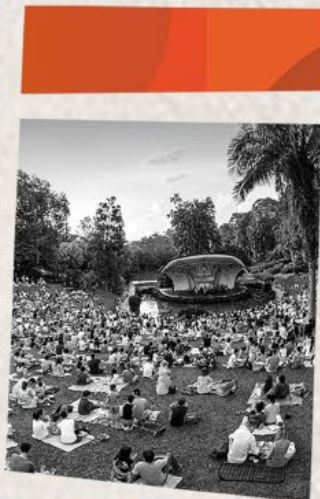


TOGETHER IN CRESCENDO

JAZZ ASSOCIATION (SINGAPORE) ANNUAL REPORT 2019



LIFTING
THE SINGAPORE
JAZZ SCENE


Jazz
ASSOCIATION
(SINGAPORE)
A charity registered in Singapore





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

Jazz Association (Singapore) (JASS)

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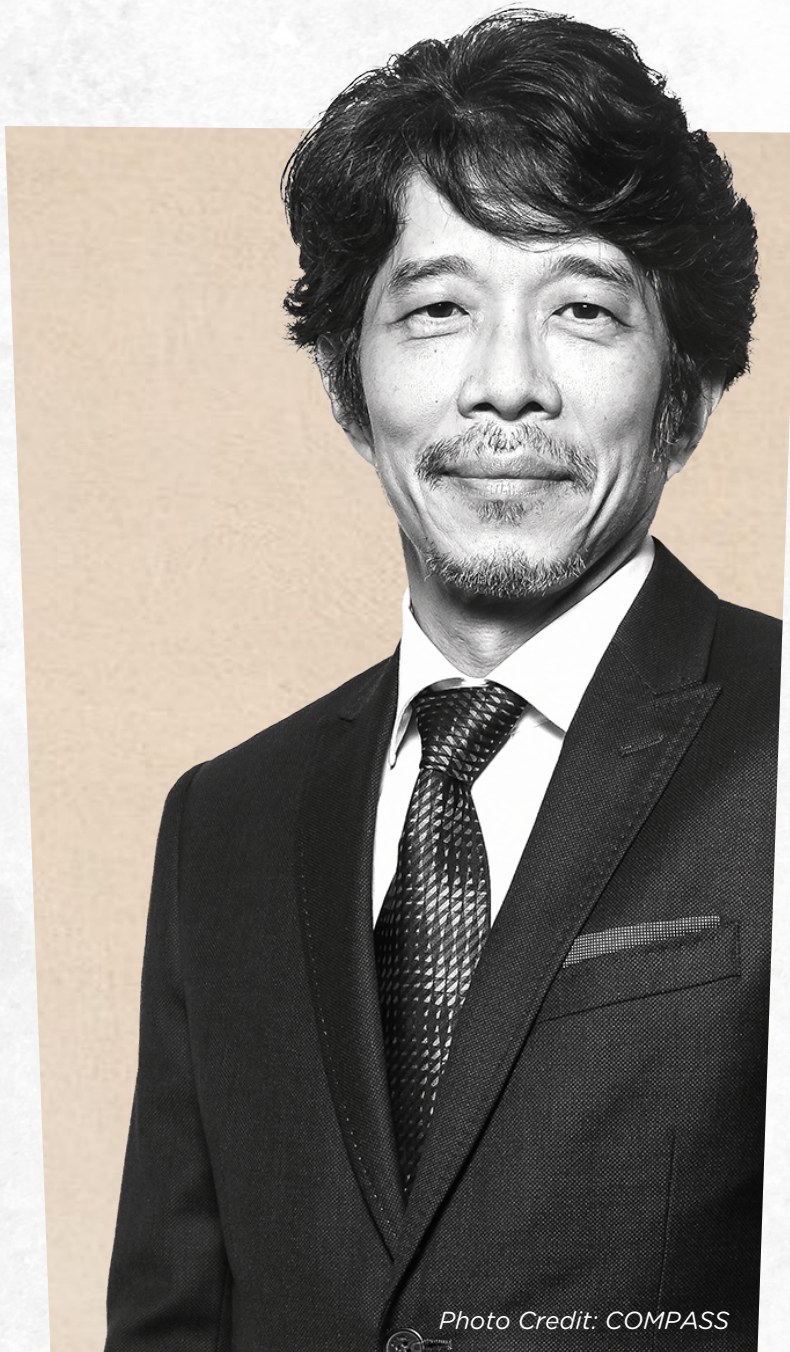
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Message From Our Chairman
Dr Edmund Lam



This annual report marks our third programming season since JASS was founded in 2016.

JASS has continued to make significant strides with our vision “to be a centre of excellence in jazz in Singapore, to bring the joy of jazz to people from all walks of life and across diverse communities, and to make Singapore a leading global city of jazz” as the guiding light.

One important priority of JASS is artistic excellence. Our orchestras’ musicians are not full-time employees of JASS at the moment. Regardless of whether on their own they are professional, semi-

professional or amateur, every single one of our musicians performing on stage wants to participate in a magical, artistically rewarding experience. With credit to maestro Professor Jeremy Monteiro, who serves as our music director and main conductor, we are able to attain this palpable level of achievement at all of our public performances.

We strive to continue bringing the best musicians, not only those from our own orchestras, but also musicians from the whole eco-system in Singapore, to the biggest possible audience.

Another priority is to make the art of jazz accessible to all audiences across communities. We recognise it is our job to bring jazz music to everyone- young and old, whoever and wherever they are- and offer all in Singapore a chance to discover and explore the genre and its nuances. Through this journey, the desired outcome is an enriched life for everyone.

We are very appreciative of the huge audience turnout at our public events especially at the Singapore Botanic Gardens. The enthusiastic crowds, many of them young people, are a living testament to the fact that the future of jazz is in safe hands. I must also pay tribute to our musicians for the incredible work that they have done- day-in, day-out- to fly the flag for jazz across Singapore.

But that does not mean we can afford to take the future of jazz for granted. All staff and musicians in JASS are very much aware of how hard we must constantly work to reach out to audiences old and new. JASS has to respond to changing times with new ideas and ways of connecting and engaging the public.

We will endeavor to convey the message that jazz music is for everyone, and that there are absolutely no barriers to experiencing or enjoying it. One of the ways through which we are doing this is by collaborating with other organisations to bring jazz to a wider audience. We will always remain open to new and creative ways of working with other organisations to engage new fans. Also, by working with and across different communities, the programming of our orchestras will increasingly reflect the values of our country as a whole.

High-quality music will increase market penetration. However, success in our art also depends on the ability of JASS to adapt to the demands of contemporary society. Younger demographic groups tend to be persuaded more by information that appears on social media and through word-of-mouth rather than by traditional media. We therefore are increasingly applying the power of social media to generate awareness and support for JASS among the younger demographic groups.

Now more than ever, this social media strategy rings especially true, as we were suddenly confronted with the unprecedented COVID-19 pandemic towards the last few months of the season.

We have been forced to change our plans. While most of the activities will be reported in next year's annual report, at the time of writing this, I would like to convey to our donors, friends, and supporters that JASS is doing well with our digital online presentations clocking eyeballs beyond our expectations. I will report this next year, hopefully with the pandemic behind us by then.

I also want to take this opportunity to express my deep and heartfelt thanks to all our donors and supporters who responded with generosity at our Gala Dinner 2019 and throughout the years, as well as despite uncertainties due to the pandemic. We are always mindful of the obligations we need to fulfil in our humble acceptance of the kind donations. We are also ever grateful for the indispensable funding from the National Arts Council and the Cultural Matching Fund.

To conclude, performing is the lifeblood of who we are and we remain fiercely committed to bringing back live performances as soon as it is possible and safe to do so, and as health regulations allow. Meanwhile, we wish that everyone stays safe and well till we meet again at one of our live concerts and events.



Message From Our Executive Director & Music Director

Professor Jeremy Monteiro



Photo Credit: Russel Wong

In January 2019, the Jazz Association Singapore Orchestra (JASSO) performed at the prestigious Jazz Education Network (JEN) Conference in Nevada, USA as the JEN President's Choice. This not only allowed JASSO to be seen by American jazz fans which aligns with JASS' cultural diplomacy objective, but also provided an opportunity for members of JASSO to attend training workshops and seminars. We were delighted to be awarded an "Outstanding Performance Award" by the JEN Conference, the first such recognition for JASSO and JASS.

Encouraged by the acknowledgement, we blazed on as we entered our third programming season.

Throughout the year, both our orchestras, JASSO and the Jazz Association Singapore Youth Orchestra (JASSYO!), have continued actively making music in our efforts to increase the level of excellence in our performance as well as build the interest in jazz in Singapore.

We are always mindful about making sure that our repertoire resonates with a range of people from (1) those curious or new to jazz by way of our use of well-loved and familiar tunes done in a stylish and swinging way, (2) those who are accustomed to the more approachable jazz repertoire such as vocal jazz tunes familiar to many and (3) jazz aficionados with our more esoteric and sophisticated offerings like new commissions of original compositions and new arrangements of traditional jazz repertoire.

Our public education talks have also carried over into the year in earnest and we have continued our jazz appreciation talks to introduce jazz to new audiences. Personally, I have given more than 60 such talks since the eighties and after a 10-year hiatus from 2007 to 2017, I am happy to have the platform of JASS to revive these talks to enthusiastic audiences. I am very gratified that close to half of the audience at these talks have been youths, which means that we are reaching the younger generation. These talks will keep jazz relevant to both young and old.

Our professional workshop, "Jazz Improvisation for Classical Musicians," has continued to be well received in 2019. Improvisation used to be a hallmark of classical music. Bach and Mozart are two examples of great classical musicians who were recognised as consummate improvisers. The art of improvisation is something that classical musicians wish to reconnect with and we are glad that these workshops have been very well-attended and useful.

I am also very grateful to our Associate Music Director, Mr Weixiang Tan, for his work with Very Special Arts Singapore (VSA Singapore) in our efforts in inclusivity and we are grateful that VSA Singapore has continued to be a partner. Our two collaborations with VSA Singapore in 2019, the "Welcome To My World" concert and the "Poetry Meets Jazz" programme, have given our musicians the opportunity to interact with talented youths and produced events with rich content that were uplifting for the participants, heartwarming for the audience and deeply meaningful to all of us at JASS.

In our Annual Report, we list many of our important activities. There are three that stand out for me:

(1) The Lion City Youth Jazz Festival 2019 which stretched the ability of our youth musicians to near breaking point. The youth musicians transcended their fears and perceived limitations and emerged much better musicians after that.

(2) The "Jazz It Up! A Jazzy Celebration of Chinese Songs 2019" concert in partnership with the Singapore Chinese Cultural Centre, because it allowed us to reach a new audience with Chinese favourites performed in a jazz style. One of JASS' aims is to collaborate with and reach out to the various communities in Singapore and this was indeed a great start for JASS.

(3) The furtherance of our cultural diplomacy mission has been well-achieved through two events. One is the Korea-Singapore Jazz Night in September 2019, in partnership with the Embassy of the Republic of Korea and the Singapore Botanic Gardens, and the other is the inaugural JASSO Pinnacle Concert. While the Pinnacle Concert may not always align with cultural diplomacy since it is meant to set and define the pinnacle of jazz and the state-of-our-art at JASS, the Singapore Bicentennial commemoration of the friendship between Singapore and the United Kingdom provided an excellent opportunity to combine the demonstration of the pinnacle of jazz with cultural diplomacy. It gave us the chance to work with some top British musicians to collaborate not only on performance but also on the creation of new works.

Let me mention two more points before I express my thanks and appreciation.

First, as we approach the end of the financial year, the world has been hit by a global pandemic and very quickly, COVID-19 has seriously impacted our opportunities to perform live, both locally and overseas. We have been affected not only as JASS, but through all of our musicians as they find their livelihoods significantly threatened and their opportunities for expression severely curtailed. As we go into the next financial year, we at JASS will be looking at how best we can

continue our mission as an arts charity and how best we can mitigate the effects of COVID-19 on our musicians. We hope to do this by keeping our musicians engaged and employed, and also by providing as much support as we can through our resources.

Second, although I have had this at the back of my mind as personal guiding principles since JASS was started, I would like to articulate these in writing as guiding lights for all of us at JASS as we move into the future: Innovation, Youth and Tradition.

Innovation – in the musical aspect of creation of new music creations and in the modern and innovative ways we can do our presentations.

Youth – the youth are our future in every way and we must continue to provide them with opportunities to grow, learn and excel in their chosen path as jazz musicians. It has been articulated in various journals that the learning and practice of jazz promote heuristic and lateral thinking. Whether our youth jazz musicians decide to choose jazz as a vocation or as a lifelong hobby, we believe that our work at JASS with our youth will have a positive impact in their lives.

Tradition – the first aspect of this notion is that, being in Singapore, if we can use our jazz music-making to resonate with the larger community in respect of our various cultural traditions, it will be a unique way of creating music as it can only be created here in Singapore.

The second aspect of this notion of tradition relates to the tradition of jazz being steeped in the musical creations of the masters of what is essentially Black American Music borne out of the rich history and culture of the African Americans. We must endeavor to also be authentic and excellent in our performance of the works of the masters of jazz, such as Louis Armstrong, Duke Ellington, Charlie Parker, Dizzy Gillespie, among others. This is where the common ground among all jazz musicians, jazz organisations and us is found, and where the common and universal language of jazz is spoken and enjoyed all across the world.

It leaves me to express my heartfelt thanks

and deep gratitude to our Patron, Professor Tommy Koh, and Honorary Chairman, Mr Albert Chiu, for their unstinting support since JASS' inception, my colleagues on the Board of JASS led by our Chairman, Dr Edmund Lam, for being so supportive, and the amazing team at JASS. Besides being instrumental in the smooth execution and presentation of all our projects and endeavors, all of you have also ensured that we do our work in a way that is becoming of an Institution of a Public Character, with strong processes and adherence to governance protocols. This has augured well for JASS as we continue to receive very good support from government agencies, corporate organisations and individual donors.

Finally, I would like to express my great appreciation to our supporters and donors, without whom all our plans would not have come to fruition. In particular, I would like to thank the National Arts Council, the Cultural Matching Fund, Composers and Authors Society of Singapore Limited, EFG Bank AG, and all generous corporate and individual donors as well as our partners, for your very kind and unstinting support.



ACHIEVEMENTS OF

FY2019

ORIGINAL SINGAPORE
JAZZ COMPOSITIONS
AND ARRANGEMENTS
SHOWCASED
MORE THAN

20

NUMBER OF YOUNG
SINGAPORE JAZZ
MUSICIANS MENTORED
AND DEVELOPED
MORE THAN

20

NUMBER OF
INTERNATIONAL
AND REGIONAL
PERFORMANCES

2

NUMBER OF AUDIENCE
ATTENDANCES
MORE THAN

13,000*

**Ticketed and non-ticketed performances*

NUMBER OF
COLLABORATIVE
PARTNERSHIPS
FORGED
MORE THAN

10



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 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 improvement in their documentation.

Dr Lam is a strong supporter of Singapore's local 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 the Chief Executive Officer of Adsan Law LLC (formerly 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 has experience in both commercial and civil litigation. She is mainly responsible for managing and organising the systems and processes for loan recovery of local

and foreign banks and financial institutions. She advises major financial institutions on all aspects of banking litigation and insolvency. Ms Leong also advises financial institutions on various issues involving fraud, compliance, risk management, bank documentation and product development. She has also spoken widely on banking topics and conducted seminars for financial institutions.

In addition, Ms Leong oversees the Private Clients Practice Group. She has experience in matrimonial disputes, estate and trust planning and advises clients on all aspects of family law.

Apart from the practice of law, Ms Leong enjoys music. She was offered a place to study at the prestigious Royal College of Music, London which she had to give up for academia. Ms Leong is a Licentiate of the Royal Schools of Music and a Fellow of the Trinity College of Music (London) in Piano Performing. She has won many piano competitions in Singapore including the First Prize (Open Section, Pianoforte division) in the

First National Music Competition in 1980 and was the winner of the Philips Award (First Prize, Open Section) of the Singapore Musical Society's Annual Piano Competition.

Ms Leong serves as the Vice Chairman and one of the founding directors of JASS. She also serves as Director at the Singapore Chinese Orchestra (SCO), as well as the Kwong Wai Shiu Hospital. She is also a mentor at the Young Women's Leadership Connection which is a platform for young women seeking guidance in their professional careers and personal lives. Ms Leong 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 Monroe, 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 jazz album, "Yesterday Once More - A Jazz Tribute to The Carpenters," in 2018 and, in September 2019, he released "Overjoyed - A Jazz Tribute to the Music of Stevie Wonder" with an album launch concert.

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 co-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 jazz-supporter friends Mr Albert Chiu, Dr Edmund Lam and Ms Susan Leong, he established the Jazz Association (Singapore), 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 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 the Asia Pacific region.

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 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, 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 GuocoLand Limited. He also serves on the board of various

non-business entities including the Tsao Foundation, The Courage Fund Limited and the SR 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 its reach and make jazz inclusive across varied communities.



Director

Mrs Sandra Chang

Mrs Sandra Chang is a Director of Raffles Yacht Group where she has been involved in multiple high-level superyacht projects as advisor and consultant to the interior designers since the Group's establishment. Upon her graduation from London University in Business Studies, she honed a shrewd business acumen over the years working in the family offshore industry. Alongside her husband, Julian, they were instrumental in pioneering many internationally renowned projects in this field.

To date, her acute sense of style and detail, combined with years of experience in yachting and its inimitable lifestyle makes her the perfect soundboard for yacht owners and designers alike. The mega-yachts she has built have won prestigious awards around the world at the Monaco Yacht Show, the Fort Lauderdale Show and at the Asia Boating Awards. Raffles Yacht Group also advises yacht owners on acquiring art work and other decorative items suitable for installation on board. She travels extensively, sourcing for these bespoke, special pieces that enchant her clients.

Mrs Chang also serves as Vice-President & Ambassador for The International Seakeepers Society, Asia. She co-chairs fundraising activities for the Asian arm of The International Seakeepers Society, USA, in Singapore. The primary aim is to promote active engagement from the private sector- "marine-oriented communities-" across the world via the yachting community, and spread awareness about marine

research locally and in Asia. The inhouse educational outreach programme for schools in Asia, through its own specially-designed lesson plan, creates awareness of conservation of our ocean environment and at the same time focuses strongly on the eradication of one-time plastic usage with proposed alternatives and change of habits. The main focus is to expand marine conservation activities, coastal cleanups and coral reef preservation efforts to the rest of the ASEAN countries, with the aim of: Research, Educate, Protect & Restore.

Being an avid jazz lover, Mrs Chang is delighted to be a Board Director of JASS. She aims and will endeavour to contribute to the association's cause of elevating the jazz scene, bringing the joy of jazz to all in Singapore and making Singapore a leading city of jazz. An experienced yoga practitioner, she greatly appreciates classical Western opera, yachting, is an avid reader, and a very keen traveller.



Director

Ms Sally Liew

As the Executive Director of F&B juggernaut Neo Group, Ms Liew leads the Food Catering segment, which includes household names such as Neo Garden and Orange Clove.

Backed by more than 25 years of experience, she is pivotal to the growth and development of the company. Besides advising and spearheading new concepts, Ms Liew oversees core functions such as Human Resource and Information Technology.

A strong advocate for giving back to the community, Ms Liew is also actively involved in the Group's corporate social responsibility initiatives and is at the forefront of nurturing the culture of giving within the organisation.

Ms Liew's ability to take on challenges has seen her as a role model to many. She often dedicates time to grooming and guiding young talents, providing

pertinent advice drawn from her wealth of experience.

Her bustling lifestyle has led her to discover peace through music. An avid appreciator of classical and jazz music, Ms Liew looks forward to contributing further as a Director of the JASS Board and hopes to promote interest in these genres locally.



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.

JASS aims to be a centre of excellence in jazz in Singapore, to bring the joy of jazz to Singaporeans from all walks of life as well as to the country's foreign residents, and to make Singapore a hub for regional and global jazz musicians. With this aim, we formed the main orchestra, the Jazz Association Singapore Orchestra (JASSO), and a youth orchestra, the Jazz Association Singapore Youth Orchestra (JASSYO!) in 2017.



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.

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*



Photo Credits: Shannon Chng



*Photo Credit: National Institute of Education,
National Technological University (NIE-NTU)*



Photo Credit: Shannon Chng

JASS AIMS TO FULFIL OUR MISSION BY



1. Nurturing Talent and Developing Capabilities

Nurturing young local jazz musicians and the continuing education of our musicians help us to develop a thriving local jazz scene and raise the professional levels of the musicians in Singapore.

Our linchpin programme for youth-musician development is the annual Lion City Youth Jazz Festival. We have been organising this bandstand learning programme for the last three consecutive years. Launched in 2017, it comprises a series of workshops and rehearsals culminating in a finale concert, under the mentorship of internationally-renowned jazz musicians. Mentors over the last three festivals have included the legendary Benny Golson, seven-time Grammy Award winner Randy Brecker, Alex Sipiagin, Jay Anderson, Lewis Nash, Antonio Hart, Carmen Bradford, Kenny Washington, and Tanya Darby.

JASS also launched the first-ever jazz scholarships in Singapore in April 2018. Talented and deserving local youth jazz musicians are given support to further their education in Jazz Studies locally or overseas. In 2019, flutist Rit Xu received the international scholarship for study towards a Master's Degree at the Aaron Copland School of Music, Queens College, City University of New York, and Bryan De Rozario received the local scholarship for study towards a Bachelor's Degree at LASALLE College of the Arts.

Our orchestras' musicians were also given varied opportunities throughout the year to hone their skills through collaborative performances with international and local guest musicians, and participation in overseas jazz festivals. One example is the JASSO Pinnacle Concert 2019 where the line-up included top vocalist Tina May from the UK as well as UK guest musicians Alan Barnes, Henry Lowther and Tom Walsh. In early 2020, JASSO performed at the mainstage of the Thailand International Jazz Conference, where the orchestra members also had the opportunity to attend the workshops and other conference activities to build networks within the regional jazz community.

2. Engaging Diverse Audiences and Communities and Promoting Inclusiveness

In the three years since our inception, JASS has been building on our outreach programmes to spread the joy of jazz to all corners of Singapore and across diverse communities. We were glad to carry several partnerships established in 2018 into 2019, such as community performances at the Singapore Botanic Gardens and Tanglin Community Club. With the Gardens, we performed to an audience of over 2,000 each at our "Celebrating UNESCO International Jazz Day 2019" concert and the celebratory concert for the Gardens' 160th anniversary, and were delighted to stage the Tanglin Community Club's "Oktoberfest 2019: Big Band Bonanza" show and connect with the residents in the area and guests of the community club.

In 2019, we expanded our outreach to the multicultural and multigenerational communities by inking a partnership with the Singapore Chinese Cultural Centre to present the inaugural "Jazz It Up! A Jazzy Celebration of Chinese Songs 2019" concert. We also collaborated with the Eurasian Association for the first time to perform at the opening of the Eurasian Heritage Gallery.

In addition to the two ticketed "Jazz It Up! A Jazzy Celebration of Chinese Songs 2019" evening shows, there was a free matinee show for seniors and other segments such as youths with special needs, students and community volunteers, held with the support from groups and initiatives such as the People's Association's "Project We Care," NTUC Club's "U Live," Lions Befrienders, Very Special Arts Singapore (VSA Singapore) and various community centres and schools.

"Jazz It Up!" is planned as a collaboration series that aims to celebrate the multicultural uniqueness that is truly Singapore and through the evergreen repertoire enable outreach to seniors and beyond. "A Jazzy Celebration of Chinese Songs" featuring Chinese evergreens was the first of the series, and JASS intends to roll out jazzy tributes to Malay evergreens as well as Indian classics in the future.

JASS had started a new initiative in 2018, which we continued in 2019- that of incorporating inclusiveness in our programmes to bring jazz to the underserved. In partnership with VSA Singapore, JASS worked on two projects in both 2018 and 2019 to support artists with special needs, namely the musical "Welcome to My World" and a poetry-and-jazz workshop and performance at the Singapore Writers Festival. We are proud to have been able to repeat both collaborative projects with VSA Singapore in 2019 and plan to continue this meaningful partnership in the years to come.



JASS AIMS TO FULFIL OUR MISSION BY



Photo Credit: JASS

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

Since its formation, JASS has made a conscious effort to develop an appreciation of jazz in Singapore and broaden the audience base. We aim to engage three groups of jazz fans: the first group being that of the 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.

Through our numerous outreach concerts at our parks, libraries, community centres and more, we have made jazz very accessible to the general public in Singapore. We intentionally offer tunes familiar to Singaporeans but given a very listenable jazzy interpretation, to encourage audiences in Singapore to start exploring jazz. At the same time, we weave in more challenging jazz pieces so that the public starts to develop a further appreciation of jazz even as they enjoy the more familiar tunes. We also fuel the accessibility and exploration of jazz by offering jazz appreciation talks to the public at our libraries, community centres and schools. At the same time, through our ticketed concerts such as the JASSO Pinnacle Concert, we make sure we continue to cater to the jazz fans and jazz aficionados.

JASS has been conducting our educational talks and workshops throughout the last three years. In 2019, we were delighted to bring our talk, titled “Jazz Appreciation Talk: A Brief History of Jazz,” to Pasir Ris Crest Secondary School to a crowd of 1,000 students and staff. We also took our Improvisation Workshop, first launched in 2018, titled “Jazz Improvisation for Classical Musicians,” back to the National Institute of Education at Nanyang Technological University for a second year.

We also launched the inaugural JASSO Pinnacle Concert in 2019 with an aim to connect with jazz lovers and aficionados. The “Pinnacle Concert 2019: A Jazzy Bicentennial Commemoration of Singapore-UK Friendship” featured arrangements which were sophisticated and challenging at times and displayed the orchestra’s virtuosity in technique and skill, yet were listenable and accessible to the audience.

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

With a distinctly Singaporean repertoire as our trademark, JASS continued to reach out to local audiences as well as foreign visitors in 2019 with tunes that were infused with local and regional influences, in addition to jazz standards, through our orchestras’ public performances at venues and festivals with historical, cultural and national significance such as the Singapore Botanic Gardens, the Eurasian Heritage Gallery, the Singapore Chinese Cultural Centre and Victoria Theatre.

Aligned with our aim to reach out to a wider audience, JASS was invited by the Embassy of the Republic of Korea to perform a concert titled “Korea-Singapore Jazz Night” held in September 2019 at the Singapore Botanic Gardens. The concert featured two groups of esteemed performers from the local scene of both countries, the JASS Ensemble led by JASS Music Director Jeremy Monteiro, and from Korea, acclaimed jazz vocalist Heo So Young together with her band. The concert gave JASS the unique opportunity of introducing a mix of Korean and Singapore-style jazz tunes to a wider audience including our Korean residents and visitors.

We then went on to hold the inaugural JASSO Pinnacle Concert in November 2019 with the theme “A Jazzy Bicentennial Celebration of Singapore-UK Friendship,” in commemoration of the Singapore Bicentennial. Performing with top vocalist Tina May and guest musicians from the UK- Alan Barnes, Henry Lowther and Tom Walsh- the concert was a culmination of JASSO’s efforts and experience in pursuit of jazz excellence and showcased the finesse and sophistication achieved by the orchestra in its brief two-year history.

We also continued our cultural diplomacy efforts, bringing Singapore jazz and Singaporean talent to a new audience in Bangkok, when JASSO held a concert at the Thailand International Jazz Conference (TIJC) in January 2020 alongside a performance to an audience of over 150 at a private event hosted by the Embassy of the Republic of Singapore in Bangkok.



JASS AIMS TO FULFIL 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. We are very grateful for the donations and sponsorships from individuals as well as corporate organisations, including steadfast partners EFG Bank AG and the Composers and Authors Society of Singapore Limited (COMPASS) among other generous supporters.

Following the successful inaugural JASS Benefit Gala Dinner in November 2017, we held our second fundraising gala on 5 April 2019 at the Shangri-La Hotel, Singapore. The Benefit Gala 2019 Committee comprised Ms Susan Leong (Chairperson) and members Mr Albert Chiu Sin Chuen, Dr Edmund Lam, Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mr Abdullah Tarmugi, Mr Cem Azak, Ms Cho Pei Lin, Mr Robert Joiner, Mr Sean Wu, Mrs Sandra Chang, Dr Euan Murugasu, and Mr Lucas Yang. Thanks to the valiant efforts of the Committee and the support of long-standing and new donors, funds raised from the Gala exceeded \$700,000.

The support of JASS' patrons is crucial in helping us to meet our objectives. JASS constantly aims to strengthen our ties with existing benefactors as well as enlarge our patronage pool. In 2019, we launched the inaugural JASS Ambassador Awards in recognition of JASS supporters who have made significant contributions in fundraising for JASS and contributed outstandingly in efforts to help champion and elevate the jazz scene in Singapore. Our special thanks to award recipients COMPASS and EFG Bank AG (Corporate category) and Mr Cem Azak (Individual category).

We also held an appreciation event on 8 February 2020, with Vice-Chairman and Chairperson of the Gala committee, Ms Susan Leong, hosting key supporters and donors to a jazz-themed "JASS Appreciation Lohei Dinner" featuring a jazz performance by JASS musicians, to celebrate the Lunar New Year.

Being an Institution of a Public Character (IPC) since November 2018, our donors enjoy tax deduction benefits and this aids our fundraising efforts. The matching by the Cultural Matching Fund (CMF) also doubles the impact of donations we receive and complements the aid rendered to us by the National Arts Council (NAC) via the Seed Grant and other schemes.

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

JASS is governed by our Board of Directors. Led by Chairman Dr Edmund Lam and Vice-Chairman Ms Susan Leong, with Professor Jeremy Monteiro, Ms Karen Li-Mei Chan and Mr Abdullah Tarmugi as Directors, the Board was further strengthened with the appointment of two new Directors in September 2019, namely Mrs Sandra Chang and Ms Sally Liew.

In addition to his Board duties, Professor Jeremy Monteiro performs his appointed roles of Executive Director & Music Director. Since 2018, the staff team has comprised a General Manager who supports the Executive Director in overseeing the administrative team, and the Associate Music Director and Orchestra & Repertoire Manager who assist the Music Director in the smooth running of the two orchestras. In 2019, the administrative team welcomed a Senior Manager to further enhance the operational efforts of the team as JASS made further strides in its development as an organisation and in its programming.

In 2018, JASS was successfully approved as an Institution of a Public Character (IPC) with effect from 23 November 2018 to 22 May 2021. This was 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 continue to be donations and government grants. 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 and were successful in our applications for the Cultural Matching Fund (CMF). Donations-wise, the JASS Benefit Gala continued to be the main thrust in our fundraising even as we sought other donation or funding opportunities where possible. In 2019, JASS also managed to generate an increase in ticket sales vis-à-vis 2018 and we continue to look into suitable opportunities to augment our funding sources including potential revenue-generating performance engagements.





Photo Credit: JASS



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 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 2018 gala dinner 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.

In June 2019, JASSO performed at the "Jazz It Up! A Jazzy Celebration of Chinese Songs 2019" concert which featured jazzy renditions of well-loved Chinese songs, and starred three special guest vocalists- Singaporean singers, actress and host Joanna Dong, who had burst onto the international scene as a finalist in the "Sing! China" 2017, and Melissa Tham, known for her jazz tribute album to Teresa Teng produced by Jeremy Monteiro, and from China, Jasmine Chen, one of the featured singers in the Hollywood hit, "Crazy Rich Asians."

ABOUT OUR ORCHESTRAS



Professor Jeremy Monteiro
Music Director

Jeremy's biography can be found on Page 9



On 15 November 2019, JASSO held the inaugural Pinnacle Concert with the theme "A Jazzy Bicentennial Celebration of Singapore-UK Friendship." Performing with top vocalist Tina May and other guest musicians from the UK, Alan Barnes, Henry Lowther and Tom Walsh, the concert was a culmination of JASSO's efforts and experience in pursuit of jazz excellence and showcased the finesse and sophistication achieved by the orchestra in its two-year history. On 1 February 2020, JASSO toured Bangkok and performed at the Thailand International Jazz Conference (TIJC) 2020 in Bangkok, adding another country to its international portfolio.



ABOUT OUR ORCHESTRAS



JAZZ ASSOCIATION SINGAPORE YOUTH ORCHESTRA (JASSYO!)

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

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

The orchestra held its maiden public outreach concert at the Singapore Botanic Gardens in April

2018 to commemorate UNESCO International Jazz Day, and reprised its performance in the 2019 iteration. It also held public concerts at Esplanade, and at the Singapore Night Festival in collaboration with the National Library Board, in 2018. In March 2019, JASSYO! held a concert in the heart of the CBD area at the UOB Plaza Atrium when it performed as part of the "Musical Bento Box" series by Si Chuan Dou Hua Restaurant. Subsequently, JASSYO! capped off the year with a combined concert with JASSO at the opening of the Eurasian Heritage Gallery in September 2019.



ABOUT OUR ORCHESTRAS



Mr Weixiang Tan

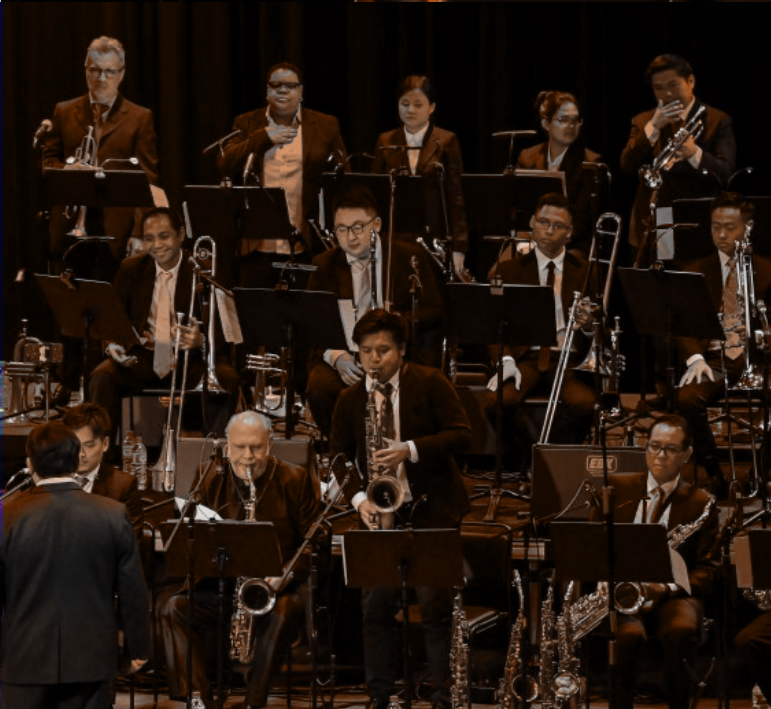
Associate Music Director

Weixiang (“Wei”) is one of the young lions of the Singapore jazz scene. A latecomer to jazz, Wei started piano studies at 15, and jazz at 21 when he was in law school. A protégé of Thelonius Monk alumnus Victor Gaskin, Wei’s musical career skyrocketed after his first gig at a hotel lounge in Singapore two decades ago.

Wei’s piano-performance credits span major cities around the world, with the biggest names in jazz, including Grammy Award nominees and winners Brian Lynch, Stanley Jordan and Dave Samuels, to name a few. His playing has been lauded by piano virtuoso Jean-Michel Pilc as “ruthlessly inventive.” Wei’s music is informed by a lifelong commitment to jazz knowledge and history, while being inspired by all things interesting and meaningful in life.

While Wei’s work takes him around the world, he is deeply committed to community work. He has supported in depth many charitable associations with interests ranging from helping elephant orphans in Kenya, to supporting children with special needs in Singapore. Wei was named “New Yorker of the Week” in 2008 by news channel NY1, for his performances in homeless shelters.

As an academic, Wei taught as an adjunct professor in New York University and a lecturer at LASALLE College of the Arts.



LOOKING BACK: Highlights of FY2019 Achievements and Activities



JASS Benefit Gala 2019: Some Enchanted Evening

5 APRIL 2019
SHANGRI-LA HOTEL, SINGAPORE

JASS held our second fundraising gala on 5 April 2019 at the Shangri-La Hotel, Singapore, with the theme “Some Enchanted Evening.” JASS supporters gathered on this magical night to show their love for jazz and belief in our mission. Then-Minister for Culture, Community and Youth, Grace Fu, lent her support as Guest of Honour at the event.

The gala featured celebrated vocalist Kenny Washington, who serenaded the guests in a repertoire that took inspiration from the ethereal magic, fairy-tale romance and otherworldly enchantment evoked by the tune “Some Enchanted Evening,” from the 1949 musical Rodgers and Hammerstein musical, “South Pacific.” Joining the line-up were local jazz vocalists, Alemay Fernandez and JASS scholar, Dawn Wong, Very Special Arts Singapore pianist Joshua German, and musicians of JASSO and JASSYO!.

The Benefit Gala 2019 Committee headed by Ms Susan Leong (Chairperson) comprised Mr Albert Chiu Sin Chuen, Dr Edmund Lam, Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mr Abdullah Tarmugi, Mr Cem Azak, Ms Cho Pei Lin, Mr Robert Joiner, Mr Sean Wu, Mrs Sandra Chang, Dr Euan Murugasu,



LOOKING BACK: Highlights of FY2019 Achievements and Activities



and Mr Lucas Yang. With their support and the support of our patrons and donors such as Ascendas Land (Singapore) Pte Ltd and Neo Group Limited, among many other organisations and individuals who made cash donations or in-kind contributions, we raised more than \$700,000 from the gala.

In recognition of JASS' supporters who have made significant contributions in fundraising for JASS and contributed outstandingly to champion and elevate the jazz scene in Singapore, JASS also launched the JASS Ambassador Awards at the gala. The Composers and Authors Society of Singapore Limited (COMPASS) and EFG Bank AG each received the award in the Corporate category while Mr Cem Azak received the award in the Individual category.



LOOKING BACK: Highlights of FY2019 Achievements and Activities

Lion City Youth Jazz Festival 2019

13-17 MAY 2019: WORKSHOP SERIES
LASALLE COLLEGE OF THE ARTS



18 MAY 2019: FINALE CONCERT
THE SONGS OF PORGY & BESS
SINGAPORE CHINESE CULTURAL CENTRE

The Lion City Youth Jazz Festival (LCYJF) was launched in 2017, with the aim of helping youth musicians grow in depth and skill, and to welcome new musicians to join the burgeoning jazz scene in Singapore. Launched in 2017, the programme comprises a series of workshops and rehearsals culminating in a finale concert. With a focus on nurturing the talent and developing the skills of youth musicians under the tutelage of international jazz legends and prominent professional jazz musicians specially invited to be their mentors, the signature of this festival is the week-long “On-Stage Learning Programme,” a professional-level, immersive and practical programme designed to allow the youth musicians to experience what it is like to rehearse and play at the highest levels of jazz performance.



LOOKING BACK: Highlights of FY2019 Achievements and Activities

JASS held the 3rd LCYJF with workshops running from 13-17 May 2019 and its finale concert titled “Lion City Youth Jazz Festival 2019 Finale Concert: The Songs of Porgy & Bess,” on 18 May 2019. The festival featured Grammy-nominated jazz vocalist Carmen Bradford and vocalist-virtuoso Kenny Washington as vocal mentors, alongside international musician mentors Alex Sipiagin on Trumpet (Russia), Cao Kan on Trombone (China), Julian Chan on Alto Saxophone (Malaysia), Justin Faulkner on Drums (US), Bassist, Composer and Vocalist Katie Thiroux (US), Tanya Darby on Trumpet (US), Tony Lakatos on Saxophone (Germany), Shawn Letts on Tenor Saxophone (US/ Singapore), and Senior Youth Leader Rit Xu on Flutes (Singapore). Prominent Singaporean jazz singer Alemay Fernandez also participated in the festival as one of our pre-festival vocal mentors.

During the week of the festival, we saw our youth musicians experience first-hand the highest levels of jazz-playing today and themselves rise to the occasion as they spend hours participating in rehearsals and workshops as part of their training with the esteemed mentors. Throughout, we witnessed how mentors were generous in imparting their knowledge and experience, and how the youths were eager to learn, confirming that the

spirit of jazz was very much alive in Singapore.

The finale concert at the Singapore Chinese Cultural Centre on the final day of the festival was led by JASS Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan. It featured the jazz mentors who performed alongside outstanding young musicians from JASSYO!. The repertoire was based on the well-known songs and themes of the Gershwin Musical, *Porgy & Bess*, including the classics “Summertime” and “I Got Plenty o’ Nuttin’.” The first half of the repertoire was adapted from instrumental arrangements by Jörg Archim Keller, with its angular and complex motifs and sections stretching the ability of the youths and their mentors. The tunes in the second half were loosely inspired by the Decca recording of “*Porgy & Bess*” by Ray Charles and Cleo Laine and featured vocal performances by mentor-vocalists Carmen Bradford and Kenny Washington, together with youth singers Nick Zavior and 16-year-old Maya Raisha.

Joining fellow jazz enthusiasts at the concert was Then-Minister for Education, Ong Ye Kung, who graced the occasion as the Guest of Honour.



“It is indeed a joy to be able to witness the growth of Singapore jazz through the years and to see how it is being strongly integrated into the music programmes in our education system. Through the festival, I am heartened to see young and budding musicians who are passionate about honing their skills and eager to learn from the esteemed mentors. It is an honour to hear prominent jazz fans describe the various LCYJF concerts as ‘world-class jazz performances,’ and JASS is glad to play a part in raising the level of jazz excellence in Singapore.”

Professor Jeremy Monteiro, Executive Director & Music Director, JASS



LOOKING BACK: Highlights of FY2019 Achievements and Activities



2019 JASS Music Scholarships

**18 MAY 2019: AWARD CEREMONY
SINGAPORE CHINESE CULTURAL
CENTRE**

In line with JASS' objective of grooming the future generations of jazz musicians by providing continuing education to talented musicians, JASS launched the first-ever jazz scholarships in Singapore dedicated to Jazz Studies in 2018, offering one international scholarship (up to \$30K per year) and a local scholarship (up to \$10K per year) so that deserving musicians can pursue their Bachelor's or Master's degree in Jazz Studies.

In 2019, the JASS Music Scholarships were awarded to flutist Rit Xu, who became the first recipient of the International JASS Scholarship towards a Master's Degree in Jazz Studies at the Aaron Copland School of Music, Queens College, City University of New York, and saxophonist Bryan De Rozario, who was awarded the Local JASS Scholarship towards a Bachelor's Degree in Jazz Performance at LASALLE College of the Arts.

The awards were presented during the Lion City Youth Jazz Festival 2019 finale concert. Guest of Honour, Then-Minister for Education, Ong Ye Kung, presented the awards, and during the intermission of the concert announced that jazz would henceforth be part of the syllabus for GCE O-Level Music from that year, bringing joy to all jazz supporters and practitioners that night, and none more so than JASS.

LOOKING BACK: *Highlights of FY2019 Achievements and Activities*



LOOKING BACK: Highlights of FY2019 Achievements and Activities

Jazz It Up! A Jazzy Celebration of Chinese Songs 2019

8-9 JUNE 2019

SINGAPORE CHINESE CULTURAL CENTRE

The inaugural “Jazz It Up! A Jazzy Celebration of Chinese Songs 2019” concert was held over 2 evenings at the Singapore Chinese Cultural Centre (SCCC) on 8 and 9 June 2019, with a special outreach matinee on 9 June. Then-Senior Minister of State for Culture, Community and Youth & Communications and Information, Sim Ann, attended as the Guest of Honour at the opening concert on 8 June.

The concert featured JASSO performing well-loved and timeless Chinese songs given a jazzy twist with swinging arrangements, and was conducted by JASS Music Director Jeremy Monteiro, and Associate Music Director Weixiang Tan. The audiences were delighted by the repertoire of age-old Chinese evergreen songs, more contemporary songs that are considered part of the evergreen repertoire such as music from the Xinyao movement, and a couple of recent Chinese hits, including songs popularised by well-known singers such as Teresa Teng, Tracy Huang, and Fong Fei Fei.

The audience across the two days were enthralled by the three special guest vocalists for the concert- from Singapore, singer, actress and host Joanna Dong, who was a finalist in the “Sing! China” 2017, and Melissa Tham, whose jazz tribute album to Teresa Teng was released in 2018 to wide acclaim, and from China, Jasmine Chen, one of the featured singers in the Hollywood hit, “Crazy Rich Asians.”

新加坡
華族文化
中心
SINGAPORE
CHINESE
CULTURAL
CENTRE

，本次活动将进行录影。
华族文化中心可能在各种
台上使用您的照片和视频
进行宣传和营销。
Note that photos and videos
taken during the event



LOOKING BACK: *Highlights of FY2019 Achievements and Activities*

JASS and SCCC also collaborated to stage a free matinee show on 9 June as part of community outreach, exclusively for invited guests of community groups such as Very Special Arts Singapore, Lions Befrienders, People's Association's "Project We Care," NTUC Club's "U Live," and various community centres and schools, performing to an audience ranging from senior citizens to youths.



“JASS is a great partner to work with. We share a similar goal to provide our audiences with new, refreshing content. The ‘Jazz It Up! A Jazzy Celebration of Chinese Songs 2019’ concert held at our Auditorium combined jazz music with Chinese classics beautifully, and was a sell-out programme at our Cultural Extravaganza. We look forward to more collaborations with JASS.”

**Mr Low Sze Wee, CEO,
Singapore Chinese Cultural Centre**

LOOKING BACK: Highlights of FY2019 Achievements and Activities



Korea-Singapore Jazz Night

7 SEPTEMBER 2019

SINGAPORE BOTANIC GARDENS

JASS was invited by the Embassy of the Republic of Korea to collaborate on a concert during the annual Korea Festival, an on-going initiative to promote cultural exchange between Korea and Singapore. This marked the first time a jazz concert was featured in the festival's programme.

The concert featured two groups of esteemed performers from the local jazz scenes of both countries- our JASS Ensemble comprising musicians Shawn Letts (Tenor Saxophone), Sean Hong Wei (Alto Saxophone), Benjamin Poh (Bass) and Aaron James Lee (Drums), led by Music Director Jeremy Monteiro, and from Korea, acclaimed jazz vocalist Heo So-young and her band.

In the first of a three-part act, the JASS Ensemble delighted the audience with a repertoire of timeless jazz standards, while the Heo So-young Band curated a line-up of original compositions and unique covers of renowned Korean and English tunes in the second act. Both bands came together to perform traditional folk classics "Singapura" and "Arirang" in a special collaborative performance that showcased the co-mingling of both cultures.

Among the 1,500 strong audience were Guest of Honour, Mrs Rosa Daniel, Chief Executive Officer of the National Arts Council and Deputy Secretary for the Ministry of Culture, Community and Youth, HE Ahn Young-jip from the Embassy of the Republic of Korea, Mr In Jae-jin, Artistic Director, Jarasum (International) Jazz Festival, as well as JASS Honorary Chairman Mr Albert Chiu, and Chairman Dr Edmund Lam.



LOOKING BACK: Highlights of FY2019 Achievements and Activities



JASSO Pinnacle Concert 2019: A Jazzy Bicentennial Commemoration of Singapore-UK Friendship

15 NOVEMBER 2019
VICTORIA THEATRE

The Pinnacle Concert was a culmination of JASSO's efforts and experience in its pursuit of jazz excellence, and showcased the finesse and sophistication achieved by JASSO in its brief two-year history. The arrangements, while very listenable, were sophisticated and challenging at times and displayed the orchestra's virtuosity in technique and skill.

The theme, "A Jazzy Bicentennial Commemoration of Singapore-UK Friendship," was in support of the Singapore Bicentennial in 2019 and commemorated the historical relationship and close friendship between Singapore and the UK embodied by the SG-UK Partnership for the Future. The repertoire traversed songs which related to both the Singapore and British experiences, and well-loved jazz standards, and featured the debut of newly-commissioned arrangements and compositions.

Led by Music Director Jeremy Monteiro with Associate Music Director Weixiang Tan, JASSO performed with top vocalist Tina May from the UK as well as well-known and established Singaporean vocalists, Louis Soliano and Alemay Fernandez. Other UK guest musicians included Alan Barnes (twice-named BBC Jazz Musician



LOOKING BACK: *Highlights of FY2019 Achievements and Activities*

of the Year), Trumpeter Henry Lowther (best known for his work with jazz luminary Kenny Wheeler and the late great British jazz icon Johnny Dankworth), and on lead trumpet, Tom Walsh, who despite his youth was already placed with some of the top names in music business, such as Quincy Jones. The repertoire featured original pieces by Alan Barnes and Henry Lowther, a brand-new joint composition between Jeremy Monteiro and Alan Barnes, titled “The Elephant in the Room,” and an inspiring composition by JASS Associate Music Director, Weixiang Tan, titled “Sound the Horns.” Esteemed Singaporean jazz composer-arranger, Kerong Chok, contributed a special arrangement for the night of the “Colonel Bogey March,” which is played by military bands in Singapore and the UK, and around the world as a musical symbol of solidarity between Singapore and the UK during World War II.

The concert was held at the historical Victoria Theatre and among the many guests in attendance were S Iswaran, Then-Minister for Communications and Information & Minister-in-Charge of Trade Relations, and the British High Commissioner to Singapore, HE Kara Owen. We were blessed to have the support of Maduro as Concert Sponsor, Orange Clove as F&B Partner as well as the support of the Singapore Bicentennial Office, the Composers and Authors Society of Singapore Limited (COMPASS), EFG Bank AG, and the National Arts Council (NAC).



LOOKING BACK: Highlights of FY2019 Achievements and Activities

JASS in Bangkok 2020

31 JANUARY – 1 FEBRUARY 2020
BANGKOK, THAILAND

Internationally, we expanded our cultural diplomacy commitment by taking Singapore-style jazz and Singaporean talent to a new audience in Bangkok at the Thailand International Jazz Conference (TIJC) 2020. Established in 2009 and organised by Mahidol University, the 2020 iteration marked the 12th anniversary of the acclaimed conference, which brings together Thailand's national universities as well as the global musician network in an exhibition of musical excellence alongside an array of edutainment activities and live performances featuring world-class jazz musicians from Thailand and around the world, in addition to master classes and workshops instructed by jazz masters.

On 1 February 2020, JASSO held a concert at the conference on the main stage of TIJC. Led by JASS Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan, JASSO performed with vocalists from Singapore, Louis Soliano and Alemay Fernandez, as well as guest musicians from Thailand and Australia- Paul Panichi (Trumpet), Watchara Atcharyavaranom (Trumpet), Jirathitikarn Hemsuwan (Trombone), Krit Buranavitayawut (Saxophone), Chartsayam Kiripat (Saxophone), and Hong Chanutr Techatananan (Drums), playing to an enthusiastic international and local audience.

JASS Executive Director & Music Director Jeremy Monteiro also held a professional workshop together with JASS Scholar Rit Xu, titled "Melodicism in Soloing and How to Tell a Story with Your Solo" for the conference participants.

In addition to their concert at TIJC, JASSO's Bangkok tour also included an invitation to perform to an audience of over 150 at a private event hosted by the Embassy of the Republic of Singapore in Bangkok, held at Alliance Française, Bangkok, featuring a special guest appearance by Koh Mr Saxman.



LOOKING BACK: *More Noteworthy Moments*



Photo Credits: Shannon Chng



Celebrating UNESCO International Jazz Day 2019

27 APRIL 2019

SINGAPORE BOTANIC GARDENS

Once again partnering Singapore Botanic Gardens, we joined the world in a global celebration of jazz and its diplomatic role of uniting people and promoting peace, with a “Celebrating UNESCO International Jazz Day” concert on 27 April 2019, featuring JASSYO! led by JASS Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan, with vocalists Lily Hargrove and Rudy Djoe. We also premiered a Singapore original composition, “Sound the Horns,” by Weixiang Tan.



Celebrating Singapore Botanic Gardens Heritage Festival 2019

13 JULY 2019

SINGAPORE BOTANIC GARDENS



We held a concert on 13 July 2019 to mark the 160th anniversary of Singapore Botanic Gardens during their annual Heritage Festival, with performances by JASSO with vocalists Louis Soliano and Alemay Fernandez, and rapper THELIONCITYBOY through a musical collaboration fusing jazz with rap, titled “We Go On” by Weixiang Tan. The concert also featured the debut of “Mount Olive,” an original composition by Jeremy Monteiro, and repertoire highlights ranging from swinging jazz standards to pulsating Latin jazz and Brazilian jazz.

LOOKING BACK: *More Noteworthy Moments*



Photo Credits: JASS

Opening of the Eurasian Heritage Gallery

21 SEPTEMBER 2019

THE EURASIAN ASSOCIATION, SINGAPORE

JASS collaborated with the Eurasian Association for the first time to hold a concert at the opening of the Eurasian Heritage Gallery on 21 September 2019. The new Eurasian Heritage Gallery was launched by President Halimah Yacob featuring the debut of “To be Eurasian, to be Singaporean – It’s One and the Same,” composed by Jeremy Monteiro and performed by JASSO with Alemay Fernandez on vocals, to commemorate the Eurasian Association’s centennial.



Oktoberfest 2019: Big Band Bonanza

20 OCTOBER 2019

TANGLIN COMMUNITY CLUB

For the second year running, we collaborated with Tanglin Community Club to hold a concert to celebrate Oktoberfest on 20 October 2019, combining big band-style jazz featuring JASSO with Rudy Djoe and Lily Hargrove on vocals, with a special Oktoberfest German buffet and live stations. In a nod to the German theme, the band performed “Du Hast So Wunderschöne Blaue Augen” to the delight of the audience.

LOOKING BACK: More Noteworthy Moments



Photo Credits: Very Special Arts Singapore (VSA Singapore)



“Welcome To My World” Concert 2019

24 AUGUST 2019
GATEWAY THEATRE

We started our partnership with Very Special Arts Singapore (VSA Singapore) in 2018 to support artists with disabilities and to develop and transform these artists through the arts. In 2019, our musicians continued to work with youths and children with special needs to perform at VSA Singapore’s annual concert, “Welcome To My World 2019: Stepping Stones.” JASS’ participation was led by JASS Associate Music Director Weixiang Tan, with Ben Poh (Bass), Rafee Mahmood (Drums) and guest vocalist Lily Hargrove.



VSA Out Loud: Poetry Meets Jazz at the Singapore Writers Festival 2019

5 NOVEMBER 2019
THE ARTS HOUSE

At the 2019 Singapore Writers Festival, we joined VSA Singapore and Writing Through to participate in “VSA Out Loud: Poetry Meets Jazz,” a workshop for budding poets culminating in a public recital. JASS Associate Music Director Weixiang Tan once again led the endeavour, this time with bassist Kenji Nakano, through rounds of rehearsals leading to the live performance at the festival, where the youths from VSA Singapore shared with the public their original poems set to the accompaniment of live jazz on 5 November 2019.

LOOKING BACK: *More Noteworthy Moments*

Jazz Appreciation Talk: A Brief History of Jazz

Our Jazz Appreciation Talk, led by Jeremy Monteiro, aims to build interest in jazz among the general public by delivering a brief history lesson on jazz and demonstrating elements of the genre to the audience. It 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.



1 JULY 2019

PASIR RIS CREST SECONDARY SCHOOL

On 1 July 2019, we took the talk to Pasir Ris Crest Secondary School, where Jeremy Monteiro, alongside Tamagoh (Drums), Ben Poh (Bass) and Sean Hong Wei (Saxophone) took the crowd of 1,000 students and staff through the history of jazz.

2 NOVEMBER 2019

MADURO

On 2 November 2019, Jeremy Monteiro conducted the talk at a vastly different setting but with an equally enthusiastic audience, at the jazz lounge Maduro, with Shawn Letts (Saxophone), Teng Siheng (Bass) and Yap Ting Wei (Drums).



Jazz Improvisation Workshop: Jazz Improvisation for Classical Musicians

22 NOVEMBER 2019

NATIONAL INSTITUTE OF EDUCATION AT NANYANG TECHNOLOGICAL UNIVERSITY (NIE-NTU)

For the benefit of those with a music background, we launched our Improvisation Workshop, "Jazz Improvisation for Classical Musicians - The Four Primary Scales of Jazz Improvisation" in 2018. This is a technical workshop crafted for 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.

On 22 November 2019, Jeremy Monteiro conducted this workshop at NIE-NTU alongside drumming stalwart Tamagoh, Sean Hong Wei on Saxophone and Kenji Nakano on Double Bass. They demonstrated the techniques of improvisation to a packed room comprising music students, trainee music teachers and the general public.

LOOKING AHEAD: Plans for FY2020

Akin to arts organisations around the globe, JASS has been impacted by the COVID-19 pandemic. We have had to review our activity plans, including the postponement of our larger-scale events such as the Lion City Youth Jazz Festival 2020 and the “Jazz It Up! A Jazzy Celebration of Chinese Songs 2020” concert to early FY2021, and will continue to monitor global developments and adjust our plans accordingly.

We remain resilient and determined to carry out our work in line with our vision despite the circumstances. We will continue our community efforts

with JASSO, JASSYO! and local and international guest jazz musicians, to spread the joy of jazz and promote Singapore jazz to local and global audiences via digital presentations. We are also in talks with Very Special Arts Singapore to affirm our inclusive partnership and will continue to nurture our talented local youth jazz musicians through the JASS Music Scholarship programme.

We are encouraged by our supporters to further our cause, and aim to evolve into an even more holistic charity for jazz through the expansion of our mission pillars.

Connecting Digitally

As live concerts and performances will be restricted due to COVID-19, JASS plans to ramp up our efforts in the digital space in FY2020 to continue to reach out to audiences. Our efforts to bring the joy of jazz to all will be even more meaningful during this challenging period and we hope our jazz music brings respite to all in Singapore and overseas.

We plan to launch a series of online “JASS@Home” jazz concerts and performances, starting with our first-ever livestream show, “Celebrating UNESCO International Jazz Day 2020,” as well as a digital concert to commemorate Singapore’s 55th National Day among other programmes in our line-up.



We also plan to look into online jazz talks and workshops to further our work to raise jazz appreciation, as well as the possibility of courses for jazz musicians, to continue our work to raise the level of jazz excellence in Singapore.



Ongoing Youth Development

JASS stands firm in our commitment to nurture deserving local youth jazz talents through the JASS Music Scholarships. We started application call-outs in February 2020 and will award the scholarships to 2020 recipient(s) in April/ May 2020.

LOOKING AHEAD: Plans for FY2020



Sustaining Donor and Funding Support

JASS' signature fundraising programme since inception has been the JASS Benefit Gala, with the inaugural gala in 2017 and the follow-up in 2019. At this moment, we expect the gala to continue to be a mainstay in our fundraising efforts but similar to arts organisations locally and globally, we expect fundraising to be more challenging overall, due to COVID-19 and its adverse economic aftermath.

Originally, we had planned to hold the third gala in July 2020 to coincide with the celebration of JASS co-founder Jeremy Monteiro's 60th birthday. As the health and safety of our supporters, artists, staff and community are of top priority to us, we intend to defer the gala date to early 2021, pending further government

advisories. We are also monitoring the emergence of virtual galas in our event planning.

We are deeply grateful to our steadfast donors and supporters for their understanding regarding the deferment, and will continue to appeal to many others for their support.

JASS is also grateful for the new grant schemes such as the National Arts Council's Digital Presentation Grant (DPG) and the Capability Development Scheme for the Arts (CDSA), and will actively seek out more of such support in FY2020 to boost our funding sources.



Expanding Our Mission Pillars

JASS was set up in 2016 with these pillars that form our mission-raising the level of jazz excellence in Singapore, nurturing young local jazz musicians through learning programmes and scholarships, growing the jazz audience in Singapore while bringing Singapore jazz to the world, and promoting inclusiveness by working with underserved communities.

In FY2020, we plan to introduce a new pillar- that of supporting local jazz musicians impacted by crisis, including the provision of short-term financial aid. This new significant pillar will allow JASS to be a more holistic charity dedicated to artistic excellence and the preservation of the spirit of jazz by alleviating the hardship of local jazz musicians who have dedicated their lives to jazz, in extremely challenging times.

ACKNOWLEDGEMENTS

We would like to thank the following individuals, organisations and corporations for the support given to Jazz Association (Singapore) from 1 April 2019 to 31 March 2020.

CASH DONORS

\$100,000 AND ABOVE

Mr Albert Chiu

\$50,000 AND ABOVE

Composers and Authors Society of Singapore Limited (COMPASS)

EFG Bank AG, Singapore Branch

\$20,000 AND ABOVE

Ascendas Land (Singapore) Pte Ltd

Mr Cem Ayhan Azak

Orange Clove Catering Pte Ltd

Mr & Mrs Julian and Sandra Chang

\$10,000 AND ABOVE

Mr & Mrs Adrian and Susan Peh

Professor Chan Heng Chee

Dr Edmund Lam

Dr Euan Murugasu

Ms Karen Li-Mei Chan

Neo Garden Catering Pte Ltd

Mr Peter Ng

\$5,000 AND ABOVE

Mr Abdullah Bin Tarmugi

Mr Alvin De Souza

Mrs Ann Ang

Mr Arthur Tay

Asia PR Werkz Pte Ltd

City Developments Limited

Mr & Mrs Daniel and Florence Ho

Ms Eugenia Gajardo

Experian Singapore Pte Ltd

Mr George So

Go-Jets Pte Ltd

Hong Leong Foundation

Professor Jeremy Monteiro

Mrs Judith Quek-Low

Ms Leila Cheung

Mr Neo Kah Kiat

Mr Patrick Daniel

Mr Robert Joiner

Mr Sean Wu

Dr Tan Chin Nam

Professor Tommy Koh

Vine & Shrub Co Ltd (Japan)

Adsan Law LLC (formerly Yeo-Leong & Peh LLC)

\$2,000 AND ABOVE

Dato' Andy Kuek

Ms Angela Yeo

Ms Cindy Tang

Cornerstone Wines

Mr & Mrs David and Renee Tan

Mr Eugene Yang

Mr Evgeny Tugolukov

Ms Helen Loh

Ms Jane Soon

Lee Foundation

Ms Melissa Kwee

Ms Millie Hii

Mr Oliver Balmelli

Mr Patrick Ee

Ms Pauline Chan

SC Global Developments Pte Ltd

Ms Tho Gea Hong

Ms Wee Wei Ling

BELOW \$2,000

Mr Adrian Peh

Ms Alicia Thian

Mr Alvin Tien

Ms Angela Lee

Ms Angela Ng

Mr & Mrs Arael and Inge Boo

Ms Belinda Chua

Mr Benjamin Kim and Ms Serene Tan

Dr & Mrs Bernard and Dolly Cheong

Mr Chan Kwai Sum

Mr Chan Leng Sun

Mr & Mrs Charles and Cheryl Spencer

Ms Chermaine Pang

Ms Cho Pei Lin

Mr Chooi Siew Thim

Ms Christina Loh

Mr Clarence Goh

Clydesbuilt (Holland Link) Pte Ltd

Mr Craig Gledhill and Ms Nicole Gledhill-Tan

Ms Cristal Lim

Mrs Dana Hvide

Ms Dora Chng

Ms Doris Anne Lu

Mr Douglas Bateman

Mr Douglas Ong

Ecorecom Branding Pte Ltd

Mr & Mrs Edmund and Ivy Goh

Mr Edmund Ng

Ms Emily Piak

Mr Erik Chan

Ms Evelyn Goh

Ms Frances Low

Mr Francis Peh

Dr Frederick Shen and Ms Casling Tan

Mrs Genevieve Peggy Jeffs

Genius Holdings Pte Ltd

Ms Georgina Lee

Mr Gerald Aw Jer-Weei

Mr Goh Yew Lin

Mrs Grace Wong

Jean Yip Salon Pte Ltd

Ms Jilly Wang

Ms Joanna Dong

Mrs Judy Damas

Ms Jun Low

Dr June Goh

Mrs Katja Inge Lechner Winkler-Schlagbauer

Dr Keith Goh

Mr Kenneth Francis Fagan

Mr Kim Yew

Mr Koh Chon Tong

Mr & Mrs Lawrence and Celeste Basapa

Ms Lim Meng Hong

Ms Linda Soo-Tan

Mr Loke Charn Hun

Mrs Lotus Soh

Mr Lucas Yang

Ms Maniza Jumabhoy

Mr Marc Almagro

Ms Nikki Chuang

Ms Ong Cheng Lan

Ms Ong San San

Mr & Mrs Pierre and Marte Maartensson

Mr Pierre Andre Jacques Lorinet

Ms Priscilla Lai

Mr & Mrs Raj and Mary Rajkumar

RedTree Group Pte Ltd

Dr Rex Tan and

Ms Grace Chong-Tan

Mr Robert Teoh

Mr Ronald Loke

Mr & Mrs Ronald and Janet Stride

Ms Roseanne de Pampelonne

Mr Schmidt Ralf

Ms Serene Chua

Mr Simon Yeo

Ms Staphnie Tang

Ms Stephanie Yong

Strategic IP Information Pte Ltd

Ms Suguna d/o Madhavan

Mrs Susan Peh

Ms Tonya Tan

The Village People

Ms Violet Ho

Ms Therese Chew

Mr & Mrs Thomas and Paulina Welte

Mr Yoshikawa Shin Saku

JASS is also grateful to our many other donors who have chosen to remain anonymous, or whose names we are unable to reflect here due to space constraints.

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- Commemorative Fund-Raising Programme

PARTNERS AND SUPPORTERS

British High Commission in Singapore	College of Music, Mahidol University	Embassy of the Republic of Korea	Embassy of the Republic of Singapore in Bangkok
LASALLE College of the Arts	Maduro	Mitzo Restaurant & Bar	National Institute of Education, Nanyang Technological University (NIE-NTU)
Orange Clove Catering Pte Ltd	Pasir Ris Crest Secondary School	Silpakorn University, Faculty of Music	Singapore Bicentennial Office
Singapore Botanic Gardens	Singapore Chinese Cultural Centre (SCCC)	Tanglin Community Club	Thailand International Jazz Conference (TIJC)
The Eurasian Association, Singapore	Timbre X @ The Substation	Very Special Arts Singapore (VSA Singapore)	

JASS BENEFIT GALA 2019 IN-KIND SPONSORS AND SUPPORTERS

HOTEL PARTNER

Shangri-La Hotel, Singapore

OFFICIAL MAGAZINE

Singapore Tatler

OFFICIAL SKINCARE PARTNERS

MTM Skincare
DrSpa and DrHair

IN-KIND SPONSORS

Atlas Sound & Vision Pte Ltd	Azimuth Watch Company Pte Ltd	Edrington Singapore	Ethan K
Ho Printing Singapore Pte Ltd	J Monteiro Designs Pte Ltd	Marshall Cavendish	Ode to Art
Roxy Disc House	Sara Taseer Fine Jewellery	Shangri-La Bosphorus, Istanbul	Sharlene Leong (Word Your Story)
Shinji by Kanesaka	Si Chuan Dou Hua Restaurant	Sinfonia Ristorante	Turkish Airlines

SUPPORTERS

American Express	Boenga Pte Ltd	Haru Yoshi Japanese Restaurant	Mr Andrew Thomas
Mr Peter Boudewyn	Mr Prakash Xavier	The American Chamber of Commerce in Singapore (AmCham)	

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

Corporate and Governance Information

Corporate Information Overview

Jazz Association (Singapore) (JASS)

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

IPC Status

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 Factory Building
Singapore 409032

Constitution

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

Legal Firm

Adsan Law LLC*
300 Beach Road
Level 26 The Concourse
Singapore 199555
** With effect from 1 July 2020.
Formerly known as Yeo-Leong & Peh LLC.*

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 and Re-Appointment to the Board of Directors
Dr Edmund Lam Kin Hong	Chairman	Chief Executive Officer, Composers and Authors Society of Singapore Ltd (COMPASS)	Vice-Chairman and Treasurer (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 22 August 2019
Ms Susan Leong Lai Onn	Vice-Chairman	Chief Executive Officer, Adsan Law LLC	Director (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 22 August 2019
Professor Jeremy Ian Monteiro	Director	Executive Director & Music Director, Jazz Association (Singapore) Managing Director, Showtime Productions Pte Ltd	Director	Date of Appointment: 26 September 2016 Date of Re-Appointment: 22 August 2019

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment and Re-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	Date of Appointment: 19 January 2017 Date of Re-Appointment: 5 December 2019
Mr Abdullah Bin Tarmugi	Director	Independent Director of GuocoLand Limited	Director	Date of Appointment: 1 March 2018 Date of Re-Appointment: 22 August 2019
Mrs Sandra Chang	Director	Director, Raffles Yacht Group	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: N.A.
Ms Sally Liew	Director	Executive Director, Neo Group Limited	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: N.A.

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 states that all directors shall be appointed for up to 3 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 Treasurer (or equivalent) shall not hold the office for more than four (4) consecutive years and re-appointment to the Treasurer position (or equivalent) may be considered after a lapse of at least two (2) years.

Board Meetings and Attendance

Name	FY2019	
	Held	Attended
Dr Edmund Lam Kin Hong	6	6
Ms Susan Leong Lai Onn	6	6
Professor Jeremy Ian Monteiro	6	6
Ms Karen Li-Mei Chan	6	4
Mr Abdullah Bin Tarmugi	6	5
Mrs Sandra Chang ⁽¹⁾	2	1
Ms Sally Liew ⁽¹⁾	2	1

Note

⁽¹⁾ Appointed as Director on 18 September 2019.

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 2020)	Ms Susan Leong Lai Onn	Dr Edmund Lam Kin Hong, Professor Jeremy Ian Monteiro, Ms Karen Li-Mei Chan, Mr Abdullah Bin Tarmugi, Mrs Sandra Chang, Ms Sally Liew, Mr Cem Ayhan Azak, Ms Cho Pei Lin, Mr Robert Joiner, Mr Sean Wu, Dr Euan Murugasu, Mr Lucas Yang Tai Siong, Mrs Cheryl Ann Spencer
Nomination	Dr Edmund Lam Kin Hong	Professor Jeremy Ian Monteiro, Mr Abdullah Bin Tarmugi
Programmes	Professor Jeremy Ian Monteiro	Ms Susan Leong Lai Onn, Mrs Sandra Chang, Mr Tan Wee Siang

Note

– Committees' information as at latest practicable date

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
Senior Manager	Ms Lim Si Wei
Orchestra & Repertoire Manager	Mr Benny Goh
Manager, Communications and Administration	Ms Yeok-Tsui Chin
Executive, Marketing, PR and Events	Ms Michelle Chew

Note

– The staff team information is accurate as at end of FY2019

Disclosure of Staff Remuneration

Remuneration Band	Number of Staff
Between \$100,000 to \$200,000	2
Between \$200,000 to \$300,000	0

For the period of FY2019, 1 out of the 2 staff in the remuneration band of \$100,000 to \$200,000 serves on the JASS Board. Professor Jeremy Ian Monterio duly receives remuneration for his role as the Executive Director & Music Director. Further information regarding his appointment can be found in the “Disclosure of Board Remuneration” section.

JASS has no paid staff, who are close members of the family of the Executive Director & Music Director or Board Directors, in FY2019.

Governance and Policies

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

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

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

JASS has duly submitted the annual return of donations for 2019 and the donation monies have been used in accordance with our charity objectives and JASS has complied with the 30/70 fundraising rule.

Conflict of Interest Policy

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

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

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

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

Reserves Policy

Our Reserves Policy aims to guide our path towards 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:

	FY2019 \$	FY2018 \$
Accumulated surplus/(deficit)	575,667	(351,578)
Annual operating expenditure	760,726	682,818
Reserves ratio	0.76	(0.5)

Note

- 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).

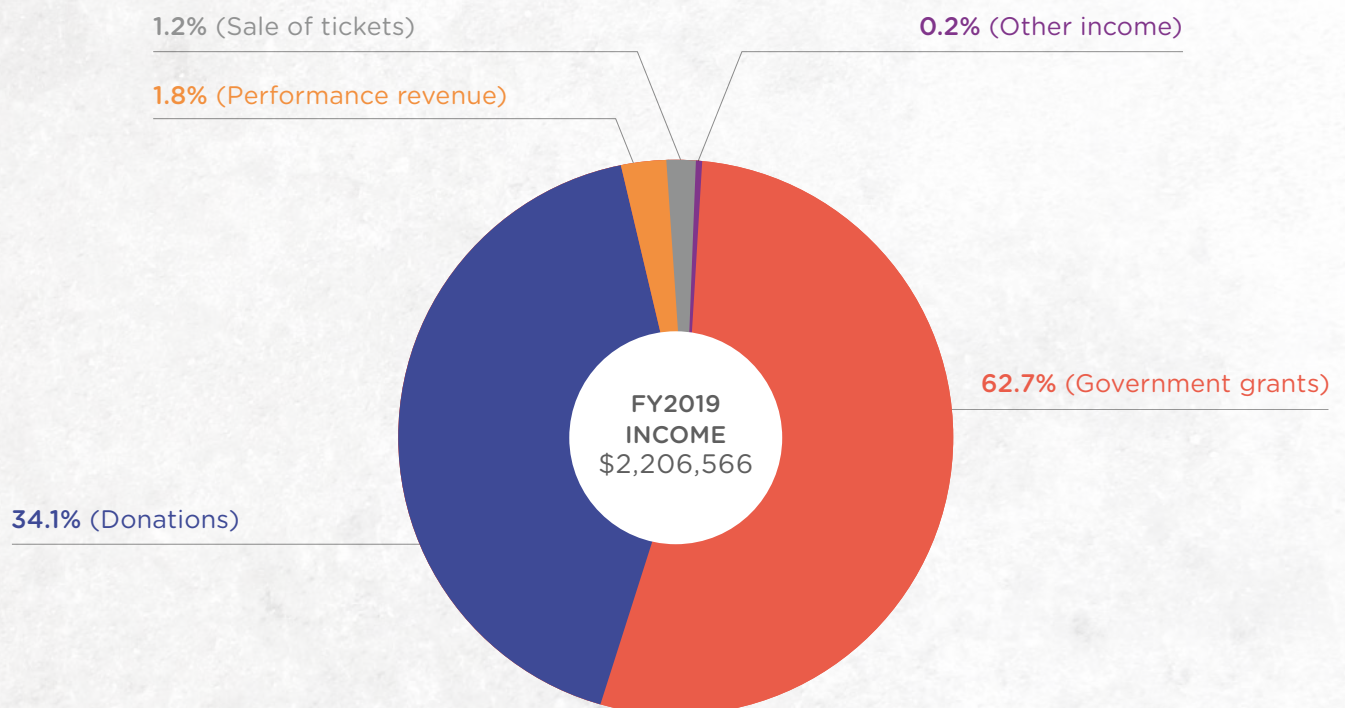
Our Financials

Summary of Financial Performance

	FY2019 \$	FY2018 \$
Total Income	2,206,566	468,516
Total Expenditure	(1,279,321)	(1,173,779)
Net Surplus/(Deficit)	927,245	(705,263)
Accummulated Surplus/(Deficit)	575,667	(351,578)

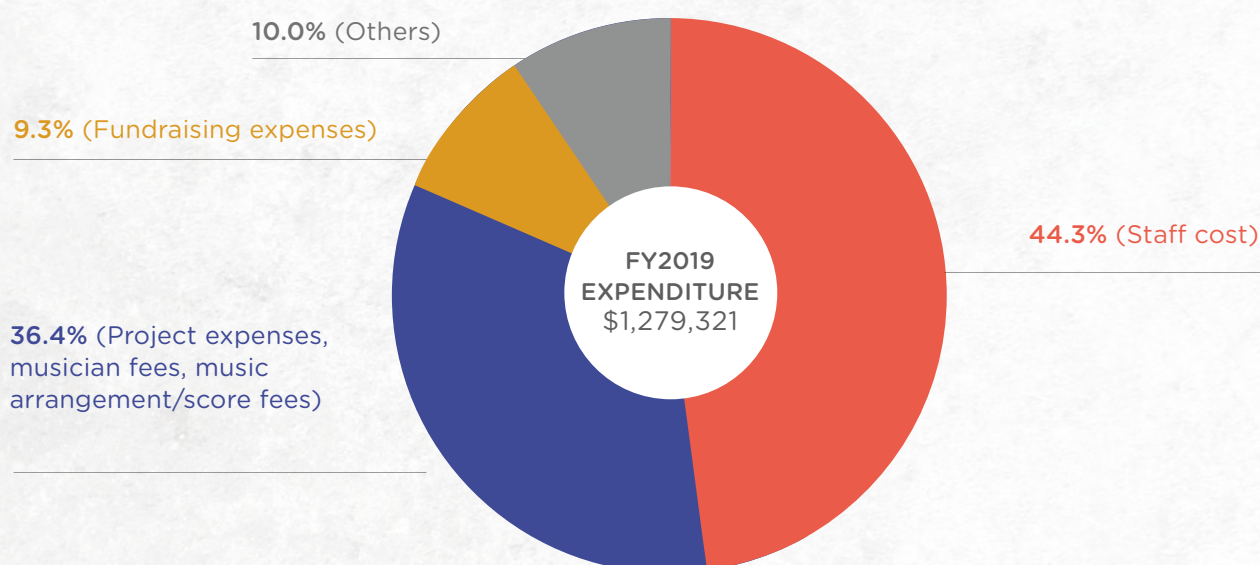
Income

	FY2019 \$	FY2018 \$
● Government grants	1,382,519	168,480
● Donations	752,641	203,528
● Performance revenue	40,618	79,659
● Sale of tickets	27,188	7,050
● Other income	3,600	9,799
Total Income	2,206,566	468,516



Expenditure

	FY2019 \$	FY2018 \$
● Staff cost	566,605	467,731
● Project expenses, musician fees, music arrangement/score fees	465,185	580,144
● Fundraising expenses	118,857	120
● Others	128,674	125,784
- Professional Services	29,138	25,170
- Contract services	21,600	21,600
- Rental on operating lease	-	20,066
- Depreciation of right-of-use asset	18,310	-
- Interest expense on lease liability	2,551	-
- Depreciation of fixed assets	17,005	16,294
- Office expenses	16,730	15,823
- Others	23,340	26,831
Total Expenditure	1,279,321	1,173,779



In FY2019, JASS reported a net surplus and accumulated surplus largely due to the timing difference in the Cultural Matching Fund (CMF) grant disbursements and increase in donations received. Both the 2018 and 2019 CMF application amounts of over \$445K and \$731K respectively were received in FY2019. The jump in donations was mainly due to over \$700K raised through the JASS Benefit Gala Dinner held on 5 April 2019 with no corresponding gala in 2018. Collectively, government grants and donations comprise 97% of total income for FY2019 with the remaining being ticketing, performance and other miscellaneous revenues.

Expenditure in FY2019 was largely stable with a slight overall 9% increase against the previous year. Staff costs rose by \$98K due to a combination of factors, namely a difference in employment periods across the 2 years with staff expansion in FY2018 taking place only mid-2018, a new senior manager to replace an outgoing junior staff position in FY2019 to better support the organisation's operations, and a streamlining of the period in which the organisation awarded annual performance bonuses and increments. Fundraising expenses were higher as no gala was held in FY2018 and the \$118K fundraising cost should be viewed in totality against the \$700K raised by the JASS Benefit Gala Dinner 2019 in compliance with the 30/70 fundraising rule. Project expenses and corresponding expenses such as musician fees and music arrangement/ score expenses decreased by \$114K mainly because the JASS main orchestra had travelled only to Thailand for its two overseas performances in FY2019 versus its five performances in USA (Reno), UK (London) and Borneo in FY2018.

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

Jazz Association (Singapore)
(Incorporated in Singapore)

Annual Report
For the financial year ended 31 March 2020

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

**Annual Report for the financial year ended
31 March 2020**

The directors present their statement together with the audited financial statements of Jazz Association (Singapore) (the "Company") for the financial year ended 31 March 2020.

In the opinion of the directors,

- (a) the financial statements of the Company as set out on pages 6 to 24 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2020, 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
Liew Oi Peng (appointed on 18 September 2019)
Tay Sandra Theresa (appointed on 18 September 2019)

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.

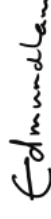
Share options

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

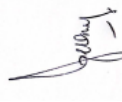
Independent auditor

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

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 2020, 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 24.

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 2020 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 and regulations enacted under Charities 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:

- 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
- 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

Nexia TS Public Accounting Corporation
Public Accountants and Chartered Accountants

Jazz Association (Singapore)
Annual Report

Statement of Financial Activities
for the financial year ended 31 March 2020

	Note	2020 \$	2019 \$
INCOME			
Donations	3	752,641	203,528
Government grants		1,382,519	168,480
Performance revenue		40,618	79,659
Sale of tickets		27,188	7,050
Other income	4	3,600	9,799
TOTAL INCOME		2,206,566	468,516
EXPENDITURE			
Fund raising expenses		(118,857)	(120)
Project expenses		(399,738)	(490,841)
TOTAL EXPENDITURE		(518,595)	(490,961)
GROSS SURPLUS/(DEFICIT)		1,687,971	(22,445)
OPERATING EXPENSES			
Advertising and marketing		(7,096)	(6,991)
Bank charges		(2,362)	(2,180)
Contract services		(21,600)	(21,600)
Depreciation of plant and equipment	8	(17,005)	(16,294)
Depreciation of right-of-use asset	9	(18,310)	-
Donation charges		(706)	-
Entertainment		(1,242)	(3,378)
Equipment costs		(445)	(2,190)
Insurance		(7,407)	(5,504)
Interest expense on lease liability	9(a)	(2,551)	-
Professional fees		(29,138)	(25,170)
Music arrangement/Score fees		(24,148)	(11,280)
Musicians fees		(41,299)	(78,023)
Office expenses		(16,730)	(15,823)
Photography/Videography		(850)	(1,380)
Rental on operating lease		-	(20,066)
Staff costs	5	(566,605)	(467,731)
Staff development		(318)	(315)
Transport		(2,914)	(4,893)
TOTAL OPERATING EXPENSES		(760,726)	(682,818)
NET SURPLUS/(DEFICIT)		927,245	(705,263)

Jazz Association (Singapore) Annual Report		Statement of Financial Position as at 31 March 2020		Jazz Association (Singapore) Annual Report		Statement of Changes in Funds for the financial year ended 31 March 2020	
	Note	2020 \$	2019 \$			Accumulated fund/ (deficit) \$	
ASSETS							
Current assets							
Cash and bank balances	6	921,368	132,334				
Other receivables	7	15,194	66,095				
		936,562	198,429				
Non-current assets							
Plant and equipment	8	15,338	32,343				
Right-of-use asset	9	38,146	-				
		53,484	32,343				
Total assets		990,046	230,772				
LIABILITIES							
Current liabilities							
Other payables	10	375,244	582,350				
Lease liability	11	18,252	-				
		393,496	582,350				
Non-current liability							
Lease liability	11	20,883	-				
		20,883	-				
Total liabilities		414,379	582,350				
Net assets/(liability)		575,667	(351,578)				
FUNDS							
Accumulated fund/(deficit)		575,667	(351,578)				
Total funds		575,667	(351,578)				
				2020			
				Beginning of financial year		(351,578)	
				Net surplus		927,245	
				End of financial year		575,667	
				2019			
				Beginning of financial year		353,685	
				Net deficit		(705,263)	
				End of financial year		(351,578)	

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

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.

Interpretations and amendments to published standards effective in 2020

On 1 April 2019, the Company adopted the new or amended FRS and INT FRS that are mandatory for application for the financial year. Changes to the Company's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the Company's accounting policies and had no material effect on the amounts reported for the current or prior financial years, except for the adoption of FRS 116 *Leases*.

	Note	2020 \$	2019 \$
Cash flows from operating activities			
Net surplus/(deficit)		927,245	(705,263)
Adjustments for:			
- Depreciation of plant and equipment	8	17,005	16,294
- Depreciation of right-of-use asset	9	18,310	-
- Interest expense on lease liability	9(a)	2,551	-
		965,111	(688,969)
Changes in working capital:			
- Other receivables		50,901	(50,783)
- Other payables		(207,106)	533,720
Net cash provided by/(used in) operating activities		808,906	(206,032)
Cash flows from investing activity			
Purchase of plant and equipment	8	-	(8,364)
Net cash used in investing activity		-	(8,364)
Cash flows from financing activity			
Principal repayment of lease liability		(17,321)	-
Interest paid		(2,551)	-
Net cash used in investing activity		(19,872)	-
Net increase/(decrease) in cash and bank balances		789,034	(214,396)
Cash and bank balances			
Beginning of financial year		132,334	346,730
End of financial year	6	921,368	132,334

2. Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2020 (continued)

Adoption of FRS 116 Leases

When the Company is the lessee

Prior to the adoption of FRS 116, non-cancellable operating lease payments were not recognised as liabilities in the statement of financial position. These payments were recognised as rental expenses over the lease term on a straight-line basis.

The Company's accounting policy on leases after the adoption of FRS 116 is as disclosed in Note 2.10.

On initial application of FRS 116, the Company has elected to apply the following practical expedients:

- i) For all contracts entered into before 1 April 2019 and that were previously identified as leases under FRS 17 Leases and INT FRS 104 *Determining whether an Arrangement contains a Lease*, the Company has not reassessed if such contracts contain leases under FRS 116.

There were no onerous contracts as at 1 April 2019.

For leases previously classified as operating leases on 1 April 2019, the Company has applied the following transition provisions:

- i) the Company chose to measure its ROU assets at amount equal to lease liabilities.
- ii) Recognised its lease liabilities by discounting the remaining lease payments as at 1 April 2019 using the incremental borrowing rate.

When the Company is a lessor

There are no material changes to accounting by the Company as a lessor.

The effects of adoption of FRS 116 on the Company's financial statements as at 1 April 2019 are as follows:

	Increase	\$
Right-of-use asset		56,456
Lease liability		56,456
		<hr/>

2. Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2020 (continued)

Adoption of FRS 116 Leases (continued)

An explanation of the differences between the operating lease commitments previously disclosed in the Company's financial statements as at 31 March 2019 and the lease liability recognised in the statement of financial position as at 1 April 2019 are as follows:

	\$
Operating lease commitment disclosed as at 31 March 2019	21,528
Less: Discounting effect using weighted average incremental borrowing rate of 5.25%	(2,722)
Add: Extension option which are reasonably certain to be exercised	37,650
Lease liabilities recognised as at 1 April 2019	<hr/> 56,456

2.2 Income recognition

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

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

(a) Donations

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

(b) Performance revenue

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

(c) Sale of tickets

Income from sale of tickets is recognised at a point in time when the tickets are sold.

2 Significant accounting policies (continued)

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 Plant and equipment

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

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

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

Furniture and fittings	<u>Useful lives</u>
Office equipment	3 years
Renovation	3 years
	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 Significant accounting policies (continued)

2.6 Impairment of non-financial assets

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

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

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

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

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.

2.7 Financial assets

The Company classified its financial assets at amortised cost.

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

(i) At initial recognition

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

(ii) At subsequent measurement

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

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

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

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

2 Significant accounting policies (continued)**2.8 Other payables**

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

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

2.9 Fair value estimation of financial assets and liabilities

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

2.10 Leases

The accounting policy for leases before 1 April 2019 are as follows:

When the Company is the lessee

Payments made under operating leases (net of any incentives received from the lessor) are recognised in the profit or loss on a straight-line basis over the period of the lease.

Contingent rents are recognised as an expense in profit or loss when incurred.

When the Company is the lessor

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 an expense in profit or loss when earned.

The accounting policy for leases after 1 April 2019 are as follows:

When the Company is the lessee

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

- **Right-of-use assets**

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

2 Significant accounting policies (continued)**2.10 Leases** (continued)

The accounting policy for leases after 1 April 2019 are as follows: (continued)

When the Company is the lessee (continued)

- **Right-of-use assets** (continued)

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

- **Lease liabilities**

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

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

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

When the Company is the lessor

The accounting policy applicable to the Company as a lessor in the comparative period were the same under FRS 116 except when the Company is an intermediate lessor. In classifying a sublease, the Company as an intermediate lessor classifies the sublease as a finance or an operating lease with reference to the right-of-use asset arising from the head lease, rather than the underlying asset. When the sublease is assessed as an operating lease, the Company recognise lease income from sublease in statement of financial activities within "Other income". The right-of-use asset relating to the head lease is not derecognised.

2.11 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 Dollar ("S\$"), 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.

Jazz Association (Singapore) Annual Report		Notes to the Financial Statements for the financial year ended 31 March 2020	
3	Donations		
		2020	2019
		\$	\$
	Tax deductible	680,828	46,680
	Non-tax deductible	71,813	156,848
		<u>752,641</u>	<u>203,528</u>
4	Other income		
		2020	2019
		\$	\$
	Temporary Employment Credit	-	199
	Rental income (Note 14)	<u>3,600</u>	<u>9,600</u>
		<u>3,600</u>	<u>9,799</u>
5	Staff costs		
		2020	2019
		\$	\$
	Wages and salaries	499,745	409,691
	Employer's contribution to Central Provident Fund	63,048	54,343
	Other benefits	<u>3,812</u>	<u>3,697</u>
		<u>566,605</u>	<u>467,731</u>
6	Cash and bank balances		
		2020	2019
		\$	\$
	Cash at bank	<u>921,368</u>	<u>132,334</u>

Jazz Association (Singapore) Annual Report		Notes to the Financial Statements for the financial year ended 31 March 2020	
7	Other receivables		
		2020	2019
		\$	\$
	Prepayments		
	Deposits	11,182	34,867
	Other receivables	4,012	22,912
	- Non-related parties	-	500
	- Directors	-	616
	- Related party	-	7,200
		<u>15,194</u>	<u>66,095</u>
	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
		\$	\$
	2020		
	Cost		
	Beginning of financial year	8,751	11,293
	Additions	-	-
	End of financial year	<u>8,751</u>	<u>30,972</u>
	Accumulated Depreciation		
	Beginning of financial year	(3,646)	(3,440)
	Depreciation charge	(2,917)	(3,764)
	End of financial year	<u>(6,563)</u>	<u>(7,204)</u>
	Net Book Value		
	End of financial year	<u>2,188</u>	<u>4,089</u>
			<u>15,338</u>
	2019		
	Cost		
	Beginning of financial year	8,751	8,421
	Additions	-	25,480
	End of financial year	<u>8,751</u>	<u>5,492</u>
	Accumulated Depreciation		
	Beginning of financial year	(729)	(234)
	Depreciation charge	(2,917)	(3,206)
	End of financial year	<u>(3,646)</u>	<u>(3,440)</u>
	Net Book Value		
	End of financial year	<u>5,105</u>	<u>7,853</u>
			<u>32,343</u>

9 Right-of-use assetNature of the Company's leasing activities**Premise**

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

There is no externally imposed covenant on this lease arrangement.

	Premise \$
2020	
Cost	
Beginning of financial year	-
Adoption of FRS 116 (Note 2.1)	56,456
Additions	-
End of financial year	56,456

Accumulated Depreciation

Beginning of financial year	-
Depreciation charge	(18,310)
End of financial year	(18,310)

Net Book Value

End of financial year	38,146
-----------------------	--------

a) Interest expense

	2020 \$
Interest expense on lease liability	2,551

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

c) Cash outflow

	2020 \$
Total cash outflow for lease	19,872

10 Other payables

	2020 \$	2019 \$
Other payables		
- Non-related parties	15,444	12,240
- Directors	-	200,000
Accruals for operating expenses	7,500	7,500
Amount received in advance	352,300	362,610
	375,244	582,350

Other payables to directors are unsecured, interest-free and have been duly repaid during the financial year ended 31 March 2020.

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

11 Lease liability

	2020 \$	2019 \$
Current	18,252	-
Non-current	20,883	-
	39,135	-

Reconciliation of liabilities arising from financing activities

	1 April 2019 \$	Principal and interest payments \$	Adoption of FRS 116 \$	Interest expense \$	31 March 2020 \$
Lease liability	-	(19,872)	56,456	2,551	39,135

12 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.

Jazz Association (Singapore) Annual Report		Notes to the Financial Statements for the financial year ended 31 March 2020																													
12	Financial risks management (continued)																														
(a)	Liquidity risk	<p>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.</p> <p>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.</p> <p>The table below analyses the Company's non-derivative financial liabilities into relevant maturity groupings based on the remaining period from the reporting date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows.</p> <table><tr><th></th><th>Less than 1 year</th><th>Between 1 and 2 years</th><th>Between 2 and 5 years</th></tr><tr><th></th><th>\$</th><th>\$</th><th>\$</th></tr><tr><td>At 31 March 2020</td><td></td><td></td><td></td></tr><tr><td>Other payables</td><td>22,944</td><td>-</td><td>-</td></tr><tr><td>Lease liability</td><td>19,872</td><td>19,872</td><td>1,656</td></tr><tr><td>At 31 March 2019</td><td></td><td></td><td></td></tr><tr><td>Other payables</td><td>219,740</td><td>-</td><td>-</td></tr></table>			Less than 1 year	Between 1 and 2 years	Between 2 and 5 years		\$	\$	\$	At 31 March 2020				Other payables	22,944	-	-	Lease liability	19,872	19,872	1,656	At 31 March 2019				Other payables	219,740	-	-
	Less than 1 year	Between 1 and 2 years	Between 2 and 5 years																												
	\$	\$	\$																												
At 31 March 2020																															
Other payables	22,944	-	-																												
Lease liability	19,872	19,872	1,656																												
At 31 March 2019																															
Other payables	219,740	-	-																												
(b)	Credit risk	<p>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.</p> <p>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.</p> <p><u>Financial assets at amortised cost</u></p> <p>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.</p> <p>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.</p> <p>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.</p>																													
12	Financial risks management (continued)																														
(b)	Credit risk (continued)	<p>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.</p> <p>No loss allowance against financial assets, at amortised cost is recognised as at 31 March 2020 and 2019.</p>																													
(c)	Fair value measurements	<p>The carrying amount of financial assets and liabilities are approximate to their fair values. The fair value of non-current financial liabilities is estimated by discounting the future contractual cash flows at the current market interest rate that is available to the Company.</p>																													
(d)	Financial instruments by category	<p>The carrying amount of the different categories of financial instruments is as follows:</p> <table><tr><th></th><th>2020</th><th>2019</th></tr><tr><th></th><th>\$</th><th>\$</th></tr><tr><td>Financial assets, at amortised cost</td><td>925,380</td><td>163,562</td></tr><tr><td>Financial liabilities, at amortised cost</td><td>62,079</td><td>219,740</td></tr></table>			2020	2019		\$	\$	Financial assets, at amortised cost	925,380	163,562	Financial liabilities, at amortised cost	62,079	219,740																
	2020	2019																													
	\$	\$																													
Financial assets, at amortised cost	925,380	163,562																													
Financial liabilities, at amortised cost	62,079	219,740																													
13	Reserves management	<p>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.</p> <p>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.</p> <p>The Company's reserve position at the end of the financial year is as follows:</p> <table><tr><th></th><th>2020</th><th>2019</th></tr><tr><th></th><th>\$</th><th>\$</th></tr><tr><td>Accumulated fund/(deficit)</td><td>575,667</td><td>(351,578)</td></tr><tr><td>Annual operating expenditures</td><td>760,726</td><td>682,818</td></tr><tr><td>Reserves ratio</td><td>0.76</td><td>(0.5) *</td></tr></table> <p>As at 31 March 2020, the Company's reserve position is within the policy set by the Board of Directors.</p> <p>* Reserves fall short of the agreed level, mitigating action such as interest-free loans from the directors or conducting fundraising activities will be considered.</p>			2020	2019		\$	\$	Accumulated fund/(deficit)	575,667	(351,578)	Annual operating expenditures	760,726	682,818	Reserves ratio	0.76	(0.5) *													
	2020	2019																													
	\$	\$																													
Accumulated fund/(deficit)	575,667	(351,578)																													
Annual operating expenditures	760,726	682,818																													
Reserves ratio	0.76	(0.5) *																													

14 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:

	2020	2019
	\$	\$
Rental income from a related party (Note 4)	3,600	9,600

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:

	2020	2019
	\$	\$
Wages and salaries	159,000	130,000
Employer's contribution to Central Provident Fund	13,390	10,660
	172,390	140,660

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

15 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
	\$
Not later than one year	19,872
Between one to five years	1,656
	21,528

As disclosed in Note 2.1, the Company has adopted FRS 116 on 1 April 2019. These lease payments have been recognised as right-of-use asset and lease liability on the statement of financial position as at 31 March 2020.

15 Commitments (continued)

(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:

	2020	2019
	\$	\$
Not later than one year	3,600	9,600
Between one to five years	-	800
	3,600	10,400

16 Events occurring after balance sheet date

The emergence of COVID-19 has brought about uncertainties to the Company's operating environment and has impacted the Company's operations subsequent to the financial year end. The Company is aware of the potential challenges posed by COVID-19 outbreak and the measures taken to contain the spread of the pandemic have created a high level of uncertainty to the global economic prospects. The Company will continuously assess the situation, work closely with the local authorities in Singapore to support their efforts in containing the spread of COVID-19, and put in place measures to minimise impact to the Company's operations. As the situation is still evolving, the full effect of the outbreak is subject to uncertainty and could not be ascertained yet.

17 New or revised accounting standards and interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2020 reporting periods and have not been early adopted by the Company. These standards are not expected to have a material impact on the Company in the current or future reporting periods and on foreseeable future transactions.

18 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 24 September 2020.



Jazz Association (Singapore) (JASS)


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