

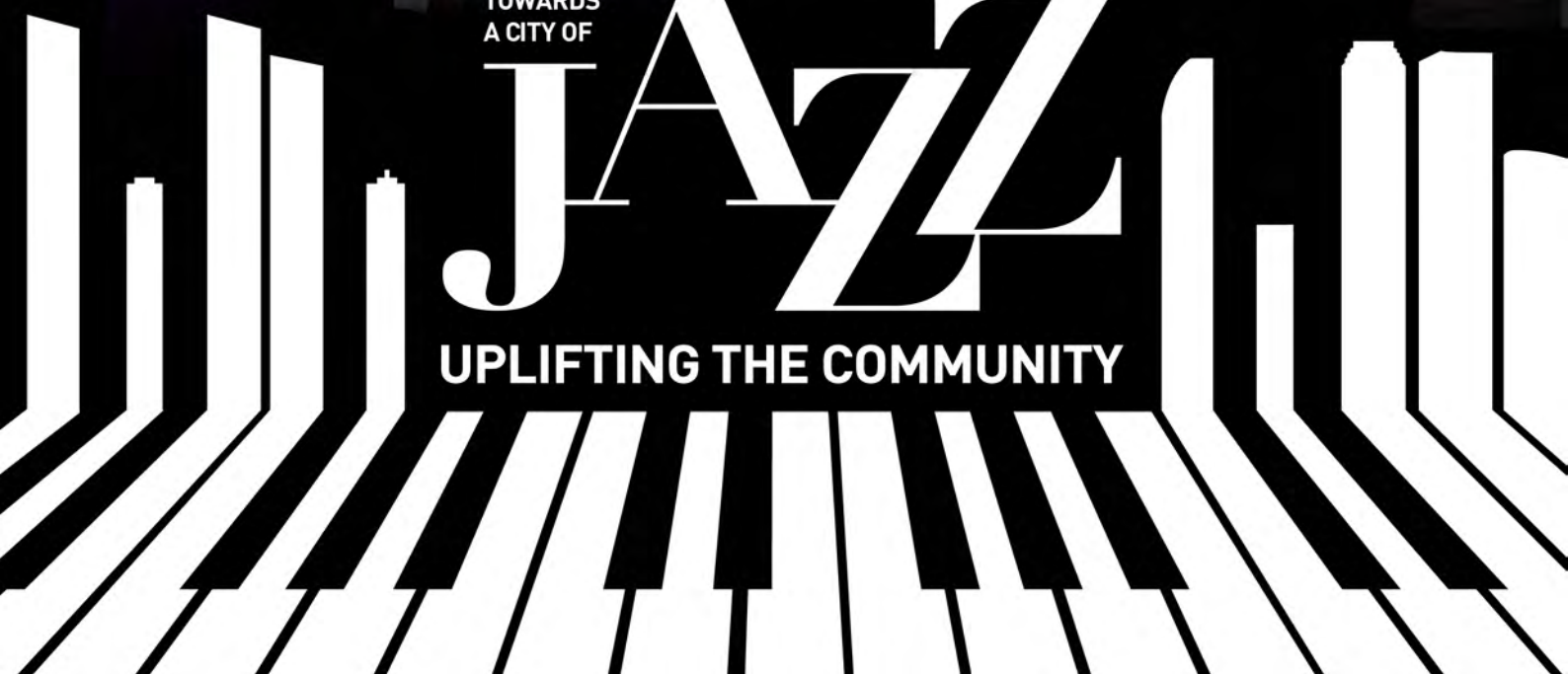
JAZZ ASSOCIATION (SINGAPORE) ANNUAL REPORT 2020



TOWARDS
A CITY OF

JAZZ

UPLIFTING THE COMMUNITY



**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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Photo Credit: COMPASS



MESSAGE FROM OUR CHAIRMAN DR EDMUND LAM

This is our fifth annual report since our establishment in September 2016.

I am pleased to report that we have achieved a significant milestone- JASS has become a recipient of the Major Company Scheme awarded by the National Arts Council (NAC) and is therefore now an NAC Major Company in Singapore, one of 48 such arts companies currently.

The aim of the scheme is to support the professional and artistic development of deserving arts organisations, like us, that represent excellence in their core mission, whether it is in art making, outreach or serving the sector. JASS will endeavour to maximise the outcomes in the use of the three-year grant.

JASS had, in fact, been receiving the NAC Seed Grant for the first three years of our programming; the support has now been amped up by the Major Company Scheme support.

We all know 2020 was a year like no other. The year was relentless, and JASS had to be the same. We could not allow ourselves to succumb to the pandemic. We managed to seek creative means to ride out the unprecedented crisis.

But first, kudos to the government for financially supporting the arts and culture sector and expeditiously implementing a number of support schemes such as the Jobs Support Scheme (JSS) and the Arts and Culture Resilience Package (ACRP), in light of COVID-19. The support was of great help to JASS. We are all the more appreciative as we are keenly aware that similar sectors in many other countries have not been so fortunate with the aid rendered during this pandemic.

The consequences of not supporting our arts would have been grave and the damage irreversible, through the loss of the talent and skills of those creative professionals who would now have to abandon their creative activities and seek other jobs to make a living.

The subsequent impoverishment and downsizing of the cultural and creative sectors would have had a negative impact on us as a nation not only in terms of economic and social impact, but also in terms of our collective well-being, the vibrancy of our communities, and cultural diversity.

JASS therefore also stepped up by taking on the role of supporting our local jazz musicians through the setting up of the JASS Crisis Fund (JCF) in October 2020, disbursing a one-time grant of up to \$1,800 to support local jazz musicians who have been financially impacted by the pandemic and other crises.

The committee overseeing the fund was chaired by our Vice-Chairman, Ms Susan Leong. At the point of crafting this message, the committee is already thick in the midst of work for our second round of disbursement in view of this protracted pandemic.

Massive digitalisation coupled with emerging technologies, such as virtual and augmented realities, can create new forms of cultural experience, dissemination and new business models with market potential. With the safe distancing measures, JASS moved our content online for free to keep audiences engaged and to satisfy the sharp increase in the demand for cultural content. While the provision of free and digitally-mediated cultural content is not sustainable over time, as we do recognise that digital access cannot replace a live cultural experience, it has opened the door to many future innovations.

This annual report will provide details of the online and hybrid projects that we have done so well over the past year.

However, allow me to briefly highlight our successful virtual Jazz Association (Singapore) Benefit Gala, "Let There Be Love," featuring the great artist Laura Fygi with the ensemble of JASS' orchestras, after we were compelled to move it online. My sincere thanks to Minister Edwin Tong for being the Guest of Honour to grace

the event. The online show utilised a new technology- a beautiful and dream-like extended reality backdrop. It was very satisfying to see donors enjoying themselves with friends and family via the Zoom platform, and to see the social media videos and pictures posted. We managed to raise over \$660,000 through this fundraising event, thanks to our generous donors even in such a difficult situation.

In an age where racism has been raising its ugly head around the world, I observe the multi-racial composition of our orchestras and the diverse way that we plan our repertoire, which always takes into consideration our underlying mission to celebrate our multi-racial and multi-cultural society in Singapore. Music can indeed bring people together, even when other barriers may divide them, a point as important as ever.

JASS steadfastly believes that our efforts to nurture the talented young should never be postponed. Thus, the 2021 JASS Music Scholarships were launched in February as scheduled, and awarded to two deserving local musicians now pursuing their degree studies at LASALLE College of the Arts.

At the strategic management level, we plan to further expand our Board by inviting good candidates to join our team. We also intend to establish a Distinguished Honorary Council- a committee comprising esteemed individuals- with the aim of being an advisory panel to the JASS Board to further propel JASS' endeavours.

A main focus of the Board is our long-range plan, to give us a roadmap for future growth. The plan is a realistic balance between vision and reality. It stretches JASS towards what it wishes to become, but posits realistic steps for achieving these goals. If we discover that we are not meeting our expectations, we will adjust the plan, pointing the way to new strategies for achieving our goals.

We are also keenly aware that good planning and accurate financial projections are the underpinnings of a well-run JASS.

As we celebrate our fifth anniversary in 2021, my personal thanks go to our donors, supporters, volunteers and government agencies- they have believed in this remarkable project from the outset, and their encouragement, counsel and enthusiasm have been invaluable.

Lastly, among the many effects of this pandemic on our society is the fact that none of us in the music community, including our JASS musicians, will ever take a single note or chord for granted again. We are hopeful that we will be back live! as Singapore emerges from the pandemic to become a "COVID-19-resilient nation."

Dr Edmund Lam



Photo Credit: Russel Wong



MESSAGE FROM OUR EXECUTIVE DIRECTOR & MUSIC DIRECTOR PROFESSOR JEREMY MONTEIRO

2020 was an historic year for JASS by all accounts. Briefly, I would like recall the highlights.

1. In a year where we were not able to perform live, JASS has managed to successfully take our presentations- both our outreach performances and our public education programmes- online. They garnered more than half a million views. These include a significant number of views by the Singapore public as well as hundreds of thousands of views from overseas. Taking this approach allowed us to reach out to jazz fans in Singapore and also continue with our cultural diplomacy efforts to bring Singapore jazz to the world, despite the fact that our orchestras could not travel, or even perform to live audiences.

2. We were able to continue to engage with our donors and supporters who remained very encouraging and generous towards the mission of JASS. We also got a tremendous amount of support from the government by way of grants including the Cultural Matching Fund (CMF), and the National Arts Council (NAC)'s Digital Presentation Grant for the Arts (DPG) which allowed us to pivot to online presentations for our shows.

3. Our youth development efforts have continued in earnest, and although we had to postpone the Lion City Youth Jazz Festival to 2021, we pushed on with our scholarship programme and engaged our youth musicians through our youth orchestra JASSYO!'s performances, and also by including them in our main orchestra JASSO's presentations.

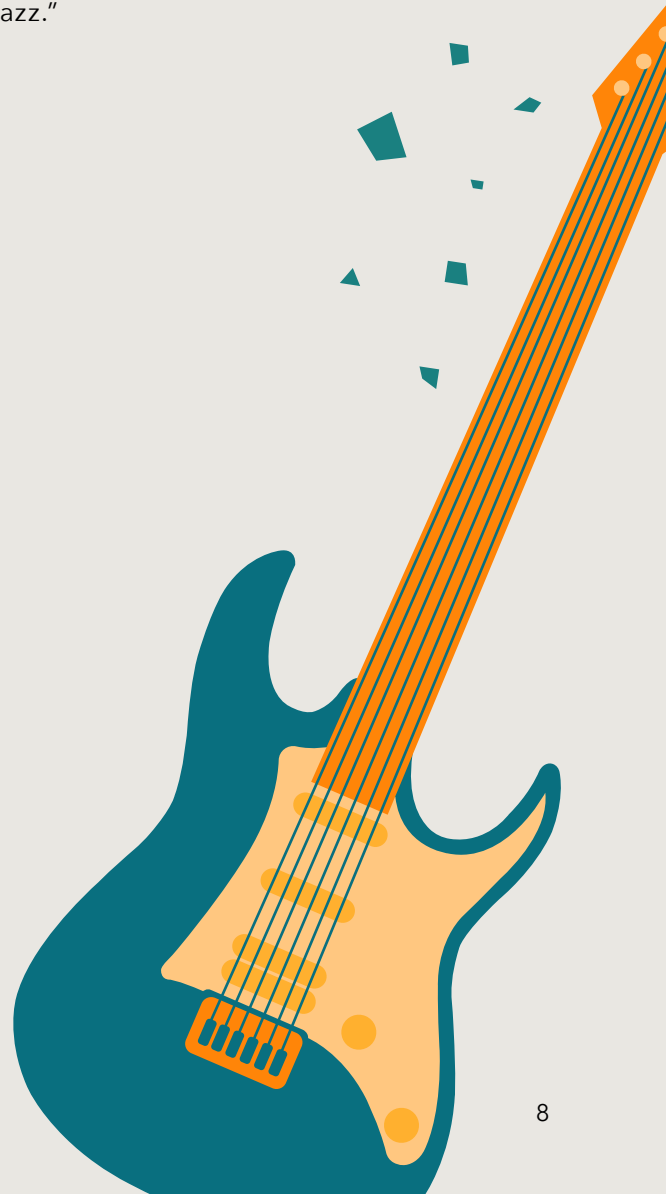
4. Along with JASS having become a National Art Council's Major Company Scheme recipient, and with our fifth anniversary in September 2021, we have managed to largely keep up the pace, momentum and efforts that we had intended for 2020, because of the tenacity and resilience of the team at JASS, guided by a strong Board of Directors.

5. We added a new pillar to our mission by creating an initiative born from compassion, the JASS Crisis Fund (JCF), which provides short-term financial aid to local jazz musicians who have been greatly affected by the COVID-19 pandemic. Many of them have had their livelihood from jazz almost wiped out, and this continuing initiative will serve to render some assistance to our local jazz musicians through the pandemic and beyond.

We will continue to strengthen our resilience as an organisation as we progress into 2021 and, in turn, further "Uplift the Community" while making strides towards our vision of making Singapore a "City of Jazz."

With kindest regards and in the spirit of jazz,

Professor Jeremy Monteiro *PBM CM FRSA FLCM*



HIGHLIGHTS OF FY2020

ENJOYED
MORE THAN
500,000
VIEWS FOR OUR
ONLINE
PERFORMANCES

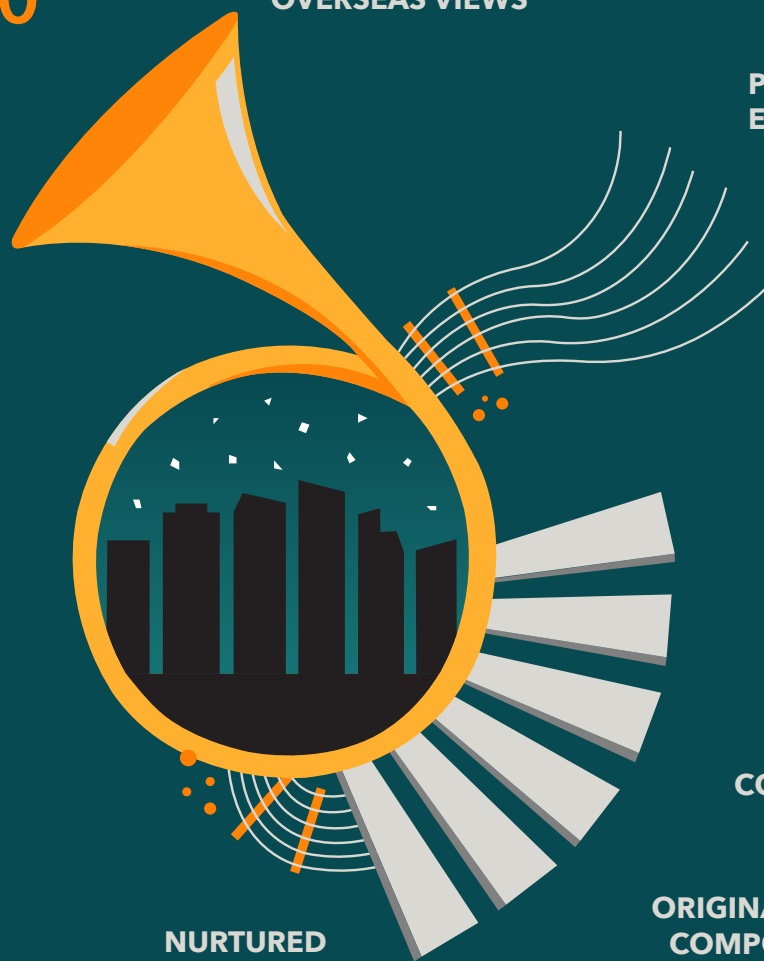
PROMOTED
SINGAPORE JAZZ
GLOBALLY WITH OVER
170,000
OVERSEAS VIEWS

SUPPORTED LOCAL
JAZZ MUSICIANS
THROUGH OVER
70
PERFORMANCE
ENGAGEMENTS

HELPED
9
LOCAL JAZZ
MUSICIANS
THROUGH THE
JASS CRISIS FUND

NURTURED
5
LOCAL YOUTH JAZZ
MUSICIANS THROUGH
OUR SCHOLARSHIPS
TO-DATE

COMMISSIONED
12
ORIGINAL SINGAPORE
COMPOSITIONS AND
ARRANGEMENTS



OUR PATRON, HONORARY CHAIRMAN AND BOARD OF DIRECTORS



PATRON
PROFESSOR
TOMMY KOH



HONORARY
CHAIRMAN
MR ALBERT CHIU



CHAIRMAN
DR EDMUND LAM



VICE-CHAIRMAN
MS SUSAN LEONG



TREASURER
MR ABDULLAH
TARMUGI



EXECUTIVE
DIRECTOR &
MUSIC DIRECTOR
PROFESSOR
JEREMY MONTEIRO



DIRECTOR
MS KAREN
LI-MEI CHAN



DIRECTOR
MRS SANDRA
CHANG



DIRECTOR
MS SALLY LIEW



DIRECTOR
MR SEAN WU*

*Mr Sean Wu was appointed
to the Board of Directors on
17 May 2021

ABOUT JAZZ ASSOCIATION (SINGAPORE) (JASS)

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

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



A charity registered in Singapore

VISION

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

MISSION

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

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



JASS AIMS TO FULFIL OUR MISSION BY:



1. Nurturing Talent and Developing Capabilities

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

Despite the pandemic putting a stop to live performances, our orchestras' musicians continued to be given opportunities throughout the year to hone their skills through collaborative performances with international and local guest musicians. When public performances and events were halted, JASS moved our events online and launched the JASS@Home series of livestreams, giving JASSO and JASSYO! the chance to sharpen their craft and acquire new skillsets in the digital realm. Our youth musicians were engaged to participate in our online presentations as part of JASSYO! and also in our main orchestra JASSO's presentations.

JASS' linchpin programme for youth-musician development is the Lion City Youth Jazz Festival. In addition, the JASS Music Scholarship, the first-ever jazz scholarships in Singapore launched in 2018, also provides support to talented and deserving local youth jazz musicians to further their education in Jazz Studies locally or overseas. While the Lion City Youth Jazz Festival had to be put on pause in 2020 due to the pandemic, we continued with our scholarship programme that year, awarding Singaporean guitarist Ernest Tan the local scholarship for study towards a Bachelor's Degree at LASALLE College of the Arts.

2. Engaging Diverse Audiences and Communities and Promoting Inclusiveness

Since our inception, we have formulated our outreach programmes with the aim to spread the joy of jazz to all corners of Singapore and across diverse multicultural, multi-generational communities, through public and community performances. We also partnered with various groups including Very Special Arts Singapore (VSA(S)) to incorporate inclusiveness in our programmes to give the underserved the opportunity to experience jazz.

When the pandemic hit in 2020, curtailing our live performances and in-person collaborations including the "Jazz It Up! A Jazzy Celebration of Chinese Songs 2020" concert targeted at the Chinese-speaking audience, it gave rise to a clear direction in the spirit of jazz- we saw the urgency of continuing our engagement with our diverse audiences, if only to bring some form of cheer and comfort to everyone during these challenging times, through our music. As such, we quickly pivoted to online performances and engagement, and successfully brought several concerts to our audiences' homes in Singapore and overseas, expanding our audience base while reaching out to our existing audiences. We crafted our "JASS@Home" series for this community-outreach purpose, and held our first digital concert, "JASS@Home: Celebrating UNESCO International Jazz Day 2020," followed by our National Day celebratory concert, "JASS@Home: Swinging in Singapore," "JASS@Home: Two's Company," and "JASS@Home: Taking Flight." We also partnered with Cairnhill Community Club to hold the Cairnhill CC Digital Show, "Chillax with Jazz," and carried on with the poetry-and-jazz workshop and performance at the Singapore Writers Festival, which we had collaborated with VSA Singapore (VSA(S)) on for the past two years, by holding it online as pre-recorded segments.

JASS also took up the invitation to collaborate with Republic Polytechnic in their "Reflections Community Arts Festival," by contributing a vodcast aimed at

JASS AIMS TO FUFIL OUR MISSION BY:

providing an understanding of JASS as an organisation, and how JASS provides opportunities for musicians to experience the international jazz scene. The vodcast "Singapore Jazz Going Global" introduced to the tertiary network our organisation, youth musicians and Singapore jazz in the global context.

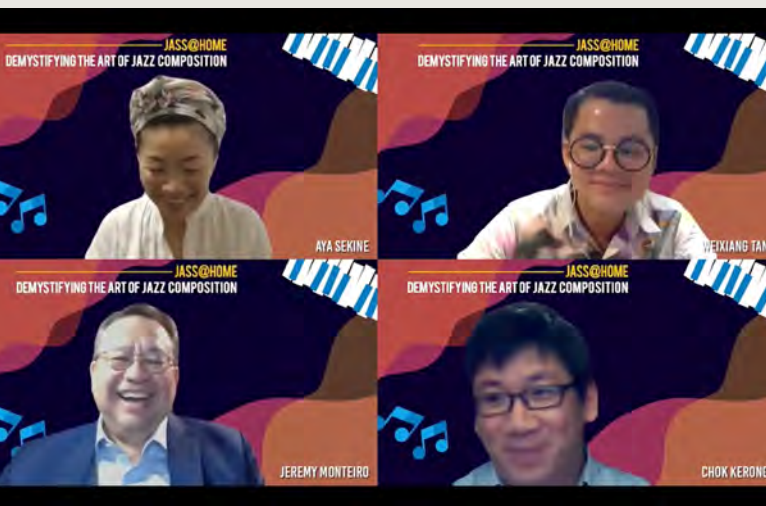
To bring comfort to our community and to overseas audiences during this pandemic, we reached out to them through our online outreach and educational programmes. Our performances enjoyed more than 500,000 views, around half of which comprised Singaporeans and Singapore-based residents.



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

JASS has sought to develop an appreciation of jazz in Singapore and broaden the audience base since our beginnings. 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. We launched the inaugural "JASSO Pinnacle Concert" in 2019 with an aim to connect with jazz lovers and aficionados through sophisticated arrangements which displayed the orchestra's virtuosity in technique and skill.

While plans for the "JASSO Pinnacle Concert" to be held in 2020 were jettisoned amidst the pandemic, we found ourselves with a unique opportunity to develop our audience's understanding of jazz and broaden our audience base in Singapore and overseas, by taking our programmes and performances to the digital realm. We pushed on with our long-running Jazz Appreciation Talk, "A Brief History of Jazz," by making it a livestream, thus enabling overseas audiences interested in jazz to also learn about its history through this talk, for the first time.



JASS AIMS TO FULFIL OUR MISSION BY:



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

While we had to halt all our live performances including the overseas participation of our orchestras, the pandemic gave JASS the unexpected opportunity to further our cultural diplomacy efforts to spread the joy of Singapore jazz to the world. Besides bringing Singapore-style jazz to our local audience, by moving our performances online through our livestreams and "JASS@Home series, we also brought them right to the homes of our overseas audiences, including the global audience in the International Jazz Day (IJD) community, when we held our first digital show, "JASS@Home: Celebrating UNESCO International Jazz Day 2020" with cross-posts on our partners' social media platforms. We also had our partners' tremendous cross-posting support when we showcased our national songs to global audiences at our livestream, "JASS@Home: Swinging in Singapore," in celebration of Singapore's National Day.

In November 2020, we held "JASS@Home: Two's Company," a three-part series of livestreams followed by the full show on 22 November, partnering with IJD and The Straits Times to broadcast the show concurrently on their social media pages, thus once again showcasing Singapore jazz to local and global audiences. In December, we launched JASS' first digital album, "Two's Company: Jazz Duets by JASSO & Friends," as a follow-up to the show, putting Singapore jazz on various music platforms including iTunes and Spotify, for the world to enjoy.

We were deeply encouraged by the online audience numbers for all our eight digital performances held in FY2020- we had more than 500,000 views. Of these, more than 427,000 were unique views, around half of which comprised overseas audiences.

5. Encouraging and Developing the Patronage for Jazz and JASS

Since JASS' inception, our donors, sponsors and supporters have offered us much encouragement. Their continuing support of JASS and their belief in us and the work that we do are crucial in helping us to carry out our mission, especially during these times.

In addition to grant funding from government agencies including the National Arts Council (NAC) and the Ministry of Culture, Community and Youth (MCCY), we have also been aided by donations and sponsorships from individuals as well as corporate organisations, including COMPASS, EFG Bank AG, Singapore Branch, Hong Leong Foundation, Neo Group Limited, City Developments Limited, Ho Bee Foundation, and Stephen Riady Foundation among other generous benefactors.

JASS' signature fundraising programme is the JASS Benefit Gala, which we had held in 2017 and 2019. The third JASS Benefit Gala, "Let There Be Love," was originally scheduled to be held as a live event on 10 July 2020 but was deferred to the following year due to COVID-19. Nevertheless, we were humbled by the understanding of our donors who had pledged their support to the gala, and encouraged by the continuing support of the



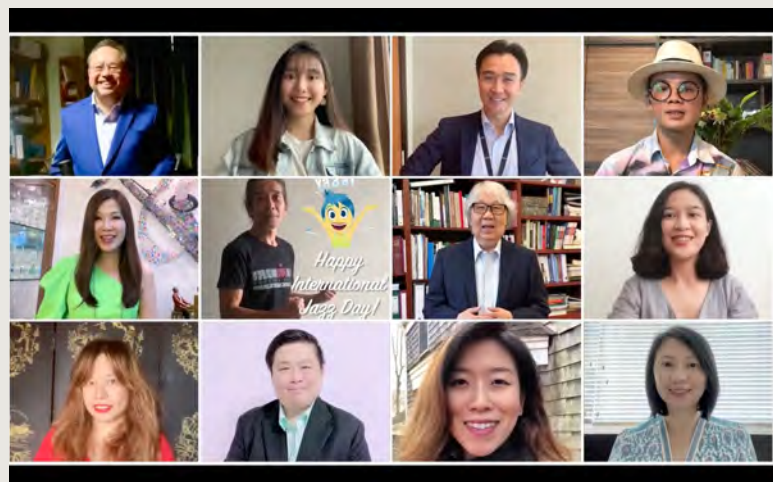
JASS AIMS TO FULFIL OUR MISSION BY:

many organisations and individuals who showed their support for JASS by pledging further contributions towards the gala, despite the uncertainty of the times.

The virtual gala was eventually brought to a successful conclusion on 14 March 2021, and over \$660,000 was raised through it, with the help of the Gala Committee comprising Ms Susan Leong (Chairperson) and members, Dr Edmund Lam, Mr Abdullah Tarmugi, Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mrs Sandra Chang, Ms Sally Liew, Mr Sean Wu, Mr Cem Azak, Ms Cho Pei Lin, Dr Euan Murugasu, Mr Lucas Yang Tai Siong, and Mrs Cheryl Ann Spencer.

In 2019, we launched the inaugural JASS Ambassadors Awards in recognition of JASS supporters who have made significant contributions in fundraising for JASS and supported us outstandingly in our efforts to help champion and elevate the jazz scene in Singapore. The awards were postponed in 2020, along with the gala, and held in 2021 during the JASS Benefit Gala 2021. Recipients of the awards were Mr Albert Chiu and Dr Stephen Riady in the Individual category, as well as COMPASS and Neo Group Limited in the Corporate category.

With JASS having been appointed 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 through the NAC's Seed Grant and other schemes.



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

JASS continues to be governed by our Board of Directors, led by Chairman Dr Edmund Lam and Vice-Chairman Ms Susan Leong. On 24 September 2020, JASS appointed Mr Abdullah Tarmugi as Treasurer, who, along with Directors Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mrs Sandra Chang and Ms Sally Liew, provide guidance on the programming and development of JASS as an organisation.

In addition to his Board duties, Professor Jeremy Monteiro maintains his appointed roles of Executive Director & Music Director. Since 2018, the staff team has comprised a General Manager who supports the Executive Director in guiding the administrative team, as well as the Associate Music Director and Orchestra & Repertoire Manager, who assist the Music Director in the smooth running of the two orchestras.

JASS plans to expand its Board further in the years to come with the addition of more members to its Board to enhance its diversity and expertise.

JASS's successful appointment as an Institution of a Public Character (IPC) in November 2018 is a testament to the dedication and diligence of the JASS Board leadership and staff team in building up our governance and internal control frameworks and processes. We remain committed to high governance standards taking guidance



JASS AIMS TO FULFIL OUR MISSION BY:

from the Code of Governance released by the Charity Council, in hopes of renewing our IPC status in 2021 for subsequent years, so that we may continue with our programming uninterrupted.

In terms of funding, the pandemic's impact meant a decrease in performance revenue for JASS vis-à-vis 2019, due to the postponement of our ticketed performances. However, we explored suitable opportunities to mitigate this loss in revenue. We put forth another Jazz Appreciation Talk, by making it a ticketed livestream, partnered with Cairnhill Community Club for the online performance, "Chillax with Jazz: Music to Soothe Our Souls."

Nonetheless, our primary sources of revenue continued to be donations and government grants. JASS is supported by the NAC under the Seed Grant Scheme for the grant period of 1 April 2018 to 31 March 2021. We plan to apply for, and transition to, the NAC Major Company Scheme which supports the professional and artistic development of registered arts organisations that represent excellence in their core mission, whether it is in art making, outreach or serving the sector.

Meanwhile, we continued to be aided by the support from CMF, established by the Ministry of Culture, Community and Youth (MCCY), which provides dollar-for-dollar matching grants for cash donations to charities in the arts and heritage sector.

In this exceptional year, we were further encouraged by the timely support of the government's Arts and Culture Resilience Package (ACRP) which comprised components such as the Jobs Support Scheme, as well as the Digital Presentation Grant (DPG) and the ACRP Operating Grant administered. The DPG aided us significantly in the production of our shows, "JASS@Home: Celebrating UNESCO International Jazz Day," "JASS@Home: Swinging in Singapore," "JASS@Home: Two's Company," and "JASS@Home: Taking Flight."

The DPG support enabled us to continue our programmes to enrich the lives of audiences from different segments of Singapore's community, and produce quality arts content that lifts the Singapore jazz scene and brings

comfort to Singaporeans while appealing to international audiences as well, during a very difficult year.

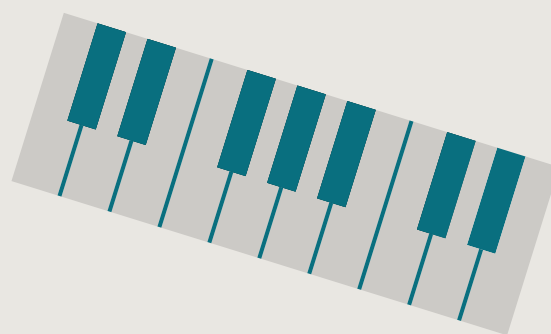
Donations-wise, the JASS Benefit Gala continued to be the main thrust in our fundraising despite its postponement, as we continued our fundraising efforts towards it, receiving overwhelming support in return from our understanding and giving donors.

7. Helping Local Jazz Musicians by Establishing the JASS Crisis Fund

In response to the pandemic bringing a level of unprecedented crisis to many local musicians, we launched the JASS Crisis Fund (JCF) in October 2020. The Fund aims to support eligible local jazz musicians impacted by crisis by providing them with short-term financial aid, with JASS awarding a one-time grant of up to \$1,800 to each successful applicant.

We were encouraged by the heart-warming support from donors towards JCF, and by the several jazz musicians-in-need who put aside any reservations about requiring financial aid and applied for the grant.

JASS intends to hold a second grant call of the Fund in 2021, so that we can continue to help local jazz musicians who are struggling with financial crisis brought about by the protracted pandemic or other hardships.



ABOUT OUR ORCHESTRAS



JAZZ ASSOCIATION SINGAPORE ORCHESTRA (JASSO)

PROFESSOR JEREMY MONTEIRO MUSIC DIRECTOR

Jeremy's biography can be found on our website.

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 wing, the Jazz Association Singapore Youth Orchestra (JASSYO!).

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

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

JASSO performed at the inaugural "Jazz It Up! A Jazzy Celebration of Chinese Songs" concert in 2019, which featured jazzy renditions of well-loved Chinese songs, and starred three special guest vocalists- singer, actress and host Joanna Dong, Singaporean singer Melissa Tham, known for her jazz tribute album to Teresa Teng, and, from China, Jasmine Chen, one of the

ABOUT OUR ORCHESTRAS



featured singers in the Hollywood hit, "Crazy Rich Asians."

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

In February 2020, JASSO performed at the Thailand International Jazz Conference (TIJC) 2020 in Bangkok. When the pandemic halted public performances and events, JASS moved its events online and launched the JASS@Home series of livestreams, with JASSO performing in "JASS@Home: Celebrating UNESCO International Jazz Day 2020" in April

2020, followed by "JASS@Home: Swinging in Singapore" and "JASS@Home: Two's Company," a three-part series of livestreams featuring JASSO with their musician friends.

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

In January 2021, audiences joined JASSO on a reminiscence of its overseas adventures in London, Borneo and Bangkok in the livestream "JASS@Home: Taking Flight." The show showcased JASSO's collaborative performances at the EFG London Jazz Festival 2018, the Borneo Jazz Festival 2018 and TIJC 2020.

ABOUT OUR ORCHESTRAS



JAZZ ASSOCIATION SINGAPORE YOUTH ORCHESTRA (JASSYO!)

MR WEIXIANG TAN ASSOCIATE MUSIC DIRECTOR

Weixiang's biography can be found on our website.

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 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, as part of the "Musical Bento Box" series by Si Chuan Dou Hua Restaurant.

ABOUT OUR ORCHESTRAS



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

With COVID-19 bringing live performances to a standstill in 2020, JASSYO! joined forces with JASSO and performed in JASS' first-ever

livestream, "JASS@Home: Celebrating UNESCO International Jazz Day 2020." In January 2021, JASSYO!, led by JASS Associate Music Director, Weixiang Tan, and featuring vocalist Siti Nur Iman, premiered four new tunes including "Come Fly with Me" and "Taking Flight," in "JASS@Home: Taking Flight," a livestream featuring performances by JASSO and JASSYO!.



LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020



Community and Outreach Activities: Digital Pivot to JASS@Home Series to Bring the Joy of Jazz to All Singaporeans and Singapore Jazz to the Rest of the World

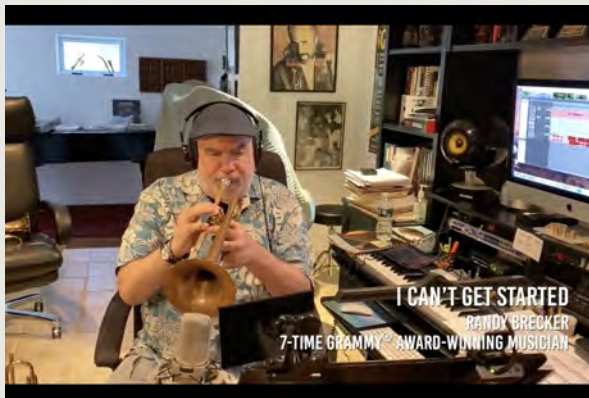
JASS@HOME: CELEBRATING UNESCO INTERNATIONAL JAZZ DAY 2020

- 30 APR 2020

- JASS' FACEBOOK AND YOUTUBE; PARTNERS' SOCIAL MEDIA PAGES

UNESCO International Jazz Day falls on 30th April and celebrates jazz and its diplomatic role of uniting people from all around the world. Since 2018, Jazz Association (Singapore) has staged free community concerts every April to celebrate this meaningful day with the diverse communities in Singapore. Due to COVID-19, JASS took the festivities online so that everyone could continue to celebrate the joy of jazz together, through our first-ever digital concert, "JASS@Home: Celebrating UNESCO International Jazz Day 2020."

Helmed by JASS Executive Director & Music Director and Singapore's "King of Swing" Jeremy Monteiro, the livestream treated viewers to new and previously-recorded performances from JASS musicians and guests, as well as a virtual jam session featuring a swinging version of well-loved folk-song "Singapura" which paid tribute to our



frontline workers, and performances by Jeremy, JASS Associate Music Director Weixiang Tan, musicians Christy Smith, Tamagoh, Alemay Fernandez and more. The show also featured an exclusive solo by 7-time Grammy Award-winner Randy Brecker, and jazz solos by Rit Xu and other local musicians.

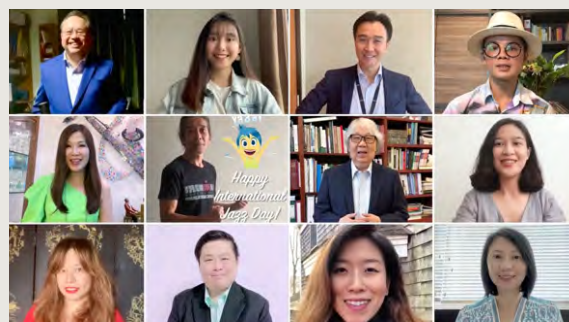
In addition, Chok Kerong and Aya Sekine were joined by Jeremy and Weixiang in a panel discussion where they demystified jazz composition. The show also featured an interview with jazz stalwarts Aileen Tan from Blu Jaz Cafe

LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020

and Peter Ng from Maduro, as they shed light on the running of local jazz establishments.

During the concert, JASS also presented the 2020 JASS Scholarship in a virtual award ceremony to our 2020 recipient, Singaporean youth musician Ernest Tan.

JASS witnessed an astounding number of views during and after the livestream, with over 210,000 views from people tuning in across various social media platforms of JASS and our partners including Broadcast Partner The Straits Times, International Jazz Day (IJD), the National Arts Council (NAC), EFG Bank AG, and the Composers and Authors Society of Singapore (COMPASS).



JASS@HOME: SWINGING IN SINGAPORE

- 23 AUG 2020

- JASS' FACEBOOK AND YOUTUBE; PARTNERS' SOCIAL MEDIA PAGES

This digital concert was a swinging celebration of Singapore's 55th birthday featuring jazzy renditions of well-loved Singapore and ASEAN songs, and original local compositions, including the world premiere of "The Lion Roars Again," composed by Weixiang Tan.

With JASSO led by Jeremy Monteiro as Music Director, and Weixiang Tan as Associate Music Director, the orchestra was joined by many noteworthy local vocalists including Alemay Fernandez, Rudy Djoe and New York-based Melissa Tham, as well as Shabir Tabare Alam performing with JASSO for the first time, his composition, the soulful Tamil song "Singai Naadu," put to a special arrangement by Chok Kerong. The four vocalists also performed together, virtually, one of our nation's favourite tunes, "Stand Up for Singapore."

Also making an appearance was musician Mohamed Noor, who played the tabla, adding a unique local flavour to the concert. The concert also showcased an instrumental version of the iconic "Home," composed by Dick Lee and first sung by Kit Chan, with Mei Sheum on piano and



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Tom Walsh on Lead Trumpet, as well as a rendition of "Voices from the Heart" by JASSO with Singaporean singer, actress and host, Joanna Dong on vocals, recorded at JASS' 2019 concert, "Jazz it Up! A Jazzy Celebration of Chinese Songs."

Besides broadcasting the show on JASS' Facebook and YouTube platforms, "JASS@HOME: Swinging in Singapore" was also cross-streamed across the social media pages of Media Partner ST, as well as supporters IJD, COMPASS, and Maduro. The concert attracted over 60,000 views from Singapore and across the world.

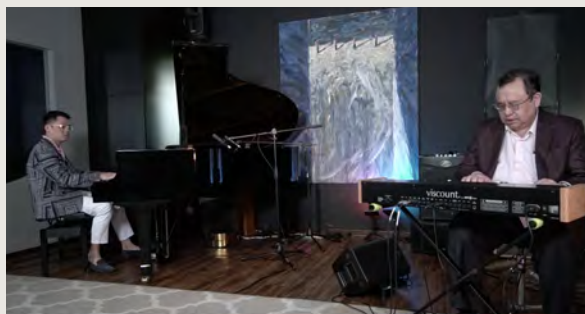
JASS@HOME: TWO'S COMPANY

- 25 OCT, 1 NOV, 8 NOV (3-PART SERIES) & 22 NOV 2020 (FULL LIVESTREAM)
- JASS' FACEBOOK AND YOUTUBE; PARTNERS' SOCIAL MEDIA PAGES

"JASS@Home: Two's Company" featured a dazzling line-up of duos comprising JASS musicians and their friends performing well-loved jazz standards ranging from swing to bossa nova, including "Love Is Here to Stay," and "Stompin' at the Savoy," and "What a Difference a Day Makes." The show was livestreamed in snippets to jazz fans in Singapore and around the world over three Sunday evenings in 2020, on 25 October, 1 November, and 8 November, followed by the full livestream on 22 November.

JASS Music Director Jeremy Monteiro, JASS Associate Music Director Weixiang Tan, Chok Kerong, Aya Sekine, Lee Ann Gie, Shawn Letts, Rit Xu, Sean Hong Wei, Joe Lee and Ben Poh performed alongside vocalists Louis Soliano, Alemay Fernandez and Siti Nur Iman.

ST and IJD once again provided cross-posting support for the show, cross-posting the full livestream on their social media platforms on 22 Nov 2020. We reached more than 180,000 views from Singapore and overseas through the four livestreams.



LOOKING BACK:

OUR PROGRAMMES AND ACTIVITIES IN FY2020

TWO'S COMPANY: JAZZ DUETS BY JASSO & FRIENDS

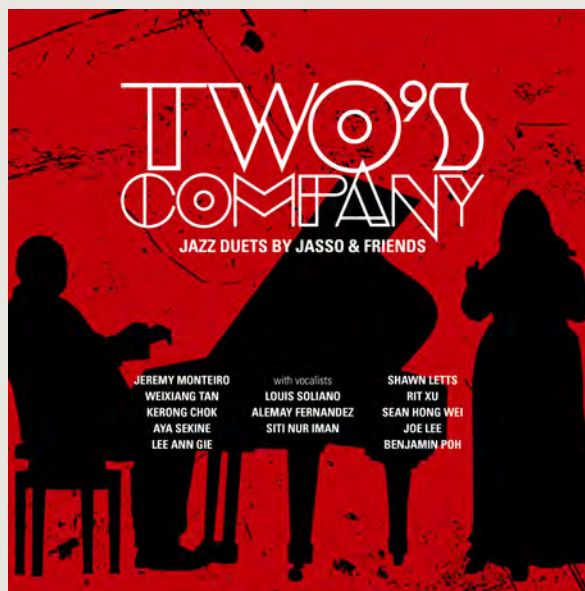
- 17 DEC 2020 (ALBUM RELEASE)

- ITUNES, APPLE MUSIC, SPOTIFY, YOUTUBE MUSIC, AND KKBOX

Following the series of livestreams in "JASS@Home: Two's Company," JASS reached another milestone with the first digital album release of songs recorded for the show, "JASS@Home: Two's Company" featuring JASSO and friends, on 16 December 2020. The album was produced by Jeremy Monteiro for JASS. Made available on iTunes, Spotify, Apple Music and KKBOX, the album put Singapore-style jazz on global music platforms.

"Two's Company" contains well-loved jazz standards ranging from swing to bossa nova, including "What A Difference A Day Makes," "Love Is Here To Stay," "Stompin' At The Savoy," "Tricotism," "Manha De Carnaval (Black Orpheus)" and "Straight No Chaser," performed by JASS Music Director Jeremy Monteiro, JASS Associate Music Director Weixiang Tan, along with the musicians of JASSO and other established musicians in Singapore, including prominent Singaporean pianists Chok Kerong and Aya Sekine, and vocalists Louis Soliano, the Godfather of Singapore jazz, powerhouse singer Alemay Fernandez and jazz starlet Siti Nur Iman.

Exuberant and toe-tapping at times, reflective and romantic at others, the featured duos'



interpretations of the tunes given a Singapore-style jazz treatment gave the album a wide-ranging appeal, to both aficionados and those curious about jazz, in Singapore and across the world.

JASS@HOME: TAKING FLIGHT

- 24 JAN 2021

- JASS' FACEBOOK AND YOUTUBE; PARTNERS' SOCIAL MEDIA PAGES



Audiences joined JASSO on its overseas adventures in London, Borneo and Bangkok in the livestream "JASS@Home: Taking Flight," led by JASS Music Director Jeremy Monteiro. The show showcased JASSO's collaborative performances at the EFG London Jazz Festival 2018, the Borneo Jazz Festival 2018 and the Thailand International Jazz Conference 2020.

"Taking Flight" featured vocalist Elvira Arul, Louis Soliano, Alemay Fernandez and Melissa Tham, Saxophonists Alan Barnes and Krit Buranavitayawut, Hong Chanutr Techatananan on drums, and Tom Walsh on trumpet.

LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020

The digital concert also premiered four new tunes performed by JASSYO!, led by JASS Associate Music Director, Weixiang Tan, featuring Siti Nur Iman on vocals. These tunes included an original composition, "Taking Flight," by acclaimed pianist and composer Chok Kerong.

This project was once again supported by ST as Official Media, and IJD, with both helping to cross-stream the concert on their social media pages, garnering about 70,000 views in total for the show.



Collaborations With Partners to Further Community Outreach, Promote Inclusiveness, and Develop Our Audience

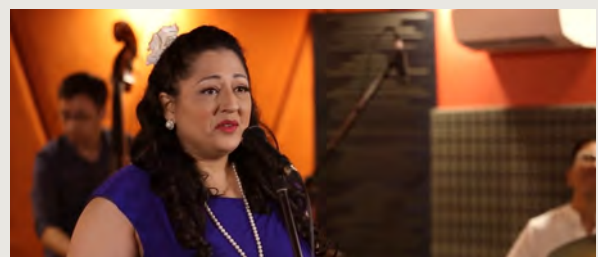
CHILLAX WITH JAZZ: MUSIC TO SOOTHE OUR SOULS

- 1 AUG 2020

- CAIRNHILL COMMUNITY CLUB'S FACEBOOK AND YOUTUBE

Cairnhill Community Club and JASS joined hands to lift the spirits of Singaporeans, with the Community Club hosting a livestream providing viewers with an hour of familiar, tuneful jazz evergreens.

With a line-up comprising jazz vocalist Alemay Fernandez, Cultural Medallion recipients Louis Soliano and Jeremy Monteiro, the latter leading as JASS Music Director, the show also featured Associate Music Director Weixiang Tan, and JASS musicians Tamagoh, Rit Xu, Joe Lee, Siheng Teng and Aaron James Lee who shared the stage with other local jazz musicians to provide an hour of swinging jazz to help lift the community's spirits and put a smile on their faces.



LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020

JAZZ ASSOCIATION (SINGAPORE): SINGAPORE JAZZ GOING GLOBAL (VODCAST SERIES)

- 19 OCT 2020

- THE REPUBLIC CULTURAL CENTRE'S YOUTUBE



Organised by Republic Polytechnic and part of its Reflections Arts Festival, JASS collaborated with Republic Polytechnic to contribute a vodcast, taking the audience on a journey towards understanding what JASS is all about and how we connect "local" with "global" and vice versa.

Featured in the vodcast were JASS Executive Director & Music Director Jeremy Monteiro, Associate Music Director Weixiang Tan, Singaporean vocalist Melissa Tham, and JASSYO! member and Drummer, Aaron James Lee, who shared how JASS provides opportunities for musicians to experience the international jazz scene.

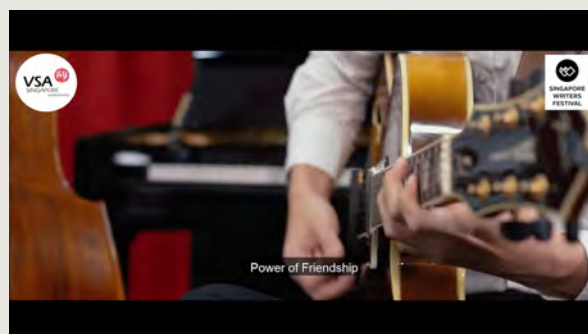


VSA(S) OUT LOUD 2020: CONNECTION (AT SINGAPORE WRITERS FESTIVAL 2020)

- NOV 2020

- VERY SPECIAL ARTS SINGAPORE'S WEBSITE

Part of the annual Singapore Writers Festival (SWF), which was held online in 2020, "VSA(S) Out Loud 2020: Connection" was presented by Very Special Arts Singapore (VSA(S)), in collaboration with JASS and the charity Writing Through. Comprising five video clips of collaborative performances between JASS musicians and VSA(S) youths, the videos were released on VSA(S)'s website and SWF's website. With connection as the theme, the participants' works

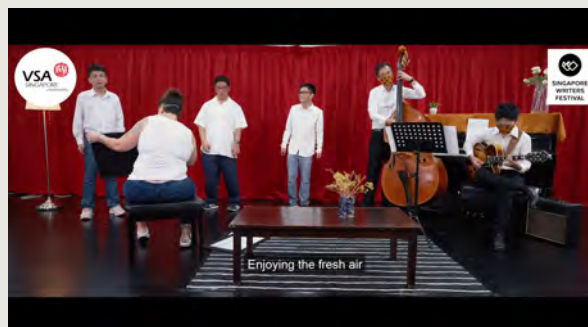


LOOKING BACK:

of poetry were set to original compositions by JASS Associate Music Director Weixiang Tan, and youth musician Jeffrey Tan.

Weixiang also led the collaboration with Jeffrey Tan on violin, and JASSYO! musicians Siheng Teng on bass and Joe Lee on guitar.

This event marked the third year VSA(S) has partnered with JASS and Writing Through, to produce this event in conjunction with SWF.



Continuing to Nurture Talent, Develop Capabilities and Groom the Next Generation

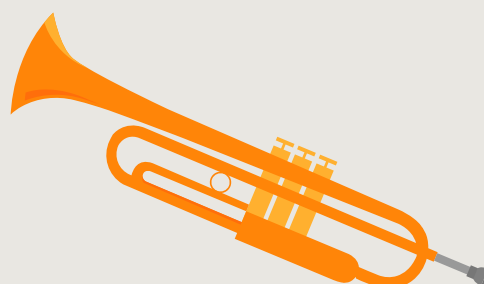
JASS MUSIC SCHOLARSHIP 2020

- 30 APR 2020 (ONLINE AWARD CEREMONY)

Among JASS' objectives is the grooming of future generations of jazz musicians by providing talented musicians with opportunities for continuing education. As such, JASS launched the first-ever jazz scholarship programme in Singapore dedicated to Jazz Studies in 2018, so that local youth musicians can pursue their Bachelor's or Master's degree in Jazz Studies. 2020 marked the third year of our scholarship programme.

The JASS Music Scholarship is a specialised merit-based scholarship in a Bachelor's/Master's degree in Jazz Studies. It is designed to nurture talented young musicians with a passion for jazz music, promote excellence in jazz performance and composition as an art form and develop leaders in the jazz arts landscape. JASS aims to award up to two scholarships in Jazz Studies (Performance or Composition/ Arrangement) annually, with scholarship support of up to three years, in the amounts of up to \$90,000 for three years for the International Scholarship and up to \$30,000 for three years for the Local Scholarship.

While our linchpin youth development programme, the Lion City Youth Jazz Festival, had to be postponed in 2020 due to the pandemic, JASS remained committed to providing opportunities in continuing education and pushed on with our scholarship programme, awarding Singaporean guitarist Ernest Tan the local scholarship for study towards a Bachelor's Degree at LASALLE College of the Arts.



LOOKING BACK:

OUR PROGRAMMES AND ACTIVITIES IN FY2020

With the award ceremony for the 2020 JASS Music Scholarship having to take place virtually, we took the opportunity to hold it during the livestream of "JASS@Home: Celebrating UNESCO International Jazz Day 2020." The heartfelt occasion had viewers tuning to watch Ernest's mother presenting the award on behalf of JASS to her son.



Supporting Our Local Jazz Musicians in Crisis

LAUNCH OF JASS CRISIS FUND

- 20 OCT 2020

The local arts and culture sector had been significantly impacted by the pandemic. JASS saw the devastating impact of the pandemic on local jazz musicians and the challenges they faced, and launched the JASS Crisis Fund (JCF) on 20 October 2020. Aimed at supporting eligible local jazz musicians impacted by crisis, JCF sought to provide them with short-term financial aid of up to \$1,800 per recipient.

We hoped that through this assistance, our local jazz musicians would be encouraged to persevere in their craft and continue to pursue jazz as an art form, so that they could in turn

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

We were encouraged by the heart-warming support from donors towards the fund and by the several jazz musicians-in-need who put aside any reservations about requiring financial aid and applied for the grant.

Developing Our Audience

JAZZ APPRECIATION TALK: A BRIEF HISTORY OF JAZZ

- 12 DEC 2020

- PEATIX

JASS continued to expand our public and education-outreach programmes to broaden the appreciation of and support for jazz, and held the Jazz Appreciation Talk, "A Brief History of Jazz," as a ticketed livestream on the Peatix events platform for the first time since the talk's launch in 2017.

Professor Jeremy Monteiro took the audience on a musical tour of the history of jazz with local jazz musicians Rit Xu (flute) and Siheng Teng (bass). The audience enjoyed their demonstrations of the historical and stylistic milestones of the genre's progression with delightful improvisations and performances.

LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020

Covering the 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, all the way to fusion and contemporary jazz, the talk was livestreamed for all to enjoy the musical journey from the safety and comfort of their homes.

This being JASS' very first online talk which also marked the first occasion that audiences overseas could also attend our talks, we were gratified to sell over 100 tickets to the session, and to have been able to attract attendees based overseas to join us in addition to our audience in Singapore.



Developing Patronage and Fundraising

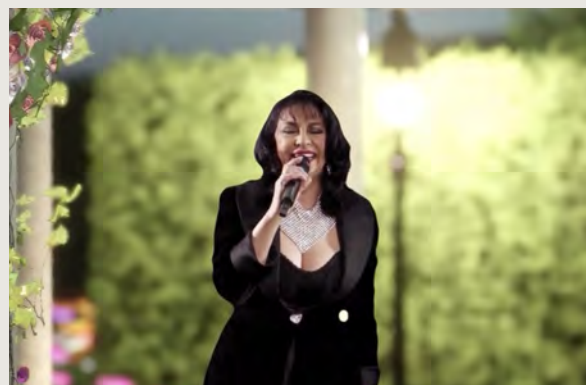
JASS BENEFIT GALA: LET THERE BE LOVE

- 14 MAR 2021 (VIRTUAL GALA)

Following the successful inaugural JASS Benefit Gala Dinner in November 2017, we held our second fundraising gala in April 2019 at the Shangri-La Hotel, Singapore. We were in the midst of our preparations for our third gala to take place as a live event on 10 July 2020, when the pandemic scuppered these plans. In view of the prevalence of COVID-19, the JASS Benefit Gala "Let There Be Love," was postponed.

We then took the opportunity to bring it online and make it Singapore's first-ever jazz virtual gala. The JASS Benefit Gala was eventually held on 14 March 2021 as a key event to inaugurate JASS' fifth anniversary milestone, celebrating the spirit of jazz. Our guests were individually treated to a specially curated dinner delivered to their homes, while they spent the evening in the captivating presence of international jazz diva Laura Fygi in a virtual joint performance with JASS Executive Director & Music Director,

Jeremy Monteiro, and the JASSO ensemble, made possible with the latest extended-reality (XR) technology.



With hosts Glenda Chong and Jeremy helming the show, Laura took an audience of about 300 guests through a repertoire of endearing jazz standards including "Love Is Here To Stay,"

LOOKING BACK: OUR PROGRAMMES AND ACTIVITIES IN FY2020

"Quizás, Quizás, Quizás," and "Over the Rainbow," closing the show with "What a Wonderful World." The evening was further enlivened with an online auction and the "Best Headdress" Awards which our guests gamely participated in.

The programme also featured the pre-recorded JASS Ambassadors Awards and the JASS Appreciation Awards ceremony, with Guest of Honour Mr Edwin Tong, Minister for Culture, Community and Youth and Second Minister for Law, presenting the awards to the recipients.

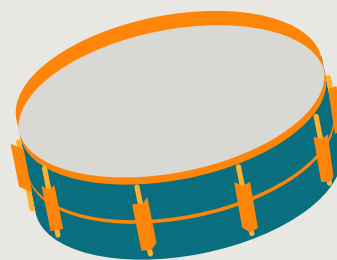
We saw our friends and supporters of JASS coming forward to show their love for jazz and support towards the work that we do to lift the Singapore jazz scene and bring the joy of jazz to the various communities in Singapore. Funds were raised through table and seat purchases,

outright donations and auction proceeds, as well as a pre-event gala campaign we held via Giving.sg, and call-outs to supporters to encourage them to donate during our livestreams as well as during Showtime Production's "Jeremy Monteiro at 60 - Celebrating a Life in Music" birthday-concert livestream. In total, thanks to our supporters and donors, we raised more than \$660,000 while keeping the fundraising cost ratio at about 18%.

The funds raised offer much-needed support towards sustaining our programmes, which include continuing our community outreach performances to bring the joy of jazz to all, funding jazz scholarships to nurture young local talents, and supporting local jazz musicians impacted by crisis through the JASS Crisis Fund (JCF).



LOOKING AHEAD: OUR PLANS FOR FY2021



Programmes

We expect the coming year to be one where Singapore, like the rest of the world, is still managing the COVID-19 situation but with the added assurance of an ongoing nationwide vaccination programme that will allow live events to slowly resume with safe management measures. However, we also recognise that digital presentations will remain a key aspect of our plans as the pandemic has changed how audiences consume the arts. In FY2021, JASS plans to offer a concurrent livestream alongside our live concerts, and should there arise a need, pivot deftly to digital presentations only.

We will continue to seek innovative ways to integrate performances of local and international jazz musicians to promote artistic development opportunities for our local musicians, especially the youths, as well as promote Singapore's standing in the global jazz stage while advancing cultural diplomacy through jazz. We hope to achieve the above through staging the Lion City Youth Jazz Festival and the "JASSO Pinnacle Concert" following a hiatus last year due to the sudden pandemic.

Our plans to present the second edition of "Jazz It Up! A Jazzy Celebration of Chinese Songs," in partnership with the Singapore Chinese Cultural Centre, were put on hold last year and we remain committed to resuming the concert this year. We will also forge ahead to launch a new jazz concert celebrating Malay music in FY2021 to make good on what we had shared two annual reports ago before the COVID-19 disruption.

We also remain committed to supporting talented local youth jazz musicians through our JASS Music Scholarship programme, and local jazz musicians facing hardship through the JASS Crisis Fund.

Operations

In the same vein, in line with the national call and the obligations of an arts organisation receiving government aid for operational funding in this exceptional pandemic era, we will continue to retain, support and upskill our staff in the coming year. Other operational activities, such as audits, marketing and office administration, essential to the smooth running of the organisation as a charity and IPC, will be carried out as usual.

Fundraising

JASS held our most recent fundraising gala on 14 March 2021. For our upcoming fundraising gala, we are making plans to hold it in April 2022 (which is our FY2022). This is mainly because we wish to align the event period to tap on the globally-celebrated jazz initiative which takes place in April annually - International Jazz Day - to better garner donor support. We aim to replicate the past galas' fundraising success and raise at least \$500,000 while keeping the fundraising cost ratio way below 30%.

Additionally, we will continue to tap on online fundraising platforms, such as Giving.sg, to garner donations as well as ongoing private donation appeals to individuals and organisations.

Overall, for FY2021, as the gala's funds raised and expenses will be treated as FY2022's income and expenses per accounting treatment, the programme and operating expenditure for the year will be borne by other income sources, largely grants, and as needed, by tapping on our past years' accumulated funds.

LOOKING AHEAD: OUR PLANS FOR FY2021

We are pleased to provide more details of specific programmes and initiatives below:

Community Outreach, Promoting Singapore as a Global City of Jazz, and Youth Development

LION CITY YOUTH JAZZ FESTIVAL (LCYJF) 2021

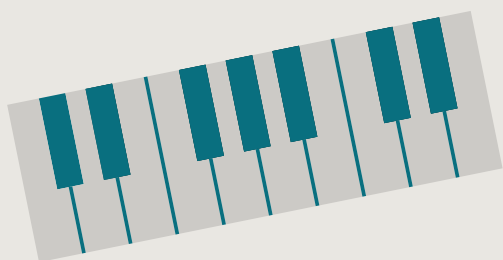
- *FINALE CONCERT: THE COUNT AND THE DUKE*
- *WORKSHOPS*

Deferred in 2020, we will hold the fourth Lion City Youth Jazz Festival (LCYJF) in 2021. The Finale Concert of the festival will be led by Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan. The concert theme will be "The Count and The Duke," and it will feature the music of two jazz legends of swing, Count Basie and Duke Ellington, as well as new Singaporean compositions. In view of protracted COVID-19 restrictions and the limits on international travel, the international mentors and a few Singapore-based mentors will be invited to rehearse and perform with the outstanding young musicians of JASSYO! in a hybrid (live and virtual) ticketed concert, together with the rest of our local mentors and youths to perform onstage at the Singapore Chinese Cultural Centre (SCCC).



The festival, which is scheduled for 19-24 April 2021, will be extra special as we will hold it in conjunction with the 2021 commemoration of UNESCO International Jazz Day, which falls on 30 April. Not only will the concert be held live, we will livestream the concert for free on JASS' Facebook and YouTube platforms, and will partner IJD to crosspost the livestream on IJD social media platforms as part of the worldwide commemoration of UNESCO International Jazz Day, through which we will showcase Singapore-style jazz to the global jazz community.

The week-long series of workshops, which form part of the festival, will now be ticketed online workshops, conducted by festival mentors Carmen Bradford, Scotty Barnhart and Alex Sipiagin. This will expand our audience and our public and youth education efforts by allowing not just our youth musicians and the public in Singapore to participate and learn from these prominent professional musicians, but also overseas jazz audiences.



LOOKING AHEAD: OUR PLANS FOR FY2021

JAZZ IT UP! A JAZZY CELEBRATION OF CHINESE SONGS 2021

Following its hiatus in 2020, JASS and SCCC will partner once again to present the second instalment of "Jazz It Up! A Jazzy Celebration of Chinese Songs" in 2021, this time in a hybrid format, should prevailing COVID-19 guidelines allow for live performances.

It will comprise two ticketed live performances over two evenings together with a ticketed livestream on one of evenings. Joining the show will be multi-talented Singaporean jazz vocalist, actress and TV host Joanna Dong, as well as Singaporean singer-songwriter Tay Kwei, and up-and-coming star, Singaporean singer-songwriter Marcus Lee.



PESTA JAZZ: A JAZZY CELEBRATION OF MALAY SONGS 2021



In line with our objective of community outreach and broadening our audience, we are planning for a brand new ticketed concert to be held in the second half of 2021, featuring Malay evergreen songs set to jazzy arrangements. The audience will be treated to a special highlight performance by the iconic Ramli Sarip in a never-before-seen collaboration. Also featured in the show will be Rahimah Rahim, Rudy Djoe and Siti Nur Iman, to perform endearing Malay songs given a fresh jazzy twist by JASSO led by Music Director Jeremy Monteiro and Associate Music Director Weixiang Tan.

Again, in consideration of prevailing COVID-19 conditions, it will be a hybrid event- there will be a ticketed live concert, at Capitol Theatre, with a free simultaneous livestream on our social media platforms.

LOOKING AHEAD: OUR PLANS FOR FY2021

JASSO PINNACLE CONCERT 2021: LE GRAND JAZZ - A CELEBRATION OF THE MUSIC OF MICHEL LEGRAND AND BEYOND

After a break in 2020, we plan to hold our second JASSO Pinnacle Concert in November 2021. The inaugural JASSO Pinnacle Concert in 2019, "A Jazzy Bicentennial Commemoration of Singapore-UK Friendship," was held in support of the Singapore Bicentennial in 2019 and commemorated the historical relationship and close friendship between Singapore and the UK. This upcoming instalment will be a celebration of the music of the late French composer and jazz pianist, Michel Legrand.

The concert will also be held in the hybrid format, comprising a ticketed live concert with a livestream, and we will invite overseas musicians as guest artists to perform with JASSO, whether in-person or virtually.



LOOKING AHEAD: OUR PLANS FOR FY2021

Ongoing Youth Development

JASS MUSIC SCHOLARSHIPS 2021



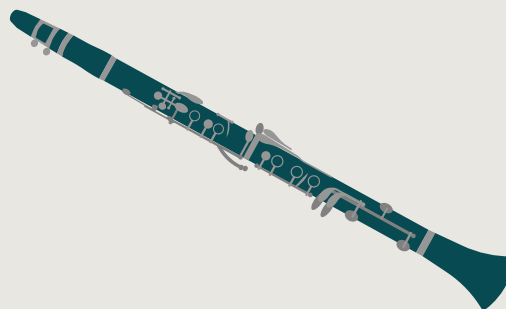
Besides resuming the Lion City Youth Jazz Festival which is our linchpin youth development programme, JASS remains committed to the JASS Music Scholarship programme, which was launched in 2018. Designed to nurture talented young musicians with a passion for jazz music, promote excellence in jazz performance and composition, and develop leaders in the jazz arts landscape, the Scholarship will be in its fourth year by 2021. We will start application call-outs in February 2021 and will award the scholarship(s) to deserving 2021 recipient(s) in April 2021.

Maintaining Our Mission Pillar to Support Local Jazz Musicians Impacted by Crisis

JASS CRISIS FUND

The JASS Crisis Fund was first launched in October 2020, when JASS saw the devastating impact of the pandemic on local jazz musicians. Since then, the local arts and culture sector has continued to be significantly impacted by the pandemic's relentless protraction. Aware of the challenges that local jazz musicians will continue to face, JASS will launch the second round of the JASS Crisis Fund (JCF) grant call on 1 August 2021. Aimed at supporting eligible local jazz musicians impacted by crisis, the Fund seeks to provide them with short-term financial aid of up to \$1,800 per recipient.

The continuation of the Fund demonstrates our dedication to artistic excellence and the preservation of the spirit of jazz. Through the JCF, we hope that we can alleviate the hardship of local jazz musicians who have dedicated their lives to jazz and are going through extremely challenging times, so that they will be encouraged to persevere in their craft and continue to pursue jazz as an art form, and in turn continue to bring comfort and joy to communities in Singapore and beyond through their music.



LOOKING AHEAD:

OUR PLANS FOR FY2021

Building Up Our Core Organisational Structure and Sustaining Donor and Funding Support

EXTENSION OF IPC STATUS

One significant milestone since JASS' formation in 2016 was when we were approved as an Institution of a Public Character (IPC) on 23 November 2018.

Subsequently, this was extended till 22 May 2021. An extension will be sought again and this will serve as continued assurance to all our donors, partners and supporters that JASS is a well-managed charity which takes seriously the responsible management of donor funds, and the compliance of guidelines from the Code of Governance released by the Charity Council. This will also serve as 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 demonstrate our continued commitment to high governance standards.

We also hope that this will incentivise new donors to contribute and existing donors to increase their giving to JASS, as donations will continue to enjoy 250% tax deduction benefit per IRAS guidelines.

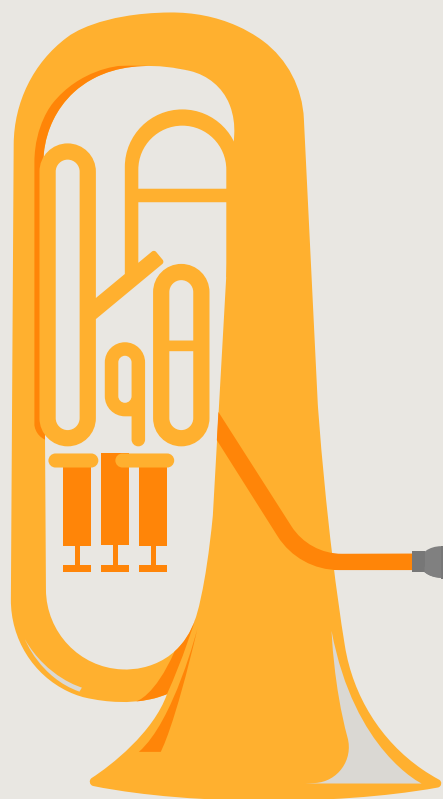
The continued funding support will enable JASS to sustain the programmes in line with our vision, which include continuing our community outreach performances to bring the joy of jazz to all during this trying period and beyond, funding jazz scholarships to nurture young local talents, and supporting our local jazz musicians, including giving short-term financial aid to eligible local jazz musicians impacted by the pandemic or other crises.

INCLUSION IN NAC'S MAJOR COMPANY SCHEME

The NAC Major Company Scheme supports the professional and artistic development of registered arts organisations that represent excellence in their core mission, whether it is in art making, outreach or serving the sector.

JASS is working to join the ranks of arts organisations which aim to reflect, express and shape Singapore's cultural diversity, identity, values, heritage and aspirations while enriching the lives of audiences from different segments of Singapore's community, and producing quality arts content that can appeal to international audiences as well, among other objectives.

We have applied for the Major Company Scheme and will strive to keep pushing ahead our programmes and initiatives to lift the Singapore jazz scene and uplift the community.



LOOKING AHEAD:

OUR PLANS FOR FY2021

BOARD EXPANSION AND FORMATION OF HONORARY COUNCIL

We are aware that running JASS both as a charity and an IPC is a tremendous undertaking which demands a high level of transparency and compliance. The guidance of our Board of Directors ensures JASS' commitment to these responsibilities as an organisation.

In the five years since JASS was established, we have gradually expanded our Board. In FY2021, we will continue to enlarge the Board, to enhance the diversity of Board Directors from various

backgrounds and expertise, so that JASS can continue to pursue multifaceted viewpoints and contributions at the board level, and a holistic approach in its development.

We also intend to establish a Distinguished Honorary Council of JASS. This will be a committee comprising esteemed individuals, to serve as an advisory panel to the JASS Board to further guide JASS' plans and drive its efforts.

JASS BENEFIT GALA 2022

The JASS Benefit Gala continues to anchor JASS' fundraising efforts.

We will plan our next gala to be held in April 2022, with contingencies in place for the event to be live, hybrid or virtual. The benefit of experience in our pivoting from a live event to a virtual gala in FY2020 will ensure that we remain

ever-resilient and adaptable to the fluctuating situation surrounding COVID-19.

The reason why we have decided to hold the gala in April 2022 (which is our FY2022) is to tap on the globally-celebrated jazz initiative which takes place in April annually- UNESCO International Jazz Day- to better garner donor support.



ACKNOWLEDGEMENTS

JASS AMBASSADORS

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

2021

Individual Category

Mr Albert Chiu

Dr Stephen Riady

Corporate Category

Composers and Authors Society of Singapore Limited (COMPASS)

Neo Group Limited

2019

Individual Category

Mr Cem Azak

Corporate Category

Composers and Authors Society of Singapore Limited (COMPASS)

EFG Bank AG, Singapore Branch



ACKNOWLEDGEMENTS

We would like to thank the following individuals, organisations and corporations for the support given to Jazz Association (Singapore) from 1 April 2020 to 31 March 2021.

CASH DONORS

\$100,000 AND ABOVE

Mr Albert Chiu

\$50,000 AND ABOVE

Composers and Authors Society of Singapore Limited (COMPASS)

\$30,000 AND ABOVE

Mr & Mrs Adrian and Susan Peh
EFG Bank AG, Singapore Branch
Stephen Riady Foundation

\$20,000 AND ABOVE

Mr Adrian Leong
Mr Cem Azak
Dr Euan Murugasu
Ho Bee Foundation
Orange Clove Catering Pte Ltd
Mr & Mrs Julian and Sandra Chang

\$10,000 AND ABOVE

Mr Chan Heng Wing
Ms Cho Pei Lin
Dr Edmund Lam
Ms Julia D'Silva
Ms Pauline Chan
Ms Sally Liew
Mr Showbhik Kalra

\$5,000 AND ABOVE

Mr Abdullah Tarmugi
Caring Group Pte Ltd
Mr Choo Chiau Beng
City Developments Limited
Ms Goh Swee Chen
Hong Leong Foundation
Professor Jeremy Monteiro
Ms Karen Li-Mei Chan
Mr Sean Wu
Ms Tanya A
Vine & Shrub Co Ltd (Japan)

\$2,000 AND ABOVE

Mr Ang Kong Hua
Mrs Ann Ang
Professor Chan Heng Chee
Mrs Cheryl Ann Spencer
CornerStone Warehousing and Logistics Pte Ltd

Mr Goh Yew Lin
Ms Helen Loh
Ms Ho Ching
Mr Ian W Ingram and Mr Djoko N Labbaika
Mr Mansoor Hassanbhai
Mr & Mrs Michael and Jaysie
Mr Tan Wee Siang
Ms Tho Gea Hong
TP Dental Surgeons Pte Ltd
Mr & Mrs Winston and Valerie Kwek
Yat Yuen Hong Company Limited

\$500 AND ABOVE

Mr Ali Nael
Ms Alicia Thian & Mr Brian Bonde
Ms Angela Yeo Lay Suan
Mrs Annie Chang
Mr Benny Yeoh
Dr Bernard Cheong
Mr Caspar Goerdts Werner Schlickum
Mr Chan Leng Sun
Ms Chella Gabriel
Mrs Christine Lim
Mr Christopher Chuah
Mr Claus Christian Svangren Bruenger
Ms Cleo Tay
Ms Cynthia Wee
Mr & Mrs David and Catherine Zemans
Mr David Inamine
Mr & Mrs David and Renee Tan
Ms Debra Soon
Dr Ernest Rex Tan & Mrs Grace Chong-Tan
Ms Esther Ho
Ms Evelyn Sam
Dr Frederick Shen
Mrs Genevieve Peggy Jeffs
Mr & Mrs George and Lysa Goh
Ms Georgina Lee
Mrs Grace Wong
Ms Grace Yeh
Mr Hang Teck Kean
Ms Heng Meei Fang
Mr Hong Chanutr Techatananan

Mrs Jean Mei Yun Bristow
Jean Yip Salon Pte Ltd
Ms Jennifer Anne Harmon
Ms Joanna Dong Zhiyan
Ms Joelle Elsie Choo
Ms Jun Low
Ms Laura Fygi
Mrs Lawrence Lai Yong
Ms Lee Fei Chen
Lee Foundation
Ms Lee Pui Luin Anne
Ms Lim Boon Eng Julie
Mrs Lisa Ganesh Gwee
Ms Look Ru Shin
Mr Lucas Yong Tye Song
Dr Lucy Ooi
Ms Lynn Tan
Ms Michelle Cheo
Ms Nana Au-Chua
NQ International Pte Ltd
Mrs P Joethy
Ms Pang Ai Rong
Mr Patrick Ee
Ms Png Hua Teng Corrine
Mr & Mrs Raj and Mary Rajkumar
Mrs Rebecca Alwani
Mr Ronnie Goh Siew Huat
Ms Serene Tan & Mr Benjamin Kim
Ms Sharon Heng
Mr Simon Yeo Seng Cheong
Mr Sin Boon Ann
Mr So Gee Foo George
Mrs Teh Lai Yip
Ms Teresa Carpio
Professor Tommy Koh
Mr & Mrs Tony and Millie Hii
Ms Tonya Tan
Ms Trina Liang
Dr Tseng Seng Kwong Patrick
Ms Vivien Teo
Mr Wong Chee Leong Aloysius
Mr Yoshikawa Shin Saku

ACKNOWLEDGEMENTS

\$100 AND ABOVE

Mr Alan Barnes
Mr Alexander Iserlis
Ms Ang Chia Ying
Dr Beh Swan Gin
Mr Benjamin
Mr Caers Lucas Henri R
Mr Carver John Joseph
Mr Chia Kok Wee Johnny
Ms Chong Choy Lin Renita
Ms Chooi Yee Poo
Ms Chuang Ming Nikki
Mr Clarence Goh Say Beng
Ms Corinne Ng
Mr Dominic Gwee Zhong Yu
Ms Eugenia Seah
Ms Faridah Ali Chang
Dr Hannes Hentze

Mr Ho Kuen Loon
Mr Jason Monteiro
Mr Jens Bunge
Dr Joseph Guan
Mdm Juniper Chew
Ms Koh Li Hia Vivien
Ms Lim Huey Yuee
Ms Ling Poh Choo Maria
Ms Loh Li Yen
Ms Lok Ying Lin
Mdm Low Pansy
Ms Luna
Ms Magdalena Smolak
Mr Nicholas George Ionides
Mr Ong Beng Hui
Ms Ong Pei San
Ms Ong Su Pin

Ms Patricia Loh Kit San
Mr Peter de Braux
Mr Quek Chun Hou Terence
Mr Raoul Rajan Alwani
Ms Rita Iskandar de Braux
Mr Rudi Engel
Mr Shannon Chen Junguang
Mr Stanlay Irawan
Ms Staphnie Tang
Ms Tan Min Yee
Mdm Tan Phaik Hwa
Ms Tan Siok Hong
Mr Tang Siau Yan
Mr Tony Lakatos
Dr Ulrich Sante
Mr Yang Xi Clement
Mr Zhang Kewang

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

We are also grateful for the following grant support:

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

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

In this exceptional year, Jazz Association (Singapore) was also supported by the Arts and Culture Resilience Package (ACRP) which comprised components such as the Jobs Support Scheme, as well as the Digital Presentation Grant and the ACRP Operating Grant administered by the NAC.

PARTNERS AND SUPPORTERS

Cairnhill Community Club

FIREINC

International Jazz Day

Maduro

Republic Polytechnic

The Straits Times

Very Special Arts Singapore
(VSA(S))

JASS BENEFIT GALA 2021 PARTNERS, IN-KIND SPONSORS AND SUPPORTERS

PARTNERS

F&B Partner:
Orange Clove

Wine Partner:
CornerStone Wines

Champagne Partner:
Pernod Ricard Singapore

Best Headdress Award Partners:
MTM Skincare
Tatler Singapore

Florals Partner:
Dan Takeda Flower and Design

ACKNOWLEDGEMENTS

IN-KIND SPONSORS

Chopard

Cortina Watch

Daum

Freia Aesthetics

Hugo Boss

Jack Estate

La Joie

Ode to Art

SUPPORTERS

Emcee:

Ms Glenda Chong

Publicity and Gala Partnership:

Tatler Singapore

Media and Publication Channels:

A Magazine

ICON

LUXUO

Prestige Singapore

The Peak

The Straits Times

Yacht Style

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

Registered Address

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

IPC Status

Current Effective Period:
23 May 2021 to 22 May 2024

Constitution

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

Bank

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

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.*

Auditor

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

Company Secretary

Mr Gerald Aw Jer-Weei

LEADERSHIP AND ORGANISATION

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

BOARD APPOINTMENTS

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment and Re-Appointment to the Board of Directors
Dr Edmund Lam	Chairman	Chief Executive Office and Director, Composers and Authors Society of Singapore 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

CORPORATE AND GOVERNANCE INFORMATION

Name	Current Board Appointment	Occupation	Past Board Appointment	Date of Appointment and Re-Appointment to the Board of Directors
Ms Susan Leong	Vice-Chairman	Chief Executive Officer, Adsan Law LLC	Director (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 22 August 2019
Mr Abdullah Tarmugi	Treasurer	Independent Director of GuocoLand Limited	Director (1 March 2018 to 24 September 2020)	Date of Appointment: 1 March 2018 Date of Re-Appointment: 22 August 2021
Professor Jeremy Monteiro	Director	Executive Director & Music Director, Jazz Association (Singapore) Managing Director, Showtime Productions Pte Ltd	Director	Date of Appointment: 26 September 2016 Date of Re-Appointment: 22 August 2019
Ms Karen Li-Mei Chan	Director	Managing Director and Head of Operations, System and Controls, Mapletree Investments Pte Ltd	Director	Date of Appointment: 19 January 2017 Date of Re-Appointment: 5 December 2019
Mrs Sandra Chang	Director	Director, Raffles Yacht Group	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: 18 September 2020
Ms Sally Liew	Director	Executive Director, Neo Group Limited	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: N.A.
Mr Sean Wu	Director	Senior Vice President, Straco Corporation Limited	N.A.	Date of Appointment: 17 May 2021 Date of Re-Appointment: N.A.

Note:

– Board information as at latest practicable date

CORPORATE AND GOVERNANCE INFORMATION

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 ⁽¹⁾

Name	FY2020	
	Held	Attended
Dr Edmund Lam	5	5
Ms Susan Leong	5	5
Mr Abdullah Tarmugi	5	4
Professor Jeremy Monteiro	5	5
Ms Karen Li-Mei Chan	5	5
Mrs Sandra Chang	5	4
Ms Sally Liew	5	5
Mr Sean Wu ⁽²⁾	N.A.	N.A.

Note:

⁽¹⁾ Above Board meetings are inclusive of the AGM

⁽²⁾ Appointed as Director on 17 May 2021 (i.e. in FY2021)

DISCLOSURE OF BOARD REMUNERATION

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

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

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

CORPORATE AND GOVERNANCE INFORMATION

COMMITTEES

Committee	Chairman	Members
Audit	Ms Karen Li-Mei Chan	Mrs Sandra Chang
Finance	Mr Abdullah Tarmugi	Professor Jeremy Monteiro, Ms Sally Liew
Fundraising (JASS Benefit Gala 2021)	Ms Susan Leong	Dr Edmund Lam, Mr Abdullah Tarmugi, Professor Jeremy Monteiro, Ms Karen Li-Mei Chan, Mrs Sandra Chang, Ms Sally Liew, Mr Sean Wu, Mr Cem Azak, Ms Cho Pei Lin, Dr Euan Murugasu, Mr Lucas Yang Tai Siong, Mrs Cheryl Ann Spencer
Human Resource	Dr Edmund Lam	Professor Jeremy Monteiro, Ms Jaysie Ong
JASS Crisis Fund	Ms Susan Leong	Professor Jeremy Monteiro, Ms Sally Liew
Nomination	Dr Edmund Lam	Mr Abdullah Tarmugi, Professor Jeremy Monteiro
Programmes	Professor Jeremy Monteiro	Ms Susan Leong, Mrs Sandra Chang, Mr Weixiang Tan

Note:

- Committees' information as at latest practicable date

STAFF TEAM

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

General Manager	Ms Jaysie Ong
Associate Music Director	Mr Weixiang Tan
Senior Manager	Ms Lim Si Wei
Manager, Communications and Administration	Ms Chin Yeok Tsui
Orchestra & Repertoire Manager	Mr Benny Goh
Assistant Manager, Marketing	Ms Michelle Chew

Note:

- Staff team information as at latest practicable date

CORPORATE AND GOVERNANCE INFORMATION

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 FY2020, 1 out of the 2 staff in the remuneration band of \$100,000 to \$200,000 serves on the JASS Board. Professor Jeremy 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 FY2020.

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 2020 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.

CORPORATE AND GOVERNANCE INFORMATION

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:

	FY2020 \$	FY2019 \$
Accumulated fund	1,082,292	575,667
Annual operating expenditures	738,987	760,726
Reserves ratio	1.46	0.76

Note:

- JASS' reserves position for FY2020 falls outside the current policy's maximum threshold due mainly to COVID-19 curtailing spending on programmes, in particular planned live concerts locally and overseas, and unforeseen governmental support through grants such as the Jobs Support Scheme and arts-specific aid.

- JASS expects the reserves position to align within the policy thresholds in the coming year(s) as live concerts will likely resume with safe management measures, and governmental aid will wane, as COVID-19 becomes endemic.

- The Board will continue to review the policy to ensure continued alignment as JASS matures and as the COVID-19 situation stabilises.

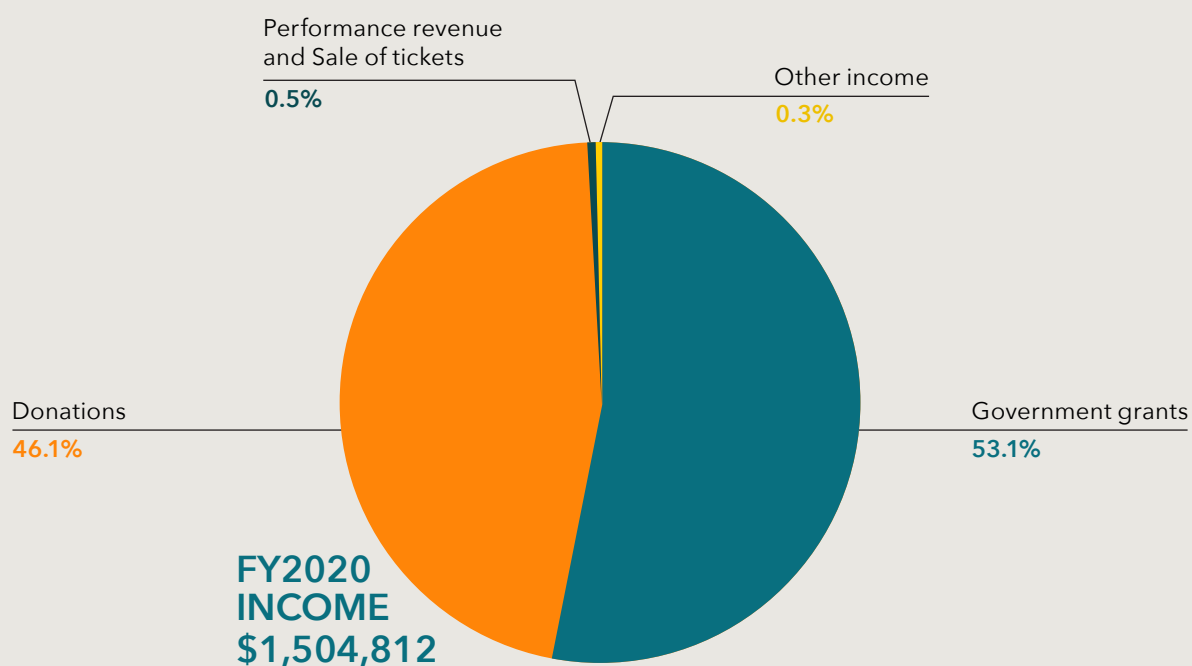
OUR FINANCIALS

SUMMARY OF FINANCIAL PERFORMANCE

	FY2020 \$	FY2019 \$
Total Income	1,504,812	2,206,566
Total Expenditure	(998,187)	(1,279,321)
Net Surplus	506,625	927,245
Accumulated Fund	1,082,292	575,667

INCOME

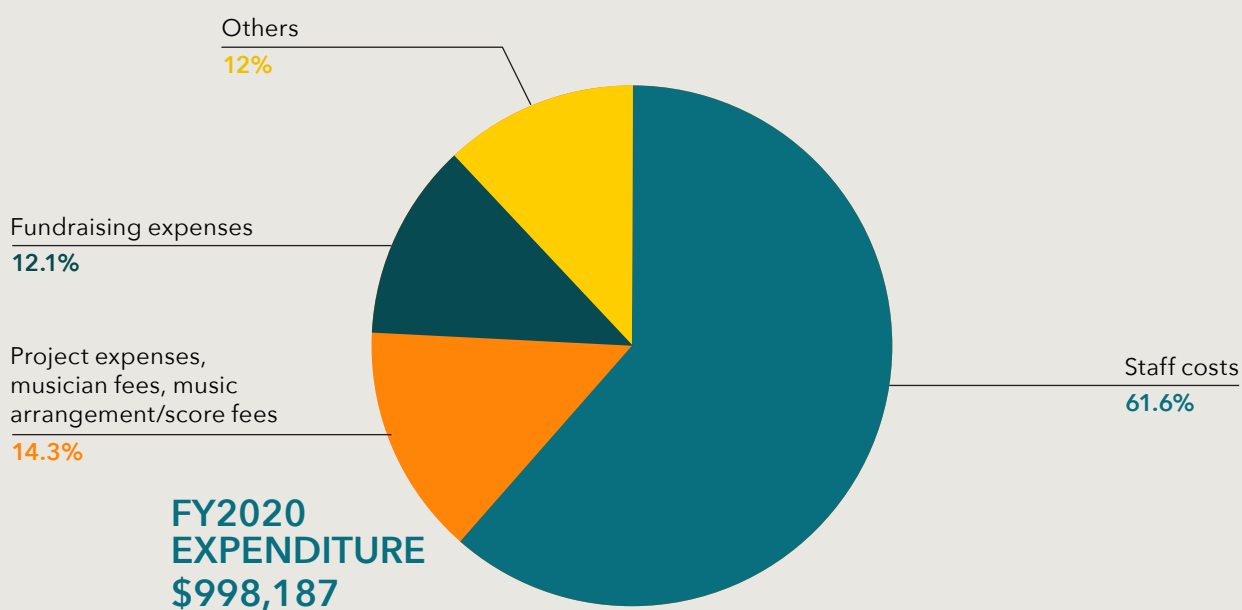
	FY2020 \$	FY2019 \$
● Government grants	799,089	1,382,519
● Donations	693,299	752,641
● Performance revenue	7,000	40,618
● Sale of tickets	397	27,188
● Other income	5,027	3,600
Total income	1,504,812	2,206,566



OUR FINANCIALS

EXPENDITURE

	FY2020 \$	FY2019 \$
● Staff costs	614,554	566,605
● Project expenses, musician fees, music arrangement/score fees	143,148	465,185
● Fundraising expenses	121,096	118,857
● Others	119,389	128,674
- Professional services	28,706	29,138
- Contract services	21,600	21,600
- Depreciation of right-of-use asset	18,310	18,310
- Interest expense on lease liability	1,620	2,551
- Depreciation of fixed assets	15,097	17,005
- Office Expenses	8,120	16,730
-Others	25,936	23,340
Total Expenditure	998,187	1,279,321



In FY2020, JASS reported a net surplus and accumulated surplus largely due to the positive accumulated sum of \$575K brought forward from FY2019, as well as government grants and donations comprising the bulk of the income streams for the year coupled with lower spending due to COVID-19 curtailing live concerts and performances.

Government grants of \$799K comprise 53% of the overall FY2020 income. The grants received include the Cultural Matching Fund (CMF) grant and the National Arts Council (NAC)'s Seed Grant, as well as further support in view of COVID-19 through the Jobs Support Scheme, the NAC Operating Grant and the NAC Digital Presentation Grant. The decrease in government grants received in FY2020 vis-a-vis FY2019 was mainly due to FY2019 having a one-off occurrence of both 2018 and 2019 CMF application amounts totalling more than \$1M received in the same year. Donations remained healthy at \$693K, which is 46% of overall FY2020 income, due to the JASS Benefit Gala Dinner, held on 14 March 2021, raising \$667K.

OUR FINANCIALS

Expenditure in FY2020 saw an overall 22% decrease against previous year's, largely due to COVID-19 limiting JASS' activities, in particular live (both local and overseas) concerts. Staff costs remain a key aspect of the organisation's expenditure and have increased by 8% in FY2020 due to the spillover effect of a shift in staff composition in alignment with organisation needs- a senior manager was hired for programmes management and governance support in replacement of a junior marketing staff in mid-FY2019. Fundraising expenses remained consistent, with FY2020 costs at \$121K, and should be viewed in totality against the \$667K raised by the JASS Benefit Gala Dinner in compliance with the 30/70 fundraising rule. Project expenses and corresponding expenses such as musician fees and music arrangement/score expenses decreased by \$322K mainly due to the pandemic curtailing programme spending related to live concerts locally and overseas, and to two annual key programmes, namely the Lion City Youth Jazz Festival and Jazz It Up!, being postponed to the next financial year.

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 2021

Contents

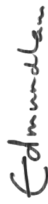
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Jazz Association (Singapore)
(Incorporated in Singapore)
(Company Registration Number: 201626167G)
(Unique Entity Number: 201626167G)

**Annual Report for the financial year ended
31 March 2021**

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

The directors present their statement together with the audited financial statements of Jazz Association (Singapore) (the "Company") for the financial year ended 31 March 2021.

In the opinion of the directors,

- (a) the financial statements of the Company as set out on pages 6 to 23 are drawn up so as to give a true and fair view of the financial position of the Company as at 31 March 2021, 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
- Tay Sandra Theresa
- Wu Xiuzhuan (appointed on 17 May 2021)

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'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 2021, 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 23.

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 2021 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 Public Accounting Corporation
Public Accountants and Chartered Accountants

Singapore
16 September 2021

Jazz Association (Singapore)
Annual Report

Statement of Financial Activities
for the financial year ended 31 March 2021

	Note	2021 \$	2020 \$
INCOME			
Donations	3	693,299	752,641
Government grants	4(a)	799,089	1,382,519
Performance revenue		7,000	40,618
Sale of tickets		397	27,188
Other income	4	5,027	3,600
TOTAL INCOME		1,504,812	2,206,566
EXPENDITURE			
Fund raising expenses		(121,096)	(118,857)
Project expenses		(138,104)	(399,738)
TOTAL EXPENDITURE		(259,200)	(518,595)
GROSS SURPLUS		1,245,612	1,687,971
OPERATING EXPENSES			
Advertising and marketing		(4,401)	(7,096)
Bank charges		(1,480)	(2,362)
Contract services		(21,600)	(21,600)
Depreciation of plant and equipment	8	(15,097)	(17,005)
Depreciation of right-of-use asset	9	(18,310)	(18,310)
Donation charges		(1,336)	(706)
Entertainment		(114)	(1,242)
Equipment costs		-	(445)
Insurance		(7,630)	(7,407)
Interest expense on lease liability	9(a)	(1,620)	(2,551)
Professional fees		(28,706)	(29,138)
Music arrangement/Score fees		(4,804)	(24,148)
Musician fees		(240)	(41,299)
Office expenses		(8,120)	(16,730)
Photography/Videography		(2,300)	(850)
Staff costs	5	(614,554)	(566,605)
Staff development		(7,652)	(318)
Transport		(1,023)	(2,914)
TOTAL OPERATING EXPENSES		(738,987)	(760,726)
NET SURPLUS		506,625	927,245

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

	Note	2021 \$	2020 \$	
ASSETS				
Current assets				
Cash and bank balances	6	1,163,391	921,368	
Other receivables	7	51,962	15,194	
		<u>1,215,353</u>	<u>936,562</u>	
Non-current assets				
Plant and equipment	8	3,988	15,338	
Right-of-use asset	9	19,836	38,146	
		<u>23,824</u>	<u>53,484</u>	
Total assets		<u>1,239,177</u>	<u>990,046</u>	
LIABILITIES				
Current liabilities				
Other payables	10	136,002	375,244	
Lease liability	11	19,234	18,252	
		<u>155,236</u>	<u>393,496</u>	
Non-current liability				
Lease liability	11	1,649	20,883	
		<u>1,649</u>	<u>20,883</u>	
Total liabilities		<u>156,885</u>	<u>414,379</u>	
Net assets		<u>1,082,292</u>	<u>575,667</u>	
FUNDS				
Accumulated fund		<u>1,082,292</u>	<u>575,667</u>	
Total funds		<u>1,082,292</u>	<u>575,667</u>	

	Note	2021 \$	2020 \$
Cash flows from operating activities			
Net surplus		506,625	927,245
Adjustments for:			
- Depreciation of plant and equipment	8	15,097	17,005
- Depreciation of right-of-use asset	9	18,310	18,310
- Interest expense on lease liability	9(a)	1,620	2,551
- Rental waiver	4	(1,656)	-
		539,996	965,111
Changes in working capital:			
- Other receivables		(36,768)	50,901
- Other payables		(239,242)	(207,106)
Net cash provided by operating activities		263,986	808,906
Cash flows from investing activity			
Purchase of plant and equipment	8	(3,747)	-
Net cash used in investing activity		(3,747)	-
Cash flows from financing activities			
Principal repayment of lease liability		(16,596)	(17,321)
Interest paid		(1,620)	(2,551)
Net cash used in financing activities		(18,216)	(19,872)
Net increase in cash and bank balances		242,023	789,034
Cash and bank balances			
Beginning of financial year	6	921,368	132,334
End of financial year		1,163,391	921,368

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 2021 and renewed for the period from 23 May 2021 to 22 May 2024. The Unique Entity Number (UEN) is 201626167G.

The registered office and principal place of business is at 180 Paya Lebar Road, #11-04-E, Yi Guang Factory Building, Singapore 409032.

The 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 2021

On 1 April 2020, the Company adopted the new or amended FRS and INT FRS that are mandatory for application for the financial year. Changes to the Company's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

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

2 Significant accounting policies (continued)**2.1 Basis of preparation (continued)****Impact of COVID-19**

The COVID-19 pandemic has affected almost all countries of the world, and resulted in border closures, production stoppages, workplace closures, movement controls and other measures imposed by the various governments.

Set out below is the impact of COVID-19 on the Company's financial performance reflected in this set of financial statements for the financial year ended 31 March 2021:

- (a) The Company has assessed that the going concern basis of preparation for this set of financial statements remains appropriate.
- (b) During the financial year ended 31 March 2021, the Company has received rental waiver of \$1,656 (Note 4) for its leased office premise and also provided rental concession of \$300 to tenants.
- (c) The Company has considered the market conditions (including the impact of COVID-19) as at the reporting date, in making estimates and judgements on the recoverability of assets as at 31 March 2021.

As the global COVID-19 situation remains very fluid as at the date these financial statements were authorised for issuance, the Company cannot reasonably ascertain the full extent of the probable impact of the COVID-19 disruptions on its operating and financial performance for the financial year ending 31 March 2022. If the situation persists beyond management's current expectations, the Company's assets may be subject to write downs in the subsequent financial periods.

2 Significant accounting policies (continued)**2.2 Income recognition**

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

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

(a) Donations

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

(b) Performance revenue

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

(c) Sale of tickets

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

2.3 Government grants

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

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

2.4 Employee compensation

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

Defined contribution plans

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

2 Significant accounting policies (continued)

2.5 Plant and equipment

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

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

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

	Useful lives
Furniture and fittings	3 years
Office equipment	3 years
Renovation	3 years

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

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

2.6 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 Significant accounting policies (continued)

2.7 Financial assets

The Company classified its financial assets at amortised cost.

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

(i) At initial recognition

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

(ii) At subsequent measurement

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

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

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

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

2.8 Other payables

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

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

2.9 Fair value estimation of financial assets and liabilities

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

2 Significant accounting policies (continued)

2.10 Leases

When the Company is the lessee

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

- **Right-of-use assets**

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

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

- **Lease liabilities**

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

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

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

When the Company is the lessor

Lessor - Subleases

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

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

2 Significant accounting policies (continued)

2.11 Income taxes

As a charity, the Company is exempt from tax on income and gains under the Income Tax Act, 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.

3 Donations

	2021	2020
	\$	\$
Tax deductible	580,044	680,828
Non-tax deductible	113,255	71,813
	<u>693,299</u>	<u>752,641</u>

4 Other income

	2021	2020
	\$	\$
Rental waiver (Note 11)	1,656	-
Digital album income	71	-
Rental income (Note 14)	<u>3,300</u>	<u>3,600</u>
	<u>5,027</u>	<u>3,600</u>

4(a) Government grants

Included in government grants, is amount of \$181,031 (2020: \$Nil) recognised during the financial year under the Jobs Support Scheme (the "JSS"). The JSS is a temporary scheme introduced in the Singapore Budget 2020 to help enterprises retain local employees. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees.

5 Staff costs

	2021 \$	2020 \$
Wages and salaries	544,780	499,745
Employer's contribution to Central Provident Fund	68,178	63,048
Other benefits	1,596	3,812
	<u>614,554</u>	<u>566,605</u>

6 Cash and bank balances

	2021 \$	2020 \$
Cash at bank	<u>1,163,391</u>	<u>921,368</u>

7 Other receivables

	2021 \$	2020 \$
Other receivables	43,539	-
- Non-related parties	4,411	11,182
Prepayments	4,012	4,012
Deposits	<u>51,962</u>	<u>15,194</u>

8 Plant and equipment

	Furniture and fittings \$	Office equipment \$	Renovation \$	Total \$
2021				
Cost				
Beginning of financial year	8,751	11,293	30,972	51,016
Additions	-	3,747	-	3,747
End of financial year	<u>8,751</u>	<u>15,040</u>	<u>30,972</u>	<u>54,763</u>
Accumulated Depreciation				
Beginning of financial year	(6,563)	(7,204)	(21,911)	(35,678)
Depreciation charge	(2,188)	(4,001)	(8,908)	(15,097)
End of financial year	<u>(8,751)</u>	<u>(11,205)</u>	<u>(30,819)</u>	<u>(50,775)</u>
Net Book Value				
End of financial year	-	3,835	153	3,988

8 Plant and equipment (continued)

	Furniture and fittings \$	Office equipment \$	Renovation \$	Total \$
2020				
Cost				
Beginning of financial year	8,751	11,293	30,972	51,016
Additions	-	-	-	-
End of financial year	<u>8,751</u>	<u>11,293</u>	<u>30,972</u>	<u>51,016</u>
Accumulated Depreciation				
Beginning of financial year	(3,646)	(3,440)	(11,587)	(18,673)
Depreciation charge	(2,917)	(3,764)	(10,324)	(17,005)
End of financial year	<u>(6,563)</u>	<u>(7,204)</u>	<u>(21,911)</u>	<u>(35,678)</u>
Net Book Value				
End of financial year	2,188	4,089	9,061	15,338

9 Right-of-use asset

Nature 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.

	2021 \$	2020 \$
Premise		
Cost		
Beginning of financial year	56,456	-
Adoption of FRS 116	-	56,456
End of financial year	<u>56,456</u>	<u>56,456</u>
Accumulated Depreciation		
Beginning of financial year	(18,310)	-
Depreciation charge	(18,310)	(18,310)
End of financial year	<u>(36,620)</u>	<u>(18,310)</u>
Net Book Value		
End of financial year	<u>19,836</u>	<u>38,146</u>
a) Interest expense		
Interest expense on lease liability	<u>1,620</u>	<u>2,551</u>

9 Right-of-use asset (continued)

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

c) Cash outflow

	2021	2020
	\$	\$
Total cash outflow for lease	18,216	19,872

10 Other payables

Other payables		
- Non-related parties	63,402	15,444
- Director	100	-
Accruals for operating expenses	7,500	7,500
Amount received in advance	65,000	352,300
	136,002	375,244

Other payables to director is unsecured, interest-free and have been duly repaid subsequent to the financial year ended 31 March 2021.

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

	2021	2020
	\$	\$
Current	19,234	18,252
Non-current	1,649	20,883
	20,883	39,135

Reconciliation of liabilities arising from financing activities

	Beginning of financial year	Principal and interest payments	Non-cash changes			End of financial year
			Adoption of FRS 116	Interest expense	Rent concession (Note 4)	
	\$	\$	\$	\$	\$	\$
Lease liability						
2021	39,135	(18,216)	-	1,620	(1,656)	20,883
2020	-	(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.

(a) Liquidity risk

Prudent liquidity risk management includes maintaining sufficient cash and the availability of funding from public donors. At the end of the financial year, assets held by the Company for managing liquidity risk included cash at bank as disclosed in Note 6 to the financial statements.

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

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.

	Less than 1 year	Between 1 and 2 years	Between 2 and 5 years
	\$	\$	\$
At 31 March 2021			
Other payables	71,002	-	-
Lease liability	19,872	1,656	-
At 31 March 2020			
Other payables	22,944	-	-
Lease liability	19,872	19,872	1,656

(b) Credit risk

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

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

12 Financial risks management (continued)**(b) Credit risk (continued)**Financial assets, at amortised cost

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

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

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

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

No loss allowance against financial assets, at amortised cost is recognised as at 31 March 2021 and 2020.

(c) Fair value measurements

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

(d) Financial instruments by category

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

	2021	2020
	\$	\$
Financial assets, at amortised cost	1,210,942	925,380
Financial liabilities, at amortised cost	91,885	62,079

13 Reserves management

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

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

13 Reserves management (continued)

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

	2021	2020
	\$	\$
Accumulated fund	1,082,292	575,667
Annual operating expenditures	738,987	760,726
Reserve ratio	1.46	0.76

As at 31 March 2021, the Company's reserve position falls outside the policy's maximum threshold set by the Board of Directors, mainly due to impact of COVID-19 pandemic curtailing spending on programmes, in particular planned live concerts locally and overseas, and unforeseen governmental support through grants such as Jobs Support Scheme and arts-specific aid.

The Company expects the reserves position to align within the policy threshold in the coming year(s) as live concerts will likely resume with safe management measures coupled with waning governmental aid as COVID-19 becomes endemic.

The Board will continue to review the policy to ensure continued alignment as the Company matures and as the COVID-19 situation stabilises.

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:

	2021	2020
	\$	\$
Rental income from a related party (Note 4)	3,300	3,600

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:

	2021	2020
	\$	\$
Wages and salaries	156,700	159,000
Employer's contribution to Central Provident Fund	9,208	13,390
	165,908	172,390

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

15 Commitments

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:

	2021 \$	2020 \$
Not later than one year	-	3,600
Between one to five years	-	-
	<u>-</u>	<u>3,600</u>

16 New or revised accounting standards and interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2021 reporting periods and have not been early adopted by the Company. These standards are not expected to have a material impact on the Company in the current or future reporting periods and on foreseeable future transactions.

17 Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of Jazz Association (Singapore) on 16 September 2021.



Jazz Association (Singapore) (JASS)

A Charity Registered in Singapore
UEN 201626167G

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