Jazz ASSOCIATION (SINGAPORE)
A charity registered in Singapore

TOGETHER IN CRESCENDO

Jazz Association (Singapore) Annual Report 2018

2018

LIFTING THE SINGAPORE JAZZ SCENE

*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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Message From *Our Chairman* Dr Edmund Lam

This is the Jazz Association (Singapore) (JASS)'s second full year of operations since our establishment in September 2016. Although we are a young arts organisation, we have carried out many programmes and activities as we strive towards achieving our vision – "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." Humbly speaking, the Board was surprised with our achievements to date and clearly the results have surpassed the original goals we had set for ourselves. I shall leave it to our Executive Director & Music Director to elaborate on this.

On the artistic side, we have to acknowledge the excellent and hard work of our Executive Director & Music Director, maestro Prof Jeremy Monteiro– he is a household name that needs no introduction. The Board is grateful that he spends significant amounts of time on JASS at the expense of his personal career.

Of course, all the programmes and activities could not have happened without the tremendously important support of our donors and corporate partners, and funding from the National Arts Council (NAC) and the Cultural Matching Fund (CMF). We are aware of our duties and obligations to ensure the funds raised are spent in congruence with our main goals, which were created based on our vision and mission.

One significant milestone is JASS has been granted the status of an Institution of a Public Character (IPC) in November 2018 by the government. With IPC status, donations to JASS are 250% tax deductible, and hopefully this will help incentivise new donors and encourage existing donors to contribute more.

The Board is fully aware that it is a huge responsibility running JASS both as a charity and an IPC. We take it that we are actually guardians of public funds and are under public scrutiny on a daily basis for everything we do– how we manage our monies, develop and implement corporate governance policies, and how we treat our stakeholders, including our administrative support team and musicians. The Board also regularly discusses our compliance with the Code of Governance issued by the Charity Council. As we have recently been granted IPC status, JASS is now moved to a different tier, and so we have to make further improvements and changes to comply with the Code.

As JASS expands further, we look forward to enlarging the Board with a diversity of Directors from various backgrounds and expertise. Diversity brings competing perspectives and is an important defence against groupthink at the board level. A variety of backgrounds can also make the company more adaptable to its ever-changing environment.

As Music Director, Prof Monteiro has built up two orchestras over a short period of time, leveraging his vast years of experience and superb leadership– our main orchestra, the Jazz Association Singapore Orchestra (JASSO), and a youth orchestra, the Jazz Association Singapore Youth Orchestra (JASSYO!). They have done very well so far, as indicated in this annual report. Prof Monteiro has been a friend and mentor to the orchestras' musicians and has inspired a whole generation of jazz musicians. I am confident that these two orchestras will continue to flourish and eventually be perceived as integral to the fabric of our country.

Through the orchestras, we can also win the hearts and minds of Singaporeans across diverse communities. As I write this, plans are afoot to engage the Chinese, Malay and Indian communities in our plans next year.

I would like to use this opportunity to sincerely thank my predecessor, former Chairman Mr Albert Chiu, who stepped down owing to his enlarged work responsibilities in the region as Executive Chairman of Asia Pacific, EFG Bank AG, leaving him with little time in Singapore. However, he has

kindly agreed to assume the position of Honorary Chairman and continues to advise and support the Board. All of us at JASS are forever indebted to him because, had he not stepped up to the plate to helm the organisation as the Founding Chairman, we would not be where we are now.

Finally, on a personal note, it is a rare privilege to be entrusted with this leadership role and to be given the opportunity to work with talented musicians, committed fellow Board members, and competent and dedicated managers and staff. I thank everyone who has provided support and counsel to me since I assumed the chairmanship.

Message From
Our Executive Director & Music Director
Professor Jeremy Monteiro

2018 has been a productive and successful year for the Jazz Association (Singapore), also known by our informal acronym JASS.

Building on our successes of the preceding year, we continued in our mission to bring the joy of jazz to the people of Singapore and to bring Singapore jazz to the world. We also continued with our successful public outreach and education programmes, in particular our public talks on the history of jazz as well as a well-received professional workshop, "Jazz Improvisation for Classical Musicians," which was presented at NAFA and NIE-NTU. We also performed numerous outreach concerts for the Singapore jazz audience. In particular, we participated in the "Jazz in July" series by Esplanade in July 2018, and held two concerts by JASSO and JASSYO! at the Singapore Botanic Gardens, the latter in celebration of UNESCO International Jazz Day in April 2018.

We also continued with our work in youth development and the 2018 Lion City Youth Jazz Festival helped to take our youth orchestra JASSYO! to an astonishingly high level. We were honoured to have with us multi-Grammy Award winner, musician Randy Brecker, as our Chief Mentor, along with other esteemed mentors who coached, rehearsed with and performed together with our outstanding youth jazz musicians.

Our other major initiative in youth development in 2018 was the launch of our JASS Music Scholarships, where we awarded an international scholarship to Mr John Koh to study towards a degree in Jazz Studies at Berklee College of Music in Boston, and a local scholarship for Ms Dawn Wong to study towards a degree in Jazz Studies at LASALLE College of the Arts in Singapore.

In our efforts to take Singapore jazz to the world, our main orchestra JASSO performed at one of the most prestigious jazz festivals in the world, the EFG London Jazz Festival, at the Southbank Centre in London, and held two other performances, one at the Millennium Grand Hotel, with Singapore's High Commissioner to the UK Ms Foo Chi Hsia in attendance as Guest of Honour, and the other at the University of West London. Our efforts in flying the Singapore jazz flag overseas also included a performance by JASSO at the Jazz Education Network (JEN) Conference in Reno, Nevada, where JASSO was given an Outstanding Performance Award.

The other new initiative we started in 2018 is working with the underserved in Singapore and incorporating inclusivity in our projects. Our musicians, led by JASS Associate Music Director Weixiang Tan, collaborated with Very Special Arts Singapore (VSA) on their musical, and another initiative at the Singapore Writers Festival, to hold joint performances.

We have continued to strive for a high level of corporate governance and transparency in 2018 with the guidance of our Chairman and Board of Directors as well as a highly competent secretariat. The Jazz Association (Singapore), which is a charity registered in Singapore, was conferred Institution of a Public Character (IPC) status in November 2018.

We are also proud of the exponential increase and expansion in our partnerships, audience numbers, youth-mentoring initiatives, and the role JASS has played in the growth of Singapore jazz in 2018. Not only did more than 20 young jazz musicians benefit from our mentorship programmes, JASS also formed meaningful collaborations with over 10 partners in 2018, registered more than 9,000 in attendances, and debuted eight original jazz compositions.

We can only achieve all our aims and roll out our programmes to serve the jazz scene in Singapore with the contributions of our generous donors and through the support of the government through grants and other support. We are thankful to the National Arts Council (NAC), the Ministry of Culture, Community and Youth (MCCY), and all corporate and private donors for continuing to join us in crescendo, to lift Singapore jazz to the next level.

We look forward to more exciting initiatives in the next year, including efforts to bring jazz to the various ethnic groups in Singapore and to even more venues in Singapore.

OUR FY2018 ACHIEVEMENTS
A NUMERICAL SNAPSHOT

NO OF YOUNG SINGAPORE JAZZ MUSICIANS MENTORED AND DEVELOPED

MORE THAN **20**

ORIGINAL SINGAPORE JAZZ COMPOSITIONS SHOWCASED

8

NO OF INTERNATIONAL AND REGIONAL PERFORMANCES

5

NO OF AUDIENCE ATTENDANCES

MORE THAN

9,000*

NO OF COLLABORATIVE PARTNERSHIPS FORGED

MORE THAN

10

** includes ticketed and non-ticketed performances*

Patron

Professor Tommy Koh

Honorary Chairman

Mr Albert Chiu Sin Chuen

Board of Directors

Chairman

Dr Edmund Lam Kin Hong

Dr Edmund Lam is the Chief Executive Officer & Director of the Composers and Authors Society of Singapore Limited (COMPASS), which has been lending its financial support to the Jazz Association (Singapore) (JASS) since the association's inception.

COMPASS is a leading collective management organisation (CMO) in Asia, having recorded consecutive annual growth since 1993. It is also one of the most efficient CMOs in terms of the expense-to-royalty-collection ratio.

Dr Lam himself brings a wealth of experience and expertise gained from heading an organisation of musicians and safeguarding their rights. He was also the Regional Chairman of the Asia Pacific branch of the International Confederation of Societies of Authors and Composers (CISAC) from 1999 to 2010. CISAC represents more than 200 members from 103 different countries. During Dr Lam's leadership tenure, composers' and authors' rights, and collective management, became more established in Asia, with many of them enjoying continuing growth in revenue and significant improvements in their documentation.

Dr Lam is a strong supporter of Singapore's music and artistes. In his spare time, he is also a sports enthusiast who participates in marathons and triathlons, and regularly practises boxing and Muay Thai.

Dr Lam took over the Chairman position from Mr Albert Chiu in April 2019. Previously, he was our Vice-Chairman and Treasurer. Dr Lam also heads the Finance and Human Resource Committee as well as the Nomination Committee at JASS.

Vice-Chairman

Ms Susan Leong Lai Onn

Ms Susan Leong is a Senior Director of Yeo-Leong & Peh LLC and has been practising law for over 30 years. She co-heads the Asset Recovery & Insolvency Practice Group and oversees the systems and processes for loan recovery of local and foreign financial institutions.

Ms Leong advises major financial institutions on all aspects of banking litigation and insolvency, fraud, compliance, risk management, bank documentation and product development. She also heads the Private Clients Practice Group.

Ms Leong enjoys playing both classical and jazz piano and is a Licentiate of the Royal Schools of Music, and a Fellow of the Trinity College of Music (London) in Piano Performing. She won First Prize (Open Section, Pianoforte division) in the First National Music Competition in 1980 and was the recipient of the Philips Award of the Open Section of the Singapore Musical Society's Annual Piano Competition. Ms Leong was offered a place to study piano performance at the prestigious Royal College of Music London in her late teens but had to give it up for academia.

Besides serving as the Vice-Chairman of JASS, Ms Leong also serves as Director at the Singapore Chinese Orchestra (SCO), as well as the Kwong Wai Shiu Hospital. She has also been appointed as mentor at the Young Women's Leadership Connection, which is a platform for young women seeking guidance in their professional careers and personal lives. She believes in giving back to the community that helped build her up, and in creating a lasting legacy for future generations.

Ms Leong assumed the Vice-Chairman position in April 2019 and also chairs the Gala and Fundraising Committee at JASS. Her combined knowledge of music as well as her legal and corporate experience help to ensure balance in the organisation and guide JASS in its corporate governance and stability.

Executive Director & Music Director

Professor Jeremy Monteiro

Dubbed "Singapore's King of Swing," Cultural Medallion recipient Jeremy Monteiro has garnered critical acclaim all over the world since helping to put Singapore in the world history of jazz in 1988, when he became the first Southeast Asian to play and lead a band of established international jazz musicians, including bassist Eldee Young and drummer Redd Holt, at the Montreux Jazz Festival, performing as "Monteiro, Young & Holt and Friends."

Jeremy has performed and/or recorded with the likes of James Moody, Michael Brecker, Bobby McFerrin, Lee Ritenour, Herbie Mann, Paulinho DaCosta, Ernie Watts, Charlie Haden, Carmen Bradford, Matt Monro, Toots Thielemans, and Simon & Garfunkel, to name a few. In 2019, he was the Music Director of Laura Fygi's album, "Laura Fygi Goes East," which he also produced. He has also played on the main stages of the EFG London Jazz Festival and is the only Southeast Asian jazz musician to have had an album released on the iconic Verve record label, "Jeremy Monteiro & Alberto Marsico – Jazz-Blues Brothers."

Jeremy has also released several albums through the years, including "Brazilian Dreams," "Montage," and "With A Little Help from My Friends." He released his latest jazz album, "Yesterday Once More – A Jazz Tribute to The Carpenters," with an album launch concert in September 2018.

Also a writer, Jeremy released a volume of essays titled "Jeremy Monteiro: Late-Night Thoughts of a Jazz Musician," published by Marshall Cavendish, in September 2018.

Since 2012, he has served as the Global Arts Ambassador for EFG Bank, headquartered in Zurich, Switzerland and title sponsor of the prestigious EFG London Jazz Festival. In addition, he is a Fellow of the London College of Music and the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) in the UK, and Visiting Professor of the University of West London.

Jeremy is also a founder of the Composers and Authors Society of Singapore Limited (COMPASS), the guardian of music copyrights in Singapore, and serves as a Board member, as well as Chairman of its Licensing and Distribution Committee.

In 2016, together with a few jazz-supporter friends, Mr Albert Chiu, Dr Edmund Lam and Ms Susan Leong, he established JASS to bring jazz to people in all parts of Singapore and help raise its level of excellence as well as develop Singapore into a leading city of jazz.

In addition to his Board duties, Jeremy was appointed as the JASS Executive Director & Music Director in September 2016.

Director

Ms Karen Li-Mei Chan

Ms Karen Li-Mei Chan is a Director and the Chief Risk Officer of DWS (Deutsche Asset Management) for Asia. She also acts as the APAC Chief Control Officer overseeing the regional Legal, Compliance, Anti-Financial Crime and Risk teams. A member of the APAC Leadership team, Ms Chan leads the DWS APAC Innovation Hub that drives technology ideas and serves on various Group-wide committees.

Ms Chan joined DWS in Singapore in 2014 as the Chief Operating Officer (COO) for the Alternatives and Fund Solutions team and was subsequently appointed to be the Regional Controls Officer for Asia. She played a leading role in the DWS IPO in 2018 and continues to influence the direction of the firm's overall Asian footprint. Prior to joining DWS, Ms Chan was an Executive Director at Goldman Sachs in London and Singapore, heading its Asset Management Sales and Distribution Compliance team in Europe and Asia. She was also the Head of Compliance at EFG Private Bank in London.

As a devoted mother, Ms Chan actively advocates and supports a number of charities that focus on empowering women and girls and address issues such as domestic abuse and gender inequality. She heads Deutsche Bank Singapore's Women's Network, "Women in the Community," which raises awareness on topical issues and organises events and workshops that equip women in low-income families and shelters with skills and knowledge to enhance their employability and financial security.

Ms Chan heads the Audit Committee at JASS.

Director

Mr Abdullah Bin Tarmugi

Mr Abdullah Bin Tarmugi is a former Member of Parliament and served in the public service for 27 years. During his time in Parliament, he held various political offices including Deputy Speaker, and was Minister for Community Development from 1994 to 2002, and Minister-in-charge of Muslim Affairs from 1993 to 2002. From 2002, Mr Abdullah was Speaker of Parliament until 2011 when he retired from politics. In January 2012, Mr Abdullah was appointed to the Presidential Council for Minority Rights by then-Singapore President Tony Tan, and a permanent member by current President Halimah Yacob.

Mr Abdullah has remained very active after retiring from politics, and is currently a Director in three commercial companies- GuocoLand Limited, Goodhope Asia Holdings Ltd, and Summit Power International Pte Ltd. He also serves on the board of various non-business entities including The Courage Fund Limited and the S R Nathan Education Upliftment Fund. Mr Abdullah is also a member of the National University of Singapore (NUS) Board of Trustees.

Mr Abdullah is a great lover of jazz and music in general, and even started learning the cello after his retirement from public service.

As a Director of the JASS Board, he hopes to contribute as a cultural diplomat by helping JASS to widen our reach and make jazz inclusive across varied communities.

About Jazz Association (Singapore) (JASS)

Jazz Association (Singapore), also known as JASS, was founded in September 2016 with the aim of promoting 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 2021.

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 those of the 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*

JASS Aims to Fulfill Our Mission by

1. Nurturing Talent and Developing Capabilities

To make sure that the jazz scene, the love for jazz, as well as the ability to play jazz at a high level in Singapore continue to thrive for many generations, youth development and the continuing education of our musicians form one of our main objectives. After our inaugural Lion City Youth Jazz Festival (LCYJF) in 2017, JASS raised the level of the festival in 2018, inviting an illustrious group of international jazz mentors to provide mentorship to and perform with our orchestras, in particular our JASSYO! members.

In April 2018, JASS also launched the first JASS Music Scholarships in Singapore, designed to nurture talented young musicians with a passion for jazz, promote excellence in jazz, and develop leaders in the jazz arts landscape. We awarded an overseas scholarship and a local scholarship towards a Bachelor's degree in Jazz Studies to two deserving recipients, John Koh and Dawn Wong.

Our orchestras were given further development opportunities through our participation in regional and international jazz festivals in 2018, including Sing Jazz 2018 in April, the Borneo Jazz Festival in May, and the EFG London Jazz Festival in November. JASS capped off the year with an invitation to perform at the Jazz Education Network (JEN) Conference as the JEN President's Choice, which also gave the orchestra members the opportunity to attend and benefit from all the seminars, panel discussions and workshops in the conference.

In 2019, JASS will remain committed to providing opportunities in continuing education and the development of our musicians' capabilities. The 2019 JASS scholarships will begin the selection process in April, the third instalment of the Lion City Youth Jazz Festival will take place in May, taking inspiration from the music of "Porgy & Bess" for its theme, and there will also be several performance collaborations throughout the year for the musicians to hone their skills.

2. Engaging Diverse Audiences and Communities, and Promoting Inclusiveness

JASS continued to build on our public outreach performances to bring the joy of jazz to Singaporeans from all walks of life as well as to the country's foreign residents, in our role as the intermediary for community and audience engagement. In 2018, JASS far exceeded outreach targets established with the National Arts Council (NAC) as part of the Seed Grant support. We collaborated with over 10 outreach partners such as Singapore Botanic Gardens, Esplanade and the National Library Board (NLB) and achieved total audience numbers of over 9,000.

With Singapore Botanic Gardens, we held two concerts in 2018- "Celebrating UNESCO International Jazz Day 2018" on 29 April, and "Celebrating Singapore Botanic Gardens Heritage Festival 2018," the latter to mark Singapore Botanic Gardens' 3-year inscription anniversary as a World UNESCO Heritage site. We also held the "gListen: Jazz at the National Library" concert at the National Library Building on 25 August, in conjunction with the Singapore Night Festival, and performed at Tanglin Community Club's "Oktoberfest 2018: Big Band Bonanza," before ending the financial year with another community concert titled "Musical Bento Box- The Best of Both Worlds" in the heart of the Central Business District, through a collaboration with Si Chuan Dou Hua Restaurant alongside the Singapore Chinese Orchestra (SCO).

Recognising the potential of jazz as a platform to promote inclusiveness, especially among the underserved, JASS collaborated with Very Special Arts Singapore (VSA) on two projects in 2018 to support artists with disabilities, namely the musical "Welcome to My World," and a poetry-and-jazz workshop and performance at the Singapore Writers Festival. We are already in discussions to continue our fruitful partnership with VSA in 2019, and also plan to find other partners and inclusive opportunities such as providing joy and respite to the elderly through jazz.

In our bid to serve the multicultural and multi-generational public, JASS has lined up a slew of performances as we look towards 2019/ 2020, centred around cultural themes including the "Jazz It Up! A Jazzy Celebration of Chinese Songs" concert in partnership with the Singapore Chinese Cultural Centre (SCCC), as well as possibly a community concert weaving in jazzy interpretations of Malay evergreens, and a jazz tribute to Indian music.

JASS Aims to Fulfill Our Mission by

3. Developing the Audience Through Broadening the Appreciation of and Support for Jazz

We aim to engage the audience from three groups of jazz fans: the first group being that of the highly-discerning jazz aficionados, followed by the second group from the middle ground in terms of the appreciation of the genre, and the third group being the general public who may be curious about jazz but uninitiated in the appreciation of it. In order to develop our audience across these three groups, JASS has been reaching out to them through educational talks and workshops since our inception.

JASS continued to expand our public and education-outreach programmes to broaden the appreciation of and support for jazz, stepping up our efforts in 2018 through our Jazz Appreciation Talk at Library@Esplanade, and the launch of our Improvisation Workshops titled "Jazz Improvisation for Classical Musicians" at the Nanyang Academy of Fine Arts (NAFA) and the National Institute of Education (NIE) at Nanyang Technological University (NTU).

While the Jazz Appreciation Talks are aimed at building interest in jazz among the general public, the Jazz Improvisation Workshops provide the opportunity for classical musicians and musicians trained in other genres to learn more about the art and techniques of improvisation.

We plan to continue the roll-out of these educational initiatives, with an upcoming talk confirmed in July 2019 at Pasir Ris Crest Secondary School to address 1,000 students and staff.

4. Promoting Singapore as a Global City for Jazz and Bringing Singapore Jazz to the World

Since the start of our operations, we have been reaching out to local audiences as well as foreign visitors with a distinctly Singaporean repertoire in addition to jazz standards, through our orchestras' public performances at venues and festivals with historical and national significance such as Singapore Botanic Gardens, the Esplanade Outdoor Theatre, and the National Library Building in the Arts and Heritage District.

In August 2018, JASS reached another milestone when JASSO was given the honour of performing for the ministers and delegates at the 51st ASEAN Foreign Ministers' Meeting Gala, with a special jazzy repertoire comprising tunes from Singapore and Asia.

Internationally, following our maiden overseas participation in the 13th JZ Festival Shanghai in 2017, we expanded our cultural diplomacy efforts, showcasing Singapore-style jazz and Singaporean talent in various parts of the world- at the Borneo Jazz Festival in May 2018, the EFG London Jazz Festival in November 2018, and the Jazz Education Network (JEN) Conference in Nevada in January 2019.

JASS has also started preparations for a Pinnacle Concert in 2019 in a special collaboration with our British counterparts, which will also be a bicentennial commemoration of Singapore-UK friendship, and intends to participate in two regional jazz festivals. In addition, we also plan to hold a Korea-Singapore jazz concert together with jazz musicians from Korea at Singapore Botanic Gardens in the second half of 2019, which will give us the unique opportunity of introducing a mix of Singapore-style jazz and Korean jazz tunes to a wider audience including our Korean residents and visitors.

JASS Aims to Fulfill Our Mission by

5. Encouraging and Developing the Patronage for Jazz and JASS

The support from kind donors, sponsors and supporters since our inception has offered JASS much encouragement. In addition to grant funding from government agencies including the National Arts Council (NAC), the Ministry of Culture, Community and Youth (MCCY), and Tote Board, we were also aided by donations and sponsorships from individuals as well as corporate organisations, including COMPASS, EFG Bank AG, Hong Leong Foundation, Stephen Riady Foundation, and Ascendas-Singbridge Gives Foundation among other generous supporters .

Following the successful inaugural JASS Benefit Gala Dinner in November 2017, we will hold our second fundraising gala on 5 April 2019 at the Shangri-La Hotel, Singapore. The Benefit Gala 2019 Committee comprises Ms Susan Leong (Chairperson) and members Mr Albert Chiu Sin Chuen, Dr Edmund Lam, Prof Jeremy Monteiro, Ms Karen Li-Mei Chan, Mr Abdullah Bin Tarmugi, Mr Cem Ayhan Azak, Ms Cho Pei Lin, Mr Robert Joiner, Mr Sean Wu, Mrs Sandra Chang, Dr Euan Murugasu, and Mr Lucas Yang Tai Siong.

The support of JASS' patrons is crucial in helping us to meet our objectives. JASS constantly aims to deepen the long-term relationships with our supporters by strengthening our ties with existing benefactors, donors and patrons, while developing our patronage pool. In 2019, we will launch the inaugural JASS Ambassadors Awards in recognition of JASS supporters who have made significant contributions in fundraising for JASS and supported us outstandingly in our efforts to help champion and elevate the jazz scene in Singapore. JASS' successful application as an IPC from 23 November 2018 to 22 May 2021, which allows us to offer tax deduction benefit to our donors, will also go a long way to aid our patronage efforts.

6. Building Up Our Core Organisational Structure and Sources of Funding

JASS is governed by our Board of Directors and headed by our Executive Director & Music Director, Professor Jeremy Monteiro, who also sits on the Board. The staff team comprises a General Manager who supports the Executive Director in overseeing the administrative team, which had an increased headcount in the form of an executive to help the team better keep pace with the increased number of events, programmes and operational workload, and the Associate Music Director and Orchestra & Repertoire Manager to assist the Music Director in the smooth running of the two orchestras.

JASS was successfully approved as an Institution of a Public Character (IPC) with effect from 23 November 2018 to 22 May 2021. This is a testament to the dedication and diligence of the JASS Board leadership and staff team in building up our governance and internal control frameworks and processes, and we remain committed to high governance standards taking guidance from the Code of Governance released by the Charity Council.

In terms of funding, our primary sources are government grants and donations. JASS is supported by the National Arts Council (NAC) under the Seed Grant Scheme for the grant period of 1 April 2018 to 31 March 2021. We also received support through the Capability Development Grant and Market Development Grant from NAC for specific projects such as JASSO's attendance at the Jazz Education Network (JEN) Conference. JASS was also successful in our applications for the Cultural Matching Fund (CMF). Donations-wise, the JASS benefit gala will continue to be the main thrust in our fundraising but that does not limit us in seeking out other donation or funding opportunities where possible. In 2018, JASS also managed to generate an increase in performance revenue vis-à-vis 2017 and we will continue to look into appropriate opportunities in this area to augment our funding sources.

Photo Credit: Robert Wesley Seng

About Our Orchestras

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.

The inaugural performance of JASSO took place at the 13th JZ Festival Shanghai in October 2017 where they performed on the main stage along with international stars such as Kool & The Gang.

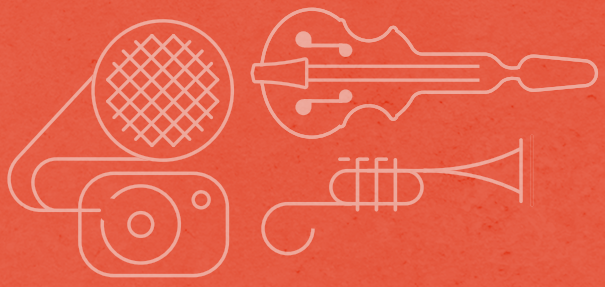
The orchestra performed its first community outreach concert in Singapore in March 2018 at the Nanyang Technological University (NTU) Auditorium, and held another public concert in July the same year during the Singapore Botanic Gardens Heritage Festival 2018. It followed that with a performance at the 51st ASEAN Foreign Ministers' Meeting Gala that August before going on tour, playing at the EFG London Jazz Festival in November 2018.

The orchestra was then selected to perform at the Jazz Education Network (JEN) Conference in January 2019 as the JEN President's Choice, for which JASSO received an Outstanding Performance Award.

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.

JASSYO! made its debut at the inaugural Lion City Youth Jazz Festival (LCYJF) in May 2017 in Singapore. It held its maiden public outreach concert at Singapore Botanic Gardens in April 2018 to commemorate UNESCO International Jazz Day. It then performed again at the 2018 Lion City Youth Jazz Festival (LCYJF) and went on to perform at public concerts at Esplanade and at the Singapore Night Festival in collaboration with the National Library Board. On 6 March 2019, JASSYO! held a concert in the heart of the Central Business Distric at the UOB Plaza Atrium when it performed as part of the "Musical Bento Box" series by Si Chuan Dou Hua Restaurant.



Looking Back

Highlights of FY2018 Achievements and Activities

Guided by our aim to be a centre of excellence in jazz in Singapore and to bring the joy of jazz to people in Singapore from all walks of life and across diverse communities, we increased our activities and performances exponentially in our second year of operations, FY2018, particularly in our community engagement activities. We also incorporated inclusiveness in our programmes to deepen our mission even as we ramped up our activities to increase the presence of our two orchestras, the Jazz Association Singapore Orchestra (JASSO) and the Jazz Association Singapore Youth Orchestra (JASSYO!), in Singapore and overseas.

1.

Concert Presentation and Promoting Singapore Jazz

Sing Jazz 2018

Marina Bay Sands

10.

Governance and Patronage Development

JASS Attains IPC Status

23 NOV 2018

11.

Overseas Exposure and Promoting Singapore Jazz

EFG London Jazz Festival 2018 and JASS Tour

London, UK

12.

Overseas Exposure and Promoting Singapore Jazz

Jazz Education Network (JEN) Conference 2019

Concert - JEN President's Choice

Nevada, USA

13.

Public Education and Jazz Appreciation

Jazz Improvisation Workshop

Jazz Improvisation For Classical Musicians

NAFA School of Music

14.

Public Education and Jazz Appreciation

Jazz Appreciation Talk

A Brief History of Jazz

Library@Esplanade

2.

Community Engagement

Celebrating UNESCO International Jazz Day 2018

Singapore Botanic Gardens

3.

Overseas Exposure and Promoting Singapore Jazz

Borneo Jazz Festival 2018

Miri, Sarawak

4.

Youth Development and Nurturing Talent

Lion City Youth Jazz Festival 2018

LASALLE- Workshops and Rehearsals

School of the Arts Singapore (SOTA)- Finale Concert

5.

Youth Development and Nurturing Talent

Launch of JASS Music Scholarships

School of the Arts Singapore (SOTA)

6.

Community Engagement

Jazz in July 2018 "Big Band Sunday"

Esplanade Outdoor Theatre

7.

Promoting Singapore Jazz

51st ASEAN Foreign Ministers' Meeting Gala

Singapore EXPO Hall 2

8.

Inclusiveness

Very Special Arts Singapore (VSA) "Welcome to My World" 2018 Musical

The Republic Cultural Centre

9.

Inclusiveness

"VSA Out Loud: Jazz Edition" at the Singapore Writers Festival 2018

The Arts House

CONCERT PRESENTATION AND PROMOTING SINGAPORE JAZZ

8 APRIL 2018

MARINA BAY SANDS

Sing Jazz 2018

1.

The Jazz Association Singapore Orchestra (JASSO) performed at the Singapore International Jazz Festival (Sing Jazz) at Marina Bay Sands on 8 April 2018, with UK trumpeter Tom Walsh and Malaysian alto saxophonist Julian Chan as guest musicians, and Singapore's very own Melissa Tham and Alemay Fernandez as guest vocalists.

With a repertoire of many Singaporean-composed originals and a couple of well-loved jazz standards, JASSO provided a rousing start to the closing day of the festival, which also featured music superstars Lauryn Hill, Jamie Cullum, Lalah Hathaway, Parov Stelar, The Brand New Heavies, and Incognito in a star-studded weekend of music.

COMMUNITY ENGAGEMENT

29 APRIL 2018

SINGAPORE BOTANIC GARDENS

Celebrating UNESCO International Jazz Day 2018

2.

Photo Credit: Robert Wesley Seng

The United Nations Educational, Scientific and Cultural Organization (UNESCO) officially designated 30th April as International Jazz Day, in order to highlight jazz and its diplomatic role of uniting people in all corners of the globe, through the genre's inherent nature as a universal language that promotes diversity, tolerance, peace and cultural collaborations, transcending cultures, nationalities and beliefs.

JASS participated in the global celebrations of UNESCO International Jazz Day for the first time when we held our "Celebrating UNESCO International Jazz Day" concert at Singapore Botanic Gardens on 29 April 2018. The Jazz Association Singapore Youth Orchestra (JASSYO!) played to a 2,000 strong audience. Besides the youth members of JASSYO!, Louis Soliano, the "Godfather of Singapore Jazz," wowed the audience with his vocals as well as skills on the percussion, alongside the dazzling Alemay Fernandez.

On 7 July 2018, we returned to the Singapore Botanic Gardens with our main orchestra, JASSO to hold a concert as part of the Singapore Botanic Gardens UNESCO World Heritage Festival, celebrating its inscription-anniversary as a World UNESCO Heritage site.

OVERSEAS EXPOSURE AND PROMOTING SINGAPORE JAZZ

11-13 MAY 2018

MIRI, SARAWAK

Borneo Jazz Festival 2018

3.

Held in Miri, Sarawak, 11-13 May 2018, the Borneo Jazz Festival is one of the longest-running jazz festivals in the region. The 2018 instalment of the festival offered JASSO the chance to bring Singapore-style jazz to an international audience, in a concert with American trumpeter Kyle Gregory, Malaysian trumpeter Eddie Wen, Malaysian alto saxophonist Julian Chan, Thai drummer Hong Chanutr Techatananan, and European saxophonist Tony Lakatos as guest musicians.

Performing alongside this international ensemble of musicians were guest vocalists Melissa Tham from Singapore, and Elvira Arul and Pete Kallang from Malaysia.

YOUTH DEVELOPMENT
AND NURTURING TALENT

21-25 MAY 2018

LASALLE COLLEGE OF THE ARTS

Lion City Youth Jazz Festival 2018 Workshop Series

4.

First launched by JASS in 2017, the Lion City Youth Jazz Festival (LCYJF) is an annual youth-musician focused learning and immersion programme, comprising six days of intensive rehearsals, workshops and a finale concert on the last day, under the guidance of international jazz legends and prominent professional jazz musicians.

LCYJF 2018's Workshop Series, which ran from 21 – 25 May at LASALLE College of the Arts, featured a line-up of international jazz greats as mentors to the youth musicians: 5-time Grammy award-winning trumpeter and composer Randy Brecker (US), bassist and composer Jay Anderson (US), Lewis Nash (US-drums), Antonio Hart (US-saxophone), and Tom Walsh (UK-trumpet).

YOUTH DEVELOPMENT
AND NURTURING TALENT

26 MAY 2018

SCHOOL OF THE ARTS (SOTA)

Lion City Youth Jazz Festival 2018 Finale Concert

The Lion City Youth Jazz Festival 2018 came to a conclusion with a standing ovation and thunderous applause from the audience for the Jazz Association Singapore Youth Orchestra (JASSYO!) and their mentors at the Finale Concert on 26 May 2018. Led by Executive Director & Music Director Jeremy Monteiro, and Associate Music Director Weixiang Tan, our talented youth orchestra performed with the mentors from around the world, including Randy Brecker as Chief Mentor, Lewis Nash, Antonio Hart, Ulf Wakenius, Jay Anderson, Darin "Joe" Pantoomkomol (Joe Darin), Marques Young and Tom Walsh. Guest vocalists Rudy Djoe and Alemay Fernandez lent their powerhouse vocals to the evening, while guest musician Liang Yin from China and guest youth musician CC Lee, also from China, added their talents to what many in the audience called a world-class orchestra.

The concert showcased jazzy arrangements of songs and tunes from Singapore and her neighbours in the first half while the second half paid tribute to legendary trumpeter Miles Davis. The arrangers for the evening's repertoire included Tom Kubis, Chok Kerong, Weixiang Tan, Jeremy Monteiro, Mike Tomarro and Michael Mossman. Two notable original compositions were performed that evening, the EFG London Jazz Festival 2014- commissioned piece "Lion City" composed by Jeremy Monteiro, and a newly-commissioned piece by Chok Kerong titled "Sketches of Miles."

YOUTH DEVELOPMENT AND NURTURING TALENT

26 MAY 2018

SCHOOL OF THE ARTS (SOTA)

Launch of JASS Music Scholarships

5.

The first half of 2018 also saw the launch of the first ever jazz scholarships in Singapore, with the Jazz Association (Singapore) Music Scholarships.

The JASS Music Scholarship is a specialised merit-based scholarship in a Bachelor's degree in Jazz Studies, designed to nurture talented young musicians with a passion for jazz, promote excellence in jazz performance and composition as an art form, and develop leaders in the jazz arts landscape of Singapore.

After a rigorous audition and selection process, the awards were presented to two deserving recipients during the Lion City Youth Jazz Festival 2018 Finale Concert on 26 May. Singaporean jazz vocalist and singer-songwriter Dawn Wong received the Local Scholarship in Jazz Studies while bassist John Koh received the Overseas Scholarship in Jazz Studies.

29 JULY 2018

ESPLANADE OUTDOOR THEATRE

Jazz in July 2018 "Big Band Sunday"

6.

On 29 July 2018, the Jazz Association Singapore Youth Orchestra (JASSYO!) held an outreach concert, playing to an enthusiastic audience of 3,000 at the Esplanade Outdoor Theatre in the annual "Jazz in July: Big Band Sunday" series organised by Esplanade. The concert also featured the talented trumpeter Ravee Trisakdisrisakul from Thailand, and guest vocalists Rudy Djoe, Lily Hargrove, as well as the "Godfather of Singapore Jazz" Louis Soliano.

With great swinging standards, originals by Jeremy Monteiro and Chok Kerong and solid arrangements of well-loved regional tunes by Tom Kubis, this proved to be a great evening of jazz with the gorgeous Singapore skyline in the background. A concert-goer described JASSYO!'s performance as performance as "quality playing and timeless."

PROMOTING SINGAPORE JAZZ

3 AUGUST 2018

SINGAPORE EXPO HALL 2

7.

51st ASEAN Foreign Ministers' Meeting Gala

Photo Credit: Sean Lim

JASS reached another milestone since our formation in 2016, when the Jazz Association Singapore Orchestra (JASSO) was given the honour of performing at the gala for the ministers and delegates attending the 51st ASEAN Foreign Ministers Meeting chaired by Singapore on 3 August 2018.

Together with some of our talented youth musicians and guest vocalists Louis Soliano and Lily Hargrove, and under the direction of Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan, JASSO played a repertoire of jazz standards as well as folk songs from ASEAN countries, including jazzy arrangements of “Jingkli Nona” and “Singapura.”

INCLUSIVENESS

2 SEPTEMBER 2018

THE REPUBLIC CULTURAL CENTRE

Very Special Arts Singapore "Welcome to My World" Musical 2018

8.

Photo Credit: Very Special Arts Singapore (VSA)

We had three main goals when JASS was first incorporated in 2016: raising the level of excellence in jazz, youth development, and bringing jazz to all corners of Singapore across all walks of life. In 2018, we added another objective as we felt it was an important aspect which would deepen the meaning of our mission: expanding our programming to incorporate inclusiveness so as to bring jazz to the underserved communities.

In 2018, we started our partnership with non-profit organisation Very Special Arts Singapore (VSA) to support artists with disabilities. This partnership has been particularly meaningful for JASS as both JASS and VSA are blessed to have Ambassador-at-Large, Professor Tommy Koh, as Patron. Our musicians worked with youths and children with special needs to perform at VSA's 25th anniversary musical.

JASS was honoured to be given the opportunity to work on this project, with Executive Director & Music Director Jeremy Monteiro playing an advisory role and Associate Music Director Weixiang Tan leading the effort. Weixiang, bassist Ben Poh and JASS scholar Dawn Wong collaborated with talented pianist Joshua German from VSA and other performers from various organisations over weeks of rehearsals to deliver a one-of-a-kind inclusive concert at the musical titled "Welcome to My World: Free My Music!" on 2 September 2018.

INCLUSIVENESS

9 NOVEMBER 2018

THE ARTS HOUSE

9. "VSA Out Loud: Jazz Edition" at the Singapore Writers Festival 2018

We reprised our partnership with Very Special Arts Singapore (VSA) when we joined them, as well as non-profit organisation Writing Through, to conduct a workshop for the members of VSA with a unique concept: poetry-writing with jazz tunes as inspiration. Weixiang Tan and Ben Poh again devoted their time over several weeks to partner the youths, in particular three budding poets, Leann Eng, Serene Sng and Isaac Lim. At the end of the workshop, these poets performed their works to a full house at the Singapore Writers Festival 2018 on 9 November 2018, reciting their poems set to jazz tunes composed by Weixiang and performed by him at the piano and Ben on electric bass.

It was heart-warming to witness the participants' passion, progress and joy as they performed in public with confidence and style, some of them for the first time. JASS is grateful to have been able to play a part in helping these youths learn to express themselves through such collaborations.

"We find our collaboration with the Jazz Association (Singapore) a very good fit and especially-meaningful for our students. Having the musicians from JASS, pianist Weixiang Tan, bassist Ben Poh, and singer Dawn Wong work with our students such as pianist Joshua German and our poets Isaac Lim, Leanne Eng and Serene Sng, brought the worlds of jazz, theatre and poetry together. These activities have helped to increase the confidence of our students and given them invaluable exposure in public performance."

— Maureen Goh, Executive Director, Very Special Arts Singapore (VSA)

GOVERNANCE AND
PATRONAGE DEVELOPMENT

23 NOVEMBER 2018

JASS Attains IPC Status

10.

JASS was successfully approved as an Institution of a Public Character (IPC) with effect from 23 November 2018 to 22 May 2021.

This allows our donors to claim tax benefit on all their qualifying donations, and is a testament to the dedication and diligence of the JASS Board leadership and staff team in building up our governance and internal control frameworks and processes.

OVERSEAS EXPOSURE AND PROMOTING SINGAPORE JAZZ

21-24 NOVEMBER 2018

LONDON, UK

11. *EFG London Jazz Festival 2018 and JASS Tour*

JASSO flew the Singapore flag proudly in November 2018 when it embarked on a performance tour of London, with a successful triple-bill performance at three different venues- the Millennium Gloucester Hotel, the London College of Music, and the EFG London Jazz Festival 2018. The Jazz Association Singapore Orchestra (JASSO!) gave a private performance on 21 November 2018 at the Millennium Gloucester Hotel, followed by a concert at the London College of Music, University of West London the next day, and capped off the tour with a public performance at the EFG London Jazz Festival on 24 November.

It was a first for a Singapore-based big band to be performing at the world-renowned EFG London Jazz Festival, and a remarkable achievement for us to be invited, as JASS was only two years old. The tour saw the orchestra taking the Singapore story to the UK, through swinging international jazz standards alongside jazzy arrangements of traditional tunes from Southeast Asia, and original compositions by Singaporean composers including "Singapura," and Jeremy Monteiro's compositions such as "Olympia" and "Brothers."

The tour gave the musicians an incredible learning opportunity and an enriching cultural exchange, performing to an international audience alongside top UK-based musicians, including Alan Barnes, Tom Walsh, Reuben Fowler, Ian Bateman, and Rory Ingham.

OVERSEAS EXPOSURE AND PROMOTING SINGAPORE JAZZ

11 JANUARY 2019

NEVADA, USA

Jazz Education Network (JEN) Conference 2019 Concert

12.

Photo Credit: René Huemer, courtesy of the Jazz Education Network (JEN)

JASS kicked off 2019 by sending the Jazz Association Singapore Orchestra (JASSO) to Reno, Nevada in the United States to play as the President's Choice at the Jazz Education Network (JEN) Conference in January 2019. Joining JASSO were esteemed guest musicians, trumpeters Tanya Darby and Alex Sipiagin, saxophonists Antonio Hart and Greg Fishman, and trombonist Chris Glassman, along with guest vocalists, Grammy-nominated singer Carmen Bradford, and our very own Melissa Tham.

JASS aims to nurture young musicians who carry a zeal for jazz by providing various opportunities and platforms for them to sharpen their skills, and the Reno tour gave the musicians a priceless opportunity to both perform and learn at the four-day conference with some of the best jazz practitioners in the world attending.

For their performance at the JEN Conference on 11 January 2019, JASSO received the Outstanding Performance Award.

"The Jazz Association Singapore Orchestra (JASSO), led by Jeremy Monteiro, performed at the 2019 Jazz Education Network (JEN) Conference per our invitation. JASSO, together with special guest vocalists Carmen Bradford and Melissa Tham, engaged the audience with an energetic performance featuring a mix of original tunes by Singaporean composers and well-known jazz standards. At the event, JASSO was conferred the Outstanding Performance Award. We hope to welcome JASSO back to a future JEN conference."

— Sharon Burch, Managing Director, Jazz Education Network (JEN)

PUBLIC EDUCATION AND
JAZZ APPRECIATION

16 FEBRUARY 2019

NAFA SCHOOL OF MUSIC

13. *Jazz Improvisation Workshop: "Jazz Improvisation for Classical Musicians"*

We presented our inaugural technical workshop titled "Jazz Improvisation for Classical Musicians - The Four Primary Scales of Jazz Improvisation" at the Nanyang Academy of Fine Arts (NAFA) on 16 February 2019. JASS Executive Director & Music Director, Jeremy Monteiro, presented the workshop to a packed room, accompanied by JASSO member, flautist Rit Xu.

Targeted at intermediate or advanced classical music students who are curious about the jazz idiom and would like to learn how to apply these techniques to one's interpretation of music, the audience was treated to a surprise demonstration with guest musicians, Danish saxophonist Jakob Dinesen, Thailand's Hong Chanutr Techatananan on drums, and bassist Siheng Teng, joining in the session and bringing to live the techniques of the genre.

On 21 March 2019, another Improvisation Workshop was conducted, this time at the National Institute of Education (NIE) at Nanyang Technological University (NTU). Jeremy Monteiro conducted this workshop with musicians Rit Xu, Teng Siheng and drumming stalwart Tamagoh, to a 100 strong audience, once again demonstrating the techniques to a full house.

PUBLIC EDUCATION AND
JAZZ APPRECIATION

2 MARCH 2019

LIBRARY@ESPLANADE

Jazz Appreciation Talk: "A Brief History of Jazz"

14.

One of the main objectives of JASS is to play a part in making jazz accessible to everyone by broadening the appreciation of jazz among the general public. As such, one of the core activities is our Jazz Appreciation Talks through which we give the audience a brief history lesson on jazz and demonstrate elements of the genre to the audience.

The educational talk focuses on the roots and evolution of jazz from the Blues to early jazz, New Orleans jazz (often referred to as Dixieland), the birth of modern jazz in 1927 with Louis Armstrong, Swing, Bebop, Latin jazz, into fusion and contemporary jazz, and is accented by performances illustrating the historical and stylistic milestones of the genre's progression.

Our first activity upon our inception was to conduct this talk, which was held in May 2017 at a restaurant-bar. Since then, we have continued to bring these talks to various parts of Singapore, presenting this at Thomson Community Club in August 2017, and again at The Arts House in March 2018. On 2 March 2019, we ran the talk at the Library@Esplanade, where we had 100 people in the audience.

Looking Ahead
FY2019 Plans and Activities

As we progress into FY2019, JASS remains committed to providing opportunities in continuing education and the development of our musicians' capabilities, and deepening our involvement in audience and community engagement through public education as well as multicultural and multi-generational programmes. We will also continue our efforts to help promote inclusiveness through our collaborations with Very Special Arts Singapore (VSA), and share Singapore's rich musical tapestry with the rest of the world through our participation in overseas jazz events in FY2019.

To achieve these aims, JASS' second benefit gala on 5 April 2019 will further sustain and expand our fundraising efforts and augment continued governmental grant support.

1.

Fundraising

JASS Benefit Gala Dinner 2019

Shangri-La Hotel, Singapore

8.

Inclusiveness

Very Special Arts Singapore (VSA) "Welcome to My World" 2019

Concert

Gateway Theatre

9.

Promoting Singapore Jazz

Korea-Singapore Jazz Night

Concert

Singapore Botanic Gardens

10.

Community Engagement

Opening of the Eurasian Heritage Gallery

Eurasian Association

21 SEP
2019

11.

Community Engagement

Tanglin CC Oktoberfest 2019

Tanglin Community Club

12.

Concert Presentation

JASS Pinnacle Concert 2019

Victoria Theatre

2.

Community Engagement

Celebrating UNESCO International Jazz Day 2019

Singapore Botanic Gardens

3.

Youth Development
and Nurturing Talent

Lion City Youth Jazz Festival 2019

LASALLE- Workshops and Rehearsals

Singapore Chinese Cultural Centre (SCCC)- Finale Concert

4.

Youth Development
and Nurturing Talent

JASS Music Scholarships 2019

Singapore Chinese Cultural Centre (SCCC)

5.

Concert Presentation and
Community Engagement

Jazz It Up! A Jazzy Celebration of Chinese Songs

Matinee and Concert

Singapore Chinese Cultural Centre (SCCC)

6.

Public Education and
Jazz Appreciation

Jazz Appreciation Talk

A Brief History of Jazz

Pasir Ris Crest Secondary School

7.

Community Engagement

Celebrating Singapore Botanic Gardens Heritage Festival

Singapore Botanic Gardens

Acknowledgments

We would like to thank the following individuals, organisations and corporations for the support given to Jazz Association (Singapore) from our inception in 2017 to 31 March 2019.

Cash Donors

$100,000 AND ABOVE

Mr Albert Chiu Sin Chuen

Composers and Authors Society of Singapore Ltd (COMPASS)

$50,000 AND ABOVE

EFG Bank AG, Singapore Branch

$15,000 AND ABOVE

Mr & Mrs Adrian and Susan Peh

Ascendas-Singbridge Gives Foundation

Mr Cem Ayhan Azak

Hong Leong Foundation

Ms Karen Li-Mei Chan

Stephen Riady Foundation and OUE Limited

$10,000 AND ABOVE

Dr Edmund Lam Kin Hong

Mr Evgeny Tugolukov

Mr Francis Ho Liong Chang

Neo-Film Media Investment Pte Ltd

Mr Sean Wu

United Overseas Bank

Messrs Yeo-Leong & Peh LLC

$5,000 AND ABOVE

Mr Abdullah Bin Tarmugi

Mr Alex Chua - Goldbell Foundation

Mr Alvin De Souza

Mr Andrew Robertson

BG Andrew Tan

Atlas Sound & Vision Pte Ltd

Directions Group Inc Pte Ltd

Ebenex Private Limited

Ms Helen Loh Hoi Leng

Mr Jean Salim Nasr & Ms Pauline Chan

Professor Jeremy Ian Monteiro

Mr John A Williamson

Mr Kong Eng Huat

Ms Magdeline Goei

Mr & Mrs Mervin and Jean Wee – The Jean Yip Foundation

Mr Robert Joiner

Professor Tommy Koh

$2,000 AND ABOVE

Dr Frederick Shen & Ms Casling Tan

Mr & Mrs George and Lysa Goh

Mr Hisaki Deguchi

Ms Judith Quek-Low

Ms Melissa Kwee

Mr & Mrs Paul and Rebekah Chuan

Ms Therese Chew Pak Ngoh

BELOW $2,000

Mr Adrian Koh

Mr Alexander Iserlis

Mrs Ann Ang

Axis Law Corporation

Ms Belinda Chua

Mr Bernard Lim – Wealth Hub Pte Ltd

Ms Cecilia Leong-Faulkner – British Theatre Playhouse

Mr Chan Kwai Sum

Mr & Mrs Charles and Michelle Siow

Mrs Chella Gabriel

Ms Cindy Tang

Mr and Mrs David Scott

Ms Doris Anne Lu

Mr & Mrs Edmund and Ivy Goh

Mr Edmund Lee Tjen Chian

Ms Frances Low

Ms Gail Lien-Wang

Mr Gerald Aw Jer-Wei

Ms Gillian Kang

Mrs Grace Yeh

Ms Janet Chee-Fung Goodman

Ms Jasmine Goh

Ms Jun Low – J W Central Pte Ltd

Mrs Lai-Yong Lawrence

Mr & Mrs Lawrence and Celeste Basapa

Ms Leila Cheung

Ms Linda Soo-Tan

Ms Loh Shih Ying

Ms Namrata Singh

Ms Nana Au-Chua – Million Lighting Co Pte Ltd

Mr Oliver Balmelli

Ms Ong Cheng Lan

Mr & Mrs Oscar and Audrey Mico

Mr & Mrs Patrick Ee

Mr Paul Robert Copping

Ms Peggy Kek Peck Gee

Mr Quek Chin Tiong & Mrs Helen Quek

Mr Ralf Schmidt

Ms Serene Tan

Ms Sharon Heng

Dr Tan Chin Nam

Ms Tonya Tan Lay Tin

Ms Violet Ho

Mr Alexander Iserlis

Axis Law Corporation

Mr and Mrs David Scott

Ms Loh Shih Ying

Ms Ong Cheng Lan

Ms Peggy Kek Peck Gee

We are also grateful to the following organisations for grant support:

Ministry of Culture, Community and Youth (MCCY) – The Cultural Matching Fund (CMF)

National Arts Council (NAC)- Jazz Association (Singapore) is supported by the National Arts Council (NAC) under the Seed Grant Scheme for the period from 1 April 2018 to 31 March 2021.

Tote Board

Partners and Supporters

Arts House Ltd	Asia PR Werkz	Botanico at The Garage	The Esplanade Co Ltd
Mr Ian Ingram	Jazz Education Network (JEN)	LASALLE College of the Arts	Millennium Hotels and Resorts
Monti at the Fullerton Pavilion	Nanyang Academy of Fine Arts (NAFA)	National Institute of Education - Nanyang Technological University (NIE-NTU)	National Library Board
Relish by Wild Rocket	Regent Singapore	Si Chuan Dou Hua Restaurant	Singapore Botanic Gardens
The Sultan	Tanglin Community Club	Thomson Community Club	University of West London – London College of Music
Very Special Arts Singapore Ltd (VSA)	Zeles Network Ltd		

JASS Benefit Gala Dinner 2017 In-Kind Donors

Asia PR Werkz (Official PR Partner)	Atlas Sound & Vision Pte Ltd	Azimuth Watch Company Pte Ltd	Mr & Mrs Benny Yeoh
Castiglion del Bosco	Chef Willin Low and Wild Rocket	Mr Christopher Ho on behalf of The Whisky Trust	Clé de Peau Beauté (Official Skin Care Sponsor)
EFG London Jazz Festival	Global Audio	Ho Printing Singapore Ltd	Mr & Mrs Ian Ingram and Sing Jazz Festival
J Monteiro Designs Pte Ltd	Ms Joanne Low of Joanne L Fine Jewellery	Mr & Mrs Lee Thean Jeen of Weiyu Films Pte Ltd	Ms Lynette Seah
Ode To Art	Mr Peter Boudewyn	Mr Prakash Xavier	Mr Richard Wan of Roxy Disc House
Mr Robert Joiner	Showtime Productions Pte Ltd	Singapore Tatler (Official Magazine)	Ms Susan Leong
Turkish Airlines			

We would also like to extend our thanks to our volunteers and other benefactors who have supported us generously since our inception in 2017.

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
Effective Period: 23 November 2018
to 22 May 2021

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

Auditor
Nexia TS Public Accounting Corporation
80 Robinson Road, #25-00
Singapore 068898

Registered Address
180 Paya Lebar Road
#11-04E, Yi Guang Building
Singapore 409032

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

Legal Firm
Yeo-Leong & Peh LLC
10 Shenton Way
9th Floor MAS Building
Singapore 079117

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 Ian 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.

Board Appointments

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment to the Board of Directors
Dr Edmund Lam Kin Hong	Chairman (since 24 April 2019)	Chief Executive Officer, Composers and Authors Society of Singapore Ltd (COMPASS)	Vice-Chairman and Treasurer (26 September 2016 to 24 April 2019)	26 September 2016
Ms Susan Leong Lai Onn	Vice-Chairman (since 24 April 2019)	Senior Director, Yeo-Leong & Peh LLC	Director (26 September 2016 to 24 April 2019	26 September 2016
Professor Jeremy Ian Monteiro	Director	Executive Director & Music Director, Jazz Association (Singapore) Managing Director, Showtime Productions Pte Ltd	Director	26 September 2016

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment to the Board of Directors
Ms Karen Li-Mei Chan	Director	Director and Chief Risk Officer of DWS (Deutsche Asset Management) for Asia	Director	19 January 2017
Mr Abdullah Bin Tarmugi	Director	Independent Director of GuocoLand Limited, Goodhope Asia Holdings Ltd and Summit Power International Limited	Director	1 March 2018

Note

– *Mr Albert Chiu Sin Chuen stepped down from the JASS Board on 24 April 2019 and is currently the Honorary Chairman. He was one of the founding Board Directors appointed on 26 September 2016 and held the JASS Board Chairman position prior to his departure from the Board. As per JASS' constitution, the Honorary Chairman holds no voting powers.*

– *Following the appointment of Dr Edmund Lam Kin Hong as Board Chairman on 24 April 2019, the Board elected not to appoint a new Treasurer. In the absence of an appointed Treasurer, the Board Chairman oversees the finances of the charity.*

– *Board information as at latest practicable date*

Term Limit of Board

JASS' constitution provides that all founding directors shall be appointed up to 6 years for the first term of appointment and thereafter up to 4 years for subsequent terms of appointment. New directors shall be appointed for up to 4 years for each term of appointment. A director who has attained the age of 65 will be required to be re-appointed annually, subject to the Board's approval.

The Board has noted the guidance provided by the Code of Governance for Charities and IPCs (April 2017) ("Code of Governance") that all Board members should be required to submit themselves for re-nomination and re-appointment, at least once every 3 years. JASS will align to the guidance in FY2019. The Board will also ensure alignment to the guidance by the Code of Governance that the Treasurer position (or equivalent) should be a maximum limit of 4 consecutive years.

Board Meetings and Attendance

Name	FY2018	
	Held	Attended
Dr Edmund Lam Kin Hong	3	3
Ms Susan Leong Lai Onn	3	3
Professor Jeremy Ian Monteiro	3	3
Ms Karen Li-Mei Chan	3	2
Mr Abdullah Bin Tarmugi	3	3

Note

– *Prior to his departure from the JASS Board on 24 April 2019, Mr Albert Chiu Sin Chuen attended 3 out of the 3 meetings held in FY2018.*

Disclosure of Board Remuneration

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

Professor Jeremy Ian 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	Mr Abdullah Bin Tarmugi
Finance and Human Resource	Dr Edmund Lam Kin Hong	Professor Jeremy Ian Monteiro, Ms Jaysie Ong
Fundraising (JASS Benefit Gala Dinner 2019)	Ms Susan Leong Lai Onn	Mr Albert Chiu Sin Chuen, Dr Edmund Lam Kin Hong, Professor Jeremy Ian Monteiro, Ms Karen Li-Mei Chan, Mr Abdullah Bin Tarmugi, Mr Cem Ayhan Azak, Ms Cho Pei Lin, Mr Robert Joiner, Mr Sean Wu, Mrs Sandra Chang, Dr Euan Murugasu, Mr Lucas Yang Tai Siong
Nomination	Dr Edmund Lam Kin Hong	Professor Jeremy Ian Monteiro, Mr Abdullah Bin Tarmugi

Staff Team

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

General Manager	Ms Jaysie Ong
Associate Music Director	Mr Weixiang Tan
Orchestra & Repertoire Manager	Mr Benny Goh
Manager, Communications and Administration	Ms Yeok-Tsui Chin
Senior Executive, Graphic Design and Events	Ms Kimberly Teo
Executive, Marketing, PR and Events	Ms Michelle Chew

Note

– The staff team information is accurate as at end-FY2018.

Disclosure of Staff Remuneration

Remuneration Band	Number of Staff
Between $100,000 to $200,000	1
Between $200,000 to $300,000	0

For the period of FY2018, the remuneration of Professor Jeremy Ian Monterio, who is the Executive Director & Music Director, is in the band of $100,000 to $200,000. Information regarding his remuneration is presented below. Further information regarding his appointment can be found in the "Disclosure of Board Remuneration" section.

Description	Period	Amount
Basic Salary	April 2018 – March 2019	$120,000
Bonus	December 2018	$10,000
Total	FY2018	$130,000

JASS has no paid staff, who are close members of the family of the Executive Director & Music Director or Board Directors, who each received total remuneration of more than $50,000 during FY2018.

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 transitioned from a charity to an IPC with effect from 23 November 2018, effectively moving from the Intermediate Tier to Enhanced Tier based on the Code of Governance during the course of our FY2018. In the spirit of good governance, we benchmarked ourselves against the higher of the tiers. 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 2018 following our IPC status on 23 November 2018. In addition, 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 long-term financial sustainability of our operations.

The minimum reserve is currently set as 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:

	FY2018 $	FY2017 $
Accumulated (deficit)/fund	(351,578)	353,685
Annual operating expenditure	682,818	285,542
Reserves ratio	(0.5)	1.2

Note

– *JASS had to use our reserves and interest-free loans from board directrs (in view of the Cultural Matching Fund grant received only after FY2018) to finance monthly operational costs such as staff costs and committed project expenses. JASS also wishes to highlight that management is in the opinion that no material uncertainty exists as we raised a total of approximately $720,000 via our fundraising gala dinner in April 2019 and received grants of approximately $625,000 from government agency and statutory board subsequent to the financial year.*

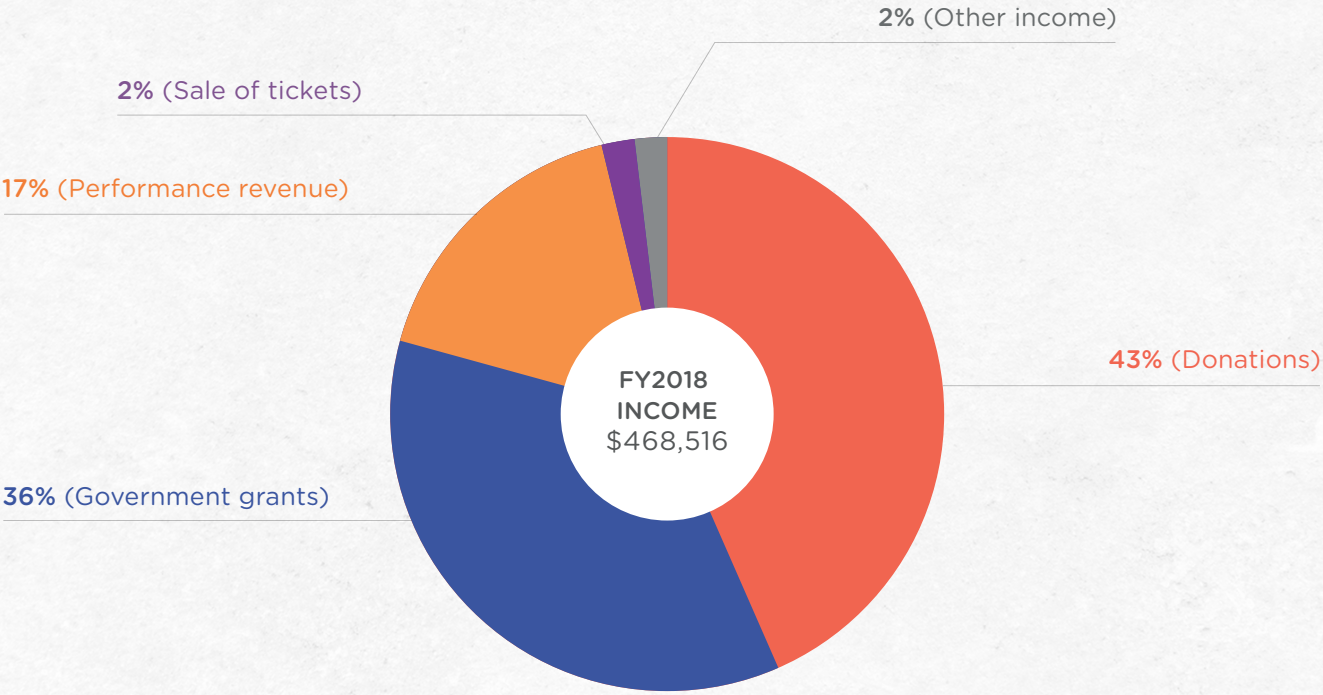
Our Financials

Summary of Financial Performance

	FY2018 $	FY2017 $
Total Income	468,516	976,003
Total Expenditure	(1,173,779)	(592,874)
Net (Deficit)/Surplus	(705,263)	383,129
Accumulated (Deficit)/Surplus	(351,578)	353,685

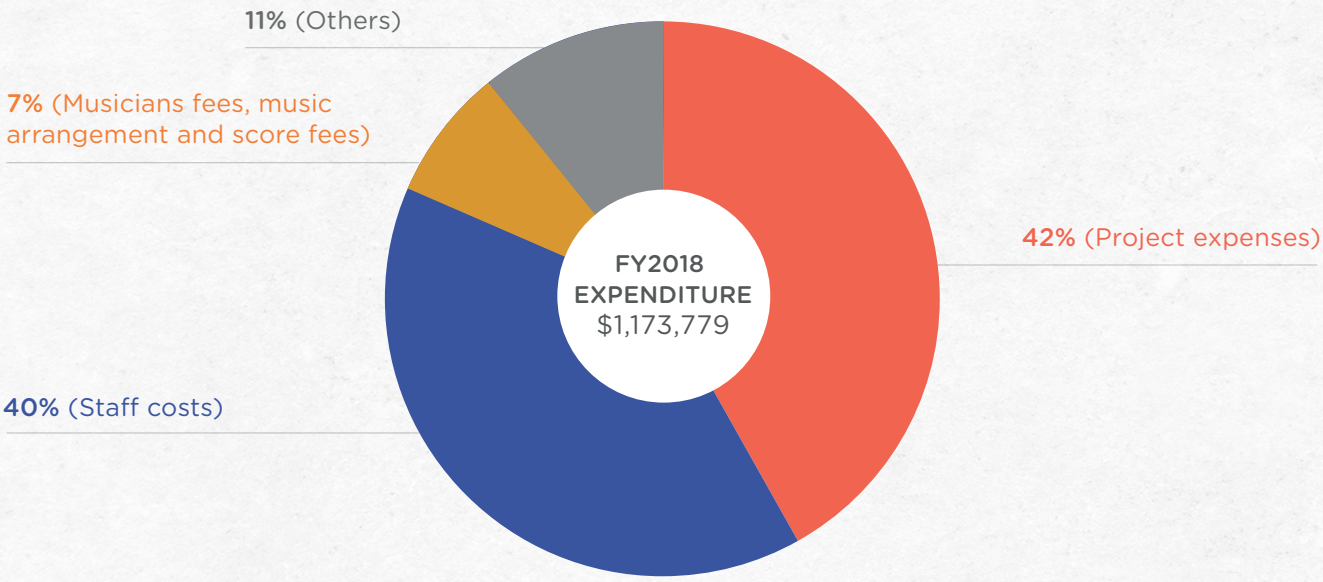
Income

	FY2018 $	FY2017 $
Donations	203,528	654,848
Government grants	168,480	298,000
Performance revenue	79,659	13,436
Sale of tickets	7,050	7,624
Other income	9,799	2,095
Total Income	468,516	976,003



Expenditure

	FY2018 $	FY2017 $
Project expenses	490,841	181,766
Staff costs	467,731	193,930
Musicians fees & music arrangement and score fees	89,303	37,313
Others	125,904	179,865
- Legal and professional fees	*25,170*	*14,884*
- Contract services	*21,600*	*6,030*
- Rental	*20,066*	*15,130*
- Depreciation of fixed assets	*16,294*	*2,379*
- Office expenses	*15,823*	*9,536*
- Fund raising expenses	*120*	*125,566*
- Others	*26,831*	*6,340*
Total Expenditure	1,173,779	592,874



Overall, the deficit experienced in FY2018's reserves was largely due to the Cultural Matching Fund (CMF) grant of $445,909 being received in July 2019 (after close of FY).

Income-wise, donations in FY2018 showed a decrease vis-a-vis FY2017 as funds raised from the JASS Benefit Gala Dinner 2019 on 5 April 2019 will only be recognised in FY2019. Government grant funding of $445,909 from the CMF grant will also only be reflected in FY2019.

Expenditure-wise, project expenses and corresponding expenses such as musician fees and music arrangement/ score expenses increased by $361,065 as JASS rolled out significantly more performances and programmes in FY2018. For instance, we held 5 more community outreach concerts, rolled out 2 new inclusive collaborations with VSA, participated in 2 more overseas jazz festival performances in addition to continuing initiatives started in FY2017, such as our signature Lion City Youth Jazz Festival, Jazz Appreciation Talks and Improvisation Workshops. Staff costs also increased vis-à-vis FY2017 in continuation of the staff additions of a General Manager, Associate Music Director, Orchestra & Repertoire Manager and Senior Executive in mid-to-end FY2017 and a new executive in mid-FY2018. The expanded staff team is needed to ensure the necessary administrative and orchestra-management support in line with our growth.

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

Nexia TS
Listening. Thinking. Growing. Asia.

Associated with
Smith & Williamson

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

Annual Report for the financial year ended 31 March 2019

Jazz Association (Singapore)
(Incorporated in Singapore)

Annual Report
For the financial year ended 31 March 2019

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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 2019.

In the opinion of the directors,

(a) the financial statements of the Company as set out on pages 6 to 21 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2019, and the financial activities, 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

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, Nexia 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

19 AUG 2019

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 2019, and the statement of financial activities, 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 21.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Singapore Companies Act, Chapter 50 (the "Act"), the Singapore Charities Act, Chapter 37 (the "Charities Act") and Financial Reporting Standards in Singapore ("FRSs") so as to give a true and fair view of the financial position of the Company as at 31 March 2019 and of the financial activities, 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 for 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 comprises the Directors' Statement set out on pages 1 to 2.

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, 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 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 by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.

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.

Nexia TS Public Accounting Corporation
Public Accountants and Chartered Accountants

Singapore
19 August 2019

Statement of Financial Activities
for the financial year ended 31 March 2019

	Note	2019 $	2018 $
INCOME			
Donations	3	203,528	654,848
Government grant		168,480	298,000
Performance revenue		79,659	13,436
Sale of tickets		7,050	7,624
Other income	4	9,799	2,095
TOTAL INCOME		**468,516**	**976,003**
EXPENDITURE			
Fund raising expenses		(120)	(125,566)
Project expenses		(490,841)	(181,766)
TOTAL EXPENDITURE		**(490,961)**	**(307,332)**
GROSS (DEFICIT)/SURPLUS		**(22,445)**	**668,671**
OEPRATING EXPENSES			
Advertising and marketing		(6,991)	-
Bank charges		(2,180)	(889)
Contract services		(21,600)	(6,030)
Depreciation of plant and equipment	8	(16,294)	(2,379)
Entertainment		(3,378)	(2,196)
Equipment costs		(2,190)	(2,474)
Insurance		(5,504)	-
Legal and professional fees		(25,170)	(14,884)
Music arrangement/Score fees		(11,280)	(6,373)
Musicians fees		(78,023)	(30,940)
Office expenses		(15,823)	(9,536)
Photography/Videography		(1,380)	(350)
Rental		(20,066)	(15,130)
Staff costs	5	(467,731)	(193,930)
Staff development		(315)	-
Transport		(4,893)	(431)
TOTAL OPERATING EXPENSES		**(682,818)**	**(285,542)**
NET (DEFICIT)/SURPLUS		**(705,263)**	**383,129**

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

Statement of Financial Position
as at 31 March 2019

	Note	2019 $	2018 $
ASSETS			
Current assets			
Cash and bank balances	6	132,334	346,730
Other receivables	7	66,095	15,312
		198,429	362,042
Non-current assets			
Plant and equipment	8	32,343	40,273
		32,343	40,273
Total assets		230,772	402,315
LIABILITIES			
Current liability			
Other payables	9	582,350	48,630
Total liability		582,350	48,630
Net (liability)/assets		(351,578)	353,685
FUNDS			
Accumulated (deficit)/fund		(351,578)	353,685
Total funds		(351,578)	353,685

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

Statement of Changes in Funds
for the financial year ended 31 March 2019

	Accumulated (deficit)/ fund $
2019	
Beginning of financial year	353,685
Net deficit	(705,263)
End of financial year	(351,578)
2018	
Beginning of financial year	(29,444)
Net surplus	383,129
End of financial year	353,685

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

	Note	2019 $	2018 $
Cash flows from operating activities			
Net (deficit)/surplus		(705,263)	383,129
Adjustments for:			
- Depreciation of plant and equipment	8	16,294	2,379
		(688,969)	385,508
Changes in working capital:			
- Other receivables		(50,783)	(9,715)
- Other payables		533,720	(42,617)
Net cash (used in)/provided by operating activities		(206,032)	333,176
Cash flows from investing activity			
Purchase of plant and equipment	8	(8,364)	(42,652)
Net cash used in investing activity		(8,364)	(42,652)
Net (decrease)/increase in cash and bank balances		(214,396)	290,524
Cash and bank balances			
Beginning of financial year		346,730	56,206
End of financial year	6	132,334	346,730

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 (Chapter 37) and has been granted the Institutions of a Public Character ("IPC") status for the period from 23 November 2018 to 22 May 2019 and renewed for the period from 23 May 2019 to 22 May 2021. 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 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 Standard Council. The Company is also subject to the provisions of the Singapore Companies Act, Chapter 50 and the Singapore Charities Act, Chapter 37. 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, except for going concern assumption disclosed below.

The Company is in a net current liabilities position of $383,921 (2018: net current assets position of $313,412) as at 31 March 2019. This condition indicates the existence of a material uncertainty which may cast a significant doubt on the Company's ability to continue as a going concern.

Notwithstanding the above, management is in the opinion that no material uncertainty exists and the financial statements have been prepared on a going concern basis after taking into account the following factors:

(a) the Company raised a total of approximately $720,000 via the Company's fundraising gala dinner in April 2019; and
(b) the Company has received grants of approximately $625,000 from government agency and statutory board subsequent to the financial year.

Interpretations and amendments to published standards effective in 2019

On 1 April 2018, the Company adopted the new or amended FRSs and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the accounting policies of the Company have been made as required, in accordance with the transitional provisions in the respective FRSs and INT FRS.

2 Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2019 (continued)

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

Adoption of FRS 109 Financial Instruments

The Company has adopted the new standard retrospectively from 1 April 2018, in line with the transition provision permitted under the standards. Comparative figures are not restated and there are no differences between the carrying amounts at 31 March 2018 and 1 April 2018 in the opening accumulated fund.

The accounting policies for financial instruments under FRS 109 are disclosed in Note 2.5.

Classification of financial assets and financial liabilities

For an explanation of how the Company classifies and measures financial assets and related gains and losses under FRS 109, see Note 2.5. The adoption of FRS 109 has no effect on the Company's accounting policies for financial liabilities.

Cash and bank balances and other receivables (excluding prepayments) that were classified as loans and receivables under FRS 39 are now classified at amortised cost. No adjustment in the allowance for impairment was recognised in opening accumulated fund of the Company at 1 April 2018 on transition to FRS 109.

Impairment of financial assets

The Company has the following financial assets subject to the expected credit loss impairment model under FRS 109:

• Cash and bank balances; and
• Other receivables.

The impairment methodology for each of these classes of financial assets under FRS 109 is disclosed in Note 2.5 and Note 10.

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 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 to the customer, which is when the customer obtains control of the service. 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.

2 Significant accounting policies (continued)

2.2 Income recognition (continued)

(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 sales of tickets is recognised at a point of sales.

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.

2.5 Financial assets

The accounting for financial assets before 1 April 2018 under FRS 39 is as follows:

The Company classified its financial assets as loans and receivables.

Cash and bank balances and other receivables (excluding prepayments) are initially recognised at fair value plus transaction costs and subsequently carried at amortised cost using the effective interest method, less accumulated impairment losses.

The Company assesses at each reporting date whether there is objective evidence that a financial asset or a group of financial assets is impaired and recognises an allowance for impairment when such evidence exists.

2 Significant accounting policies (continued)

2.5 Financial assets (continued)

The accounting for financial assets before 1 April 2018 under FRS 39 is as follows: (continued)

The carrying amount of these assets is reduced through the use of an impairment allowance account which is calculated as the difference between the carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. When the asset becomes uncollectible, it is written off against the allowance account. Subsequent recoveries of amounts previously written off are recognised against the same line item in statement of financial activities.

The impairment allowance is reduced through statement of financial activities in a subsequent period when the amount of impairment loss decreases and the related decrease can be objectively measured. The carrying amount of the asset previously impaired is increased to the extent that the new carrying amount does not exceed the amortised cost had no impairment been recognised in prior periods.

The accounting for financial assets from 1 April 2018 under FRS 109 is as follows:

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.

2.6 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.

2 Significant accounting policies (continued)

2.6 Plant and equipment (continued)

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

	Useful lives
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.

2.7 Impairment of non-financial assets

Plant and equipment 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.

An impairment loss for an asset is reversed if, and only if, there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. 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 financial activities.

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 Significant accounting policies (continued)

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.

2.10 Operating leases

When the Company is the lessee:

The Company leases office space under operating lease.

Leases where substantially all risks and rewards incidental to ownership are retained by the lessors are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessors) are recognised in statement of financial activities on a straight-line basis over the period of the lease.

Contingent rents are recognised as an expense in statement of financial activities when incurred.

When the Company is the lessor:

The Company leases office space to a related party.

Leases where the Company retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating lease (cost of any incentives given to the lessee) is recognised in statement of financial activities on a straight-line basis over the period of the lease.

Contingent rents are recognised as income in statement of financial activities when earned.

2.11 Income taxes

As a charity, the Company is exempt from tax on income and gains under the Income Tax Act, Chapter 134 to the extent that these are applied to its charitable objects.

2.12 Currency translation

The financial statements are presented in Singapore Dollars ("$"), 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.

3 Donations

	2019 $	2018 $
Tax deductible	46,680	-
Non-tax deductible	156,848	654,848
	203,528	654,848

4 Other income

	2019 $	2018 $
Special Employment Credit	-	420
Temporary Employment Credit	199	75
Rental income	9,600	1,600
	9,799	2,095

5 Staff costs

	2019 $	2018 $
Wages and salaries	409,691	169,610
Employer's contribution to Central Provident Fund	54,343	23,608
Other benefits	3,697	712
	467,731	193,930

6 Cash and bank balances

	2019 $	2018 $
Cash at bank	132,334	346,730

7 Other receivables

	2019 $	2018 $
Prepayments	34,867	10,857
Deposits	22,912	4,012
Other receivables		
- Non-related parties	500	443
- Director	616	-
- Related party	7,200	-
	66,095	15,312

Other receivables from director and related party are unsecured, interest-free and repayable on demand.

8 Plant and equipment

	Furniture and fittings $	Office equipment $	Renovation $	Total $
2019				
Cost				
Beginning of financial year	8,751	8,421	25,480	42,652
Additions	-	2,872	5,492	8,364
End of financial year	8,751	11,293	30,972	51,016
Accumulated Depreciation				
Beginning of financial year	(729)	(234)	(1,416)	(2,379)
Depreciation charge	(2,917)	(3,206)	(10,171)	(16,294)
End of financial year	(3,646)	(3,440)	(11,587)	(18,673)
Net Book Value				
End of financial year	5,105	7,853	19,385	32,343
2018				
Cost				
Beginning of financial year	-	-	-	-
Additions	8,751	8,421	25,480	42,652
End of financial year	8,751	8,421	25,480	42,652
Accumulated Depreciation				
Beginning of financial year	-	-	-	-
Depreciation charge	(729)	(234)	(1,416)	(2,379)
End of financial year	(729)	(234)	(1,416)	(2,379)
Net Book Value				
End of financial year	8,022	8,187	24,064	40,273

9 Other payables

	2019 $	2018 $
Other payables		
- Non-related parties	12,240	31,630
- Directors	200,000	-
Accruals for operating expenses	7,500	7,500
Amount received in advance	362,610	9,500
	582,350	48,630

Other payables to directors are unsecured, interest-free and have been duly repaid subsequent to the financial year.

10 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 6 to the financial statements.

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.

At the end of the financial year, the non-derivative financial liabilities of the Company are due within 12 months. Balance due within 12 months equal their carrying balances as the impact of discounting is not significant

(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.

10 Financial risks management (continued)

(b) Credit risk (continued)

Financial assets, at amortised cost (continued)

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.

No loss allowance against financial assets, at amortised cost is recognised as at 31 March 2019.

Previous accounting policy for impairment of financial assets

In 2018, the impairment of the financial assets was assessed based on the incurred loss impairment model. Individual receivables which were known to be uncollectible were written off by reducing the carrying amount directly. Other receivables were assessed collectively, to determine whether there was objective evidence that an impairment had been incurred but not yet identified.

(i) Financial assets that are neither past due nor impaired

Financial assets that are neither past due nor impaired are mainly deposits with banks with high credit-ratings. Other receivables that are neither past due nor impaired are substantially receivables with a good collection track records with the Company.

(ii) Financial assets that are past due and/or impaired

There is no other class of financial assets that is past due and/or impaired.

There are no impairment allowance for financial assets at amortised costs as at 31 March 2018.

(c) Fair value measurements

The carrying amount of financial assets and liability are assumed to approximate their fair value.

(d) Financial instruments by category

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

	2019 $	2018 $
Loans and receivables	-	351,185
Financial assets, at amortised cost	163,562	-
Financial liabilities, at amortised cost	219,740	39,130

11 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:

	2019 $	2018 $
Accumulated (deficit)/fund	(351,578)	353,685
Annual operating expenditures	682,818	285,542
Reserves ratio	(0.5) *	1.2

* Reserves fall short of the agreed level, mitigating action such as interest-free loans from the directors or conducting fundraising activities will be considered.

12 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:

	2019 $	2018 $
Rental expenses paid to a related party	-	8,500
Rental income from a related party	9,600	1,600

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:

	2019 $	2018 $
Wages and salaries	130,000	78,000
Employer's contribution to Central Provident Fund	10,660	8,580
	140,660	86,580

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

13 Commitments

(i) Operating lease commitments – where the Company is a lessee

The Company leases office space from a non-related party under non-cancellable operating lease.

The future minimum lease payables under non-cancellable operating lease contracted for at the reporting date but not recognised as liabilities, are as follows:

	2019 $	2018 $
Not later than one year	19,872	20,066
Between one to five years	1,656	21,528
	21,528	41,594

(ii) Operating lease commitments – where the Company is a lessor

The Company lease out office space to a related party under non-cancellable operating leases.

The future minimum lease receivables under non-cancellable operating lease contracted for at the reporting date but not recognised as receivables, are as follows:

	2019 $	2018 $
Not later than one year	9,600	9,600
Between one to five years	800	10,400
	10,400	20,000

14 New or revised accounting standards and interpretations

Certain new standards, amendments and interpretations to existing standards that have been published and are mandatory for the Company's accounting period beginning on or after 1 April 2019 or later periods and which the Company has not early adopted.

FRS 116 Leases (effective for annual periods beginning on or after 1 January 2019)

FRS 116 will result in almost all leases being recognised on the statement of financial position, as the distinction between operating and finance leases is removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The only exceptions are short-term and low-value leases. The accounting for lessors will not change significantly.

The standard will affect primarily the accounting for the Company's operating leases. However, the Company has yet to determine to what extent these commitments will result in the recognition of an asset and a liability for future payments and how this will affect the Company's profit and classification of cash flows.

15 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 19 August 2019.

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