

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.

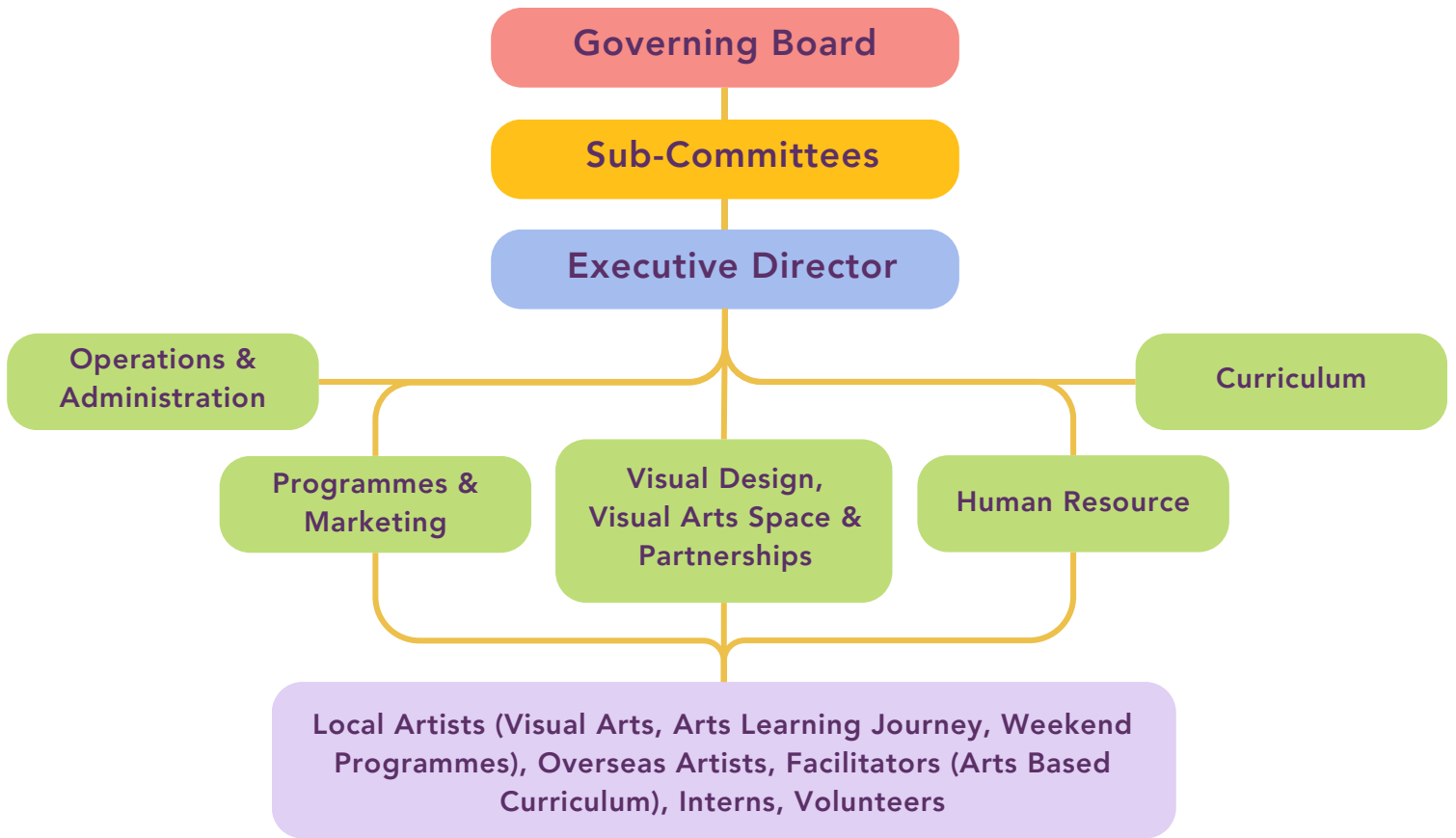
RELEVANCE

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

Lin Kuantai
28/07/2025
Board Member

Alan Wong Tuan Keng
30/10/2025
Honorary Treasurer

Elaine Ng Eng Ngee
21/10/2022
Board Member

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

Patricia Koh Ai Leng
28/08/2017
Honorary Secretary

Dr Gloria Ng Siok Kwan
14/01/2023
Board Member

(27/08/2022 to 26/08/2025)

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 2026 which are in accordance with these principles. The Company submits the online Governance Evaluation checklist together with the audited accounts for the year.



PRINCIPAL BANKER
DBS Bank Limited

COMPANY SECRETARY
KC Corporate Solutions Pte Ltd

EXTERNAL AUDITOR
HLB ATREDE STRB PAC

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 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

As Chairperson of The Artground, I am proud to reflect on how our organisation continues to contribute meaningfully to Singapore's evolving arts landscape in alignment with the National Arts Council's Our SG Arts Plan (2023–2027).

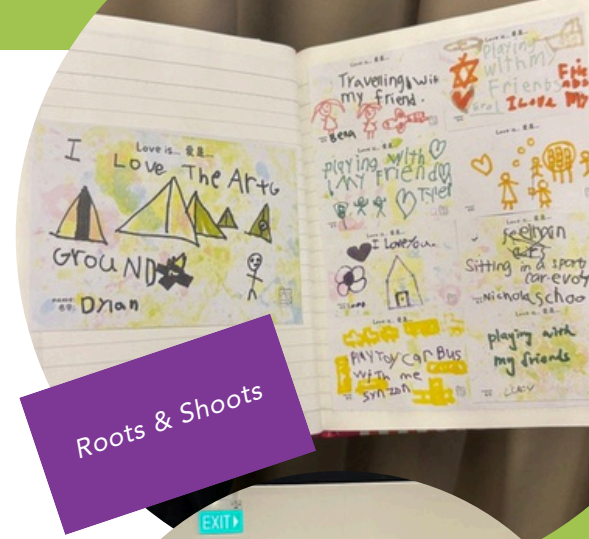
At the heart of the SG Arts Plan is a shared vision of building "A Connected Society", "A Distinctive City", and "A Creative Economy" through the transformative power of the arts.

These aspirations resonate deeply with The Artground's mission as Singapore's first multi-disciplinary arts centre dedicated to children from birth to nine years old. Through inclusive, accessible, and meaningful arts experiences, we encourage curiosity from a young age while strengthening bonds among children, families, artists, educators, and communities. We also continue to provide free access to families who are CHAS card holders as well as to children with neurodivergence to ensure no one gets left behind.



WonderGround Opening Day

The Artground's commitment to inclusivity reflects the SG Arts Plan's emphasis on sustaining audiences through life and strengthening communities through shared experiences. By creating safe and welcoming spaces where children of diverse backgrounds and abilities can encounter the arts, we help cultivate empathy, imagination, and a lifelong appreciation for culture. *Roots & Shoots* (with St Luke's Eldercare and Star Learners preschool) and *Memories Café* (with Dementia Singapore) are two of such collaborations with partner organisations that reflects this. Our programmes encourage participation rather than passive observation, allowing children and caregivers to co-create, discover, and connect through artistic expression.



Roots & Shoots



Memories Café

We are equally inspired by the Plan's vision of a "Distinctive City" where arts and culture are infused into everyday life. Through our presence at Goodman Arts Centre and One Holland Village, The Artground contributes to activating community spaces and bringing the arts closer to families. We have also brought our signature sensory storytelling programme, *The Amazing Sarong*, to Our Tampines Hub, Peranakan Museum and Republic Polytechnic reaching audiences beyond our centres. By embedding artistic experiences within accessible neighbourhood environments, we support Singapore's aspiration to become a vibrant and endearing city shaped by creativity and cultural participation.



Our Tampines Hub



Peranakan Museum



Republic Polytechnic

Importantly, the SG Arts Plan recognises that the future of the arts depends on partnerships, innovation, and talent development. The Artground remains committed to working closely with artists, educators, schools, community groups, and public agencies to create opportunities for artistic experimentation and professional growth within the children's arts sector. Last year, we partnered with UOB to introduce financial literacy in our Visual Arts Space, Lost Islands, in a fun and engaging manner. We also brought local artists to two international festivals, the inaugural Cute Fest in Macau and prominent OzAsia in Adelaide, Australia. We believe that investing in young audiences today, through innovative age-appropriate programmes, lays the foundation for a resilient and sustainable creative ecosystem tomorrow.

As we look ahead, The Artground will continue to champion the role of the arts in shaping confident, compassionate, and imaginative young citizens. We are grateful to our partners, supporters, artists, staff, volunteers, and families who journey with us in making the arts accessible and meaningful for every child.

Together, we contribute to a future where the arts are not only experienced, but lived - enriching communities, inspiring creativity, and strengthening Singapore's cultural identity for generations to come.

Yours sincerely,

Lefaina Lim



HUTAN, OzAsia
(2025)

THE YEAR AT A GLANCE

PROGRAMMES @ TAG



14

Non-ticketed
Programmes



198

Ticketed
Programmes*



4,673

Ticketed
Audiences



479

Non-ticketed
Audiences

ARTS LEARNING JOURNEY



348

Arts Learning
Journeys

16,226



Arts Learning
Journey Participants
(On-site)

COMMUNITY ENGAGEMENT



24

Volunteers



7 Community
Engagement



115

Community Engagement
Participants

INDUSTRY AND PROFESSIONAL DEVELOPMENT



5

Activities

102



Participants


OFF-SITE PROGRAMMES (LOCAL)


111
Non-ticketed
Programmes

25
Ticketed
Programmes


19,379

Non-ticketed
Audiences


509
Ticketed
Audiences

OFF-SITE PROGRAMMES (INTERNATIONAL)

15
Ticketed
Programmes


505
Ticketed
Audiences

VISITORSHIP

33,983

2,968

Free Access for CHAS
card holders + Quiet
Sundays Audiences



16,883

Goodman Arts
Centre Audiences



14,132

One Holland
Village Audiences



A CONNECTED SOCIETY - ANCHORED ON SHARED ARTS AND CULTURE

At The Artground, we believe that every child and family should have access to meaningful arts experiences, regardless of their background or familiarity with the arts. Through multiple tiers of engagement, we continue to create accessible entry points into the arts ecosystem for families, preschools, and communities across Singapore, in alignment with the National Arts Council's vision of building "A Connected Society".

As part of our commitment to accessibility, we provide year-round access to our visual arts spaces at both Goodman Arts Centre and One Holland Village. These spaces are intentionally designed to encourage free play, imagination, discovery, and shared family experiences through the arts.

At Goodman Arts Centre, *Lost Islands* invites children on an imaginative adventure inspired by the islands of Singapore and Indonesia. This collaboration between The Artground and Indonesian artist Rachmi Dewi Pertama brings familiar folk tales and shared regional heritage to life through immersive play experiences. Since opening in April 2025, the arts installation has welcomed 18,757 visitors.



Meanwhile, *A Curious Garden* at One Holland Village engaged younger children through a highly tactile and sensory-rich environment, welcoming 16,320 visitors during the last financial year.

“Have always loved going to The Artground — always very engaging, very creative with the different themes every now and then, and definitely affordable!”

Accessibility remains a key priority in our programming. Families who hold Blue and Orange CHAS card enjoy complimentary access to our spaces, while children with neurodivergence and their families are welcomed through our monthly Quiet Sundays, held on the third Sunday of every month. Together, these initiatives served **2,968** visitors in the past financial year, reinforcing our commitment to creating an inclusive and welcoming arts environment for all.

I love the exhibits that were unique especially the folktales. Everyone was very kind and the Quiet Sundays are really useful for my kids on the spectrum.

Afiqah Liyana, Parent, Quiet Sundays at GAC

Thank you for having us. It is an amazing, safe, and clean sanctuary for neurodivergent kids! The friendly staff, open sensory space, and great air conditioning make it the perfect, calm escape to beat the heat. We had a wonderful time!

Eileen, Parent, Quiet Sundays at OHV

Beyond our spaces, The Artground continues to develop programmes that support arts engagement across different stages of life - from infants and toddlers to seniors in the community. In the past financial year, we saw significant growth in programmes catering to children under three years old, particularly at our One Holland Village centre. We also launched *Hangout @ OHV*, a new weekday afternoon initiative designed specifically for families with young children, providing opportunities for relaxed, exploratory arts experiences during the early years.

I love all the messy setups that I can't — or rather won't want to recreate at home. Nice, relaxed sensory play session, no rushing, no stress. Kids can take their own time to play, touch, explore and move around freely. No need to rotate stations; they can stay as long as they want. Very chill — let kids play at their own pace while adults can relax and watch. No pressure.

A parent from The Playmakers

We have also observed steady growth in our intergenerational programmes, *Roots & Shoots* and *Memories Café*. These initiatives allow us to continue developing age-appropriate and cognitively responsive arts experiences for two of the most vulnerable segments of our community - young children and seniors - while fostering opportunities for connection, empathy, and shared experiences across generations.

“

Working with *Roots & Shoots* over the past 1.5 years has been both fun and fulfilling. Luanne and her team have been incredibly thoughtful in designing activities and experiences for both the elderly and young children.

Creating meaningful, engaging programmes that cater to two very different generations can be challenging, yet they consistently impress us with their creativity and dedication.

It has been an honour to partner with such a passionate and committed team. They are always open to feedback, willing to fine-tune activities, and highly adaptable to the needs of the participants. Through these sessions, the children have formed precious bonds and friendships with their elderly friends, which has been truly heartwarming to witness.

The impact of these interactions is evident in the children's enthusiasm. They often ask, "When are we meeting our Ah Ma friends again?" and share how much they enjoy the sessions. One child even said "It's so fun, and I like it very much!"

We are grateful for this meaningful partnership and look forward to creating many more memorable experiences together.

Eda, Principal, Star Learners @Jurong East

”

Memories Cafe



Roots & Shoots



Our Arts Learning Journey programmes remain popular among preschools, many of whom return annually for arts-based excursions at The Artground. These programmes are carefully designed in alignment with the Early Years Development Framework and the Nurturing Early Learners Framework prescribed by ECDA, ensuring that our offerings remain relevant and supportive of educators' learning objectives.

"We have loved our time at Enchanted Voyages on the Magic Bus! It was such a fun and creative program for toddlers. The session is filled with stories, music, and play perfect for 2-3-year-olds.

The Artground team is kind and caring, and they made each child feel welcome and excited to join in. Our little ones look forward to the next adventure on the Magic Bus!

Thank you for creating such a magical and engaging experience for young children!"

Teacher, Star Learners @ Pasir Ris

"The free play at Lost Islands at The Artground allowed the children to explore and interact with different (arts) installations independently. They enjoyed climbing, sliding, role-playing, and discovering the various sensory and imaginative play areas.

The space encouraged creativity, exploration, and social interaction as the children engaged with the different island-themed activities and stories inspired by regional folklore.

Overall, it was a fun and meaningful experience that supported children's imagination and learning through play."

*Teacher, PCF Sparkletots Preschool
@ Woodgrove Blk 894D*



On weekends, families can participate in a wide variety of arts experiences spanning dance, music, theatre, and visual arts and crafts. By making arts participation part of regular family routines and bonding activities, we continue to nurture lifelong arts appreciation among children and caregivers alike.

"Bringing my kids to The Artground has always been a really nice experience. The programmes are thoughtfully put together and give them space to explore, play, and engage in their own way. I could see how naturally curious and immersed they were without needing much prompting. It's a meaningful space for children, and we're thankful to have experienced it."

Brenda, Parent

Through our spaces, programmes, and partnerships, The Artground remains committed to building stronger connections through the arts — creating opportunities for families and communities to gather, participate, and grow together through shared cultural experiences.

WonderGround Opening Day



At The Artground, which focuses on early-years audiences and has spaces at Goodman Art Centre and One Holland Village, children move, experiment and learn at their own pace. Its executive director, Ms Luanne Poh, sees a common thread among young visitors: curiosity, an eagerness to explore and a desire for shared experiences.

Over time, she said, children show greater confidence, better motor skills and clearer emotional expression through colours, movement or storytelling. They also learn to collaborate, share resources and tackle problems when ideas do not work immediately.



With a tambourine in hand, a young girl takes the lead during a music-making activity at The Artground. (Photo: The Artground)

***“HOW THE ARTS GIVE CHILDREN
MORE THAN JUST A CREATIVE EDGE”***

CNA



Stories come alive during a children's reading session at The Artground, an arts space for young audiences. (Photo, main photo: The Artground)

A DISTINCTIVE CITY - INSPIRED BY AND FOR THE ARTS

This year, The Artground made a conscious effort to activate places and precincts beyond traditional arts venues, bringing meaningful arts experiences into everyday community spaces across Singapore. In alignment with the National Arts Council's vision of building "A Distinctive City", we expanded our outreach efforts islandwide - packing our bags, travelling into neighbourhoods and public spaces, and introducing families to the arts in unexpected and accessible ways.

In March and November 2025, The Artground was honoured to be one of five charities supported by The Boutique Fairs Singapore during both its Spring Summer Edition and Gifting Season at the F1 Pit Building. We transformed an inconspicuous corner into an attractive dedicated arts engagement space where children could participate in drop-off arts-making workshops while parents shopped. This extended engagement format enabled us not only to deepen arts participation among young audiences, but also to introduce The Artground to new families and communities, strengthening awareness of our mission and programmes.





Building on the success of our Arts-Based Curriculum at One Holland Village in 2024, we further developed and toured our sensory storytelling programme inspired by local writer-illustrator Quek Hong Shin's *The Amazing Sarong*. The programme travelled to the Peranakan Museum in April 2025 and Our Tampines Hub in October 2025, reaching diverse audiences through immersive and culturally rooted storytelling experiences. In January 2026, the work took on a new dimension through a collaboration with students from Republic Polytechnic, who reimagined the stage design as part of their Final Year Project. This partnership breathed new life into an already well-loved programme while providing opportunities for young creatives to contribute meaningfully to the arts ecosystem.



Our Tampines Hub



Republic Polytechnic



Peranakan Museum



Working with The Artground for our signature event *Wild Day Out* was an absolute pleasure and a wonderful experience. The team was incredibly dedicated in the delivery of their workshops, programming, and craft activities. We value our partnership with The Artground and appreciate the professionalism, creativity, and passion they bring to this collaboration. It was a great and successful event!

*From Zac Chua
Manager, Experience & Development,
Mandai Wildlife West*

In June 2025, The Artground participated in *Mandai Zoo's Wild Day Out*, presenting free roving performances alongside ticketed craft workshops and family performances. Through this collaboration, we brought arts experiences into a nature-based recreational setting, encouraging families to encounter creativity and play in new contexts.

In September 2025 and January 2026, we also established a new partnership with KidSTART, grounded in a shared belief in strengthening family bonds and supporting early childhood development. Through parent-child arts activities and performances, we explored how the arts can serve as a meaningful medium for connection, learning, and emotional engagement among families.



Collaborating with The Artground has been a positive experience. During KidSTART's PlayDate @ Queenstown and inaugural KidSTART Graduation, the Artground team curated meaningful parent-child activities and delivered captivating performances that displayed a strong connection with the various child development domains. These activities and performances were very well received by KidSTART partners and families. We were also impressed by the professionalism and the high standards the Artground team demanded of themselves. Thank you for helping create meaningful experiences for our KidSTART children and their families.

*Farreha Jalil, Manager of Communications & Engagement,
KidSTART*



**"Just wanted to let you know the SHAPES space is sooooo gorgeous!
And speaking as a special needs mum, we would love for a sensory
play space like this to be a permanent thing!"**

Belinda, Parent

In November 2025, The Artground was engaged by the Singapore Writers Festival to conceptualise and design a dedicated family space - a first for the festival. Responding to the festival theme, "The Shape of Things to Come", we created an immersive and sensory-friendly environment that welcomed children and caregivers into the literary arts through play, interaction, and exploration. The overwhelmingly positive response affirmed the importance of creating inclusive arts spaces for families within large-scale cultural festivals.

As we continue to expand our presence beyond conventional arts settings, The Artground remains committed to making the arts accessible, inclusive, and deeply embedded within everyday life - contributing to a Singapore where arts and culture are experienced not only in theatres and galleries, but across communities, public spaces, and shared family experiences.



A CREATIVE ECONOMY - POWERED BY ARTISTIC EXCELLENCE AND INNOVATION

At The Artground, we believe that artistic excellence and innovation begin with curiosity, experimentation, and creating space for people to come together meaningfully. In our 9th year as an arts intermediary, we continue to invest in artists, educators, designers, and collaborators who are passionate about creating quality arts experiences for young audiences and families. We see children's arts not simply as programming, but as an important and evolving artistic practice that deserves care, rigour, and imagination. By nurturing collaborations across disciplines and encouraging artists to explore new ways of engaging children through immersive, participatory, and socially responsive work, we hope to contribute to a creative ecosystem that is vibrant, sustainable, and deeply connected to the communities we serve.

This year, we partnered United Overseas Bank (UOB) to incorporate financial literacy into our arts space, *Lost Islands*. UOB is widely regarded as one of Singapore's most significant corporate patrons of the arts, with a long-standing commitment to visual arts, arts education, artist development, and community engagement across Southeast Asia, and we were deeply honoured that they chose to partner us.



"Our partnership with The Artground on the *UOB Learning Playzone* reflects UOB's commitment to nurturing young minds through creative and meaningful experiences. By making financial literacy engaging and accessible for families, we hope to inspire children to build strong foundations for the future."

Leonard Tan, Head of Group Social Responsibility, UOB

We also continue to invest in Artists' Capability Development platforms. Our 22nd and 23rd GroundBreakers collectives are as follows.

1

DANCE WITH ALLY

Lead Artists

Norlin Samat and Rolypoly Family
(Bernice Lee & Faye Lim)

Recommended age group

4 to 7 years old



Dance with Ally! (Menari Bersama Ally) is a delightful dance performance inspired by the bilingual children's book, *Ally at the Park (Ally di Taman)*. This interactive, bilingual English-Malay performance introduces young children to the beauty of the Malay language through movement and music. *Dance with Ally!* promises to be a joyful, enriching experience that will leave them smiling, moving, and knowing some words in Malay.

“

When we suggested doing some trials in kindergartens, the team worked quickly and made this happen. We are always grateful for the team's general support too! They have been so great, so warm, and so encouraging. Having a WhiteBox to develop and incubate work is incredibly inspiring.

Faye + Norlin, Rolypoly Family

”



"The storyline engages the children, with music and movement integrated into the song. The Malay language is new to many children thus it was good exposure for them."

*Yeo Yan Bing, Centre Principal,
Little Seeds Preschool
@ The Salvation Army -Tampines*



"I find it engaging and the play builds on children's interest and excitement. The performance is excellent and can see that there is a lot of effort put in to engage the children's interest."

*Teacher, Little Seeds Preschool
@ The Salvation Army -Tampines*



2

THE GAME WITH NO POINT



Lead Artists

Ezzat Alkaff, Nabilah Alkaff & Alia Alkaff

Recommended age group

4 to 8 years old

What if the best kind of fun didn't involve winning?

The Game With No Points is an interactive experience designed for children aged 4 to 8 years old.

The session begins with a playful skit featuring three siblings. When the eldest is put in charge of entertaining the younger two, chaos unfolds as competition takes over and everyone wants to win. Can the eldest help them rediscover the joy of playing just for fun?

After the skit, children will take part in a game with no winners, no prizes, and absolutely no points. Together, they'll respond to creative prompts, working as a team to spark ideas, embrace imagination, and rediscover what play is really about: connection, creativity and joy.

"It was very engaging and the topic is very meaningful, especially in a fast-paced environment like SG!"

Audience Member

"The skit was very meaningful in teaching children and parents various lessons:

- We can have more than one emotion
- Deep breath technique for children (blowing dandelions)
- Problem solving

Allowing children to lead and be creative in the play!"

Audience Member

Being part of The Artground's GroundBreakers Series was a meaningful experience for us as a collective – as well as siblings who were keen to work together for the first time, bringing our different experiences and specialties together.

Over the course of the year-long programme, we had the space to genuinely develop and explore our practice within that Theatre for Young Audiences space, not just to put up a show, but to ask questions, experiment, and sit with the process.

One of the things we valued most was having multiple points in the programme to pause and gather feedback. The peer mentors brought in different perspectives that pushed our thinking and helped us see our work through fresh eyes. And because this is a Theatre for Young Audiences (TYA) project, we also had the opportunity to test our work with actual children in the space, which is, ultimately, who we make work for. Being able to observe how they responded, in real time, was invaluable.

What made the experience particularly rich was the opportunity to try things, step back, rethink, and try again differently. We had children who came back across different sessions, and it was genuinely fascinating to see how they responded to different things, and how our own work shifted as a result.

For anyone keen to explore TYA, this kind of platform is rare and important. It centres development and exploration, and gives practitioners the room to experiment with different approaches without the pressure of a finished product.

Jet Kids




ASSITEJ SINGAPORE

As the National Centre of ASSITEJ Singapore, ASSITEJ Singapore continued to strengthen the capabilities and connectivity of the Arts for Young Audiences (A4YA) sector through sustained engagement with its 55 paid members. Throughout FY25, members were provided with professional development opportunities, industry networking platforms, and access to local and international practitioners, leveraging ASSITEJ's global network to facilitate knowledge exchange and exposure to diverse artistic practices.

In April, 10 local artists participated in an exclusive behind-the-scenes dialogue with the creative team of *Zoom* by Patch Theatre (Australia) during the production's presentation at Victoria Theatre. The session provided valuable insights into the company's artistic processes, audience engagement strategies, and approaches to creating work for young audiences.



Professional development opportunities continued into March 2026 with workshops addressing key areas of contemporary practice. These included Child Safeguarding in Practice, facilitated by Lin Shiyun, Founder of Tak Takut Kids Club (TTKC), and Theatre for Neurodivergent Audiences, led by Natasha Gilmore, Artistic Director of Barrowland Ballet (United Kingdom). Together, these sessions supported artists and practitioners in developing more inclusive, ethical, and responsive approaches to creating work for all children and young people.



In December, ASSITEJ Singapore convened its inaugural A4YA Town Hall, bringing together artists, producers, managers, educators, and sector stakeholders to discuss opportunities, challenges, and future directions for Singapore's A4YA ecosystem. Facilitated by leading practitioners from across the sector, the Town Hall fostered dialogue, knowledge-sharing, and collective reflection on the development of the field.

To further strengthen long-term commitment to the A4YA sector, ASSITEJ Singapore launched its Lifetime Membership initiative in July. The inaugural cohort welcomed 15 Lifetime Members, recognising individuals who have demonstrated sustained dedication to advocating for and advancing the arts for young audiences in Singapore.

Internationally, ASSITEJ Singapore continued to contribute to global discourse and strengthen Singapore's presence within the international A4YA community. ASSITEJ Singapore Representative, Ellison Tan, was invited to participate in the panel discussion, Meeting on Arts, Culture, and Peacebuilding, at *ricca ricca festa* 2025 in Okinawa, Japan. The invitation reflected the growing recognition of Singapore's contributions to the field and provided an opportunity to share perspectives on the role of arts and culture in fostering dialogue, inclusion, and peacebuilding across communities.

EXPAND INTERNATIONALISATION OPPORTUNITIES

In alignment with the National Arts Council's SG Arts Plan to expand internationalisation opportunities, The Artground continues to provide platforms for Singapore artists to engage with global audiences through overseas presentations, collaborations, and cultural exchanges. By championing children's arts and participatory works internationally, we support local artists in building new networks, deepening their practice, and showcasing Singapore's creative voice beyond our shores.

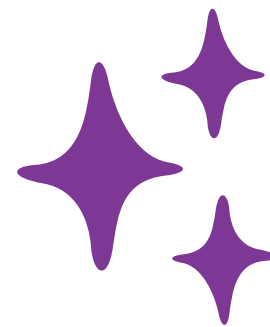
This year, we brought The Kueh Tutus' *In The Painters' Studio* for the first time to Macau's inaugural Cute Fest in Sept 2025.

"The Artground was instrumental in supporting The Kueh Tutus to connect with Cute Fest and to coordinate the contracts. I appreciated the support provided to liaise and provide marketing materials to the festival organisers. Having someone to discuss grant proposals with was also beneficial to the development of the grant applications. It was especially helpful to have someone reminding us about deadlines."

Melissa Quek, Artistic Director, The Kueh Tutus



We were also invited back to OzAsia, Adelaide, to present our co-production with Australia's Sensorium Theatre in Nov 2025.



"I am deeply grateful for the opportunities to work with The Artground. I was given chances to participate, co-create, and take on leadership roles, and through consistently showing up, I gained greater awareness of my strengths and areas for growth. The team's commitment to honest reviews, structured feedback, and strong organisational support created a safe and constructive environment for artistic development.

Practical support such as venue rental, production setup, and bridging communication with partner organisations allowed me to maximise my time and energy to focus on my artistic practice. Working with The Artground has been instrumental in building my foundational work in Theatre for Young Audiences (TYA).

In Hutan Ozasia, The Artground consistently supported my artistic growth and entrusted me with several major roles within the performance. When I expressed concerns about time and energy constraints, the team actively helped negotiate and redistribute responsibilities to achieve a healthier balance among the performers. When one of the performers fell ill with a fever, The Artground also supported changes in performing and peri roles to ensure that the highest-quality experience was still offered to our audiences.

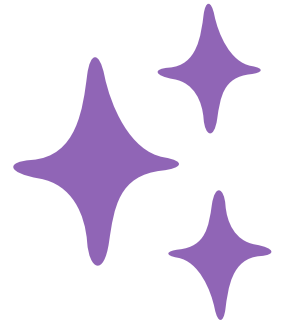
Thank you, The Artground, for being not only collaborators but also friends."

Zee, Artist



"To be able to tour a show outside of Singapore is no easy feat. I am grateful for TAG's commitment to platforming original Singaporean works for young audiences and their efforts in bringing shows overseas to celebrate and recognise our SG arts, and our local artists."

Jeremy Leong, Artist



"OzAsia was delighted to program Hutan for young audiences in 2025 to align with an exhibition from the William Farquhar Collection Tales from the Coast. The feedback from students and caregivers alike was overwhelming, one of meaningful and first connections with art. The Artground continues to be the leader in creating high quality and impactful art experiences for children and students with complex access requirements."

Sonal Patel, Senior Producer, OzAsia, Adelaide Festival Center

"The students were able to navigate the narrative from many entry points. Either immersive or involved with the performers. The way the performers interacted so calmly and inclusively was admirable to ensure that our students had the best time possible. The intricate set, the wonderful storyline and immersive plot throughout held our students as a captive audience. The individual and group interactions that the performers had with the students was lovely and engaging as they played with the musical instruments, parts of the set or props ensured continued engagement and interactions. The sensory elements woven throughout the narrative ensured that our younger or higher needs learners were catered for in the most wonderful way. We are so appreciative for the opportunity and hope there will be more experiences like this for our students and other special schools in the future. Thank you OzAsia and centrED."

Australian Teacher who brought their students to Hutan

As part of our continued partnership with Esplanade and Polyglot Theatre (Australia), our focus continues to be on the creative development of an intergenerational work, *Pass It On*. In its 2nd year of development, we held open workshops for the general public as part of Esplanade's March On Festival 2026. We secured funding to go Melbourne in Nov 2026 to complete the final phase of creative development before the showcase in 2027's March On festival.



“What endures in creative work is not always the order of its making, but the depth of listening that allows each voice to find its rightful place. In collaborating on *Pass It On* for March On 2025 and 2026 with The Artground and Polyglot, I felt that my inputs as a creative were genuinely considered, and I appreciated that the work aligned closely with my interests and practice. The care taken to deepen our relationships with one another also strengthened the process and, in turn, the work itself.”

Muhammad Muazzam, Artist



"Polyglot are thrilled to be collaborating with The Artground for Pass It On.

It is such a joy to work with an organisation that also prioritises play and creativity with children, and to explore this intergenerational work with artists from Australia and Singapore.

There are so many layers to the artistic exploration and learning in this project - across cultures, across generations, engaging with new audiences and dreaming into new modes of presentation.

We are so looking forward to continuing our partnership and sharing this work with audiences in Singapore, Australia, and beyond."

Cat Sewell, Artistic Director & Co-CEO, Polyglot

As we move forward, The Artground remains committed to creating accessible, meaningful arts experiences for children, families, artists, and communities. As the leader in championing for Arts for Young Audiences, we will continue to strengthen collaboration, innovation, and the role of the arts in children's everyday life. We are grateful to our partners, artists, supporters, and families who journey with us in building a more connected and creative society through the arts.




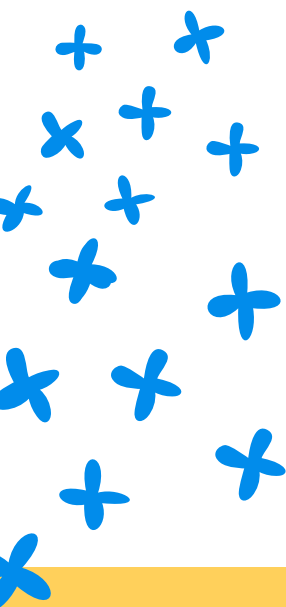


THANK YOU!

A big thank you to all
our generous donors!

(Donations of \$1,000 and above listed in alphabetical order)

**Boutiques Fair Pte Ltd
People's Association
Rolans Nicolas Marcel J
United Overseas Bank
Yoong May-Fen Victoria**



"Our partnership with The Artground has meaningfully added to the experience of families visiting Boutiques. Parents appreciate having a safe space where children can engage in creative play while they explore the event, making the experience more enjoyable and accessible for all.

We deeply enjoy working with The Artground as we know their programmes create impact beyond Boutiques. We are grateful to help support The Artground's efforts to bring meaningful arts experiences to under-resourced families in the wider community."

**Charlotte Cain,
Founder of Boutiques**

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.

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

7 Holland Village Way
#01-20 One Holland Village
Singapore 275748

GOVERNING BOARD MEMBERS



Lim Siew Li (Lelaina)

Chairperson

Age 65
Appointed to the Board on 28 August 2017

Workplace and Designation

Founder, Duke Dawson Singapore Pte Ltd
Special Advisor : Eu Yan Sang International Pte Ltd

Professional Commitments

Independent Director, RH Petrogas Ltd (RHP)
Independent Director, Khong Guan Limited
Independent Director, Hotel Royal Limited

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

Alan Wong Tuan Keng

Honorary Treasurer

Age 60
Appointed to the Board on 30 October 2025

Workplace and Designation

Chief Financial Officer, Olive Tree Estates Limited

Professional Commitments

Treasurer – Singapore Gymnastics

Qualifications

MBA, University of Strathclyde
Bachelor of Accountancy, NUS

Professional Bodies

Accredited Director, Singapore Institute of Directors
CFO committee and Fellow CA– ISCA
Member – Singapore International Chamber of
Commerce



Attendance for Board Meetings:
2 out of 2



Patricia Koh Ai Leng

Honorary Secretary

Nomination and Remuneration Committee Member

Age 63

Appointed to the Board on 28 August 2017

Professional Commitments

Retired

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 54

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

Yeo Sock Koon (Maggie)



Board Member

Honorary Treasurer (27 August 2022 to 26 August 2025)

Nomination and Remuneration Committee Member

Age 59

Appointed to the Board on 21 February 2020

Qualifications

Bachelor of Accountancy
National University of Singapore

Professional Bodies

Member, Institute of Singapore Chartered Accountants (ISCA)

Attendance for Board Meetings:
4 out of 4

Lin Kuantai

Board Member

Age 44

Appointed to the Board on 28 July 2025

Workplace and Designation

Deputy Director (Planning & Board Governance),
National Gallery Singapore

Qualifications

Postgraduate Diploma in Education (PDGE)
National Institute of Education

Bachelor of Science (Chemistry)
National University of Singapore



Attendance for Board Meetings:
3 out of 3

Dr Gloria Ng Siok Kwan

Board Member

Age 41

Appointed to the Board on 14 January 2023

Workplace and Designation

Principal Occupational Therapist

Qualifications

Doctorate in Occupational Therapy



Attendance for Board Meetings:
4 out of 4



Poh Hwee Yen, Luanne

Board Member

Age 47

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

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

Member: Maggie Yeo

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 2025. 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 52

Workplace and Designation

Group Chief Financial Officer, City Developments Limited

Qualifications

Bachelor of Accountancy
Nanyang Technological University

Professional Bodies

Member of the Board of Communicable Diseases Agency
Member of the Nominating Committee of Institute of Singapore Chartered Accountants
Member of the United Nations Global Compact's CFO Taskforce for the Sustainable Development Goals



Chia Yang Piah (Constance)

Secretary, Finance and Audit Committee

Age 61

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 | Partial Compliance |
| 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 | Partial Compliance |
| 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 | Partial Compliance |

| 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 | Complied |
| 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 | Partial Compliance |
| 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

\$1,684,366

of which the Company received funds totalling

\$710,871

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

Expenditure

\$1,557,027

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



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