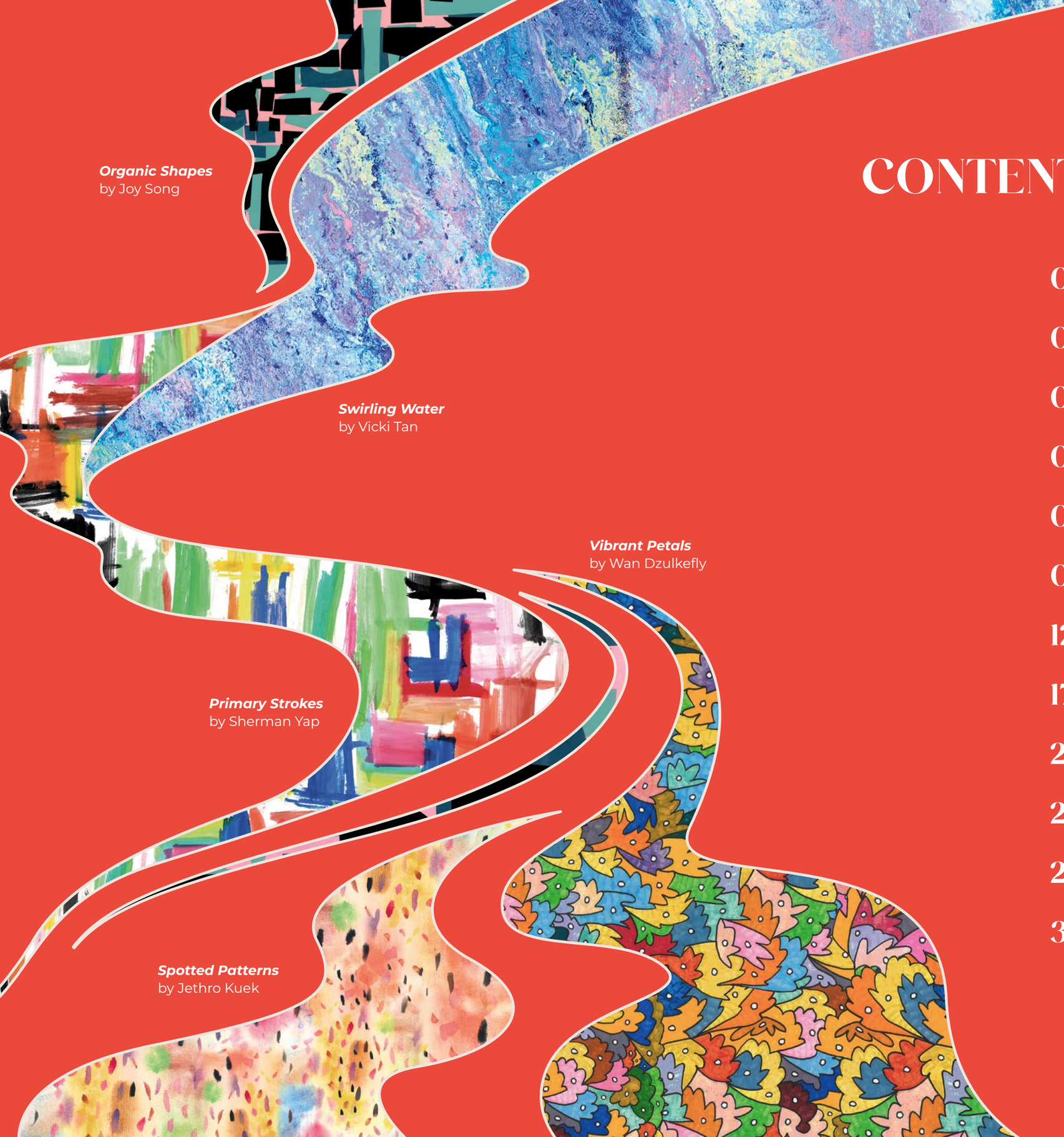
ART:DIS
ARTS & DISABILITY
SINGAPORE



Annual Report 2025/26





Organic Shapes
by Joy Song

Swirling Water
by Vicki Tan

Vibrant Petals
by Wan Dzulkefly

Primary Strokes
by Sherman Yap

Spotted Patterns
by Jethro Kuek

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ABOUT ART:DIS

ART:DIS (Arts & Disability) Singapore is a leading non-profit organisation advancing opportunities in the arts for persons with disabilities. Founded in 1993 and operating across three art centres, it provides accessible arts education and community programmes that nurture creativity, self-expression and social connection.

For those seeking to develop their practice further, ART:DIS offers pathways through advanced and accredited training, industry mentorships, and professional opportunities.

Through exhibitions, performances and collaborations, the organisation brings the work and perspectives of persons with disabilities to wider audiences, contributing to a more diverse cultural landscape where their artistic voices and perspectives are recognised and valued.

Vision

An inclusive society where persons with disabilities thrive through creativity and the arts.

Mission

To nurture creativity, build pathways in the arts, and create opportunities for persons with disabilities.

Values

Passionate,
Open,
Innovative,
Community



PROGRAMME PATHWAYS

Foundation Level — Community Engagement

Structured weekly arts programmes delivered across four terms each year, supporting creative expression, confidence and social connection. Participants engage meaningfully in the arts within a supportive community.

Artist-in-Training — Artistic Development

Students undertake more intensive training to develop their technical skills and artistic voice, with opportunities to present their work publicly. Accreditation is also available for students on the Visual Arts track.

Emerging Artist — Professional Readiness

Artists prepare for professional practice through mentorships, masterclasses and industry exposure, building the skills and experience to undertake projects and navigate the arts sector.

Professional Artist — Career Development

Artists receive ongoing professional development and career support, with ART:DIS actively facilitating work opportunities, collaborations and patronage to build and sustain their careers.

CHAIRMAN'S MESSAGE

As Singapore society embraces greater inclusivity, ART:DIS has evolved from a charity-based approach towards one centred on inclusion

As a leader in the disabled arts space, our responsibility extends beyond serving persons through our own resources and efforts towards shaping and building a more inclusive arts ecosystem through partnerships with the private sector, private individuals, social service agencies and the regulatory authorities.

The mission to provide disabled persons with a lifelong opportunity to succeed and thrive is the exciting next chapter of our journey, a journey which began 33 years ago.

We are very pleased and honoured to welcome Mr Lim Eng Hong to our Board of Directors. Eng Hong has a distinguished career in the finance and charity space, commercial experience and network. We are delighted to have him on our Board and look forward to his contributions.

Finally, I would like to thank our partners, donors and sponsors, artists and caregivers, volunteers and supporters for your enthusiastic support.

Progress is never made by one organisation but the collective commitment of all who believe in an inclusive society in which all persons can create, contribute and thrive.

On behalf of the Board and staff of ART:DIS, thank you for the generous and sustained support.



ANDREW LIEW
Chairman of ART:DIS Singapore

EXECUTIVE DIRECTOR'S MESSAGE

As I reflect on the past year, one thing stands out: the years of investment in our programmes are translating into greater opportunities for people with disabilities. This year, ART:DIS supported more than 600 persons with disabilities and generated 406 creative work opportunities that supported 128 individuals in their livelihoods. There is no single destination. For some, the arts are a space for expression, confidence and connection; for others, a pathway towards professional practice. Our role is to create opportunities for each person to go as far as their interests and abilities can take them.

But our work within ART:DIS is only part of the equation. The opportunities we create must extend beyond our doors. I have always believed that our work cannot sit within the disability community alone. Our artists should have access to the same stages, galleries, workplaces and cultural spaces as everyone else, and be recognised for what they bring. This is where I believe we need to distinguish between charity and equity. ART:DIS may be a charity by status, but our focus is not to see people with disabilities primarily through a charitable lens. It is to help build a society where they have equitable opportunities to learn, work and contribute.

That thinking sits behind our theme this year – **Closing the Gap**: between education and opportunity, between developing an interest or ability and having somewhere meaningful to take it, and between the opportunities that could be equally available to disabled and non-disabled people.

As we ask the world around us to evolve, ART:DIS must evolve too. This year, we successfully rolled out our revamped Student Management System, strengthening how we manage and support our growing programmes. In the year ahead, we will continue this digital transformation with new systems for donor, volunteer and procurement management. These investments will improve accountability and efficiency, freeing up more of our team's time and resources for our programmes, people and partnerships. We will also welcome more volunteers into our committees, bringing new expertise to deepen our organisational capabilities.

But what comes next cannot be achieved by ART:DIS alone. Our role is to build the connections that allow the pathways we create to extend beyond our doors and into the wider community, cultural and economic landscape. The progress reflected in this report has been made possible by our caregivers, volunteers, donors, partners and supporters. Thank you for believing in this work and for continuing this journey with us.

There remains a gap between the society we have today and the one we hope to become. Together, we will keep closing it.



ANGELA TAN,
Executive Director of ART:DIS Singapore

ART:DIS Creating Pathways for Creative Participation & Economic Opportunity

IMPACT

608

Persons with disabilities supported annually by ART:DIS

CREATIVE DEVELOPMENT PATHWAYS



FOUNDATION: 448 participants

78% Developed stronger artistic skills

83% Demonstrated stronger self-confidence

92% Developed communication and social interaction skills

ARTIST IN TRAINING: 76 artists

94% progress towards the NAFA Top-up Certificate (Visual Arts Track)

100% Pass rate in the NAFA Top-up Certificate Programme

EMERGING ARTIST: 24 artists

100% Continued active artistic practice

79% Secured industry opportunities

PROFESSIONAL ARTIST: 56 artists

406 Paid creative work opportunities

Creative Economic Participation



"Some people think being blind is the end of the world. But it's not. There's a lot I can do and I want to keep going."
– Nurul

CREATIVE ECONOMIC PARTICIPATION

406
Creative work opportunities generated

128
Artists supported with livelihood opportunities

35
Individuals newly accessing paid work through ART:DIS

95
Corporate and public sector partnerships

"Her growing confidence extends beyond her work, influencing her overall independence, especially her willingness and ability to travel home on her own after work." *– Joy Koh's mother*





Texture art workshop by Noah Tan for KPMG Singapore



Collaboration with Raffles Hotel to produce handcrafted porcelain cups for their mooncake boxes



BUILDING SKILLS THROUGH THE ARTS

CLOSING THE GAP STARTS WITH ACCESS

Every artist deserves the opportunity to discover their potential, develop their abilities and build confidence in their own creative voice. For many persons with disabilities, that journey is shaped by barriers to quality arts education, specialised training and opportunities to grow.

At ART:DIS, we are closing that gap by making arts education accessible, inclusive and progressive through structured learning pathways and meaningful artistic experiences.

82 Foundation classes

448 Foundation students

78% developed stronger artistic skills

83% Demonstrated stronger self-confidence

92% Developed communication and social interaction skills

Foundation Programmes

ART:DIS operates 3 centres (Bedok, Changi and Bukit Merah) and every week, students attend programmes in the visual or performing arts to discover the joy in creative expression, make friends and strengthen their life skills.

The breadth of our offerings provides the opportunity for students at every age and stage of development to reach their full potential. From one-on-one guidance to group sessions, we pride ourselves in inclusive opportunities for learning and creative expression.



Performing Arts: **Percussion, Acoustic Drums, Electronic Drums, Piano, Violin, Guitar, Choir, Drama, Vocal Music, Creative Dance, Hip Hop, Dance Movement Therapy, and Multiplay**





Visual Arts: **Fine Arts, Ceramics, Digital Illustration, Animation, DigiPlay, and Discovery Fine Arts**







Building Artistic Confidence

Celebrating Learning Milestones

Learning reaches its fullest potential when artists have the opportunity to share their work with the wider community.

This year, our Foundation students participated in our year-end showcase. For many, it was their first time performing before a live audience and sharing their artworks to the community, marking an important milestone in their artistic journey.

From moving performances to expressive visual art exhibitions, every showcase reflected the confidence and skills nurtured through inclusive arts education.

“ Seeing my child perform with such confidence was wonderful. We are so grateful to the whole ART:DIS team!”

– Ms Cindy Sze, Brendan Tan’s mother





“ I was happy to be on stage and I enjoyed it. I was proud of myself and to show my parents. I really like singing.”

– Yong Le Teo, Vocal Music student



Expanding Arts Access in SPED Schools

Tailoring programmes to different needs in Special Education

Closing the gap starts with meeting learners where they are. Through partnerships with Special Education (SPED) schools, ART:DIS tailors its arts programmes to different learning needs and contexts, making creative learning more accessible and meaningful.

Between April 2025 and March 2026, ART:DIS designed and delivered programmes across seven SPED schools, reaching 154 students. From literacy through music to drama, dance and storytelling, each programme was shaped around the school community and how its students learn and engage.

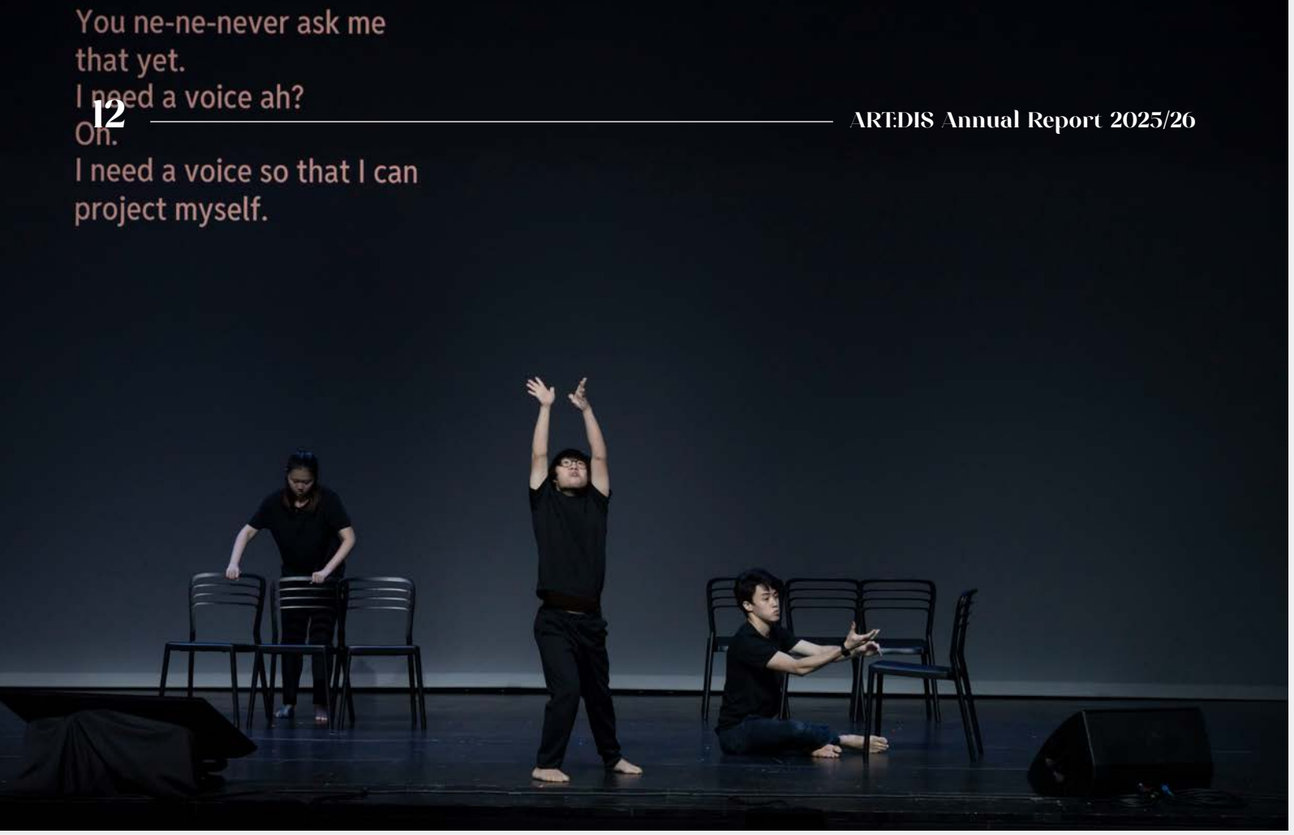
More importantly, many of these programmes were led by our disabled artists, creating strong role models for students in SPED schools while generating meaningful work opportunities for our artists.



Sky Shen leading the Language Arts (Through Music) programme at MINDS Woodlands Garden School



Claire Teo leading a drama programme at Lighthouse School



CREATING PROFESSIONAL PATHWAYS

BRIDGING THE GAP BETWEEN POTENTIAL AND PROFESSION

Talent alone does not create a career. For many artists with disabilities, limited pathways to specialised development and industry exposure can create barriers between artistic potential and professional practice.

This is where ART:DIS comes in, creating structured pathways that support artists to grow professionally. Through mentoring schemes, artist residencies and accreditation pathways, we empower artists with disabilities to take the next step towards sustainable careers in the arts.

76
Artists-In-Training

100%
of eligible Visual Arts students attained the NAFA Top-Up Certificate

24
Emerging Artists

79%
secured industry opportunities

56 **Professional Artists**

Artists-in-Training Developmental Showcases

At the Artist-in-Training level, students undergo deeper skills training with longer studio and training hours, building proficiency in their chosen discipline. They are encouraged to find their artistic voice and harness their individual strengths. Through showcase platforms and project collaborations, students gain confidence to deepen their interest and engagement in the arts.



Artist-In-Training Exhibition

Inspired by the beloved tune from *The Sound of Music*, the annual exhibition *My Favourite Things* celebrated the diverse perspectives and artistic growth of more than 30 young artists-in-training. Curated by John Tung, our artists with disabilities invited us to see the world as they do through objects and ideas that convey their stories and spark joy.



NAFA Top-up Certificate Programme

Six students from the third cohort of the NAFA Top-Up Certificate Programme attained their certificates, marking an important milestone in their artistic development.

BEYOND DIS:PLAY Showcases

BEYOND DIS:PLAY is a theatre training programme nurturing the next generation of D/deaf, neurodivergent and disabled performers. After a two-year programme in scene work, character studies, movement and vocal training, they presented a final showcase in November 2025, inspired and led by their own stories and experiences.



Completion of the Emerging Artist Programme Pilot

Over the last 3 years, ART:DIS piloted the Emerging Artist Programme across Dance, Music, Theatre and Visual Arts. A total of 24 individuals completed the programme which focused on mentorship with experienced practising artists, masterclasses and residency opportunities.

The programme culminated in various showcases of their journey, and opened up professional networks for them to take their next steps as more independent creatives.

The programme will take a planned pause in FY2026 to review learnings from the first run and refine its approach, before commencing its second run in FY2027.



Emerging Artists Music Showcase



Theatre Showcase: The Brave Loud Little Mermaids



Dance showcase: Parametric Mediation

Residencies for Creative Exchange

Residency Exchange with Zip Zap Zoom

In 2025, ART:DIS facilitated a Storytelling Residency with Zip Zap Zoom Collective centred on the lived experiences of ART:DIS' artists with disabilities. Our artists Timothy & Isaac were actively involved in the devising process, contributing ideas and perspectives that shaped the work. This allowed the work to explore themes that resonated with the artists' everyday lives and authentically represent their experiences.



Residency Exchange with P7:1SMA

ART:DIS also organised a Residency with dance company P7:1SMA, which involved 4 D/deaf and disabled dancers (Qing Hui, Faaiqah, Jun Huan and Simeon) for movement exploration and creative exchange. Dancers brought their own movement practices, experiences and ways of communicating into the creative process, developing new languages of movement and shaping how the work evolved.



Supporting Continual Learning through 8 Masterclasses

At ART:DIS, we encourage continual learning for our artists by facilitating masterclasses to develop their understanding of the professional and contextual dimensions of the arts industry.



Grant Writing Workshop by Mohamad Shaifulbahri, Lead of Programmes, from Producers SG



Devising Theatre Workshop by Cultural Medallion recipient, Haresh Sharma



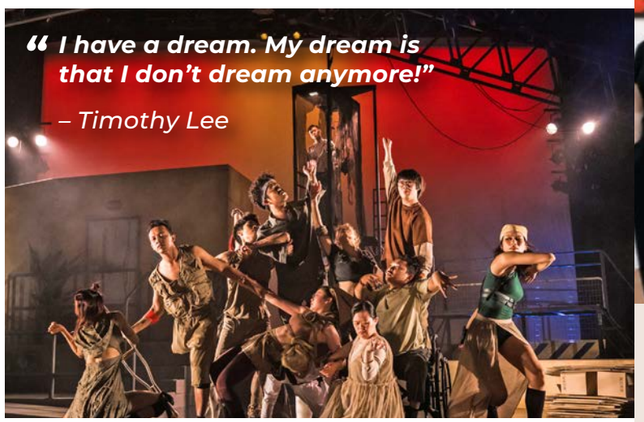
STOPGAP Dance Company (UK) Inclusive Creative Workshop, hosted by Esplanade

Timothy Lee: From Aspiration to Achievement

Timothy Lee's passion for performance was what sparked his journey with ART:DIS. He was enrolled in Foundation classes for cajon, theatre and dance, which helped him develop his psychomotor, speech and performance skills.

He went on to refine his craft through storytelling residencies and workshops, and co-led an Access 101 Workshop at the 2024 Arts & Disability Forum. In 2025, Timothy was one of 13 artists commissioned by the Singapore International Festival of Arts for *COLONY*, a dance drama created with disabled and non-disabled artists from Indonesia, Cambodia, Thailand, Japan and the Philippines.

From foundational training to international collaboration and professional commissions, Timothy's journey reflects ART:DIS's commitment to closing the gap between artistic potential and professional practice.



“ This programme has shown me that access in theatre is more than just functional. When artists are empowered to self-advocate, we create a theatre that is positioned to challenge systemic ableism.”

– Jade Ow



Jade Ow: From Emerging Artist to Changemaker

Jade Ow Yanhui joined our BEYOND DIS Theatre Training Programme as a hard-of-hearing young person seeking confidence, identity and belonging. Through training, mentorship and performance opportunities, she developed her artistic voice and a deeper understanding of her Deaf identity.

Since graduating, Jade has gone on to teach younger persons with disabilities and co-write the landmark theatre production *YEAR ZERO: Disability Redefined* for the Singapore International Festival of Arts. Today, she is developing her own community touring solo work, *Cut Off Point*, exploring identity and systemic barriers.



From student to artist, educator and advocate, Jade's journey shows how sustained arts training and mentorship can help disabled individuals shape their futures.



CONNECTING ARTISTS WITH THE INDUSTRY

CLOSING THE GAP BETWEEN ARTISTS AND OPPORTUNITY

Talent deserves an audience. Yet many artists with disabilities remain excluded from the platforms, networks and commissions that shape artistic careers.

At ART:DIS, we connect artists with opportunities that would otherwise remain out of reach. By partnering with leading festivals, cultural institutions and international organisations, we create visible moments for our artists to exhibit alongside their peers and position them as valued contributors to Singapore's cultural landscape and beyond.



Participation in Key National and Industry Platforms

INVISIBLE at Singapore Fringe Festival

Creating opportunities extends beyond artistic development. It means ensuring original works can reach professional audiences.

Co-produced by ART:DIS and The Necessary Stage, INVISIBLE made its professional debut at Singapore Fringe Festival. First staged as part of the ART:DIS Emerging Artist programme, this collaboration built on the mentorship experience our artist Jaspreet Kaur Sekhon (second from right in the picture) had with award-winning playwright Haresh Sharma in 2022.

The production featured Jaspreet in a lead role alongside established professional actors, challenging conventional narratives around disability and presenting an example of how artists with disabilities can show up on Singapore's leading theatre stages.



Singapore Art Week 2026

During Singapore Art Week, ART:DIS created multiple opportunities for artists to engage new audiences through exhibitions, public art and commissions across the city. Together, these projects demonstrate how ART:DIS opens doors to national platforms where artists can contribute meaningfully alongside Singapore's wider arts community.

Turning Points III
Turning Points III showcased the culmination of a **year-long mentorship, with five artists** expanding their artistic practices through experimentation with new techniques and materials. Curated by John Tung and supported by artist-mentors Joshua Yang, Kim Whye Kee, Lewis Choo, Mary Bernadette Lee and Tristan Lim, the exhibition demonstrated how sustained mentorship can prepare artists for presentation within Singapore's contemporary arts scene.

> ***"This initiative serves as a catalyst, encouraging artists to step forward and showcase their work, regardless of the challenges they may face."***
>
> *– Tristan Lim, artist-mentor*

Next Stop: Together
ART:DIS also partnered with the National Arts Council, Land Transport Authority and SMRT Buses to present **Next Stop: Together**, commissioning **19 disabled and non-disabled artists** to transform MRT stations and a travelling Art Bus into accessible public art experiences. By bringing art into everyday spaces, the project expanded both the visibility of disabled artists and public engagement with inclusive art.





Light to Night
The season concluded with **Light to Night**, where **our artists Noah Tan and Dr Azariah Tan were commissioned** by National Gallery Singapore to present Flower Power, an immersive audiovisual installation projected onto the façade of Victoria Theatre and Concert Hall.

International Opportunities and Exposure

Meaningful artistic careers are built not only through local recognition, but also through opportunities to collaborate internationally and reach new audiences. ART:DIS connects artists with global platforms where they can represent Singapore, build professional networks and contribute to international conversations on arts and inclusion.

International Collaboration with BiG-i

Since 2018, ART:DIS has partnered BiG-i, Japan's International Communication Center for Persons with Disabilities, to create cross-cultural opportunities that expand artistic practice and strengthen regional collaboration. In 2025, two collaborations highlighted the impact of this long-standing partnership.



Heavy Lines, Light Touch
A duo exhibition featuring our artist Fern Wong and Toshio Okamoto at Patina Osaka (pictured left). Despite their different mediums, both artists' expressive spirit echoed each other to convey freedom. Through their joy in artistic creation, the exhibition celebrated the friendship that continues to grow between Singapore and Japan.



Breakthrough Journey
A dance drama about realizing dreams in spite of adversity (pictured left), featuring over 100 performers from Japan, Taiwan, Hong Kong, Malaysia and Singapore, including our dancers Timothy Lee, Ammar Ameezy and Faaiqah Shariffah. First conceived in 2021 during the COVID-19 pandemic, the production was re-staged at the World Expo for its celebration of diversity, bringing together people of different abilities onto a unified stage.

Singapore Pavilion at World Expo Osaka 2025

Global platforms create opportunities for artists to reach new audiences and expand their practice beyond national borders. At World Expo Osaka 2025, ART:DIS showcased the work of artists with disabilities at Singapore's Pavilion.



Fern Wong's intricate artworks were adapted into Magic Hour, an audio-visual experience and visitors enjoyed a live classical performance by ART:DIS artists Claire Teo and Dr Azariah Tan, representing Singapore's talent on an international stage.





EXPANDING EMPLOYMENT OPPORTUNITIES

BRIDGING THE GAP TO MEANINGFUL LIVELIHOOD

For many artists with disabilities, the challenge is not talent but access to paid work. Even after developing their artistic practice, barriers to commercial networks and market opportunities often make it difficult to earn a sustainable income through the arts.

At ART:DIS, we seek to break these barriers by creating employment opportunities that value artists for their creativity and professionalism. Through commissions, product sales, corporate partnerships and creative services, artists are able to generate income, build portfolios and establish themselves as creative professionals.

409 Creative work opportunities generated

128 Artists supported with work opportunities

35 Individuals newly accessing work through ART:DIS

95 Corporate & public sector partnerships

Award Recognition for Inclusive Employment

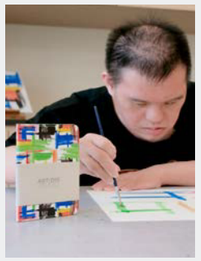
In 2025, ART:DIS Studio - our flagship employment initiative, received the Steward Leadership Award, recognising organisations whose initiatives create significant positive impact for society and the environment. Selected from more than 450 entries across 27 countries, the award affirms ART:DIS Studio as a leading model for inclusive employment.





Creating opportunities with meaningful gifting

Every purchase from ART:DIS Studio supports artists with disabilities by creating meaningful employment and showcasing their creativity through thoughtfully designed lifestyle products. This year, 27 individuals were supported through our ART:DIS Studio art merchandise. Find out more at www.artdis-studio.com



Design by Sherman Yap

A bright and colourful man who loves expressing himself on a canvas. Each bold brush stroke and colour choice is a way for him to explore and express his creativity on canvas.



Design by Joy Song

A quiet and soft-spoken girl who enjoys creating art as a form of expression. She loves cutting her pieces and layering them together to become one beautiful visual spectacle.



Creating Value Through Creative Partnerships

Working with businesses, government agencies and community partners, the ART:DIS Studio creates paid opportunities across visual arts, design, retail, workshops and live performance. Artists receive royalties, commission fees or facilitation income while building professional experience and long-term client relationships.

Every commission creates meaningful employment while demonstrating the creative value artists with disabilities bring to businesses and brands. This year, ART:DIS Studio partnered with organisations across diverse sectors to create meaningful employment and showcase the creative contributions of artists with disabilities.

Highlights include:

Singapore Oceanarium commissioned Eugene Soh to create a triptych that was adapted into launch animations and commemorative merchandise.



Image credit: Resorts World Sentosa

Raffles Hotel Singapore collaborated with our ceramic artists to produce handcrafted porcelain cups for their Mid-Autumn Festival mooncake boxes.


Image credit: Raffles Hotel

The **Ministry of Trade & Industry** commissioned Zulkhairi Lutfi to design enamel pins presented at the United Nations Climate Change Conference.


Image credit: The Straits Times

Artists Natalie Holstad and Isabelle Lim have their works featured in every guest room at The Laurus Hotel, **Resorts World Sentosa**.


Image credit: Resorts World Sentosa

Creating Employment Through Shared Experiences

Employment extends beyond creating artworks. ART:DIS artists also earn income by leading workshops and delivering performances that foster creativity, inclusion and community engagement.

49 Artist-led Workshops Conducted

Artists shared their creative practice through workshops for corporate and community partners, developing skills in facilitation, communication and public engagement while earning professional fees.


Ceramic plate painting workshop by Open Studio trainees for Edrington


Texture art workshop by Noah Tan for KPMG Singapore


Cyanotype workshop by Abraham Koh for Bloomberg


Linocut workshop by Christian Tan for VOPAK



Linocut workshop by Sage Tan for Bloomberg


Paint-pouring workshop by Vicki Tan for Citibank

55 Performance Gigs

Artists performed music gigs across a diverse range of genres at various events and venues, sharing their passion and talents with the public while earning an income.



Joshua German at Singapore Art Museum's *Talking Objects* Exhibition



Cajon Players at the Ministry of Culture, Community & Youth's Connect, Learn and Strengthen session



Manivannan busking at Ang Mo Kio MRT station



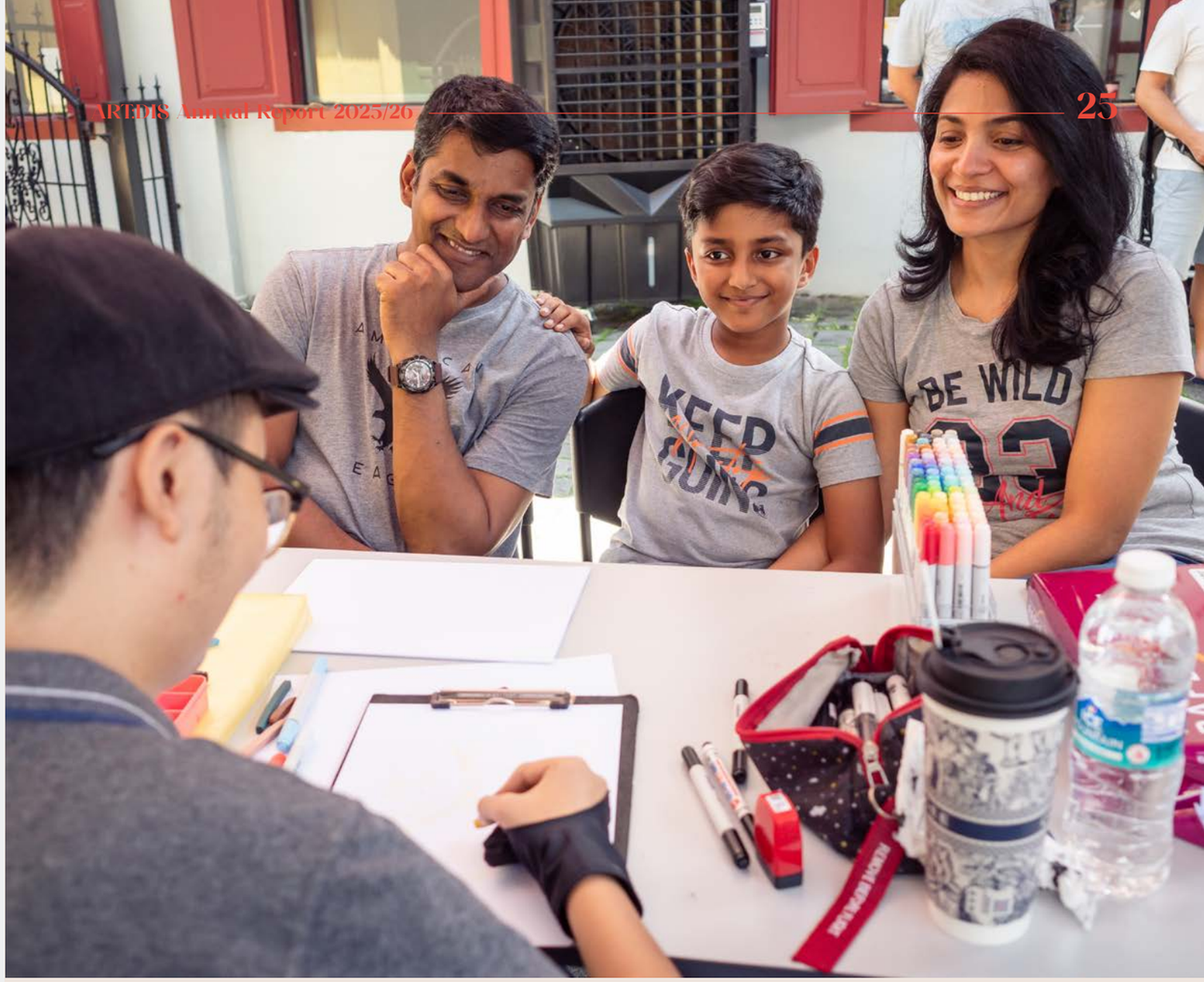
Strawberry Story at Sentosa Inclusive Arts Festival



Claire Teo collaborates with Benjamin Kheng for Super 24 Open Finals

18 Professional Buskers

In collaboration with the National Arts Council and ART:DIS Singapore, SMRT made available their MRT stations for talented buskers with disabilities to showcase their musical gifts. Through SMRT's Music in Community programme, we engaged 18 musicians with disabilities to perform across 20 MRT stations in Singapore.



INSPIRING INCLUSION THROUGH THE ARTS

CONNECTING ARTISTS TO THE WIDER COMMUNITY

Inclusion begins with understanding. Yet many persons with disabilities continue to face misconceptions, limited representation and few opportunities to engage with the wider community on equal terms.

At ART:DIS, we address this challenge by creating more organic moments for people to engage with our artists through creativity in the form of exhibitions, festivals and public programmes. Every artwork, performance and conversation contributes to a more inclusive society where diversity is recognised as a strength.

"I liked how open Pocket Fest was and I could interact in the same space with individuals of added needs."

– Pocket Fest Attendee

Building understanding through shared creative experiences

Pocket Fest

ART:DIS launched its inaugural Pocket Fest, an inclusive community arts festival connecting artists with disabilities and the public. Across the festival, 55 artists led 13 interactive workshops and presented over 75 artworks, welcoming more than 1,800 visitors. From clay and ceramics to coffee art and linocut, participants learned directly from artists through hands-on creative experiences that fostered meaningful connection.

Beyond the workshops, the diverse talents and entrepreneurial potential of our artists were showcased through exhibitions, live performances, fringe activities and a retail space featuring artist-designed lifestyle products. By creating an accessible and welcoming environment, Pocket Fest became a successful platform to strengthen community connections and inspire more inclusive ways of connecting with one another.







Elevating artistic excellence through public recognition

UOL x ART:DIS Art Prize 2025

The UOL x ART:DIS Art Prize continues to champion artists with disabilities, creating opportunities for recognition and engagement with wider audiences. As Singapore's first comprehensive art prize dedicated to artists with disabilities, its second edition received more than 570 submissions from artists aged seven to seventy-eight.

Christian Tan received the Grand Prize, comprising $20,000 and an opportunity to present a solo exhibition in 2026. The winners' exhibition at ION Art Gallery featured 18 artists recognised for their originality, technical skill and creative expression.

The exhibition later travelled to community spaces including Velocity@Novena Square, West Mall and Punggol Regional Library, bringing the artists' work to wider audiences and broadening conversations around disability and the arts.





Bringing disability arts into everyday public spaces

Brightening Lives

For the second consecutive year, ART:DIS partnered The Majurity Trust to present *Brightening Lives*, transforming the façade of The Fullerton Hotel into a public canvas celebrating the creativity and aspirations of artists with disabilities.

Artworks by 20 artists were projected as part of the annual light projection show, bringing their perspectives to thousands of viewers in one of Singapore's most recognisable public spaces. The animated artworks highlighted the important role artists with disabilities play in shaping Singapore's cultural landscape.

For participating artists, the commission offered valuable professional opportunities and greater public visibility. By bringing these works into the heart of the city, *Brightening Lives* invited the public to celebrate diverse voices through art.

> ***"Creating art brings me joy and relaxation. I enjoy drawing transport systems the most so I hope this painting will inspire everyone's excitement for a vibrant tomorrow."***
>
> *– Koh Jun Kai, one of the commissioned artists of Brightening Lives*



Enabling Lives Festival: Creating Different Ways to Connect

At Enabling Lives Festival 2025, ART:DIS created opportunities for audiences to experience and participate in the arts in different ways. Through performances, installations and hands-on activities, visitors engaged with artworks through touch, movement, sound, texture and sensory experiences. In *Tracing Presence*, audiences could touch and interact with the installation, while *The Listening Skin* encouraged them to experience listening through touch, vibration and movement.

These experiences brought artists with disabilities and audiences together in shared spaces, encouraging interaction and conversation. By making participation more accessible, ART:DIS enabled more people of different abilities and ages to engage with disability arts.







Smartypants and the Swordfish: Learning by Doing

From 19–23 May 2025, seven puppeteers from ART:DIS's Artist-in-Training programme presented *Smartypants and the Swordfish* to students at Cerebral Palsy Alliance Singapore School (CPAS). Beyond a performance, the experience involved pre- and post-show sensory segments facilitated by the artists themselves, incorporating puppetry, touch and smell to create a multi-sensory experience.

Across five days and 15 sessions, the artists engaged close to 70% of CPAS's student population, including students from the Functional and High Support programmes. The project enabled artists to strengthen skills in audience engagement and inclusive practice, while experiencing the possibilities of arts-based careers beyond performance.

"It was so nice seeing the students interact with the performers. I know they really enjoyed the storytelling experience!"

– Gena Tan, Head of Programmes at CPAS



VOLUNTEERS & COMMUNITY PARTNERS

CLOSING THE GAP THROUGH COLLECTIVE ACTION

Inclusion is built through collective action. Every opportunity created for artists with disabilities is made possible through a network of supporters who share a common belief: that everyone deserves the chance to learn, create, contribute and belong.

At ART:DIS, we work alongside volunteers, donors, partners, educators, families and advocates who help transform possibilities into reality. Together, this community provides the support and connections needed to sustain pathways for artists with disabilities.

290 Volunteers

1,820 Service Hours



"Each week, GIC volunteers work alongside trainees in the Open Studio, building friendships in a space that respects their strengths and autonomy. This experience has also deepened our employees' understanding of what inclusion looks like and inspired many of them to keep coming back."

– GIC

Empowering our Individual Volunteers

For volunteers like Tin Phyoe Khant and Julie Koh, what began as a desire to give back has become a journey of learning, perspective and connection.

Since joining ART:DIS in 2022, Tin has supported programmes across Digital Art, Ceramics and our Enabling Lives Festival, while Julie, who started volunteering in 2023, has contributed both in classrooms and at events. Through these experiences, both discovered that meaningful inclusion begins not with expertise, but with openness.

Working alongside artists with disabilities challenged assumptions and reshaped how they viewed disability, not as something to be met with sympathy, but as part of human diversity.



“For me, the biggest advice I can give to anyone considering volunteering is to come in with an open mind and a willingness to learn.”

– Tin Phyoe Khant (ART:DIS volunteer since 2022)



“Volunteering here across several programmes has been a really eye-opening experience. I’ve seen firsthand how talent and creativity can thrive in many different forms.”

– Julie Koh (ART:DIS volunteer since 2023)



Collaborating with Corporate Volunteers

Our corporate volunteering programme provides organisations with opportunities to engage meaningfully with persons with disabilities through the arts. Volunteers support our programmes and events in various capacities, contributing their time, skills and energy to create an inclusive and supportive environment.

Beyond organised corporate volunteering sessions, we are grateful to have individuals who continue volunteering with us independently after their initial corporate engagement. These continued engagements demonstrate how a one-time corporate volunteering experience can grow into longer-term individual involvement and sustained support for the community.



Engaging the Tertiary Student Community

For the second consecutive year, we engaged students from LASALLE College of the Arts’ Theatre Production and Management programme to support our Year-End Showcase over a two-week period. Working alongside our team, they assisted with the Visual Arts exhibition installation, backstage operations, technical production and preparations for the Performing Arts showcase. Beyond supporting the event, students collaborated directly with artists with disabilities in a professional arts setting, gaining valuable insight into inclusive arts practice.





Connecting with our Fundraising Partners

Discovery Shop

This year, we welcomed Discovery Shop into our growing community of supporters. Through the sale of quality pre-loved items, proceeds directly support ART:DIS in providing persons with disabilities access to quality arts education and livelihood opportunities, empowering them to pursue their artistic aspirations with greater confidence and independence.

The partnership extends beyond fundraising. As a community-facing platform, Discovery Shop helps raise awareness of ART:DIS and sparks conversations about disability inclusion, inviting more people to recognise the value and potential of artists with disabilities.





Hampton PreSchool’s Charity Drive

As part of Hampton Preschool’s Annual Charity Drive (pictured left), their students created artworks, alongside craft sales and community activities, raising $6,910 for ART:DIS while nurturing empathy and a spirit of giving among the next generation.

Presenting our Flagship Fundraising Event

On 24 October 2025, the ART:DIS Charity Golf: Swing for Disability Inclusion – SG60 Edition brought together more than 120 golfers, sponsors, donors and partners at Tanah Merah Country Club in support of disability inclusion and greater access to opportunities in the arts.

Across 32 flights, participants teed off in a spirit of friendly competition, supported by generous Hole-in-One sponsorships that reflected strong private-sector engagement for social good. The event ended with dinner and performances from our ART:DIS artists, a reminder of how talent flourishes when platforms are inclusive.

Together, we raised over $270,000 to support artists with disabilities in their artistic development, professional growth and livelihood pathways. We thank everyone who contributed to making the event a success.







List of Donors

Above $100,000
- Bloomberg Singapore
- GIC Pte Ltd
- Resorts World at Sentosa Pte Ltd
- SICC May Day Charity Event 2025
- UOL Group Limited

$50,000–$99,999
- Beach Road Hotel (1886) Ltd
- Liberty Specialty Markets Singapore Pte Ltd
- NTT Data (previously known as NTT Asia Pacific)

$10,000–$29,999
- Chew How Teck Foundation
- Chia Seng Khim
- Choong Chyi Kei
- CISCO Systems
- HCS Engineering Pte Ltd
- Kaiser Pharmaceutical (S) Pte Ltd
- Marina Bay Sands Pte Ltd
- Mellford Pte Ltd
- Ng Soon Im
- Tanah Merah Country Club
- Tend Bistro
- The Community Foundation of Singapore
- The Majurity Trust
- WHL Ginseng & Herbs Pte Ltd

$5,000–$9,999
- Allen Overy Sherman Sterling LLP
- Ash Marine Pte Ltd
- Asia Community Foundation Ltd
- Chan Boon Seng
- Chua Gek Min
- Daikin Airconditioning (S) Pte Ltd
- Fong Cheng Kee
- Ho Soo Lan
- Jason Tan Yeow Wee
- Joy Basu
- Kwok Wai Ying, Dawn
- Lim Eng Hong
- Mechfire Engineering Pte Ltd
- Mitsubishi Electric Asia Pte Ltd
- MS Amlin Asia Pacific Pte Ltd
- National University of Singapore
- PCF Sparkletots Pre School
- Simon John Dale
- Singapore Pools Pte Ltd
- Steven Ong
- Tai Tong Ah Co Pte Ltd
- Tan Insurance Brokers Pte Ltd
- Visionics Engineering Pte Ltd
- Wong Fong Hong

Other acknowledgements

Grantors
- Asia Pacific Breweries Foundation
- Blue Jacket Foundation
- Charities Capability Fund
- Community Foundation of Singapore
- Cultural Matching Fund
- National Arts Council
- National Council of Social Services
- National Youth Council
- President's Challenge
- SG Enable
- Temasek Foundation
- The Majurity Trust
- Toteboard

Sponsors
- Aux Media
- CloudX Entertainment
- Fast Track Events
- IWC Schaffhausen
- Performance Motors Limited

GOVERNANCE

The Charity is governed by a Board, which is a governing body responsible for overseeing the charity. The Charity is also headed by an Executive Director.



PROFESSOR TOMMY KOH
Patron

Board of Directors for FY25/26



MR ANDREW LIEW
Board Chairman
Advisor (Banking & Finance)
Served since 29 May 2014*



MS CHAN SU-LYNN JACQUELINE
Board Member
Partner at Milbank LLP
Served since 31 March 2010*



MR JOHN ALEXANDER LOMBARD
Board Member
CEO at NTT Data, Inc
Served since 22 December 2018



MR ERIC CHUA
Board Member
Senior Parliamentary Secretary of MSF & MinLaw
Served since 30 March 2019



DR AZARIAH TAN
Board Member
Professional Pianist, Artist & Educator
Served since 1 January 2021



MS GAN YONG ANN
Board Member
Consultant and Finance Advisor
Treasurer from 29 August 2024 to 9 January 2026
Served since 15 August 2024



MR SIMON DALE
Board Member
Advisor to Private Equity
Served since 15 October 2024



MR VINSON CHUA
Board Member
Executive Director at Diagram Pte Ltd
Served since 15 October 2024



MR CHIEW YU SARN
Corporate Secretary
Co-Managing Director at Yusarn Audrey LLC
Served since 31 January 2022



MR LIM ENG HONG
Board Member, Treasurer
Treasurer, 10 January 2026
Executive Director, Trailblazer Foundation
Served since 1 September 2025

* For FY 25/26, 2 members have each served on the ART:DIS Board for more than ten consecutive years. The Board has determined that both have been instrumental in the growth and strategic development of ART:DIS:
  - Ms Jacqueline Chan – with her specific expertise on legal and regulatory matters is invaluable in providing strategic guidance and ensuring compliance with applicable laws and regulations.
  - Mr Andrew Liew – with his vast experience and insightful leadership has played a pivotal role in shaping the organisation to where it is today.

As part of ongoing succession planning efforts, the Board is actively seeking suitable candidates to complement the existing skillset and expertise of current members.

Conflict of Interest Policy:
All board members of ART:DIS make full disclosure of interests, relationships and holdings that could potentially result in a conflict of interest. The board members have fully compiled with the conflict-of-interest policy.

Reserve Policy:
ART:DIS targets a reserve level of two years to sustain its programme. Our funding sources are government grants (e.g. National Council of Social Service, Cultural Matching Fund etc.), income from fees, sale of merchandise and paintings, as well as sponsorships and donations from individuals and corporations.

Whistle Blowing Policy:
ART:DIS promotes a transparent culture where employees, clients, volunteers and other stakeholders are provided avenues to express concerns regarding malpractice, statutory non-compliance, actual or suspected improprieties or any other wrongdoing.

Environmental, Social & Governance (ESG):
ART:DIS is committed to integrating ESG principles across our organisational operations and IT infrastructure.

In FY2025–26, ART:DIS began transitioning staff devices to modern, energy-efficient devices to leverage improved hardware durability and energy performance. To support our environmental commitments, this roll-out is accompanied by responsible recycling and refurbishment protocols for legacy equipment to minimise electronic waste.

Related Entities:
ART:DIS is a member of the National Council of Social Services.

Board Meetings:
- 28 June 2025 (Absent with apologies - Eric Chua, Simon Dale & John Lombard)
- 19 September 2025 (Absent with apologies - Eric Chua & John Lombard)
- 10 January 2026 (Absent with apologies - Eric Chua & John Lombard)
- 19 September 2026 (Absent with apologies - Eric Chua)

Annual General Meeting for FY24/25:
19 September 2025

Governance Compliance:
ART:DIS is committed to a high standard of corporate governance. Please refer to our Appendix for our governance evaluation checklist.

Charity Registration Number:
01118

Unique Entity Number (UEN):
199500567G

Company type:
Public Company Limited by Guarantee

Governing Instrument:
ART:DIS has a constitution as its governing instrument

Registered Address:
133 Bedok North Ave 3 #01-138 Singapore 460133

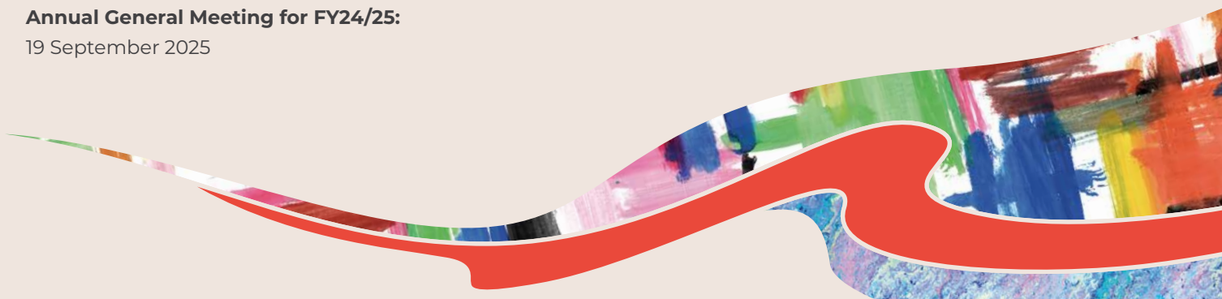
Registered as a charity under Charities Act:
5 September 1995

Institution of Public Character:
- 15 Oct 2013 to 14 Feb 2016
- 01 Feb 2016 to 31 Jan 2018
- 01 Feb 2018 to 31 Jul 2019
- 01 Aug 2019 to 31 Jan 2022
- 01 Feb 2022 to 31 Jan 2025
- 01 Feb 2025 to 30 Nov 2027

Auditor:
We are in the process of appointing a new auditor as our current auditor (Tan, Chan & Partners) could not fulfill its annual external audit for 2025/26 due to the sudden passing of its founder & sole proprietor in September 2026.

Banker:
Maybank, UOB, OCBC, DBS

Executive Management:
Ms Angela Tan – Executive Director
(appointed 25 July 2022)



Appendix

SN	Call for Action	Code ID	Did the charity put this principle into action?	If you have indicated "No" or 'Partial Compliance", please explain.	Score
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	**Yes**		**2**
2	Develop and implement strategic plans to achieve the stated charitable purposes.	1.2	**Yes**		**2**
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	**Yes**		**2**
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	**Yes**		**2**
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	**Yes**		**2**
6	The Board and Management should be inducted and undergo training, where necessary, and their performance reviewed regularly to ensure their effectiveness.	2.2	**Partial Compliance**	The Board expects to formally document the frequency of its performance review in the Board Charter in FY26/27.	**1**
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	**Partial Compliance**	The Board is in the process of finalizing the formal Terms of Reference ("TOR") for itself and for each of its committees.	**1**
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	**Yes**		**2**
9	Develop proper processes for leadership renewal. This includes establishing a term limit for each Board member. All Board members must submit themselves for re-nomination and reappointment, at least once every three years.	2.5	**Partial Compliance**	While the term limit is not indicated in ARTDIS Singapore Limited's ("ARTDIS") constitution, it has a yearly requirement that half the Board retires and are eligible for reappointment.	**1**
10	Develop proper processes for leadership renewal. This includes establishing a term limit for the Treasurer (or equivalent position). For Treasurer (or equivalent position) only: a. The maximum term limit for the Treasurer (or equivalent position like a Finance Committee Chairman, or key person on the Board responsible for overseeing the finances of the charity) should be four consecutive years. If there is no Board member who oversee the finances, the Chairman will take on the role. i. After meeting the maximum term limit for the Treasurer, a Board member's reappointment to the position of Treasurer (or an equivalent position may be considered after at least a two-year break. ii. Should the Treasurer leave the position for less than two years, and when he/she is being re-appointed, the Treasurer's years of service would continue from the time he/she stepped down as Treasurer.	2.6	**Yes**		**2**

11	Ensure the Board has suitable qualifications and experience, understands its duties clearly, and performs well. a. No staff should chair the Board and staff should not comprise more than one-third of the Board.	2.7	**Yes**		**2**
12	Ensure the Management has suitable qualifications and experience, understands its duties clearly, and performs well. a. Staff must provide the Board with complete and timely information and should not vote or participate in the Board's decision-making.	2.8	**Yes**		**2**
13	The term limit for all Board members should be set at 10 consecutive years or less. Re-appointment to the Board can be considered after at least a two-year break. For all Board members: a. Should the Board member leave the Board for less than two years, and when he/she is being re-appointed, the Board member's years of service would continue from the time he/she left the Board. 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). 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.	2.9a 2.9b 2.9c	**Partial Compliance**	While the term limit is not indicated in ARTDIS's constitution, it has a yearly requirement that half the Board retires and are eligible for reappointment. ARTDIS discloses the reasons for retaining Board members who served beyond 10 consecutives years in its annual report.	**1**
14	For Treasurer (or equivalent position) only: 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. 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.	2.9d	**Yes**		**2**
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	**Yes**		**2**
16	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. 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.	3.2	**Yes**		**2**
17	Ensure that no Board member is involved in setting his/her own remuneration directly or indirectly.	3.3	**Yes**		**2**
18	Ensure that no staff is involved in setting his/her own remuneration directly or indirectly.	3.3	**Yes**		**2**
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	**Yes**		**2**
20	Take into consideration the ESG factors when conducting the charity's activities.	3.5	**Yes**		**2**

Principle 4: The charity is well-managed and plans for the future.					
21	Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives. 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).	4.1a	**Partial Compliance**	While ARTDIS's key policies are currently reviewed and updated only when necessary, we aim to incorporate in these policies a set cadence on frequency of review.	**1**
22	Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives. b. Implement appropriate internal controls to manage and monitor the charity's funds and resources. This includes key processes such as: 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.	4.1b	**Partial Compliance**	In addition to existing SOP (e.g. segregation of duties, dual controls) ARTDIS is also in the process of formalizing its Revenue policy and Delegation of Authority. Apart from the regular grantor and annual external audits, ARTDIS did not conduct formal internal audits or internal controls review.	**1**
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	**Yes**		**2**
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	**Yes**		**2**
25	Set internal policies for the charity on the following areas and regularly review them: 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.	4.4	**Partial Compliance**	While ARTDIS has significant number of active policies covering the areas listed, we are in the process of putting in cadence for regular review. For policies that are drafted but not yet active, ARTDIS is in the process of formalizing and approving them.	**1**
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**	ARTDIS currently does not have an Audit Committee, hence no internal audit function. ARTDIS's external auditors and Grant auditors have thus far not raised significant issues concerning its internal controls.	**1**
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**	ARTDIS currently does not have a formal sustainability risk management policy. However, external risks and its management and mitigation were frequently discussed and considered during board meetings and review of annual business plan and budget. The Board aims to formalise an Enterprise Risk Management Policy in FY27/FY28.	**1**
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	**Yes**		**2**
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	**Yes**		**2**
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	**Yes**		**2**
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	**Yes**		**2**

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	**Yes**		**2**
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. 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	**Yes**		**2**
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	**Yes**		**2**
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	**Yes**		**2**

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	**Yes**		**2**
37	Listen to the views of the charity's stakeholders and the public and respond constructively.	6.2	**Yes**		**2**
38	Implement a media communication policy to help the Board and Management build positive relationships with the media and the public.	6.3	**Yes**		**2**

Total Score (Out of 76) **67**

Percentage = (Total Score/Full Marks of 76) x 100% **88%**

Your donation helps to sustain our programmes, opening more opportunities for people with disabilities to learn, create and thrive.

Donate today and help make inclusion possible.

Enquiries
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Website
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Facebook/Instagram
@art.dis.singapore / @art.dis.studio

Our Centres
133 Bedok North Avenue 3 #01-138 S(460133)
5 Changi Business Park Central 1, Changi City Point #03-01 S(486038)
3779 Jalan Bukit Merah, Community Hub #03-02 S(159462)

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