Visual Arts Space changes annually and artists are selected through a blind selection Open Call process.



Clean Up or Else! by C Minors

This development and presentation of the *Clean Up or Else!* visual arts space is a remarkable demonstration of the impact of introducing the arts to young audiences and nurturing their creativity and passion for artistic expression. The fact that these three sisters, who grew up visiting The Artground (TAG) since they were very young, are now designing their own exhibition is a testament to TAG coming full circle.



"I love the Artground's curated spaces for parent and child (exploration). It's refreshing and different through periodic change of installation and various programmes, so I can keep bringing my daughter back for new yet quality experiences. It's also a source of inspiration for me to bring into at-home play like I started incorporating everyday household objects into her play and she's been loving the pretend-play!"

Valarie, Parent

Their journey as participants in TAG's *Rolling @ TAG* arts space in 2018 to becoming artists designing their own exhibition five years later underscores the transformative power of early exposure to the arts. TAG's focus on bringing the child's voice forward and incorporating their responses and designs to re-imagine *Rolling@TAG* has clearly had a profound effect on these young artists, empowering them to create and share their own artistic vision.

Clean Up or Else! is a wonderful example of how the arts can inspire and empower young people to make meaningful contributions to society, demonstrating the lasting impact of TAG's dedication to introducing young audiences to the transformative power of artistic expression. The exhibition was seen by over 35,000 visitors.

"The Artground was an unexpected find. We went to the visual arts' Clean up or Else setup and it was a different experience for my daughter. She did mock cleaning, laying off the table, flushing the poop, sliding onto the pile of clothes, ironing the clothes... A wonderful visit!"

Parent's feedback after visiting *Clean Up or Else!*



"Being selected from the Open Call was a deep learning experience for us in seeing our ideas come to fruition through the design process, in considering the diverse needs and play experiences for different families, and in being involved in every aspect of presenting an arts exhibition. It has been immensely rewarding to see *Clean Up, Or Else!* come to life and families enjoying our arts space."

We are grateful for the experience and encourage more aspiring artists to heed the call of your creative spirit and step forward to participate in TAG's next Open Call."

C Minors, Artists of Clean Up or Else!



By expanding its reach and offering regular year-round programming, not just within the Goodman Arts Centre site, The Artground was provided with the opportunity to make a lasting impact on the cultural landscape of the community. Through diverse and accessible arts experiences, The Artground continues to inspire and empower individuals of all ages to explore their creativity, connect with others, and enrich their lives through the arts.



SINGAPORE PRESS HOLDINGS: THUMBS UP LITTLE JUNIOR 10TH ANNIVERSARY

SPH approached TAG to design its Thumbs Up Little Junior (TULJ) 10th Anniversary initiative, targeted at increasing preschoolers' appreciation and enjoyment of Mandarin as a second language.

This is an interactive and vibrant play space for children aged two to eight and young families to learn more about TULJ and its six Thumbies characters. Children can explore the main cake structure made out of cardboard. They can climb and decorate the cake structure with "sprinkles" and "candles". Through these creative activities, children learn to recognise colours and numbers in Chinese characters.

The Artground incorporated technology in its design to enable more self-directed learning and exploration in the exhibition areas. Children could also interact with the Thumbies cardboard characters by using their voice to trigger various reactions via audio sensors found on them. Some of these characters also had embedded touch screens showcasing the TULJ app and content.

The Straits Times article featuring our TULJ installation

Taking the exhibition to three regional libraries (Ang Mo Kio, Jurong and Punggol Regional libraries) from 4 June - 25 August 2023 and now to the Science

Park demonstrates a commitment to reach diverse audiences and make the experience accessible to communities beyond a single location. By traveling to different venues, the exhibition has the opportunity to engage with a wider audience and enrich the cultural landscape of various communities.

THE STRAITS TIMES

SINGAPORE

Jun 04, 2023

DPM Wong: I've to make more effort and keep practising to improve my Mandarin



1 of 2

Deputy Prime Minister Lawrence Wong celebrating the 10th anniversary of Thumbs Up Little Junior (TULJ) with a group of children at the roving exhibition. PHOTO: LIM HUI ZHEN

ARTS LEARNING JOURNEYS


For FY23, The Artground increased its students reach from 3,602 in FY22 to 8,330, who came for 375 Arts Learning Journeys, out of which 215 were from new schools. This significant increase in new schools is due to its expansion at the new One Holland Village centre in the West.



*Dance Playground
by RolyPoly Family*

"Both teachers and children really enjoy their time there. Would recommend this place to parents. The staff there were very friendly too. They check in with us prior to the day and on that day to give information about the place since it's our first time visiting too. Love it! Thank you for having us!"

***Dance Playground by RolyPoly Family,
Teacher Noor Rashikin Binte Mohamed
Rashid, My First Skool Yishun 5***



Colours From The Garden

"Programme was very well executed and extremely engaging for children of 3-4 years old age group. They were amazed at how they can create paint using natural materials such as flowers and pandan leaf. Furthermore, the clean up visual arts space was really well equipped and motivates children..."

***Colours From The Garden (ALJ Programme),
Teacher Nikki Tan, PCF Sparkletots Preschool @ Blk 131
Toa Payoh West Thomson***

"A field trip to The Artground is not only a fun and enjoyable experience but also a valuable learning opportunity. Through hands-on activities and interactive exhibits, children develop important skills such as problem-solving, critical thinking, and collaboration. They learn to appreciate different forms of art and gain a deeper understanding of the world around them."

Let's Dance (ALJ Programme),
Sean Lee, Parent from Skool4Kidz Marine Parade



Facebook Review
 from Sean Lee, Parent

facebook

Email or phone

Passv

Sean Lee is feeling joyful with Sharon Ho at The Artground.
 21 September 2023 · Singapore · 🌐

A Memorable Field Trip to The Artground

Embark on a fun and enjoyable field trip to The Artground, where our child can experience the joy of sliding and discover their artistic talents. Explore the vibrant world of imagination and creativity at this unique and engaging playground.

At The Artground, children are encouraged to unleash their imagination and artistic talents. The highlight of this one-of-a-kind playground is the exhilarating sliding experience that will leave our child grinning from ear to ear. As they zoom down the slides, their laughter echoes throughout the colorful space, creating memories that will last a lifetime.

But The Artground offers so much more than just sliding. It is a haven for creativity, where children can engage in various art activities and workshops. From painting and drawing to sculpting and crafting, our child will have the opportunity to explore different art forms and express themselves freely. Under the guidance of passionate and experienced art facilitators, they will learn new techniques and discover hidden talents they never knew they had.

The Artground is carefully designed to stimulate children's senses and spark their imagination. Every corner is thoughtfully curated to provide a safe and inspiring environment for exploration. From interactive installations to sensory play areas, there is something for every child to enjoy and discover. The vibrant colors, whimsical designs, and engaging exhibits create a magical atmosphere that ignites curiosity and fosters a love for the arts.

A field trip to The Artground is not only a fun and enjoyable experience but also a valuable learning opportunity. Through hands-on activities and interactive exhibits, children develop important skills such as problem-solving, critical thinking, and collaboration. They learn to appreciate different forms of art and gain a deeper understanding of the world around them.

#TheArtground #HappySliding #FunLaughter
 #DadSon #EnjoyingTogether

"The Artground's Learning Journey has been such a rewarding session! Knowing the different preschools are on the lookout for music and movement programmes and that we are able to fill that gap, in turn has provided opportunities for us as artists to hone our craft."

Cheryl KJM, Artist (Travelling With Brocolily)



Travelling With
 Brocolily by Brocolily

WEEKENDS @ THE ARTGROUND

Our Weekend @ TAG programmes continue to be an integral part of our efforts to expose families with young children to a spectrum of hands-on workshops and theatrical performances. This tier of arts access converts families who may initially visit the visual arts space into those who attend various programmes, forming the foundation for a sustainable arts ecosystem. The consistency of these programmes throughout the year, which form the bulk of The Artground's programming calendar, allows audiences to become familiar with local artists. As the first multi-disciplinary children's arts centre in Singapore, it is heartening to observe both audiences and artists venture out of The Artground for other arts programmes, and to know that there is a growing affinity for local works that are of quality which audiences and presenters can trust.

The Artground presented 209 ticketed programmes for 5,422 paid audiences, as well as 52 non-ticketed programmes for 1,646 audiences.



Dance Party
by RolyPoly Family



Terrific Tales by
The Storytelling Centre
Limited



In The Painters' Studio
by The Kueh Tutus



House by STAN

"My 4-year-old has been visiting The Artground regularly, and he is always so engaged with the various art provocations and art programs provided. It is a child-friendly art space where children can invent, explore, and express their ideas freely. The freedom to manipulate different materials in an organic and unstructured way allows for exploration and experimentation, a great way to develop a whole child holistically."

Koo Yi Jie, Parent

Letters Come Alive
by RolyPoly Family



"The Artground has been the most supportive coaching, mentoring, experimenting and guiding force for us at ETHOS, where we work to bring traditional content based on Indian heritage, culture and arts for the young audiences. From combining digital journeys with classical dance through collaboration with overseas artistes to co-creating new content for commissioned programs with feedback rounds from young audiences; from adapting storytelling to inclusive audience from different age, race, abilities to involving intergenerational interactions in parent-child or grandparent-child programs; The Artground has always pushed us to create, collaborate and deliver empathy driven programs that gives joyful, meaningful learning experiences to the young audiences. I would like to thank The Artground team who work relentlessly along with the local artistes to ensure the design, engagement and experience levels are maintained at high standards."

Soumee De, Artist, ETHOS





Besides the regular programming on the weekends, The Artground opened its doors to different communities. Every 3rd Sunday of the month, we have a dedicated slot for neuro-diverse audiences. Some of these non-ticketed programmes includes a special day-out for KKH out-patient children with special needs and their families.

"The Artground has been such a supportive pillar for my work with the very young children and their families in providing an open-ended, child-led play sessions using primarily every day objects and recycled materials. Recently, I have had the honour of curating such play session for a group of lovely children and their families from the KK's Women's and Children's Hospital. Such inclusive play truly offers opportunities to all children regardless of their challenges and background. Indeed every child has the right to play."

Ruby Topas, Artist, The Playmakers



The Playmakers by Ruby Topas

NEW MILESTONE

The Artground @ One Holland Village's soft opening was in December 2023, and it marked its official opening on 3 February 2024, with Ms Jane Ittogi gracing the occasion as the Guest of Honour.

This second centre was a new milestone for the company as the number of staff doubled operationally. The operations at the new premise have gained momentum and arts learning journeys are now more accessible to the schools located in the west which contribute significantly to the income at One Holland Village as a start.

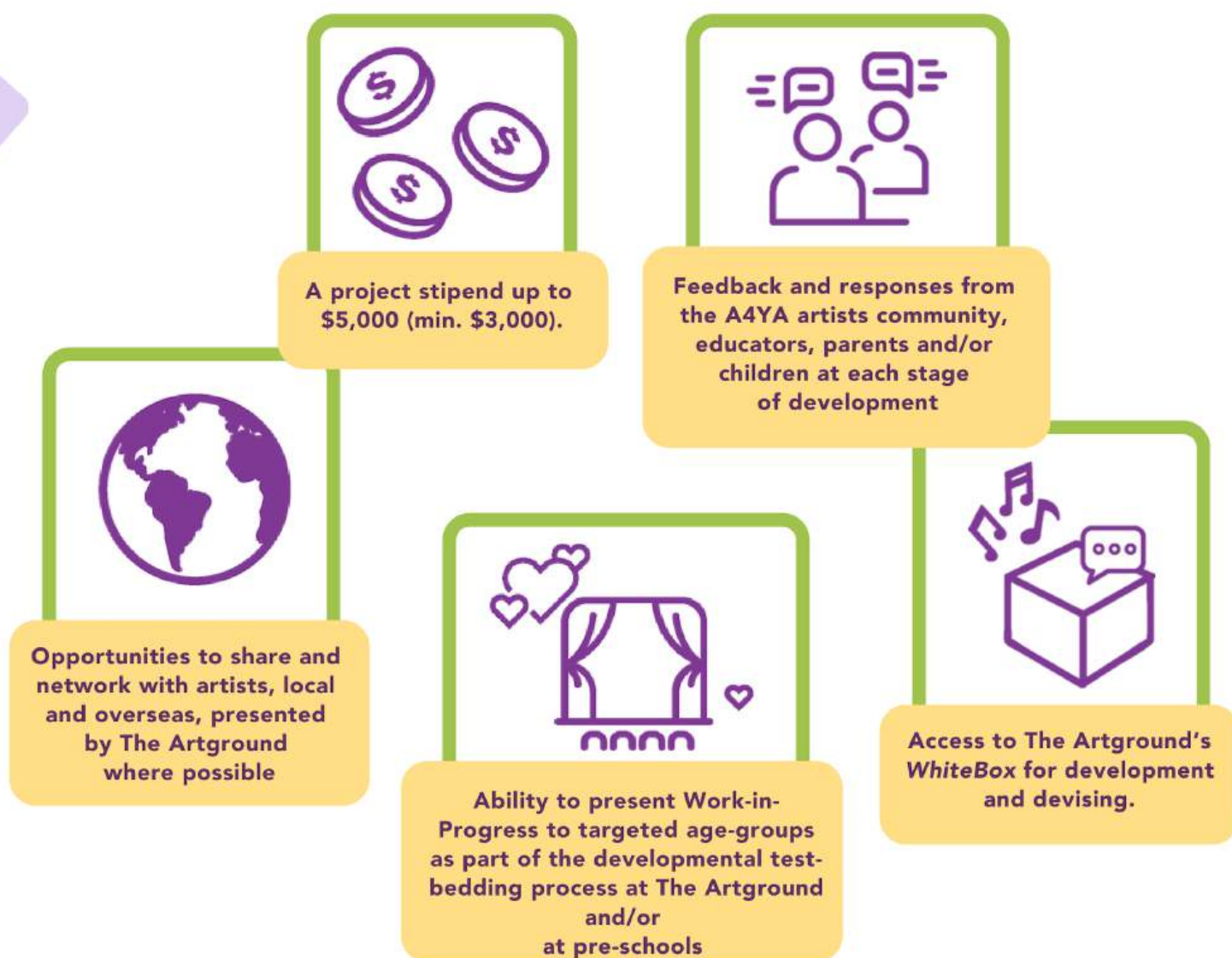


At the opening, we also hosted our partners who have contributed generously in-kind to our new centre; The MerryMen Works, Janice Wong from 2am:dessert bar and doob Beanbags.

CAPABILITIES DEVELOPMENT

GROUNDBREAKERS

GroundBreakers is The Artground's year-long local artist incubation programme. There is an Open Call annually for original new ideas by artists who have never been on *GroundBreakers* platform before to ensure that there is a consistent outreach effort and mentoring of new artists in the arts sector. All applicants who meet the entry criteria are shortlisted for a GroundBreaking Day where they have seven minutes to pitch to a group of 15 children, aged 6 to 12 years old. The inclusion of a Q&A segment allows for valuable feedback and insight from the panel, helping to refine and strengthen the proposals.



Arts Practitioners are also invited to sit in for the rehearsals and trials to provide feedback and critical analysis of the devising and work-in-progress. This holistic approach not only facilitates the creative process but also ensures that the final productions are of high quality and resonate with the intended audience.

At the end of each year, all Intellectual Property rights sit with the artist, but credit acknowledgment to The Artground are in place for all future presentations.

This year, there were two proposals for neurodiverse audiences out of the six proposals received. To better respond to this diversity of proposals, The Artground invited two CODA (children of Deaf parents) to be a part of its panel of 15 children between 7 to 12 years old. The final selected works were:

***Eat/Play* by Vignesh Singh (Targeted at 3 - 6 yrs)**



Synopsis:

Eat/Play is a work in progress performance about two cooks and their silly antics in the kitchen of a Michelin star restaurant. Meet Chef Pierre, the talented but impatient head chef of the restaurant. Follow along as he tries to teach his young and very playful apprentice Louie how to cook, serve and present his Michelin star level food. This show is about conflict management, being playful with food and food waste.

Eat/Play was such a fun and educational performance. Not only did the performers manage to entertain the audiences through its non-verbal mime performance and perfect comic timing, it also sparked important conversations about food waste and environmental responsibility, especially among the young audiences. Vignesh's decision to incorporate a composting workshop into the show in the final cycle was brilliant — it not only addressed the concerns raised by the audience about food wastage but also actively engaged them in practical solutions. By doing so, it created a more impactful experience for the audience and contributed to raising awareness about these critical issues.



"It's very stimulating and evocative. I imagine it would be very enticing for children who have always wanted to but did not have opportunities to play with food. The facilitator seemed effective in welcoming the children to the interactive portion."

Parent's feedback after a trial session

Providing Vignesh with peer mentors and a supportive environment for his creative development proved invaluable to Vignesh's process. Having a sounding board in the rehearsal room allowed him to refine his ideas and intentions, ensuring that the message of the performance is effectively communicated to the audience.

Watch Me, Watch You by Ammar, Shariffah Faaiah and Rachel Nip
(targeted at six to nine years old)



Synopsis:

Watch Me, Watch You shares the joy of sign language, sign mime and movement with children aged six to nine years old, and is an engaging storytelling experience performed by a group including individuals who are hard of hearing. Through interaction with the performers, children learn signs from Singapore Sign Language (SgSL), explore movement and feelings with their bodies and learn how the Deaf and hearing communities can communicate and be friends with one another. Come have fun and experience the many different ways we can communicate with one another!



This production is timely as The Artground aligns its programmes and initiatives with the Enabling Masterplan 2030. It promotes understanding and friendship between communities. The incorporation of Singapore Sign Language (SgSL) is especially noteworthy, as it not only teaches children a valuable skill but also fosters inclusivity and appreciation for diverse forms of communication through the arts.

Addressing digital wellness and social integration through the story of two friends who communicate differently is both timely and important. In today's digital age, it is crucial for children to learn about the potential pitfalls of excessive technology use and the importance of maintaining a balance between virtual and physical play. By integrating technology with tactility and encouraging active participation from children, the production effectively communicates these messages in an engaging and relatable way.



Receiving positive feedback from parents about the integration of SgSL and the exploration of digital wellness reflects the production's success in delivering its intended messages and resonating with its audience. It is heartening to see such a thoughtful and inclusive approach within the Arts for Young Audiences (A4Y4) sector – that not only entertains but also educates and inspires positive behaviour.

This work was selected to be shared at the ASSITEJ International Artistic Gathering 2024 as part of their thematic focus on inclusivity and access. Rachel Nip and Sharrifah Faaiah, together with local accessible service provider/translator Equal Dreams, received additional funding from NAC to attend the conference in Cuba in May 2024.

"I am so grateful for this joyous Groundbreakers experience developing *Watch Me Watch You*. Our collective received insightful feedback and suggestions from The Artground team and industry mentors who attended our trials. I felt supported as an artist new to the TYA world and learnt so much about creating accessible works for Deaf and Hard-of-Hearing children and their families. I am now more intentional about how I interact and communicate with children which has benefited my practice as a teaching artist in Singapore. Because of this project, our team will be presenting at ASSITEJ World Congress in Cuba to share about our journey developing *Watch Me Watch You* and discuss access and inclusion. We are so proud of what we have accomplished and look forward to supporting the TYA community with what we have learnt when we return."

Rachel Nip, GroundBreakers Artist



The Farewell by The Clown Meowsters (targeted at two – five years old)



Helmed by Wendy Zhuo and Yazid Jalil, this piece examines clowning as a performative technique to share grief/loss for young audiences in a light-hearted but thoughtful manner.

However, Wendy relocated to the United States after one cycle in August 2023. It was challenging for the team to continue working with the lead artist working remotely so they decided to withdraw from the programme.

The Magic Sampans by The Kueh Tutus (targeted at birth to eight months)



The Artground then approached The Kueh Tutus to develop a work for babies. The provision of non-verbal artistic experiences for this age group is crucial, as it sets the foundation for their early engagement with the arts. None of the *GroundBreakers'* works selected focused on the early years. Hence, the remainder of the grant from The Clown Meowsters was used to further develop *The Magic Sampans* by The Kueh Tutus.



This beautiful light and movement piece gained much positive feedback and interest from families with babies from birth to eight months old. The Artground will continue to support the creative development of *The Magic Sampans* through its regular ticketed weekend programming to ensure that families have ongoing access to this age-appropriate experience and continue to provide early engagement with the arts and family bonding.



"The overall experience was very intimate, cosy and comforting for infants/babies. I especially like the details of moving lights around the walls and ceilings because it caters to different age groups of babies (like those who can only lay down, sit up etc). The variety of props used was plenty. Very interesting and cool to see the representation of how the sampan journey at the ocean. Also, mid way through the show parents have to hold their babies and the dancers still managed to interact with the babies - quite nice to see!"

Parent's feedback after a trial session

Overall, we had 17 non-ticketed trials and reached 409 audiences under this platform, as well as worked closely with 10 new artists on a professional development level.



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 works towards accumulating six months of operational expenditure to be 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.

Reserves provide financial stability and the means for the development of the The Artground's principal activity. The Artground used its 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



Attendance for Board Meetings:
4 out of 4

Lim Siew Li (Lelaina)

Chairperson

Age 63

Appointed to the Board on 28 August 2017

Workplace and Designation

Founder, Duke Dawson Singapore Pte Ltd

Professional Commitments

Independent Director, RH Petrogas Ltd (RHP)

Deputy Chairman, Finance and Audit Committee,
Football Association of Singapore

Treasurer, Yellow Ribbon Fund

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

Yeo Sock Koon (Maggie)

Honorary Treasurer (28 August 2020 to 1 November 2023)

Nomination and Remuneration Committee Member

Age 57

Appointed to the Board on 21 February 2020

Workplace and Designation

CFO, Datapulse Technology Limited

Qualifications

Bachelor of Accountancy

National University of Singapore

Professional Bodies

Member, Institute of Singapore Chartered Accountants (ISCA)



Patricia Koh Ai Leng

Honorary Secretary

Nomination and Remuneration Committee Member

Age 62

Appointed to the Board on 28 August 2017

Professional Commitments

EXCO member, AECS

Qualifications

Masters of Arts, Counselling
Singapore Bible College

Bachelor of Arts, Social Work
National University of Singapore

Attendance for Board Meetings:
4 out of 4

Elaine Ng Eng Ngee

Board Member

Age 52

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



Attendance for Board Meetings:
3 out of 4



Attendance for Board Meetings:
3 out of 4

Suchanda Mandal

Board Member

Fundraising Committee Chairperson

Age 46

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



Attendance for Board Meetings:
4 out of 4

Dr Gloria Ng Siok Kwan

Board Member

Age 40

Appointed to the Board on 14 January 2023

Workplace and Designation

Senior Occupational Therapist, KK Women's and Children's Hospital

Qualifications

Doctorate in Occupational Therapy



Attendance for Board Meetings:
4 out of 4

Poh Hwee Yen, Luanne

Board Member

Age 45

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

SUB-COMMITTEES

NOMINATION AND REMUNERATION COMMITTEE

FINANCE AND AUDIT COMMITTEE

NOMINATION AND REMUNERATION COMMITTEE (NRC)

Chairperson: Lelaina Lim

Secretary: Patricia Koh

Member: Maggie Yeo

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: Rachel Yiong

Secretary: Constance Chia

The FAC held two 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 2024. The Reserve Policy, the level of reserves and disclosure in Annual Report and Financial Report were reviewed by the FAC too, before these are presented to the board for approval.

Yiong Yim Ming (Rachel)

Chairperson, Finance and Audit Committee

Age 50

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)

Secretary, Finance and Audit Committee

Age 58

Qualifications

Bachelor of Accountancy (Honours)
National University of Singapore

S/N	Code Guideline	Code ID	Response
Principle 1: The charity serves its mission and achieves its objectives			
1.	Clearly state the charitable purposes (For example, vision and mission, objectives, use of resources, activities, and so on) and include the objectives in the charity's governing instrument. Publish the stated charitable purposes on platforms (For example, Charity Portal, website, social media channels, and so on) that can be easily accessed by the public.	1.1	Complied
2.	Develop and implement strategic plans to achieve the stated charitable purposes.	1.2	Complied
3.	Have the Board review the charity's strategic plans regularly to ensure that the charity is achieving its charitable purposes, and monitor, evaluate and report the outcome and impact of its activities.	1.3	Complied
4.	Document the plan for building the capacity and capability of the charity and ensure that the Board monitors the progress of this plan. "Capacity" refers to a charity's infrastructure and operational resources while "capability" refers to its expertise, skills and knowledge.	1.4	Complied
Principle 2: The charity has an effective Board and Management			
5.	The Board and Management are collectively responsible for achieving the charity's charitable purposes. The roles and responsibilities of the Board and Management should be clear and distinct.	2.1	Complied
6.	The Board and Management should be inducted and undergo training, where necessary, and their performance reviewed regularly to ensure their effectiveness.	2.2	Complied
7.	Document the terms of reference for the Board and each of its committees. The Board should have committees (or designated Board member(s)) to oversee the following areas*, where relevant to the charity: (a) Audit (b) Finance * Other areas include Programmes and Services, Fund-raising, Appointment/ Nomination, Human Resource, and Investment.	2.3	Complied
8.	Ensure the Board is diverse and of an appropriate size, and has a good mix of skills, knowledge, and experience. All Board members should exercise independent judgement and act in the best interest of the charity.	2.4	Complied

S/N	Code Guideline	Code ID	Response
Principle 2: The charity has an effective Board and Management			
13.	<p>For all Board members:</p> <p>(b) Should the charity consider it necessary to retain a particular Board member (with or without office bearers' positions) beyond the maximum term limit of 10 consecutive years, the extension should be deliberated and approved at the general meeting where the Board member is being re-appointed or re-elected to serve for the charity's term of service. (For example, a charity with a two-year term of service would conduct its election once every two years at its general meeting).</p> <p>(c) The charity should disclose the reasons for retaining any Board member who has served on the Board for more than 10 consecutive years, as well as its succession plan, in its annual report.</p>	2.9b 2.9c	Complied
14.	<p>For Treasurer (or equivalent position) only:</p> <p>(d) A Board member holding the Treasurer position (or equivalent position like a Finance Committee Chairman or key person on the Board responsible for overseeing the finances of the charity) must step down from the Treasurer or equivalent position after a maximum of four consecutive years.</p> <p>(i) The Board member may continue to serve in other positions on the Board (except the Assistant Treasurer position or equivalent), not beyond the overall term limit of 10 consecutive years, unless the extension was deliberated and approved at the general meeting – refer to 2.9.b.</p>	2.9d	Complied
Principle 3: The charity acts responsibly, fairly and with integrity			
15.	Conduct appropriate background checks on the members of the Board and Management to ensure they are suited to work at the charity.	3.1	Complied
16.	<p>Document the processes for the Board and Management to declare actual or potential conflicts of interest, and the measures to deal with these conflicts of interest when they arise.</p> <p>(a) A Board member with a conflict of interest in the matter(s) discussed should recuse himself/herself from the meeting and should not vote or take part in the decision-making during the meeting.</p>	3.2	Complied
17.	Ensure that no Board member is involved in setting his/her own remuneration directly or indirectly.	3.3	Complied
18.	Ensure that no staff is involved in setting his/her own remuneration directly or indirectly.	3.3	Complied
19.	Establish a Code of Conduct that reflects the charity's values and ethics and ensure that the Code of Conduct is applied appropriately.	3.4	Complied

S/N	Code Guideline	Code ID	Response
Principle 3: The charity acts responsibly, fairly and with integrity			
20.	Take into consideration the ESG factors when conducting the charity's activities.	3.5	Complied
Principle 4: The charity is well-managed and plans for the future			
21.	<p>Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives.</p> <p>a. Ensure the Board approves the annual budget for the charity's plans and regularly reviews and monitors its income and expenditures (For example, financial assistance, matching grants, donations by board members to the charity, funding, staff costs and so on).</p>	4.1a	Complied
22.	<p>Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives.</p> <p>(b) Implement appropriate internal controls to manage and monitor the charity's funds and resources. This includes key processes such as:</p> <p>(i) Revenue and receipting policies and procedures; (ii) Procurement and payment policies and procedures; and (iii) System for the delegation of authority and limits of approval.</p>	4.1b	Complied
23.	Seek the Board's approval for any loans, donations, grants, or financial assistance provided by the charity which are not part of the core charitable programmes listed in its policy. (For example, loans to employees/subsidiaries, grants or financial assistance to business entities).	4.2	Complied
24.	Regularly identify and review the key risks that the charity is exposed to and refer to the charity's processes to manage these risks.	4.3	Complied
25.	<p>Set internal policies for the charity on the following areas and regularly review them:</p> <p>(a) Anti-Money Laundering and Countering the Financing of Terrorism (AML/CFT); (b) Board strategies, functions, and responsibilities; (c) Employment practices; (d) Volunteer management; (e) Finances; (f) Information Technology (IT) including data privacy management and cyber-security; (g) Investment (obtain advice from qualified professional advisors if this is deemed necessary by the Board); (h) Service or quality standards; and (i) Other key areas such as fund-raising and data protection.</p>	4.4	Complied

S/N	Code Guideline	Code ID	Response
Principle 4: The charity is well-managed and plans for the future			
26.	The charity's audit committee or equivalent should be confident that the charity's operational policies and procedures (including IT processes) are effective in managing the key risks of the charity.	4.5	Partial Compliance
27.	The charity should also measure the impact of its activities, review external risk factors and their likelihood of occurrence, and respond to key risks for the sustainability of the charity.	4.6	Complied
Principle 5: The charity is accountable and transparent			
28.	Disclose or submit the necessary documents (such as Annual Report, Financial Statements, GEC, and so on) in accordance with the requirements of the Charities Act, its Regulations, and other frameworks (For example, Charity Transparency Framework and so on).	5.1	Complied
29.	Generally, Board members should not receive remuneration for their services to the Board. Where the charity's governing instrument expressly permits remuneration or benefits to the Board members for their services, the charity should provide reasons for allowing remuneration or benefits and disclose in its annual report the exact remuneration and benefits received by each Board member.	5.2	Complied
30.	The charity should disclose the following in its annual report: (a) Number of Board meetings in the year; and (b) Each Board member's attendance.	5.3	Complied
31.	The charity should disclose in its annual report the total annual remuneration (including any remuneration received in the charity's subsidiaries) for each of its three highest-paid staff, who each receives remuneration exceeding \$100,000, in incremental bands of \$100,000. Should any of the three highest-paid staff serve on the Board of the charity, this should also be disclosed. If none of its staff receives more than \$100,000 in annual remuneration each, the charity should disclose this fact.	5.4	Complied
32.	The charity should disclose in its annual report the number of paid staff who are close members of the family of the Executive Head or Board members, and whose remuneration exceeds \$50,000 during the year. The annual remuneration of such staff should be listed in incremental bands of \$100,000. If none of its staff is a close member of the family of the Executive Head or Board members and receives more than \$50,000 in annual remuneration, the charity should disclose this fact.	5.5	Complied
33.	Implement clear reporting structures so that the Board, Management, and staff can access all relevant information, advice, and resources to conduct their roles effectively.	5.6a	Complied

S/N	Code Guideline	Code ID	Response
Principle 5: The charity is accountable and transparent			
33.	(a) Record relevant discussions, dissenting views and decisions in the minutes of general and Board meetings. Circulate the minutes of these meetings to the Board as soon as practicable.	5.6a	Complied
34.	Implement clear reporting structures so that the Board, Management, and staff can access all relevant information, advice, and resources to conduct their roles effectively. (a) The Board meetings should have an appropriate quorum of at least half of the Board, if a quorum is not stated in the charity's governing instrument.	5.6b	Complied
35.	Implement a whistle-blowing policy for any person to raise concerns about possible wrongdoings within the charity and ensure such concerns are independently investigated and follow-up action taken as appropriate.	5.7	Complied
Principle 6: The charity communicates actively to instil public confidence			
36.	Develop and implement strategies for regular communication with the charity's stakeholders and the public (For example, focus on the charity's branding and overall message, raise awareness of its cause to maintain or increase public support, show appreciation to supporters, and so on).	6.1	Complied
37.	Listen to the views of the charity's stakeholders and the public and respond constructively.	6.2	Complied
38.	Implement a media communication policy to help the Board and Management build positive relationships with the media and the public.	6.3	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

Income

\$1,178,816

of which the Company received funds totalling

\$645,639

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

Expenditure

\$1,219,459

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

OUR HEARTFELT THANKS FOR YOUR SUPPORT!



We would also like to thank all our volunteers, especially parent volunteers like Valerie Quek and Jonathan Samraj for their legal and IT expertise respectively.

"The experience that I have gained throughout my internship has been invaluable, and I am truly grateful for all the support and guidance that everyone has shown me. The inclusive work culture has made me feel valued and supported, this positive and vibrant environment has greatly contributed to my personal and professional growth. Through opportunities given to me at work, such as designing posters and liaising with our partners, I was able to learn and improve my abilities and gain confidence in myself."

Thia, Intern



The background is white and features several large, abstract, colorful geometric shapes. In the top left, there is a blue circular arc. To its right is a large, thick purple 'C' shape. Below the blue arc is an orange triangular shape. In the bottom left, there is a yellow circular arc. On the right side, there are three parallel, slanted rectangular bars in teal, red, and green from top to bottom.

WWW.THEARTGROUND.COM.SG