



On the Upbeat

**JAZZ ASSOCIATION SINGAPORE
ANNUAL REPORT 2022**



Our vision is to be
a centre of
excellence in Jazz
in Singapore, to bring
the **joy of Jazz** to
people in Singapore
from all walks of life
and across diverse
communities, and
to make Singapore
a leading global
city of Jazz.

Jazz Association (Singapore) (JASS)

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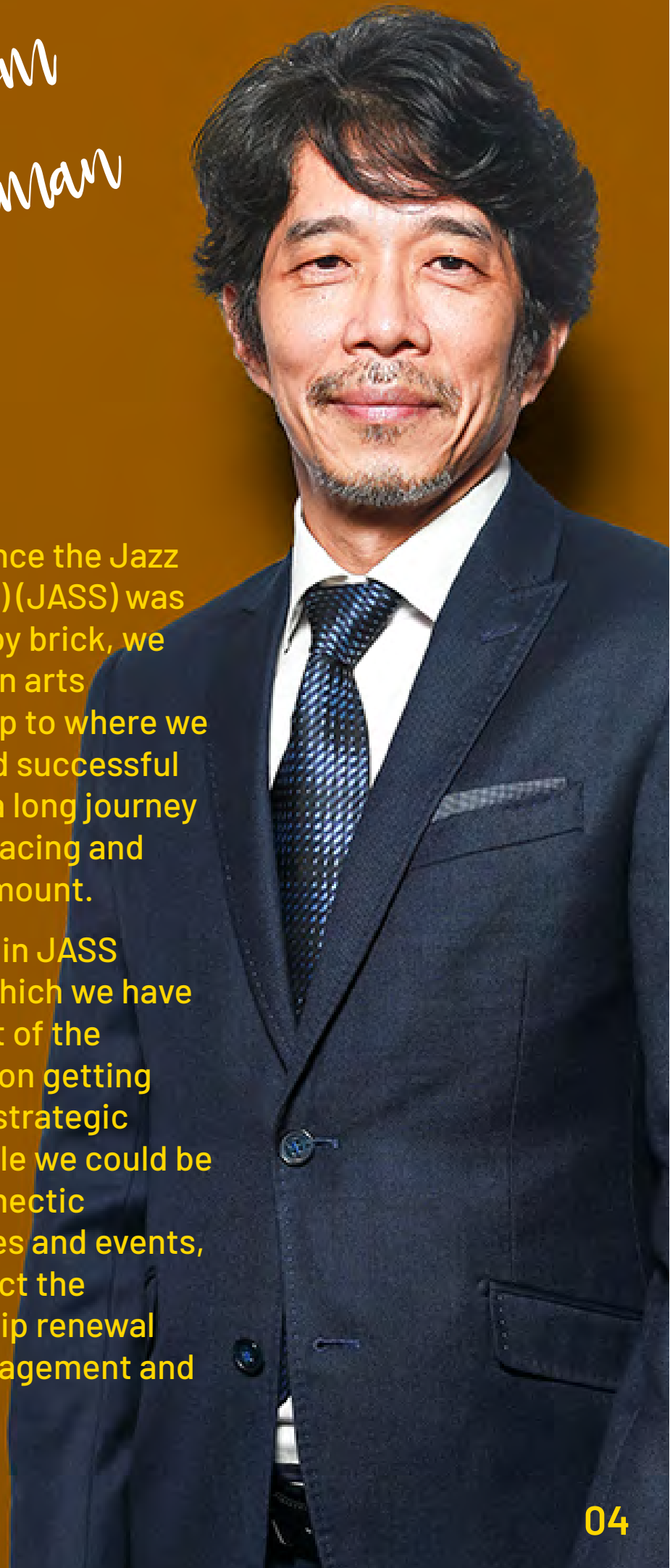
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Message from Our Chairman

Dr Edmund Lam

This is our sixth year since the Jazz Association (Singapore) (JASS) was founded in 2016. Brick by brick, we have collectively built an arts company from a start up to where we are now – a resilient and successful organisation. We have a long journey ahead. In a marathon, pacing and perseverance are paramount.

This year was when life in JASS returned to normalcy which we have yearned for in the midst of the pandemic. We focused on getting back on track with our strategic vision and mission. While we could be bogged down with our hectic schedule of programmes and events, the Board did not neglect the importance of leadership renewal both in the Board / Management and our Orchestras.



Our former Treasurer, Mr Abdullah Tarmugi, former Speaker of Parliament and Minister, who has served with distinction during his tenure, stepped down in this financial year, to make way for Mr Sean Wu, our youngest Board Member, to assume the role. Sean has so far done an excellent job as our Treasurer. We also have a new General Manager, Seraphim Cheong, who joined us in April 2022 with wide ranging experience in non-profit, private and governmental organisations. She has been doing a marvellous job in re-organising the secretariat team for better productivity and effectiveness.

In the orchestras, Weixiang Tan has been promoted to Senior Associate Music Director and Chok Kerong and Rit Xu appointed as Associate Music Director and Assistant Music Director respectively. Both of them will take on more responsibilities under the guidance of our maestro, Professor Jeremy Monteiro, our Music Director. They have shown great potential and would play an increasingly important role in JASS for years to come.

In order to bring the joy of jazz to people in Singapore from all walks of life and across our diverse communities, we endeavoured to work with various arts groups, such as ART:DIS, Act 3 Theatrics and the Singapore Chinese Cultural Centre. The details are in this report. Collaborating with other arts organisations have helped us widen our fan base leading to improving ticket sales for our ticketed events and better attendance at free community concerts.

At the artistic level, our concert entitled "Kaleidoscope – An Asian Jazz Odyssey 2022" was a significant breakthrough in combining various art forms involving a Jazz Association Singapore Orchestra (JASSO) Ethno-Jazz Ensemble, a percussion ensemble from Drum Feng, and an Indian traditional dance group from Bhaskar's Arts Academy. The concert received very positive reviews. When music and other forms of art combine, they can create a surreal experience. We are going to reprise the concert again in the new year in response to many requests.

As we continue our mission to promote jazz music appreciation and participation among our communities, in particular our youths, and our commitment to uplift the standard of jazz, these efforts cannot be realised without the help and support of many individual donors, corporate sponsors and government funding. When communities come together and work hand in hand to promote and support performing arts, it will help harness and produce a generation of youth with positive characteristics fit to be the future leaders that our country can be proud of.

I would like to record my deepest appreciation to our donors and sponsors for their continuing support of our programmes and we hope that there will be more support coming from those who share the same vision as our organisation. For those who cannot donate financially, we understand and are delighted to have you in our events. There are other ways you can help us – bring new patrons to each of our concert, bring your children, grandchildren and teach them your love for jazz music.

I am confident our orchestras, comprising talented musicians, can engage our diverse local communities, and inspire a rising generation of jazz enthusiasts. With vision and enthusiasm, maestro Professor Jeremy Monteiro, will carry the energy of this season into the next together with his fellow associate directors.

Music can help one to relax. It can also do more important things for us – deepening our understanding of humanity, create a sense of belonging between individuals, and bring all of us closer together as one nation.

Dr Edmund Lam

Message from Our Executive Director & Music Director

Professor Jeremy Monteiro

The Jazz Association (Singapore) turned 6 years old in our Financial Year 2022 ending 31 March 2023 and we have managed to look forward to our good future because of the support we have received from our key supporters, long-standing donors and generous grants from the government.

We embarked on various music projects as well as community building projects including a few new initiatives.

The Jazz Association (Singapore) (JASS) had its first full big band concert when the Jazz Association Singapore Orchestra (JASSO) performed on UNESCO International Jazz Day 30 April 2022 at the Capitol Theatre. We played our concert, "Songs of Peace, Hope and Love" together with guest vocalists Alemay Fernandez and the young and talented singer Sneha Menon.

We then went straight into preparations for our 2022 edition of "Jazz it Up! – A Celebration of Chinese Songs", our collaborative project with the Singapore Chinese Cultural Centre as part of their Cultural Extravaganza Festival. We performed to two packed houses across two nights as audiences started to return to our shows after the restrictions of the pandemic.

2022 continued to be a busy year of performing for us with our shows and public education talks.

I personally celebrated my 45th year as a professional musician on the 1 and 2 July 2022 in a show called "45RPM - Jeremy's Jazz Journal" at the Esplanade Concert Hall. I was supported by members of JASSO and the Jazz Association Singapore Youth Orchestra (JASSYO!) playing in the combined orchestra with Resound Collective and other musicians, which signalled our entry into the realm of Symphonic Jazz.

Our JASS Benefit Gala 2022, "Swing It!" was presented on 31 July 2022 at the Shangri-La Hotel's Island Ballroom and featured well-known local singers Joanna Dong and Nathan Hartono. JASS raised almost \$800,000 at this fundraiser from the generous donations of supportive donors. I am very grateful to all donors for their steadfast and constant support.

Besides our regular Jazz Appreciation talks and other talks, one notable new initiative was the presentation of mental wellness presentation, "Swinging Through Our Emotions", on 9 October 2022, a day before World Mental Health Day on 10 October 2022. We had more than a hundred people attend this event and we look forward to working in this area once every two years.

We performed the first iteration of "Kaleidoscope - An Asian Jazz Odyssey" with the JASSO Ethno-Jazz ensemble on 7 December 2022 which was our successful attempt to present a combination of jazz with ethnic instruments and musicians from our Chinese, Malay and Indian cultures in Singapore. The show was so well-received that we were encouraged to reprise it to allow more people to see it. We plan to reprise the show in July of the following year.

In January of 2023, we performed with superstar jazz vocalist Laura Fygi at the Capitol Theatre and the collaboration between Laura Fygi and JASSO was truly magical!

In addition, our collaboration with ART:DIS with people with special needs at the Singapore Writers Festival. Titled, "What If 'I' Is Not Me", it was led by our Senior Associate Music Director Mr Weixiang Tan and featured a JASSYO! ensemble to make jazz accessible to all.

As an arts company our art making is very important to us. But we consider ourselves very fortunate to also be able to play our part in building closer ties within our communities and in building the jazz audience in Singapore. We are also very gratified that we can play a large part in helping to support our youth musicians who will be the leaders of our scene in Singapore and to use jazz as a way to build stronger community resilience and help create more joy amongst our audience members in Singapore.

I am truly grateful to all the generous donors of JASS, the Ministry of Culture, Community and Youth (MCCY) and the National Arts Council (NAC) for the Cultural Matching Fund and Major Arts Grant.

I am particularly grateful to our Patron Professor Tommy Koh, Singapore's Ambassador-At-Large and our Co-Founder and Honorary Chairman Mr Albert Chiu for championing our cause, which is to make Singapore a leading city of Jazz in the years to come.

I am also grateful to our Chairman Dr Edmund Lam for leading the board of directors and the company along with our Vice-Chair Ms Susan Leong, Treasurer Mr Abdullah Tarmugi who was succeeded by our new Treasurer designate Mr Sean Wu on 9 September 2022 and our supportive Board Directors Ms Karen Li-Mei Chan, Ms Sandra Chang, Ms Sally Liew and Mr Aaron Boey. I am very grateful to all of you for your invaluable guidance and steadfast support.

All this could not have been achieved without the hardworking members of the JASS secretariat led by General Manager Ms Seraphim Cheong.

JASS looks forward to 2023 with much vigour and positive expectation.

Professor Jeremy Monteiro
PBM FRSA

Highlights

of FY2022

Physical

More Than

8,000

Physical Audience

Online

Reached More Than

170,000

Viewers Through Digital Offerings (Non-Unique)

Scholars

Nurtured

9

Local Youth Jazz Musicians Through Our Scholarships To-Date

Composition/ Arrangements

Commissioned

34

Original Compositions And Arrangements

Performance Engagements

Supported over

59

local jazz musicians through performances and outreach initiatives

New Initiatives

- "Kaleidoscope – An Asian Jazz Odyssey"
- "Swinging Through Our Emotions" – A Mental Wellness Presentation
- "Will the Egg Hatch?" A Jazz Musical for Kids

JASS PATRON, HONORARY CHAIRMAN AND BOARD OF DIRECTORS

Professor Tommy Koh Patron



Mr Albert Chiu Honorary Chairman



Dr Edmund Lam Chairman



Ms Susan Leong Vice-Chairman



Mr Sean Wu Treasurer



Professor Jeremy Monteiro Executive Director & Music Director



Mr Abdullah Tarmugi Director



Mrs Sandra Chang Director



Ms Karen Li-Mei Chan Director



Ms Sally Liew Director



Mr Aaron Boey Director



Please visit our website for the biographies of our Board Directors

ABOUT JAZZ ASSOCIATION (SINGAPORE)(JASS)

Jazz Association (Singapore), also known as JASS, was founded in September 2016 to promote the participation, engagement, and excellence of jazz in Singapore. In March 2017, we were accorded charity status in Singapore. Subsequently, JASS was approved as an Institution of a Public Character (IPC) from 23 November 2018 to 22 May 2024.

As Singapore's first charity dedicated to developing jazz education, excellence and outreach in Singapore, and promoting Singapore jazz globally, we aim to expand the jazz arts community, advance education through scholarships, bring jazz to the wider communities and cultivate new audiences in Singapore through outreach activities in Singapore and globally. In July 2020, we added a new pillar to our work - that of supporting eligible local jazz musicians impacted by crisis with short-term financial aid.

VISION

Our vision is to be a centre of excellence in jazz in Singapore, to bring the joy of jazz to people in Singapore from all walks of life and across diverse communities, and to make Singapore a leading global city of jazz.

MISSION

Our mission is to play a strong part in lifting the Singapore jazz scene to new heights by:

- Forming a core pool of established, professional-level local jazz musicians and facilitating continuing education in jazz
- Leveraging jazz as a unifying force to promote interaction, cohesion and inclusiveness among our diverse communities in Singapore
- Playing a major role in bridging the needs of the audience with jazz practitioners and other arts groups' objectives
- Making Singapore a nexus for collaborations between Singaporean and international jazz musicians
- Developing Singapore into a vibrant city of jazz for Singaporeans, residents and visitors alike
- Preserving the spirit of jazz by supporting eligible local jazz musicians impacted by crisis with short-term financial aid

JASS AIMS TO FULFIL OUR MISSION BY:



Artistic Excellence

Through the Jazz Association Singapore Orchestra (JASSO) and the Jazz Association Singapore Youth Orchestra (JASSYO!), JASS aims to enable jazz musicians in Singapore to achieve the highest standards of jazz performance by providing them with opportunities to hone and showcase their depth and breadth in their repertoire as well as their technical capabilities.

FY2022 signalled the end of the pandemic. As Singapore and the world gradually eased COVID-19 restrictions, the arts sector gradually resumed in-person presentations of their performances.



JASS adopted a cautious approach with the resumption of in-person presentations of our performances. This began with the concert, "Celebrating UNESCO International Jazz Day – Songs of Peace, Hope and Love", where JASSO returned as a full big band since 2019 and performed to a full house at Capitol Theatre.

JASSO also continued to break new grounds with "Kaleidoscope – An Asian Jazz Odyssey 2022" in December 2022 when the JASSO Ethnic Ensemble collaborated and performed with other notable musicians to present its first fusion concert that fused Asian ethnic elements with jazz. JASSO also performed with Dutch jazz superstar, Laura Fygi, in the "JASSO Pinnacle Concert 2023 featuring Laura Fygi".

Outreach to the Community

Reaching out to the community is another core pillar of work for JASS as this helps us build new audiences for jazz as well as deepen the community's appreciation for jazz music. Most importantly, JASS was established to spread the joy of jazz to all corners of Singapore and across multi-cultural and multi-generational communities through public and community-outreach performances.

The resumption of in-person presentation for performances has allowed JASS to bring back some of our outreach initiatives which had to be temporarily halted due to the pandemic.

FY2022 gave JASS the opportunity to not only bring back our popular jazz appreciation talks, it also enabled us to introduce new initiatives to reach new audiences. These included "Swinging Through Our Emotions: A Mental Wellness Presentation" where we took audiences on an experiential journey to discover and explore the five emotions through jazz. We also reached out to children and their families through our inaugural jazz musical. Titled "Will The Egg Hatch?", the musical was presented in collaboration with ACT 3 Theatrics and revolved around a group of kumpung animals helping Mrs Hen save her egg from the evil Snake.





With the need to grow our audiences, partnerships continue to play an integral role in enabling JASS to reach to a wider community. In FY2022, JASS strengthened and established its partnerships with ACT 3 Theatrics, ART:DIS (formerly known as Very Special Arts), the French Embassy of Singapore, the National Library Board, Silver Ribbon Singapore and Queenstown Grassroots Organisation.

Nurturing and Enriching Talent

A critical component of developing Singapore into a leading global city of jazz is to develop a pool of the next generation of jazz talent.

FY2022 gave rise to many opportunities for talent to be recognised, discovered and nurtured.

In FY2022, JASS awarded scholarships to Sean Hong Wei and Chew Kenji Kenneth. Sean was awarded the International Scholarship

and has successfully enrolled in the New School in New York while Kenji was awarded the Local Scholarship and has successfully enrolled in LASALLE College of the Arts. This brings our total scholar count to nine since the start of the JASS Scholarship Programme. Our scholars have flown the JASS flag high. Since graduation, our scholars have created sustainable careers for themselves in jazz – either as educators or performers, or both. JASS is also extremely proud of Rit Xu, our scholar for 2019, for being awarded the NAC Young Artist Award at the Istana in 2022.

In September 2022, JASSYO! held a round of auditions to discover and identify up and coming youth jazz musicians. The successful auditionees were recruited to JASSYO!. Regular rehearsals sessions were held to hone their skills in jazz performance and we look forward to their debut at the “Swing! Swing! – Celebrating UNESCO International Jazz Day 2023” where they will share the stage with Norwegian clarinetist, Felix Peikli.

Helping Jazz Musicians in Crisis

The JASS Crisis Fund (JCF) was established in October 2020 to help jazz musicians who were impacted by the pandemic with short-term financial aid.

As we were just coming out and recovering from the COVID-19 pandemic, JASS held a call





for applicants for JCF from 22 August to 23 September 2022. The easing of pandemic restrictions signalled the return of opportunities for jazz musicians. There were no applicants for JCF during this period.

However, this does not mean that jazz musicians will not be impacted by crisis. Rather than limiting the period for the grant call, the JCF pivoted to an open grant call beginning March 2023. The JCF was also renamed "JASS Support Fund" to signal the end of the pandemic. The support quantum was also increased to up to \$2,400 for successful applicants to help them mitigate rising inflation and cost of living.

Building Up Our Core Organisational Structure and Sources of Funding

Beyond the core pillars of work, JASS continued to strengthen its organisational structure and strived to diversify our sources of funding to ensure a sustainable operating model.

JASS is governed by our Board of Directors, led by Chairman Dr Edmund Lam, Vice-Chairman Ms Susan Leong and Treasurer, Mr Abdullah Tarmugi. On 19 May 2022, JASS appointed Mr Aaron Boey as Director, who, along with fellow Directors Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mrs Sandra Chang, Ms Sally Liew and Mr Sean Wu, provide guidance on the JASS' programming and its development as an organisation. JASS subsequently appointed Mr Sean Wu as Treasurer on 9 September 2022. Mr Abdullah Tarmugi continued on as Director, continuing to provide guidance to JASS.

Professor Jeremy Monteiro continues to maintain his appointed roles of Executive Director & Music Director in addition to his Board duties. Since 2018, the staff team has comprised a General Manager who supports the Executive Director in guiding the administrative team, as well as the Senior Associate Music Director and Orchestra &

Repertoire Manager, who assist the Music Director in the smooth running of the two orchestras. JASS also appointed Chok Kerong and Rit Xu in August 2022 as Associate Music Director and Assistant Music Director respectively to boost its artistic team.

JASS will continue to expand our Board in the future years by adding new members to strengthen its diversity and expertise.

In terms of revenue, JASS saw an increase in performance revenue with the resumption of in-person performances.

Our primary sources of revenue continue to be donations and government grants. JASS continues to be supported by the NAC under the Major Company scheme. This not only allowed us access to greater support but also enabled us to embark on long-term planning for our goals and initiatives.

In addition to being a Major Company Scheme recipient, remains an IPC. We achieved IPC status in November 2018 and in mid-2021, successfully extended our IPC status to 22 May 2024, further cementing our credibility as an arts charity. This allows us to continue with our programming uninterrupted and is a testament to the continued commitment and diligence of the JASS Board leadership and staff team in building up our governance and internal control frameworks and processes, taking guidance from the high governance standards set by the Charity Council's Code of Governance.

Our fundraising efforts are further augmented by the matching from the Cultural Matching Fund, established by the Ministry of Culture, Community and Youth (MCCY), which provides dollar-for-dollar matching grants for cash donations to charities in the arts and heritage sector. This doubles the impact of donations we receive and complements the aid rendered to us through grant schemes by the National Arts Council (NAC).

Donations-wise, the JASS Benefit Gala continued to be the main thrust in our fundraising. JASS was the first arts company to hold an in-person gala in 2022. Fuelled by positive sentiments, the JASS Benefit Gala 2022 "Swing It!" raised almost S\$800,000 in funds. JASS plans to hold the gala again in the next financial year, with the aim of raising an even higher amount.

ABOUT OUR ORCHESTRAS



JAZZ ASSOCIATION (SINGAPORE) AND THE SINGAPORE CHINESE CULTURAL CENTRE PRESENT
新加坡爵士协会与新加坡华族文化中心呈献

爵士音乐节
JAZZ IT 2022
A Jazz Celebration Of Chinese Music



Jazz Association Singapore Orchestra (JASSO)

The formation of our main orchestra, the Jazz Association Singapore Orchestra (JASSO), brings together some of the best Singaporean and Singapore-based jazz musicians. It comprises around 20 professional jazz musicians, with a few outstanding members from our youth orchestra JASSYO!

The inaugural performance of JASSO took place at the 13th JZ Festival Shanghai in October 2017, followed by two community outreach concerts in Singapore and a performance at the 51st ASEAN Foreign



Professor Jeremy Monteiro – Music Director

Jeremy's biography is available [here](#) on our website.

Ministers' Meeting gala in 2018. The orchestra then played at the EFG London Jazz Festival in November 2018, and the Jazz Education Network (JEN) Conference in January 2019 as the JEN President's Choice.

JASSO performed at the inaugural "Jazz It Up! A Jazzy Celebration of Chinese Songs" concert in June 2019, which featured jazzy renditions of well-loved Chinese songs and starred three guest vocalists—Singaporean singers Joanna Dong and Melissa Tham, as well as Jasmine Chen from China.

In November 2019, JASS held the inaugural "JASSO Pinnacle Concert: A Jazzy Bicentennial Celebration of Singapore-UK Friendship". Performing with top vocalist Tina May and other guest musicians from the UK, Alan Barnes, Henry Lowther and Tom Walsh, the concert was a culmination of JASSO's efforts in pursuit of jazz excellence and showcased the finesse and sophistication achieved by the orchestra in its two-year history.

In February 2020, JASSO performed at the Thailand International Jazz Conference (TIJC) 2020 in Bangkok. When the pandemic halted public performances and events, JASS pivoted its events online and launched the "JASS@Home" series of live-streams, with JASSO performing in "JASS@Home: Celebrating UNESCO International Jazz Day 2020, Singapore Edition" in April 2020, followed by "JASS@Home: Swinging in Singapore", and "JASS@Home: Two's Company".

In December 2020, JASS debuted its very first digital album release, "Two's Company: Jazz Duets by JASSO & Friends".

In January 2021, audiences joined JASSO on a reminiscence of its overseas adventures in London, Borneo and Bangkok in the livestream "JASS@Home: Taking Flight", showcasing the orchestra's collaborative performances at the EFG London Jazz Festival 2018, the Borneo Jazz Festival 2018 and TIJC 2020. In June, JASSO held the "Jazz It Up! A Jazzy Celebration of Chinese Music 2021" concert featuring Singaporean artists Joanna Dong, Tay Kewei and Marcus Lee, as a free livestream due to continuing challenges brought about by the pandemic.

On 2 October 2021, in a return to live performances, JASSO presented a brand new concert, "Pesta Jazz 2021: A Jazzy Celebration of Malay Songs", showcasing jazzy

arrangements of Malay evergreen songs and treating the audience to a special highlight performance by the iconic Ramli Sarip, alongside guest performances by Rahimah Rahim, Rudy Djoe and Siti Nur Iman.

JASSO then resumed its Pinnacle series with its second iteration, "JASSO Pinnacle Concert 2021: Le Grand Jazz – A Celebration of the Music of Michel Legrand and Beyond", in November 2021, live at Capitol Theatre, in which French musicians Nicolas Folmer and Sylvain Beuf performed virtually with JASSO onstage.

In April 2022, JASSO made a rousing return to the live stage in full big band format, to commemorate UNESCO International Jazz Day 2022, two years after its last big band performance. The orchestra then followed this up with a two-night live concert at "Jazz It Up!" 2022 in May, and dazzled the audience at the JASS Gala 2022 in July with a live performance alongside musicians from JASSYO! and guest vocalists Joanna Dong and Nathan Hartono.

Selected musicians from JASSO have come together to form the JASSO Ethno-Jazz Ensemble to perform at "Kaleidoscope: An Asian Jazz Odyssey 2022", featuring the who's who from the local Asian ethnic music scene. This milestone concert was led by JASS Music Director Jeremy Monteiro with JASS' Associate Music Director and Assistant Music Director, Chok Kerong and Rit Xu respectively.

ABOUT OUR ORCHESTRAS



Jazz Association Singapore Youth Orchestra (JASSYO!)

Our youth wing, the Jazz Association Singapore Youth Orchestra (JASSYO!), was set up with the objectives of engaging and developing our youth musicians, nurturing their talents, and grooming the future generations of jazz musicians. It comprises around 20 jazz musicians below the age of 35.

In line with JASS' emphasis on youth development and nurturing the next generation of jazz musicians, JASSYO! made its debut at the inaugural Lion City Youth Jazz Festival (LCYJF) in May 2017 in Singapore and since then has been following that up with concerts at LCYJF 2018 and LCYJF 2019.



**Mr Weixiang Tan -
Senior Associate
Music Director**

Weixiang's biography is available [here](#) on our website.

The orchestra held its maiden public outreach concert at the Singapore Botanic Gardens in April 2018 to commemorate UNESCO International Jazz Day and reprised its performance in the 2019 iteration. It also held public concerts at Esplanade, and at the Singapore Night Festival in collaboration with the National Library Board, in 2018. In March 2019, JASSYO! held a concert in the heart of the CBD area at the UOB Plaza Atrium when it performed as part of the "Musical Bento Box" series by Si Chuan Dou Hua Restaurant.

Subsequently, JASSYO! capped off the year with a combined concert with JASSO at the opening of the Eurasian Heritage Gallery in September 2019.

With the pandemic halting live performances, JASSYO! joined forces with JASSO and performed in JASS' first live-stream in the "JASS@Home series", "JASS@Home: Celebrating UNESCO International Jazz Day 2020, Singapore Edition". In January 2021, JASSYO! led by JASS Senior Associate Music Director, Weixiang Tan, and featuring vocalist Siti Nur Iman, premiered four new tunes including "Come Fly with Me" and "Taking Flight", in "JASS@Home: Taking Flight".

"Swing! Swing! Swing! Celebrating UNESCO International Jazz Day 2023" marked the orchestra's return as a full big band.



Looking Back:

Our Programmes and Activities in FY2022

The start of 2022 saw the further easing of safe distancing measures. With renewed confidence, JASS continued on its mission to scale new heights, uplift the local community and overseas audience, and providing support to local musicians. We celebrated the return of in-person concerts and events with crowd favourites such as our concert to commemorate UNESCO International Jazz Day 2022 and “Jazz It Up! A Jazzy Celebration of Chinese Songs 2022” and introduced new initiatives to build new audiences.

Uplifting the Local Community and Overseas Audiences

UNESCO International Jazz Day 2022 – Songs of Peace, Hope and Love

30 April 2022, Capitol Theatre

After two years since its last full Big Band performance, the Jazz Association Singapore Orchestra (JASSO), led by Music Director Jeremy Monteiro and Senior Associate Music Director Weixiang Tan, returned with a bang to commemorate UNESCO International Jazz Day 2022.

Featuring guest vocalists, Alemay Fernandez and Sneha Menon, JASSO performed a repertoire revolving around the theme, “Songs of Peace, Hope and Love”, including George Gershwin’s “What a Wonderful World” and Bill Evans’ “Peace Piece”, and concluded with an encore of the local folk-song, “Rasa Sayang”.

During the concert, JASS also invited Minister of State for the Ministry of Trade and Industry (MTI) and Ministry of Culture, Community and Youth (MCCY), Ms Low Yen Ling, to present the JASS Scholarship to our 2022 recipients, Sean Hong Wei and Chew Kenji Kenneth.



Jazz It Up! A Jazzy Celebration of Chinese Songs 2022

28 & 29 May 2022, Singapore Chinese Cultural Centre Auditorium

The third instalment of the ever-popular "Jazz It Up! A Jazzy Celebration of Chinese Song 2022" returned to a full-house on both evenings on 28 and 29 May 2022.

The concert featured the JASSO Big Band performing a repertoire of evergreen Chinese classics set to jazzy arrangements, led by JASS Executive Director and Music Director Jeremy Monteiro and Senior Associate Music Director Weixiang Tan.

The audience across the two days were enthralled by the three guest vocalists – Mandopop veteran Jimmy Ye, acclaimed Mandarin-English singer-songwriter and producer Serene Koong, and Singaporean singer-songwriter Marcus Lee of Channel U's Campus Superstar.



Jazz Musical Enchanted Night

9 July 2022, Queenstown CC

The Jazz Association Singapore Youth Orchestra (JASSYO!) Ensemble was invited by the Queenstown People's Association and Grassroots Organisation to perform at the "Jazz Musical Enchanted Night" Residents Network and PAssionARTS Festival 2022.

Led by JASS' Senior Associate Music Director Weixiang Tan, the concert featured some of JASS' up and coming youth talents such as vocalist Siti Nur Iman, Bryan de Rozario (saxophone), Sean Hong Wei (saxophone), Ernest Tan (guitar) and Chew Kenji Kenneth (bass).

The concert was co-hosted by Mr Eric Chua, Member of Parliament and Senior Parliamentary Secretary, Ministry of Culture, Community and Youth, and, Ministry of Social and Family Development. It was an evening jazz, interaction and fun for Queenstown residents.



Jazz Benefit Gala Dinner 2022 "Swing It"

31 July 2022, Shangri-La Hotel

JASS held our annual benefit gala on 31 July 2022 at the Shangri-La Hotel to raise funds to support its mission of promoting jazz excellence, nurturing talent and building Singapore into a city of jazz. The gala was the first full-fledged gala to be held in Singapore by an arts company since the easing of COVID-19 restrictions in April 2022.

Themed "Swing It!", the gala was a triple celebration – celebrating Jeremy Monteiro's 45th career-anniversary, the 121st birthday of jazz legend and father of modern jazz, Louis Armstrong, and JASS' upcoming 6th anniversary celebration.

The JASS Benefit Gala 2022 "Swing It" also celebrated our Singapore and Singapore-based jazz musicians who have made inroads internationally and featured performances by local jazz vocalists, Nathan Hartono and Joanna Dong. They performed alongside JASS co-founder and Singapore's "King of Swing," Jeremy Monteiro and the Jazz Association Singapore Orchestra (JASSO).



Jazz Appreciation Talk: A Brief History of Jazz

3 September 2022, Singapore Chinese Cultural Centre Recital Studio

On 3 September 2022, JASS conducted its popular Jazz Appreciation Talk, "A Brief History of Jazz", for 60 jazz enthusiasts.

The Jazz Appreciation Talk aimed to build interest in jazz among the community. Through a performance format, the talk took participants on a journey on the brief history of jazz from its roots in New Orleans to its current cosmopolitan form. The talk also took the audience to the East, making an impact on Chinese culture.

The talk was conducted by Senior Associate Music Director Weixiang Tan, and was joined by Dawn Wong (vocals), Chew Kenji Kenneth (bass), Bryan de Rozario (saxophone) and Rafee Mahmood (drums).



Swinging Through Our Emotions: A Mental Wellness Presentation

9 October 2022, Singapore Chinese Cultural Centre Recital Studio

Wanting to create awareness on how music, especially jazz can help enhance mental wellness, JASS introduced the new initiative, "Swinging Through Our Emotions: A Mental Wellness Presentation". Held on 9 October 2022 to commemorate World Mental Health Day, the concert presentation raised awareness of our emotions and how we can manage them.

Led by Jeremy Monteiro, Executive Director and Music Director of JASS, he was joined by speakers Professor Kua Ee Heok (Keynote speaker, Consultant Psychiatrist, former Head of the Department of Psychological Medicine, National University of Singapore, and former CEO and Medical Director, Institute of Mental Health), Aarti Chidambaram (Speaker, Clinical Psychologist, The Relational Counselling Studio) and Varian Monteiro (Speaker & Facilitator, Counselling Therapist, The Relational Counselling Studio). Their presentations were complemented by JASSO Musicians.

Silver Ribbon Singapore was the outreach partner for this initiative.



vOilah! 2022: Jazz Au Jardin

29 October 2022, Singapore Botanic Gardens – Shaw Foundation Symphony Stage

The French Embassy in Singapore and JASS co-presented "vOilah! 2022: Jazz Au Jardin" at the Singapore Botanic Gardens, Shaw Foundation Symphony Stage on 29 October 2022.

Signifying the coming together of the French and Singapore jazz musicians, the concert kicked off with a performance by the JASSO Ensemble led by Jeremy Monteiro, Singapore's King of Swing and Executive Director & Music Director of JASS, and featured Louis Soliano,

the Godfather of Singapore jazz. They performed a selection of well-loved jazz standards and originals including the US Jazzweek top 50 hit "Mount Olive", and an English version of the French tune by Charles Trenet, "I Wish You Love".

This was followed by a performance by French musicians from the Samy Thiébaud Quartet, led by the renowned French saxophonist Samy Thiébaud.

The concert in the park culminated in a joint performance by the JASSO Ensemble and the Samy Thiébaud Quartet



Jazz Appreciation Talk: A Brief History of Jazz

20 November 2022, Library@Esplanade

On 20 November 2022, JASS and the National Library Board co-presented the Jazz Appreciation Talk, "A Brief History of Jazz".

The Jazz Appreciation Talk, conducted by Jeremy Monteiro, Executive Director and Music Director of JASS, and musicians from the Jazz Association Singapore Orchestra (JASSO), covered the evolution of jazz from the Blues to early jazz, New Orleans jazz, the birth of modern jazz in 1927 all the way to fusion and contemporary jazz.

The talk aimed to demonstrate the historical and stylistic milestones of the genre's progression with improvisations and performances.

JASS Lifetime Achievement Award to Louis Soliano

25 November 2022, Capitol Theatre

On 25 November, JASS conferred the JASS Lifetime Achievement Award to Louis Soliano. Louis Soliano has dedicated his life to jazz, exemplified the extraordinary spirit of jazz and epitomised jazz artistic

excellence, integrity, mentorship in Singapore and across the globe.

The JASS Lifetime Achievement Award was conferred to Louis Soliano during the "Louis Soliano at 80" concert and was presented to him by Mr Edwin Tong, Minister for Culture, Community and Youth, & Second Minister for Law.



Jazz Appreciation Talk: The Common Language of Swing

4 December 2022, Library@Esplanade

On 4 December 2023, JASS, together with the National Library Board and the Norwegian Culture Center, presented "The Common Language of Swing".

The talk featured Norwegian jazz group – the John Pål Inderberg Trio – where they explored the role of auditory imitation in jazz.

The talk aimed to help attendees discover how imitation can lead to free musical expression through the use of jazz recordings, musical performances, and the application of African-American imitation.

Kaleidoscope: An Asian Jazz Odyssey

7 December 2022, Singapore Chinese Cultural Centre Auditorium

The inaugural "Kaleidoscope – An Asian Jazz Odyssey" concert was held at the Singapore Chinese Cultural Centre (SCCC) Auditorium on 7 December 2022.

The concert featured long-standing compositions by JASS Executive Director and Music Director, Jeremy Monteiro such as "Asiana" and a re-imagination of his composition "Shakti Dance" as well as new compositions including JASS Associate Music Director, Chok Kerong's "Asian Odyssey" and "Lion's Roar" by Rit Xu, recipient of NAC Young Artist Award 2022 and JASS Assistant Music Director.

Performed by the JASSO Ethno-Jazz Ensemble with guest appearances by musicians from DRUM FENG, vocalists Khor Ai Ming and Rudy Djoe, dancers from Bhakar's Arts Academy, Indra Chen, Jacky Ng, Likie Low, Mohamed Noor, Riduan Zalani, the concert aimed at creating a distinct Singapore sound that reflects our multi-cultural and multi-ethnic society.



JASS Donor Appreciation Event

10 January 2023, Simply Jazz by Tin Box

JASS organised an intimate appreciation event for donors on 10 January 2023.

We are always grateful to donors for their steadfast support and generosity towards JASS and our mission to build Singapore into a city of jazz.

In addition to the specially curated dinner and drinks partially sponsored by Simply Jazz by Tin Box, donors were treated to a lovely surprise – a guest appearance by Dutch jazz superstar, Laura Fygi, who kindly sang a few songs, much to the delight of donors. Laura Fygi was accompanied by musicians from JASSO led by Jeremy Monteiro, Executive Director and Music Director, JASS. They were Weixiang Tan, Senior Associate Music Director of JASS, Rit Xu, flutist and JASS Assistant Music Director, trumpeters Tom Walsh and Eddie Wen, Julian Chan (saxophone), Tamagoh (drums), Ernest Tan (guitar) and Eugene Chew (bass).



JASSO Pinnacle Concert 2023 featuring Laura Fygi

14 January 2023, Capitol Theatre

Jointly presented by JASS and IMC Live Global, the JASSO Pinnacle Concert 2023 featured Dutch jazz superstar, Laura Fygi.

Laura Fygi was accompanied by JASSO. Led by Jeremy Monteiro, Executive Director and Music Director of JASS, JASSO comprises top Singapore jazz professional musicians including JASS Associate Music Director and pianist Chok Kerong, Shawn Letts (saxophone), Julian Chan (saxophone), Leo Jeo (trombone), Tama Goh (drums), guest musicians Eddie Wen (trumpet) and guest principal trumpeter, Tom Walsh, who is amongst the best lead trumpet players in the world.

The two-hour concert, which featured Laura Fygi's jazz hits including "Blue Moon", "Night and Day" and "What a Wonderful World". The JASSO Pinnacle Concert is a culmination of JASSO's efforts and experience in pursuit of jazz excellence and showcased the finesse and sophistication achieved by the orchestra.



"Will the Egg Hatch? A Jazz Musical"

18 February 2023, Singapore Chinese Cultural Centre Recital Studio

Wanting to reach out to a new audience, JASS collaborated with ACT 3 Theatrics to present its first ever Jazzed-up Kampong Musical, titled, "Will the Egg Hatch?", on 18 February 2023 at the Singapore Chinese Cultural Centre (SCCC) Recital Studio.

Drawing on Chinese Singaporean culture, the musical revolved around the struggle that ensued in a kampung between the antagonistic Snake who tried to prevent the Egg from hatching, and the brave Mrs Hen, who attempts

to foil Snake's plan with the help of her friends in the farm.

The musical was narrated by Amy J Cheng of ACT 3 Theatrics and featured compositions by Weixiang Tan, Senior Associate Music Director of JASS.



JASS Music Scholarship 2022

Developing Jazz Leaders of Tomorrow

In line with JASS's objective to nurture future generations of local jazz musicians, JASS launched the JASS Music Scholarship in 2018.

The JASS Music Scholarship is designed to nurture talented young musicians with a passion for jazz music, promote excellence in jazz performance and composition, and develop leaders in the jazz arts landscape.

We put out the call for applications for the 2022 scholarships in February 2022, and announced the 2022 recipients during the UNESCO International Jazz Day 2022 "Songs of Peace, Hope and Love" concert. The recipients were Sean Hong Wei (overseas) and Chew Kenji Kenneth (local). Sean and Kenji commenced their studies in Jazz Performance in the New School, New York, and LASALLE College of the Arts respectively.

JASS has supported nine scholars since the launch of the scholarship programme in 2018.



JASS Support Fund

Providing Support to Local Jazz Musicians

Previously known as the JASS Crisis Fund (JCF), JASS continued to extend our support to local jazz musicians even as we exited the COVID-19 pandemic.

The fund was renamed the JASS Support Fund (JSF) and supports eligible local jazz musicians impacted by the crisis with short-term financial aid of up to \$2,400 per recipient.

The JCF was first launched in October 2020, when JASS saw the devastating impact of the pandemic on local jazz musicians. We were encouraged by the support from donors towards the Fund and by the several jazz musicians-in-need who put aside their reservations and applied for the grant.

With the continuation of the Fund, we hope that through our assistance, our local jazz musicians would be encouraged to persevere in their craft

and continue to bring comfort and joy to communities in Singapore and beyond through their music.

JASS SUPPORT FUND

The JASS Support Fund aims to support eligible local jazz musicians impacted by crisis by providing them with short-term financial aid.

A one-time grant of up to \$2,400 per successful applicant will be awarded.

Looking Ahead:

Our Plans for FY2023

JASS is quietly confident about its growth prospects. Although the COVID-19 pandemic is behind us, there are several challenges we face – from geopolitics to emerging trends in domestic arts consumption.

We will continue forging ahead with its plans to promote the participation, engagement and excellence of jazz in Singapore while keeping an eye out, ready to pivot should the need arise. Over the past six years, JASS has been focused on identifying and building its core pillars. As we approach our next stage of growth, it is timely to deepen our efforts within each pillar in order to reinforce strengthen the foundation of our offerings, making a greater impact in the community.



Striving for Jazz Excellence

With the borders re-opening, JASS is working towards more collaborative opportunities with international jazz musicians. Having them perform with the Jazz Association Singapore Orchestra (JASSO) and the Jazz Association Singapore Youth Orchestra (JASSYO!) will give our musicians much-needed opportunities to interact, exchange and perform with these legends, allowing them to hone their skills.

A key initiative that will return is the Lion City Jazz Festival (LCJF). Halted due to the pandemic, the Festival will return with a new and improved format while still staying true to its mission to give youth jazz musicians in Singapore an opportunity to be mentored and to perform with some of the world's best jazz musicians. Beyond workshops and concerts, JASS will add new dimensions to the Festival. We have plans to invite jazz bands in Singapore to perform alongside so LCJF becomes an all-encompassing Festival for all. We also intend to hold a jazz symposium, inviting speakers and participants to share their perspectives on the jazz landscape in the region.

We will also be introducing an Artist-in-Residence programme where we will invite Roberta Gambarini, Two-Time Grammy Award Nominee, to Singapore to share her wealth of insights with jazz musicians. Scheduled to be held in September 2023, we are looking forward to Roberta conducting a vocal masterclass as well as sharing tips on how musicians can accompany vocalists.

Nurturing Tomorrow's Jazz Talent

We believe there is a pool of talent that is waiting to be unearthed and discovered in Singapore.

On the talent development front, JASS has so far focused on youth jazz musicians aged between 18 and 25 years-old. Another area of focus that will be added is to start building a new younger generation of musicians and audience -

- JASS plans to introduce the JASSO (Jazz Association Singapore Orchestra) Junior Ensemble that identifies teens between 12 and 18 years-old who have an interest and aptitude for jazz. We will then mentor them and equip them with improvisation skills, the core tenet of jazz, so that they may one day develop into tomorrow's leaders of jazz.

The creation of the JASSO Junior Ensemble would take JASS a step closer to completing the eco-system of jazz in Singapore.

- Our Jazz for Kids programme will continue to be featured in our programming. Introduced in February 2023, the musical, "Will the Egg Hatch?", was highly popular among children and their family. An interactive format like a musical is extremely powerful in introducing children to jazz.

Creating a Uniquely Singaporean Brand of Jazz

In 2022, JASS introduced "Kaleidoscope - An Asian Jazz Odyssey". This was a concert that fused Asian-ethnic elements with jazz, creating a brand of jazz that is unique to Singapore. This brand should be embraced because it is only in Singapore that we have a melting pot of cultures, of race and of musical form and instruments.

"Kaleidoscope - An Asian Jazz Odyssey" will be featured as one of JASS' key concerts in 2023 to ensure as many people in Singapore get to enjoy jazz that is unique to Singapore.

ACKNOWLEDGMENT

JASS Ambassadors

The JASS Ambassadors Awards were launched in 2019, in recognition of JASS' supporters who have made significant contributions in fundraising for JASS and contributed outstandingly to efforts to champion and elevate the jazz scene in Singapore.

2022

Individual Category

Mr Albert Chiu

Mrs Sandra Chang

Mr Neo Kah Kiat & Ms Sally Liew

Mr Adrian Peh

Corporate Category

Composers and Authors Society of Singapore Limited (COMPASS)

mtm labo Singapore

Tatler Asia (Singapore) Pte Ltd

Heart Media

2021

Individual Category

Mr Albert Chiu

Dr Stephen Riady

Corporate Category

Composers and Authors Society of Singapore Limited (COMPASS)

Neo Group Limited

2019

Individual Category

Mr Cem Azak

Corporate Category

Composers and Authors Society of Singapore Limited (COMPASS)

EFG Bank AG, Singapore Branch

We would like to thank the following individuals, organisations and corporations for the support given to Jazz Association (Singapore) from 1 April 2022 to 31 March 2023 towards its FY2022 programmes and activities. Donations in FY2022 towards JASS Gala 2023 will be reflected in the next Annual Report.

Cash Donors

\$60,000 AND ABOVE

Mr Albert Chiu
Composers Authors Society of Singapore (COMPASS)

\$20,000 AND ABOVE

EFG Bank AG, Singapore Branch
OUE Foundation

\$5,000 AND ABOVE

Professor Chan Heng Chee
Mr Chan Heng Wing
Cornerstone Warehousing and Logistics Pte Ltd
Dr Frederick Shen and Ms Casling Tan
Dr Kee Loo

\$2,000 AND ABOVE

Dr Lim Lai Cheng
Ms Tho Gea Hong

\$1,000 AND ABOVE

Mr Aaron Boey
Ms Karen Li-Mei Chan
Ms Chen Huey Rosa
Mr Choong Chyi Kei
Mr Patrick Ee
Mr Eng Fook Hoong
Ms Melissa Kwee
Lee Foundation
Ms Helen Loh
Mr Richard Ng
Mr Romell Song You Sing
Mr Jay Soo Khian Teck
Dr Patrick Tseng Seng Kwong
Ms Ocean Woo
Mr Sean Wu
Mr Zainul Abidin Bin Mohamed Rasheed

\$500 AND ABOVE

Professor Simon Arthur Chesterman
Hexacon Construction Pte Ltd
Mr Jerry Gwee
Mr Keith Hang
Dr Edmund Lam
Mr Liaw Sze Keong
Ms Betty Lim
Ms Juliana Tyan

\$100 AND ABOVE

Ms Lisa Ang
Mrs Susanna Angeline Anita Kulatissa
Mr Anthony James Morton-Small
Mr Johnny Chia Kok Wee
Mr Chok Kerong
Mr Claus Christian Svangren Bruenger
Mr Vilenskiy Daniil
Ms Pheely Hsu
Mr Duncan Kauffman
Ms Vivien Koh
Mr Kok Tse Wei
Mr Christopher Quentin James Stone
Mr Ivan Rantung
Mr Junichi Sakabe
Mr Ramesh Shahdadpuri
Ms Tan Siok Hong

\$50 AND ABOVE

Mr Gregory Fong Heong Leong
Ms Khoo Li Ying
Ms Michelle Leong
Mr Sangwook Park
Mr See Yong Ren
Ms Lifang Zhu

JASS is also grateful to our many other donors whose names are not reflected above, due to their wish for anonymity or other reasons.

We Are Also Grateful For The Following Grant Support:

The Cultural Matching Fund (CMF), established by the Ministry of Culture, Community and Youth (MCCY), which provides dollar-for-dollar matching grants for cash donations to charities in the arts and heritage sector.

Jazz Association (Singapore) is supported by the National Arts Council (NAC) under the Major Company Scheme for the period from 1 April 2021 to 31 March 2024.

Partners And Supporters

ACT 3 Theatrics

ART:DIS

Embassy of France in Singapore

International Jazz Day (IJD)

IMC Group Asia

National Library Board

PAssionARTS Festival 2022

People's Association

Queenstown Grassroots Organisation

Resident's Network

Silver Ribbon Singapore

Simply Jazz by Tin Box

Singapore Chinese Cultural Centre
(SCCC)

Singapore National Commission
for UNESCO (SNC)

The Straits Times

JASS would also like to extend our heartfelt gratitude to all our benefactors and supporters over the years since our formation.



CORPORATE AND GOVERNANCE INFORMATION

Corporate Information Overview

Jazz Association (Singapore)(JASS)

A Charity Registered in Singapore
Charity Registration Date: 24 March 2017
Unique Entity Number (UEN): 201626167G

IPC Status

Current Effective Period: 23 May 2021 to 22 May 2024

Registered Address

1 Straits Boulevard
#11-03F, Singapore Chinese Cultural Centre
Singapore 018906

Constitution

Public Company Limited by Guarantee
Date of Incorporation: 26 September 2016

Bank

Oversea-Chinese Banking Corporation Limited
65 Chulia Street, OCBC Centre
Singapore 049513

Auditor

CLA Global TS Public Accounting Corporation
80 Robinson Road, #25-00
Singapore 068898

Legal Firm

Adsan Law LLC
300 Beach Road , Level 26, The Concourse
Singapore 199555

Company Secretary

Mr Gerald Aw Jer-Weei

Leadership and Organisation

JASS is governed by our Board of Directors and operationally headed by an Executive Director & Music Director, Professor Jeremy Monteiro, who also sits on the Board. The Executive Director & Music Director is supported by a staff team on administrative and orchestra management matters. The Board has also designated various Board Directors to helm various committees.

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment and Re-Appointment to the Board of Directors
Dr Edmund Lam	Chairman	Chief Executive Office and Director, Composers and Authors Society of Singapore Limited (COMPASS)	Vice-Chairman and Treasurer (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Ms Susan Leong	Vice-Chairman	Chief Executive Officer, Adsan Law LLC	Director (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Mr Sean Wu	Treasurer (since 9 September 2022)	Senior Vice President, Straco Corporation Limited	Director (17 May 2021 to 8 September 2022)	Date of Appointment: 17 May 2021 Date of Re-Appointment: N.A.

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment and Re-Appointment to the Board of Directors
Professor Jeremy Monteiro	Director	Executive Director & Music Director, Jazz Association (Singapore) Managing Director, Showtime Productions Pte Ltd	Director	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Ms Karen Li-Mei Chan	Director	Managing Director and Head of Operations, System and Controls, Mapletree Investments Pte Ltd	Director	Date of Appointment: 19 January 2017 Date of Re-Appointment: 8 December 2022
Mr Abdullah Tarmugi	Director	N.A.	Director (1 March 2018 to 23 September 2020) Treasurer (24 September 2020 to 9 September 2022)	Date of Appointment: 1 March 2018 Date of Re-Appointment: 22 August 2021
Mrs Sandra Chang	Director	Director, Raffles Yacht Group	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: 18 September 2021
Ms Sally Liew	Director	Executive Director, Neo Group Limited	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: 9 September 2022
Mr Aaron Boey	Director	Senior Advisor, Eu Yan Sang International and Tower Capital Asia	N.A.	Date of Appointment: 16 May 2022 Date of Re-Appointment: N.A.

Note:
– Board information as at latest practicable date

Term Limit of Board

JASS' constitution states that all directors shall be appointed for up to 3 years for each term of appointment.

The Treasurer (or equivalent) shall not hold the office for more than four (4) consecutive years and re-appointment to the Treasurer position (or equivalent) may be considered after a lapse of at least two (2) years.

Board Meetings and Attendance ⁽¹⁾

Name	FY2022	
	Held	Attended
Dr Edmund Lam	6	6
Ms Susan Leong	6	6
Mr Abdullah Tarmugi	6	6
Professor Jeremy Monteiro	6	6
Ms Karen Li-Mei Chan	6	6
Mrs Sandra Chang	6	4
Ms Sally Liew	6	4
Mr Sean Wu	6	6
Mr Aaron Boey	6	4

Note:
⁽¹⁾ Above Board meetings are inclusive of the AGM

Disclosure of Board Remuneration

Board Directors receive no remuneration or benefits for their Board services.

Professor Jeremy Monteiro, who also sits on the JASS Board, was appointed on 26 September 2016 as the Executive Director & Music Director of JASS. He duly receives remuneration for the role of Executive Director & Music Director but was not involved in the decision-making when the initial remuneration was set after incorporation, or during subsequent discussions for adjustment to the remuneration amount and payment of bonus. Additionally, there is a written job description for his executive functions and operational duties which are distinct from the Board role.

Details of his remuneration as Executive Director & Music Director are presented in the “Disclosure of Staff Remuneration” section.

Committees

Committee	Chairman	Members
Audit	Ms Karen Li-Mei Chan	Mrs Sandra Chang
Human Resource & Finance	Dr Edmund Lam	Professor Jeremy Monteiro, Ms Sally Liew, Mr Sean Wu, Mr Aaron Boey, Ms Seraphim Cheong
Fundraising (JASS Benefit Gala 2023)	Ms Susan Leong	Dr Edmund Lam, Mr Abdullah Tarmugi, Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mrs Sandra Chang, Ms Sally Liew, Mr Sean Wu, Mr Aaron Boey, Ms Cho Pei Lin, Dr Euan Murugasu, Mr Lucas Yang Tai Siong, Mr Christopher Chuah, Mr George So, Mr Patrick Ee
JASS Support Fund	Ms Susan Leong	Professor Jeremy Monteiro, Ms Sally Liew
Nomination	Dr Edmund Lam	Mr Abdullah Tarmugi, Professor Jeremy Monteiro
Programmes	Professor Jeremy Monteiro	Ms Susan Leong, Mrs Sandra Chang, Mr Weixiang Tan

Note:

- Committees' information as at latest practicable date

Staff Team

The Executive Director & Music Director is operationally supported by a team comprising:

Administrative Team		Artistic Team	
General Manager	Ms Seraphim Cheong	Senior Associate Music Director	Mr Weixiang Tan
Production Manager	Ms Shanice Khoo	Associate Music Director	Mr Chok Kerong
Administration Manager	Ms Cheryl Seet	Assistant Music Director	Mr Rit Xu
Senior Marketing Executive	Mr Benjamin Zhu	Orchestra & Repertoire Manager	Mr Benny Goh
Finance Manager	Mr Gerald Aw*	Manager (Event & Artist Management)	Melissa Tham*
Assistant General Manager	Ms Lim Si Wei **		
Manager, Communications and Administration	Ms Chin Yeok Tsui **		

Note:

- Staff team information is as at latest practicable date

* On contract / freelance* basis

** Last day in April 2023

Disclosure of Staff Remuneration

Remuneration Band	Number of Staff
Between \$100,000 to \$200,000	3
Between \$200,000 to \$300,000	0

For the period of FY2022, 1 out of the 3 staff in the remuneration band of \$100,000 to \$200,000 serves on the JASS Board. Professor Jeremy Monteiro duly receives remuneration for his role as the Executive Director & Music Director. Further information regarding his appointment can be found in the “Disclosure of Board Remuneration” section.

JASS has no paid staff who are close members of the family of the Executive Director & Music Director or Board Directors in FY2022.

Governance and Policies

The Board and Management of JASS are committed to ensuring and maintaining high standards of governance in line with the principles and practices provided in the Code of Governance for Charities and IPCs (April 2017) (“Code of Governance”) to manage the direction, effectiveness, supervision and accountability of JASS.

JASS has duly submitted the Governance Evaluation Checklist and it can be viewed on the Charity Portal.

JASS has in place Conflict of Interest, Reserves and Whistleblowing policies as well as other policies, processes and internal controls related to Personal Data Protection, Human Resource Management, Volunteer Management, Financial Management and Procurement, Public Image, and Code of Conduct. Our Conflict of Interest, Personal Data Protection and Whistleblowing policies as well as Code of Conduct can be viewed on our website at www.jazzassociation.sg.

JASS has duly submitted the annual return of donations for 2022 and the donation monies have been used in accordance with our charity objectives, and JASS has complied with the 30/70 fundraising rule.

Conflict of Interest Policy

JASS has in place a Conflict of Interest (COI) Policy which is applicable to all persons in a position of trust, including Board Directors, officers, employees, committee members with board delegated powers, and employees and volunteers of JASS and covers all contracts, transactions or situations involving conflicts of interest.

Upon assuming office, Board Directors shall make a full disclosure in writing to the Board on any COI. Prior to entering into any contract or transaction, directors, employees, officers, committee members having a COI shall disclose all facts material to the COI.

In the event that a potential COI exists, the individual with the potential COI shall disclose the circumstances to the Chairman, and / or Executive Director for employees, who shall determine whether full board discussion is warranted or whether there exists a COI.

The policy also stipulates any person with COI shall not participate in the discussion of the matter, except to disclose material facts and respond to questions, unless otherwise allowed by the Board or Committee that has been made fully aware of the COI. The person is also not eligible to vote or approve on the matter, and the person’s ineligibility shall be documented in meeting minutes or related official documents where it applies.

Reserves Policy

Our Reserves Policy aims to guide our path towards the long-term financial sustainability of our operations. The minimum reserve is currently set at 2 months of annual fixed operating expenditure, on account that JASS is a very young charity and our income is still largely dependent on government grant funding, and charitable donations are mainly received as a result of the JASS fundraising gala dinner planned annually or every 2 years.

At the same time, so as not to lose sight of good governance, there is also a maximum threshold to prevent high reserves, which is set at 12 months of annual fixed operating expenditure. In the event the reserves fall short of the agreed level, mitigating actions such as interest-free loans from Board Directors or the conducting of fundraising activities will be considered.

The Reserves Policy will be reviewed annually by the Board to ensure continued alignment as JASS matures.

Currently, JASS does not invest our reserves.

Our reserves position at the end of the financial year is as follows:

	FY2022	FY2021
	\$	\$
Accumulated fund	762,548	663,068
Annual operating expenditures	931,024	807,256.88
Reserves ratio	0.82	0.82

Note:

JASS' reserve position for FY2022 is within the Company's reserve policy.

The Board will continue to review the policy to ensure continued alignment as the Charity matures.

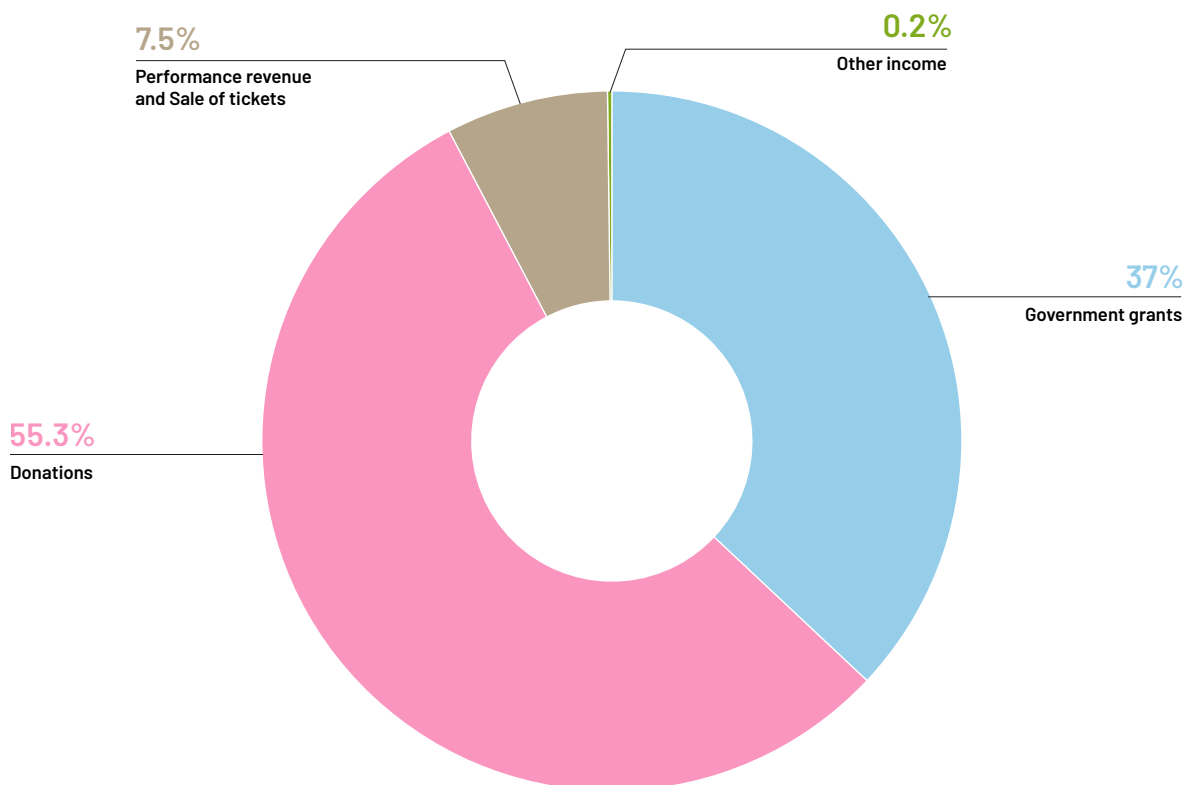
OUR FINANCIALS

Summary of Financial Performance

	FY2022	FY2021
	\$	\$
Total Income	1,471,000	665,994
Total Expenditure	(1,371,520)	(1,085,218)
Net Surplus / (Deficit)	99,480	(419,224)
Accummulated Fund	762,548	663,068

Income

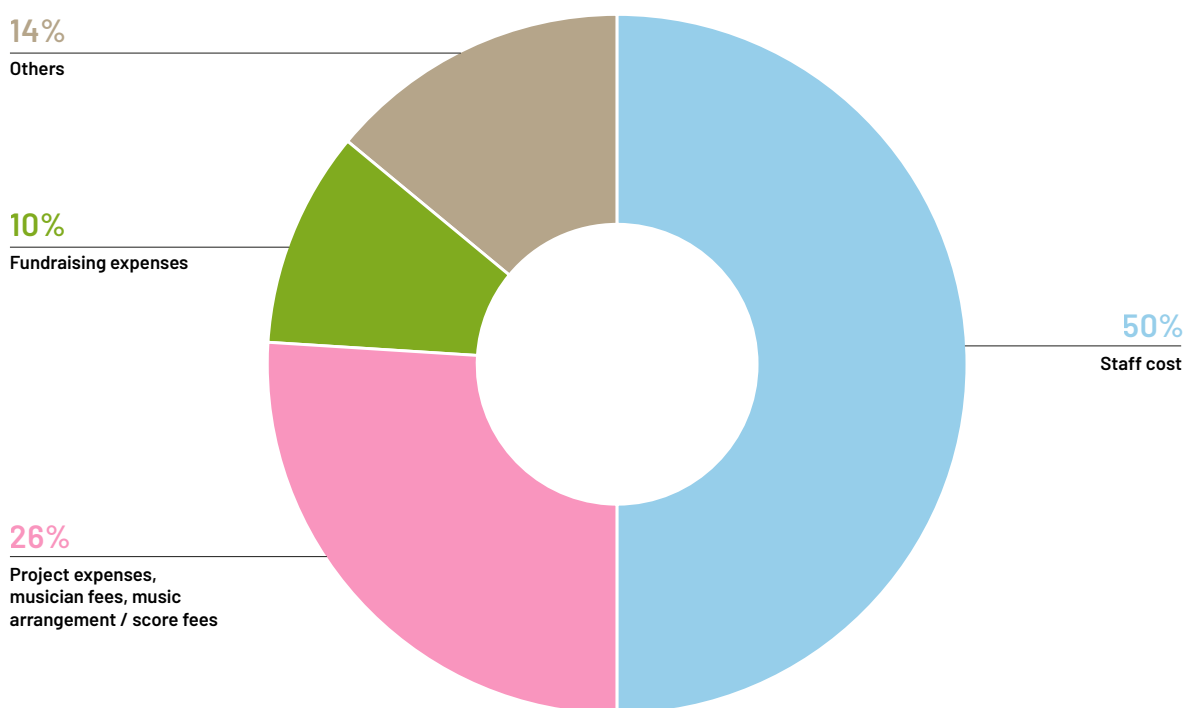
	FY2022	FY2021
	\$	\$
Government grants	544,031	566,766
Donations	812,975	38,956
Performance revenue	82,328	3,000
Sale of tickets	28,695	12,282
Other grants	-	43,180
Other income	2,971	1,810
Total Income	1,471,000	665,994



OUR FINANCIALS

Expenditure

	FY2022		FY2021	
	\$	%	\$	%
■ Staff costs	689,497	50%	674,182	62%
■ Project expenses, musician fees, music arrangement / score fees	360,663	26%	303,712	28%
■ Fundraising expenses	130,215	10%	-	0%
■ Others	191,145	14%	107,324	10%
- Professional services	35,527		32,755	
- Contract services	29,300		21,600	
- Depreciation of right-of-use assets	21,112		21,187	
- Interest expense on lease liabilities	2,707		1,104	
- Depreciation of plant and equipment	19,610		2,554	
- Office expenses	39,092		9,630	
- Others	43,797		18,494	
Total Expenditure	1,371,520	100%	1,085,218	100%



In FY2022, JASS reported a net surplus of S\$99K and an accumulated surplus of S\$762K. This is mainly due to the strong government-grant support and donations.

Government grants and donations from our donors accounted for 92% of JASS' overall income in FY2022. Donations increased significantly in FY2022 due to our JASS Benefit Gala Dinner which was held on 31 July 2022. Funds raised from the Gala Dinner was recognised in FY2022.

Expenditure in FY2022 saw an overall increase of 26% against the previous year, largely due to the fundraising expenses incurred for the JASS Benefit Gala Dinner as well as the increase in project expenses held in FY2022. Staff costs remain a key aspect of the organisation's expenditure. It has increase by 2% due to the annual increment in staff salary and performance bonus.

JASS' funds and any other charitable assets are for the support and furtherance of our charitable objectives.



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CLA Global TS Public Accounting Corporation

UEN: 200507237N / Incorporated with limited liability

Jazz Association (Singapore)
(Incorporated in Singapore)
(Unique Entity Number: 201626167G)

Financial Statements
for the financial year ended 31 March 2023

Singapore • China • Malaysia

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Jazz Association (Singapore)

(Incorporated in Singapore)

Financial Statements

For the financial year ended 31 March 2023

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The directors present their statement together with the audited financial statements of Jazz Association (Singapore) (the "Company") for the financial year ended 31 March 2023.

In the opinion of the directors,

- (a) the financial statements of the Company as set out on pages 6 to 23 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2023, and the financial performance, changes in funds and cash flows of the Company for the financial year then ended; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

Directors

The directors of the Company in office at the date of this statement are as follows:

Edmund Lam Kin Hong
Monteiro Jeremy Ian
Leong Lai Onn Susan
Chan Li-Mei Karen
Abdullah Bin Tarmugi
Liew Oi Peng
Tay Sandra Theresa
Wu Xiuzhuan
Aaron Conrad Boey Beng Keong (appointed on 16 May 2022)

Arrangements to enable directors to acquire shares and debentures

The Company is limited by guarantee and has no share capital.

Directors' interests in shares or debentures

None of the directors of the Company holding office at the end of the financial year had any interests in the shares or debentures of the Company.

The Company is limited by guarantee and has no share capital. There were also no debentures issued by the Company at the end of financial year.

Share options

The Company is limited by guarantee. As such, there are no share options or unissued shares under option.

Independent auditor

The independent auditor, CLA Global TS Public Accounting Corporation, has expressed its willingness to accept re-appointment.

On behalf of the Directors



Edmund Lam Kin Hong
Director



Monteiro Jeremy Ian
Director

**Independent Auditor's Report to the Members of
Jazz Association (Singapore)**

Report on the Audit of the Financial Statements

Opinion

We have audited the accompanying financial statements of Jazz Association (Singapore) (the "Company"), which comprise the statement of financial position as at 31 March 2023, and the statement of comprehensive income, statement of changes in funds and statement of cash flows for the financial year then ended, and notes to the financial statements, including a summary of significant accounting policies, as set out on pages 6 to 23.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Singapore Companies Act 1967 (the "Act"), the Singapore Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Singapore Financial Reporting Standards ("FRSs") so as to give a true and fair view of the financial position of the Company as at 31 March 2023 and of the financial performance, changes in funds and cash flows of the Company for the financial year ended on that date.

Basis for Opinion

We conducted our audit in accordance with Singapore Standards on Auditing ("SSAs"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Company in accordance with the Accounting and Corporate Regulatory Authority ("ACRA") *Code of Professional Conduct and Ethics Applicable to Public Accountants and Accounting Entities* ("ACRA Code") together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information

Management is responsible for the other information. The other information obtained at the date of this auditor's report is Directors' Statement set out on pages 1 to 2, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

**Independent Auditor's Report to the Members of
Jazz Association (Singapore) (continued)**

Responsibilities of Management and Directors for the Financial Statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Act, the Charities Act and Regulations and FRSs, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair financial statements and to maintain accountability of assets.

In preparing the financial statements, management is responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

The directors' responsibilities include overseeing the Company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with SSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SSAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

**Independent Auditor's Report to the Members of
Jazz Association (Singapore) (continued)**

Auditor's Responsibilities for the Audit of the Financial Statements (continued)

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Legal and Regulatory Requirements

In our opinion, the accounting and other records required to be kept by the Company have been properly kept in accordance with the provisions of the Act and Charities Act and Regulations.

During the course of our audit, nothing has come to our attention that causes us to believe that during the financial year:

- (a) the Company has not used the donation moneys in accordance with the objectives as required under Regulation 11 of the Charities (Institutions of A Public Character) Regulations; and
- (b) the Company has not complied with the requirements of Regulation 15 (Fund-raising expenses) of the Charities (Institutions of A Public Character) Regulations.

**CLA Global TS Public Accounting Corporation
Public Accountants and Chartered Accountants**

**Singapore
4 September 2023**

	Note	2023 \$	2022 \$
INCOME			
Donations	3	812,975	38,956
Government grants	4	544,031	566,766
Performance revenue		82,328	3,000
Other grants		-	43,180
Sale of tickets		28,695	12,282
Other income	5	2,971	1,810
TOTAL INCOME		<u>1,471,000</u>	<u>665,994</u>
EXPENSES			
Advertising and marketing		(9,449)	(4,393)
Bank charges		(1,469)	(1,314)
Contract services		(29,300)	(21,600)
Depreciation of plant and equipment	9	(19,610)	(2,554)
Depreciation of right-of-use assets	10	(21,112)	(21,187)
Donation charges		(5,835)	(172)
Entertainment		(979)	(211)
Equipment costs		(1,341)	(192)
Fund raising expenses		(130,215)	-
Insurance		(17,382)	(9,718)
Interest expense on lease liabilities	10(a)	(2,707)	(1,104)
Lifetime achievement award		(5,250)	-
Professional fees		(35,527)	(32,755)
Project expenses		(310,281)	(277,961)
Music arrangement/Score fees		(11,768)	(17,851)
Musician fees		(38,614)	(7,900)
Office expenses		(39,092)	(9,630)
Photography/Videography		-	(1,500)
Staff costs	6	(689,497)	(674,182)
Staff development		(665)	(306)
Transport		(1,427)	(688)
TOTAL EXPENSES		<u>(1,371,520)</u>	<u>(1,085,218)</u>
NET SURPLUS/(DEFICIT), REPRESENTING TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE FINANCIAL YEAR		<u>99,480</u>	<u>(419,224)</u>

The accompanying notes form an integral part of these financial statements.

	Note	2023 \$	2022 \$
ASSETS			
Current assets			
Cash and bank balances	7	1,016,318	944,565
Other receivables	8	26,382	19,333
		<u>1,042,700</u>	<u>963,898</u>
Non-current assets			
Plant and equipment	9	40,647	36,337
Right-of-use assets	10	39,173	105,110
		<u>79,820</u>	<u>141,447</u>
TOTAL ASSETS		<u>1,122,520</u>	<u>1,105,345</u>
LIABILITIES			
Current liabilities			
Other payables	11	318,895	334,591
Lease liabilities	12	20,126	35,374
		<u>339,021</u>	<u>369,965</u>
Non-current liabilities			
Lease liabilities	12	20,951	72,312
		<u>20,951</u>	<u>72,312</u>
TOTAL LIABILITIES		<u>359,972</u>	<u>442,277</u>
NET ASSETS		<u>762,548</u>	<u>663,068</u>
FUNDS			
Accumulated fund		<u>762,548</u>	<u>663,068</u>
TOTAL FUNDS		<u>762,548</u>	<u>663,068</u>

The accompanying notes form an integral part of these financial statements.

	Accumulated fund \$
2023	
Beginning of financial year	663,068
Total comprehensive income for the financial year	99,480
End of financial year	<u>762,548</u>
2022	
Beginning of financial year	1,082,292
Total comprehensive loss for the financial year	(419,224)
End of financial year	<u>663,068</u>

The accompanying notes form an integral part of these financial statements.

	Note	2023 \$	2022 \$
Cash flows from operating activities			
Net surplus/(deficit)		99,480	(419,224)
Adjustments for:			
- Depreciation of plant and equipment	9	19,610	2,554
- Depreciation of right-of-use assets	10	21,112	21,187
- Interest expense on lease liabilities	10(a)	2,707	1,104
- Gain on lease modification	5	(1,233)	-
		<u>141,676</u>	<u>(394,379)</u>
Changes in working capital:			
- Other receivables		(7,049)	32,629
- Other payables		(15,696)	186,776
Net cash provided by/(used in) operating activities		<u>118,931</u>	<u>(174,974)</u>
Cash flows from investing activity			
Purchase of plant and equipment		(23,920)	(23,090)
Net cash used in investing activity		<u>(23,920)</u>	<u>(23,090)</u>
Cash flows from financing activities			
Principal repayment of lease liability		(20,551)	(19,658)
Interest paid		(2,707)	(1,104)
Net cash used in financing activities		<u>(23,258)</u>	<u>(20,762)</u>
Net increase/(decrease) in cash and bank balances		71,753	(218,826)
Cash and bank balances			
Beginning of financial year		944,565	1,163,391
End of financial year	7	<u><u>1,016,318</u></u>	<u><u>944,565</u></u>

The accompanying notes form an integral part of these financial statements.

These notes form an integral part of and should be read in conjunction with the accompanying financial statements.

1 General information

Jazz Association (Singapore) (the “Company”) is incorporated and domiciled in Singapore. The Company is registered as a charity organisation under Charities Act 1994 and other relevant regulations and has been granted the Institutions of a Public Character (“IPC”) status for the period from 23 November 2018 to 22 May 2021 and renewed for the period from 23 May 2021 to 22 May 2024. The Unique Entity Number (UEN) is 201626167G.

The registered office and principal place of business is at 180 Paya Lebar Road, #11-04-E, Yi Guang Factory Building, Singapore 409032. The Company changed its registered office and principal place of business to 1 Straits Boulevard, #11-03F, Singapore Chinese Cultural Centre, Singapore 018906 with effect from 8 April 2022.

The principal activities of the Company are that of promoting jazz music, jazz music performance, arrangement, composition and jazz music education in Singapore as well as to raise Singapore’s profile in jazz globally.

2 Significant accounting policies

2.1 Basis of preparation

These financial statements have been prepared in accordance with the Financial Reporting Standards in Singapore (“FRSs”) and the related Interpretations of FRS (“INT FRS”) as issued by the Singapore Accounting Standards Committee. The Company is also subject to the provisions of the Singapore Companies Act 1967 and the Singapore Charities Act 1994 and other relevant regulations. The financial statements are prepared on a going concern basis under the historical cost convention except as disclosed in the accounting policies below.

The preparation of financial statements in conformity with FRSs requires management to exercise its judgement in the process of applying the Company’s accounting policies. It also requires the use of certain critical accounting estimates and assumptions. There are no areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements.

Interpretations and amendments to published standards effective in 2023

On 1 April 2022, the Company adopted the new or amended FRS and INT FRS that are mandatory for application for the financial year. Changes to the Company’s accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the Company’s accounting policies and had no material effect on the amounts reported for the current or prior financial years.

2 Significant accounting policies (continued)

2.2 Income recognition

Income is measured based on the consideration to which the Company expects to be entitled in exchange for transferring promised services or goods to a customer, excluding amounts collected on behalf of third parties.

Income is recognised when the Company satisfies a performance obligation by transferring a promised service or good to the customer, which is when the customer obtains control of the service or good. A performance obligation may be satisfied at a point in time or over time. The amount of income recognised is the amount allocated to the satisfied performance obligation.

(a) Donations

Donations for operations and activities are included in the statement of financial activities upon receipt, except for donations specifically designated for future events or expenditure which are included in the statement of financial activities in the same period as the designated expenditure.

(b) Performance revenue

Income from performance revenue is recognised at a point in time when the related performance is held.

(c) Sale of tickets

Income from sale of tickets is recognised at a point in time when the ticketed event has take place.

2.3 Government grants

Grants from the government are recognised as a receivable at their fair value when there is reasonable assurance that the grant will be received and the Company will comply with all the attached conditions.

Government grants receivable are recognised as income over the periods necessary to match them with the related costs which they are intended to compensate, on a systematic basis.

2.4 Employee compensation

Employee benefits are recognised as an expense, unless the cost qualifies to be capitalised as an asset.

Defined contribution plans

Defined contributions plans are post-employment benefit plans under which the Company pays fixed contributions into separate entities such as the Central Provident Fund on a mandatory, contractual or voluntary basis. The Company has no further payment obligations once the contributions have been paid.

2 Significant accounting policies (continued)

2.5 Plant and equipment

Plant and equipment are initially recognised at cost and subsequently carried at cost less accumulated depreciation and accumulated impairment losses, if any.

The cost of an item of plant and equipment initially recognised includes its purchase price and any cost that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

Depreciation on plant and equipment is calculated using the straight-line method to allocate their depreciable amounts over their estimated useful lives as follows:

	<u>Useful lives</u>
Furniture and fittings	3 years
Office equipment	3 years
Renovation	3 years

The residual values, estimated useful lives and depreciation method of plant and equipment are reviewed, and adjusted as appropriate, at each reporting date. The effects of any revision are recognised in statement of financial activities when the changes arise.

Fully depreciated plant and equipment are retained in the financial statements until they are no longer in use.

2.6 Impairment of non-financial assets

Plant and equipment and right-of-use assets are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

For the purpose of impairment testing of assets, recoverable amount (i.e. the higher of the fair value less cost to sell and the value-in-use) is determined on an individual asset basis unless the asset does not generate cash flows that are largely independent of those from other assets. If this is the case, the recoverable amount is determined for the cash-generating unit ("CGU") to which the asset belongs.

If the recoverable amount of the asset or CGU is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount.

The difference between the carrying amount and recoverable amount is recognised as an impairment loss in statement of financial activities.

Management assesses at the end of the reporting period whether there is any indication that an impairment recognised in prior periods may no longer exist or may have decreased. If any such indication exists, the recoverable amount of that asset is estimated and may result in a reversal of impairment loss. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of accumulated depreciation) had no impairment loss been recognised for the asset in prior years.

A reversal of impairment loss for an asset is recognised in statement of comprehensive income.

2 Significant accounting policies (continued)

2.7 Financial assets

The Company classified its financial assets at amortised cost.

The classification depends on the Company's business model for managing the financial assets as well as the contractual terms of the cash flows of the financial assets.

(i) At initial recognition

At initial recognition, the Company measures a financial asset at its fair value plus, transaction costs that are directly attributable to the acquisition of the financial assets.

(ii) At subsequent measurement

Debt instruments mainly comprise of cash and bank balances and other receivables (excluding prepayments).

There are three prescribed subsequent measurement categories, depending on the business model in managing the assets and the cash flow characteristic of the assets. The Company managed these group of financial assets by collecting the contractual cash flow and these cash flows represents solely payment of principal and interest. Accordingly, these group of financial assets are measured at amortised cost subsequent to initial recognition.

The Company assesses on forward looking basis the expected credit losses associated with its debt instruments carried at amortised cost.

For financial assets at amortised cost, the general 3 stage approach is applied. Credit loss allowance is based on 12-month expected credit loss if there is no significant increase in credit risk since initial recognition of the assets. If there is a significant increase in credit risk since initial recognition, lifetime expected credit loss will be calculated and recognised.

2.8 Other payables

Other payables represent liabilities for goods and services provided to the Company prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business if longer). Otherwise, they are presented as non-current liabilities.

Other payables are initially recognised at fair value, and subsequently carried at amortised cost using the effective interest method.

2.9 Fair value estimation of financial assets and liabilities

The fair values of current financial assets and liabilities carried at amortised cost approximate their carrying amounts.

2 Significant accounting policies (continued)

2.10 Leases

When the Company is the lessee

At the inception of the contract, the Company assesses if the contract contains a lease. A contract contains a lease if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration. Reassessment is only required when the terms and conditions of the contract are changed.

- Right-of-use assets

The Company recognised a right-of-use asset and lease liability at the date which the underlying asset is available for use. Right-of-use assets are measured at cost which comprises the initial measurement of lease liability adjusted for any lease payments made at or before the commencement date and lease incentive received. Any initial direct costs that would not have been incurred if the lease had not been obtained are added to the carrying amount of the right-of-use assets.

The right-of-use asset is subsequently depreciated using the straight-line method from the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

- Lease liabilities

Lease liability is measured at amortised cost using the effective interest method. Lease liability shall be remeasured when:

- There is a change in future lease payments arising from changes in an index or rate;
- There is a change in the Company's assessment of whether it will exercise an extension option; or
- There are modifications in the scope or the consideration of the lease that was not part of the original term.

Lease liability is remeasured with a corresponding adjustment to the right-of-use asset, or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

When the Company is the lessor

Lessor - Subleases

In classifying a sublease, the Company as an intermediate lessor classifies the sublease as a finance or an operating lease with reference to the right-of-use asset arising from the head lease, rather than the underlying asset.

When the sublease is assessed as an operating lease, the Company recognise lease income from sublease in statement of financial activities within "Other income". The right-of-use asset relating to the head lease is not derecognised.

2 Significant accounting policies (continued)

2.11 Income taxes

As a charity, the Company is exempt from tax on income and gains under the Income Tax Act 1947 to the extent that these are applied to its charitable objects.

2.12 Currency translation

The financial statements are presented in Singapore Dollar (“\$”), which is the functional currency of the Company.

Transactions in a currency other than the functional currency (“foreign currency”) are translated into functional currency using the exchange rates at the dates of the transactions. Currency exchange differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the reporting date are recognised in the statement of financial activities. Foreign exchange gains and losses impacting income or expenditure are presented in the statement of financial activities within other operating expenses, if any.

2.13 Unrestricted Funds

Unrestricted funds are classified into two categories:

(i) Accumulated Fund

This represents funds received by the Company that are expendable for any activities within the Company at the discretion of the directors in furtherance of the Company’s charitable objectives.

(ii) Designated Funds

These represent funds that have been ear-marked for a specific purpose or activity by the Company’s directors. This designation has an administrative purpose only, and does not restrict the directors from transferring or re-designating the fund for another purpose within the Company’s charitable objectives.

2.14 Restricted Funds

Restricted funds are funds subject to specific trusts, which may be declared by the donors or with their authority such as in the literature of a public appeal or created through legal process, but still within the wider objects of the Company.

2.15 Funds

Unless specifically indicated, fund balances are not represented by any specific assets but are represented by all assets of the Company.

Income and expenditure directly related to the various specific funds specifically set up are taken directly to these funds. Shared common expenses, which are incurred to support various projects of the Company, are allocated to the respective funds for the projects based on usage, time spent on the projects or floor space utilised. All other income and expenses are reflected in the Accumulated Fund.

3 Donations

	2023	2022
	\$	\$
Tax deductible	702,998	9,335
Non-tax deductible	109,977	29,621
	<u>812,975</u>	<u>38,956</u>

4 Government grants

	2023	2022
	\$	\$
Cultural Matching Fund ^(a)	271,886	222,826
Job Support Scheme ^(b)	-	53,482
Arts and Culture Resilience Package Operating Grant ^(c)	-	35,000
Major Company Scheme ^(d)	260,000	220,000
Self-Employed Person Grant ^(e)	-	19,139
Others	12,145	16,319
	<u>544,031</u>	<u>566,766</u>

- (a) Grant income of \$271,886 (2022: \$222,826) was recognised during the financial year ended 31 March 2023 under the Cultural Matching Fund (“CMF”). CMF is established by Ministry of Culture, Community, and Youth (“MCCY”) to provide dollar-for-dollar matching grants for private cash donations to registered charities in the arts and heritage sector. The CMF aims to encourage giving to our arts and heritage sector.

The deferred grant income (Note 11) of \$172,066 (2022: Nil) will be recognised upon utilisation of CMF grant for permitted purpose under the CMF grant.

- (b) The Job Support Scheme (“JSS”) is a temporary scheme introduced in the Singapore Budget 2020 and had been extended up to 2021 by Government to help enterprises retain local employees. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees.
- (c) A second tranche of the Arts and Culture Resilience Package (“ACRP”) Operating Grant is introduced by the Ministry of Culture, Community and Youth (“MCCY”) on 8 March 2021 to continue to help key organisations in the arts and related sectors defray their operating costs. As more economic activities have resumed, a second tranche of the ACRP Operating Grant of \$35,000 per organisation is provided, following the first tranche of \$50,000 or \$75,000 which had benefited over 220 organisations.
- (d) The National Arts Council (“NAC”)’s Major Company Scheme supports the professional and artistic development of registered arts organisations that represent excellence in their core mission. The current Scheme is intended to strengthen an arts organisation’s capabilities in artistic and programme excellence, and organisational capacity, based on a three-year funding cycle, subject to an annual review.
- (e) The Self-Employed Person Grant (“SEPG”) is a time-limited scheme that aims to provide support to Arts Self-Employed Persons (SEPs) affected by COVID-19. Through this grant, NAC looks to create work opportunities for arts SEPs by encouraging them to come together and work on projects, especially projects that can make a longer-term impact on arts SEPs’ practices, professionalism and livelihoods.

5 Other income

	2023	2022
	\$	\$
Digital album income	6	10
Gain on lease modification	1,233	-
Insurance refund	777	-
NSmen Reservist	955	-
Rental income (Note 15)	-	1,800
	<u>2,971</u>	<u>1,810</u>

6 Staff costs

	2023	2022
	\$	\$
Wages and salaries	607,217	597,314
Employer's contribution to Central Provident Fund	72,172	74,285
Other benefits	10,108	2,583
	<u>689,497</u>	<u>674,182</u>

7 Cash and bank balances

	2023	2022
	\$	\$
Cash at bank	<u>1,016,318</u>	<u>944,565</u>

8 Other receivables

	2023	2022
	\$	\$
Other receivables		
- Non-related parties	20	13
Prepayments	12,370	7,015
Deposits	13,992	12,305
	<u>26,382</u>	<u>19,333</u>

9 Plant and equipment

	Furniture and fittings \$	Office equipment \$	Renovation \$	Renovation in-progress \$	Total \$
2023					
Cost					
Beginning of financial year	8,751	18,442	30,972	31,501	89,666
Additions	5,174	6,783	11,963	-	23,920
Reclassification	-	-	31,501	(31,501)	-
Written off	(8,751)	(6,997)	(30,972)	-	(46,720)
End of financial year	5,174	18,228	43,464	-	66,866
Accumulated depreciation					
Beginning of financial year	(8,751)	(13,606)	(30,972)	-	(53,329)
Depreciation charge	(1,725)	(3,397)	(14,488)	-	(19,610)
Written off	8,751	6,997	30,972	-	46,720
End of financial year	(1,725)	(10,006)	(14,488)	-	(26,219)
Net book value					
End of financial year	3,449	8,222	28,976	-	40,647
2022					
Cost					
Beginning of financial year	8,751	15,040	30,972	-	54,763
Additions	-	3,402	-	31,501	34,903
End of financial year	8,751	18,442	30,972	31,501	89,666
Accumulated depreciation					
Beginning of financial year	(8,751)	(11,205)	(30,819)	-	(50,775)
Depreciation charge	-	(2,401)	(153)	-	(2,554)
End of financial year	(8,751)	(13,606)	(30,972)	-	(53,329)
Net book value					
End of financial year	-	4,836	-	31,501	36,337

Included in additions of plant and equipment in the financial statements, is renovation in-progress which is unpaid as at the financial year end, amounting to Nil (2022: \$11,813).

10 Right-of-use assets

Nature of the Company's leasing activities

Premises

The Company leases premises as office space for the purpose of office operations.

There is no externally imposed covenant on these lease arrangements.

	2023	2022
	\$	\$
<u>Premises</u>		
<i>Cost</i>		
Beginning of financial year	162,917	56,456
Addition	-	106,461
Written off	(56,456)	-
Lease modification	(46,070)	-
End of financial year	<u>60,391</u>	<u>162,917</u>
<i>Accumulated Depreciation</i>		
Beginning of financial year	(57,807)	(36,620)
Depreciation charge	(21,112)	(21,187)
Written off	56,456	-
Lease modification	1,245	-
End of financial year	<u>(21,218)</u>	<u>(57,807)</u>
<i>Net Book Value</i>		
End of financial year	<u>39,173</u>	<u>105,110</u>

During the financial year, the Company modified an existing lease contract for an office space by excluding service charges as revised lease payments. This is accounted for as a lease modification with a subtraction to the right-of-use assets. The corresponding remeasurement to lease liability is recorded under 'Lease liabilities' (Note 12).

(a) Interest expense

	2023	2022
	\$	\$
Interest expense on lease liabilities	<u>2,707</u>	<u>1,104</u>

(b) There is no lease expense and future cash outflow which are not capitalised in lease liabilities.

The lease for an office space for which the related lease payments had not been included in lease liabilities as the Company is not reasonably certain to exercise the extension option. The Company negotiates extension options to maximise operational flexibility in terms of managing the assets used in the Company's operations. The extension option is exercisable by the Company and not by the lessor.

(c) Cash outflows

	2023	2022
	\$	\$
Total cash outflows for leases	<u>23,258</u>	<u>20,762</u>

11 Other payables

	2023	2022
	\$	\$
Other payables		
- Non-related parties	28,123	27,040
- Director	206	-
Accruals for operating expenses	8,500	10,721
Amount received in advance	110,000	296,830
Deferred grant income (Note 4(a))	172,066	-
	<u>318,895</u>	<u>334,591</u>

The amount received in advance are largely donations received for the benefit gala to be held by the Company in the subsequent financial year.

12 Lease liabilities

	2023	2022
	\$	\$
Current	20,126	35,374
Non-current	20,951	72,312
	<u>41,077</u>	<u>107,686</u>

Reconciliation of liabilities arising from financing activities

	Beginning of financial year	Principal and interest payments	Non-cash changes			End of financial year
			Addition	Lease modification	Interest expense	
	\$	\$	\$	\$	\$	\$
Lease liabilities						
2023	107,686	(23,258)	-	(46,058)	2,707	41,077
2022	20,883	(20,762)	106,461	-	1,104	107,686

13 Financial risks management

Financial risk factors

The Company's activities expose it to liquidity risk and credit risk. The Company's overall risk management strategy seeks to minimise potential adverse effects from the unpredictability of financial markets on the financial performance of the Company.

The Board of Directors is responsible for setting the objectives and underlying principles of the financial risk management for the Company.

(a) Liquidity risk

Prudent liquidity risk management includes maintaining sufficient cash and the availability of funding from public donors. At the end of the financial year, assets held by the Company for managing liquidity risk included cash at bank as disclosed in Note 7 to the financial statements.

13 Financial risks management (continued)

(a) Liquidity risk (continued)

The Company monitors its liquidity risk and maintains a level of cash and bank balances deemed adequate by management to finance the Company's operations and to mitigate the effects of fluctuations in cash flows.

The Company monitors its liquidity risk and maintains a level of cash and bank balances deemed adequate by management to finance the Company's operations and to mitigate the effects of fluctuations in cash flows.

	Less than 1 year \$	Between 1 and 2 years \$	Between 2 and 5 years \$
At 31 March 2023			
Other payables	36,829	-	-
Lease liabilities	21,804	21,542	-
At 31 March 2022			
Other payables	37,761	-	-
Lease liabilities	40,144	38,488	37,812

(b) Credit risk

Credit risk refers to the risk that counterparty will default on its contractual obligations resulting in financial loss to the Company. The major classes of financial assets of the Company are cash and bank balances and other receivables (excluding prepayments). For these financial assets, the Company adopts the policy of dealing only with financial institutions and counterparties with high credit ratings.

As the Company does not hold any collateral, the maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial instruments presented on statement of financial position.

Financial assets, at amortised cost

The Company's financial assets recognised at amortised cost are mainly comprised of cash and bank balances and other receivables (excluding prepayments). These financial assets are subject to immaterial credit loss.

In determining the expected credit loss ("ECL"), management has taken into account the historical default experience and the financial position of the counterparties, adjusted for factors that are specific to these receivables in estimating the probability of default of each of these financial assets.

For the purpose of impairment assessment, loss allowance is generally measured at an amount equal to 12-month ECL as there is low risk of default and strong capability to meet contractual cash flows. When the credit quality deteriorates and the resulting credit risk of financial assets increase significantly since its initial recognition, the 12-month ECL would be replaced by lifetime ECL.

Financial assets are written-off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include, amongst others, the failure of receivables to engage in a repayment plan with the Company, and a failure to make contractual payments.

13 Financial risks management (continued)

(b) Credit risk (continued)

No loss allowance against financial assets, at amortised cost is recognised as at 31 March 2023 and 2022.

(c) Fair value measurements

The carrying amount of financial assets and liabilities are approximate to their fair values. The fair value of non-current financial liabilities is estimated by discounting the future contractual cash flows at the current market interest rate that is available to the Company.

(d) Financial instruments by category

The carrying amount of the different categories of financial instruments is as follows:

	2023	2022
	\$	\$
Financial assets, at amortised cost	1,030,330	956,883
Financial liabilities, at amortised cost	<u>77,906</u>	<u>145,447</u>

14 Reserves management

The primary objective of the Company when managing its reserves is to safeguard the Company's ability as a going concern and to maintain an optimal capital structure so as to continue the Company's principal activities of promoting jazz music, jazz music performance, arrangement, composition and jazz music education in Singapore as well as to raise Singapore's profile in jazz globally.

The review of reserves management policy and objective is conducted by the Board of Directors annually. The reserve is set as minimum 2 months and maximum 12 months of annual fixed operating expenditures, taking into consideration that the Company is a very young charity and IPC, and the income is largely dependent on government grant funding and donations.

The Company's reserve position at the end of the financial year is as follows:

	2023	2022
	\$	\$
Accumulated fund	762,548	663,068
Annual operating expenditures	931,024	807,324
Reserve ratio	<u>0.82</u>	<u>0.82</u>

The Company's reserve position as at 31 March 2023 and 2022 is within the Company's reserves policy.

15 Related party transactions

In addition to the information disclosed elsewhere in the financial statements, the following transactions took place between the Company and related parties at terms agreed between the parties:

	2023	2022
	\$	\$
Rental income from a related party (Note 5)	-	1,800

Related party is a company which is controlled or significantly influenced by the Company's key management personnel.

Key management personnel compensation

Key management personnel compensation is as follows:

	2023	2022
	\$	\$
Wages and salaries	178,176	169,375
Employer's contribution to Central Provident Fund	10,907	9,484
	<u>189,083</u>	<u>178,859</u>

Key management personnel compensation relates to compensation paid to a director of the Company.

16 New or revised accounting standards and interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2023 reporting periods and have not been early adopted by the Company. These standards are not expected to have a material impact on the Company in the current or future reporting periods and on foreseeable future transactions.

17 Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of Jazz Association (Singapore) on 4 September 2023.



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