

SWINGING IN SOLIDARITY

# ANNUAL REPORT 2024

JAZZ  
ASSOCIATION  
(SINGAPORE)



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# VISION

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OUR VISION IS TO BE A CENTRE  
OF EXCELLENCE IN JAZZ  
IN SINGAPORE, TO BRING  
THE JOY OF JAZZ TO PEOPLE  
IN SINGAPORE FROM ALL  
WALKS OF LIFE AND ACROSS  
DIVERSE COMMUNITIES, AND  
TO MAKE SINGAPORE  
A LEADING GLOBAL  
CITY OF JAZZ.

JAZZ ASSOCIATION (SINGAPORE) (JASS)

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MESSAGE FROM  
OUR  
CHAIRMAN

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DR  
EDMUND  
LAM

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**FISCAL YEAR 2023 HAS BEEN A REMARKABLE YEAR FOR JASS AND OUR TWO ORCHESTRAS – THE JAZZ ASSOCIATION SINGAPORE ORCHESTRA (JASSO), OUR MAIN ORCHESTRA, AND THE JAZZ ASSOCIATION SINGAPORE YOUTH ORCHESTRA (JASSYO!), OUR YOUTH ORCHESTRA – AS WE CONTINUE TO BRING THE MAGIC OF JAZZ TO OUR COMMUNITIES.**

As we enter our seventh year, the reach of our orchestras is something we can truly celebrate. We have touched the lives of over 160,000 people in person and garnered 250,000 digital views, ensuring that audiences everywhere can share in the joy of live jazz music. Beyond numbers, I am very

happy to share that JASS was the proud recipient of two awards in FY 2023. JASS was conferred the COVID-19 Resilience Certificate by the government for our efforts to uplift the community during the pandemic. We also received the Silver Ribbon Mental Health Award 2023 in the Community, Culture & Sports Category for our advocacy work in mental wellness through the “Swinging Through Our Emotions” World Mental Health concert presentation in 2022. All these are testament to the positive impact JASS has created in our society over the years.

I have had the privilege of experiencing many performances by our orchestras, which have showcased the vast array of our offerings.

Our Executive Director and Music Director, Prof. Jeremy Monteiro, will elaborate further on this. Our orchestras have a unique ability to transcend language barriers and connect people from diverse backgrounds through the universal language of music. The joy we bring is evident, with 95 per cent of surveyed audiences expressing satisfaction with our concerts.



Our major events have also demonstrated impressive financial sustainability, achieving a cost recovery ratio well above our target of 50 per cent. This success is testament to the strong partnerships we have forged with both private and public sectors.

Philanthropic support remains crucial for JASS. Under the capable leadership of our annual Fundraising and Gala Chairperson, Mrs Susan Peh, who also serves as Vice Chairperson of the Board, we raised over \$930,000, a 17 per cent increase from the previous year. In times of economic uncertainty, achieving a small financial surplus while maintaining high artistic and community engagement is a splendid outcome.

Artistically, our orchestras have flourished over the past seven years under Prof. Jeremy Monteiro's leadership. However, new challenges lie ahead. We are committed to continuing our growth, anchored by artistic excellence. Our scholarship scheme supports aspiring and high-potential musicians in pursuing tertiary studies in jazz music, both in Singapore and overseas, ensuring a thriving ecosystem. Our biannual Lion City Jazz Festival, where world-class jazz musicians are invited to teach, rehearse and perform with our local talent, has proven to be an incredibly effective mechanism for enhancing our musicians' skills.

We remain dedicated to the sound management of our resources and governance, in line with the Code of Governance for Charities and Institution of a Public Character (IPC). We have smoothly cleared audits and exceeded key performance indicators (KPIs) set by government agencies such as the Ministry of Culture, Community and Youth's Cultural Matching Fund (CMF) and the National Arts Council (NAC). I am also happy to share that JASS was awarded the Certificate of Participation for the Charity Transparency and Governance

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## WE ARE COMMITTED TO CONTINUING OUR GROWTH, ANCHORED BY ARTISTIC EXCELLENCE.

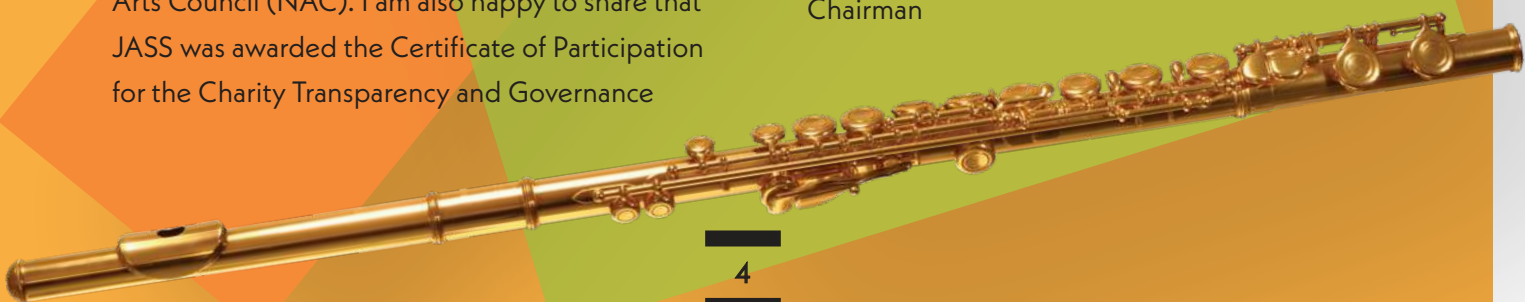
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Award 2023 – further demonstration of our commitment to ensure transparency and governance in the way we operate. I extend my gratitude and congratulations to the Secretariat for their unwavering commitment and achievements.

A heartfelt thank you to our donors and partners who have enabled JASS to maintain its high level of performance in 2023. My sincere thanks also go to the CMF and the Major Company Scheme administered by the NAC. Our IPC status, recently extended for another three years, allows our donors to enjoy hassle-free 250 percent tax deductions, greatly aiding our efforts. Our strong partnerships with various organisations, such as Singapore Chinese Cultural Centre and Queenstown Community Club have bolstered our sustainability, and we will continue to focus on this area.

Last but not least, thank you to our fellow directors, staff, friends, loyal supporters, and, above all, the musicians of JASSO and JASSYO!. Without you, none of this would be possible. Together, we will continue to inspire and uplift our communities through the transformative power of jazz.

**DR EDMUND LAM**  
Chairman



MESSAGE FROM OUR  
EXECUTIVE DIRECTOR  
& MUSIC DIRECTOR

PROFESSOR  
JEREMY  
MONTEIRO

WHEN WE STARTED THE JAZZ ASSOCIATION (SINGAPORE) (JASS) IN 2016, WE HAD MANY DREAMS AND AMBITIONS BUT WERE NOT SURE IF ANY OF THESE WERE GOING TO BE ACHIEVED. I AM HAPPY TO REPORT THAT IN OUR 7TH YEAR OF THIS ANNUAL REPORT, MANY OF THESE GOALS HAVE BEEN MET.

Our initial objectives were to grow the audience for jazz in Singapore by bringing jazz to people of all walks of life and all across Singapore, increase the level of jazz excellence, work on youth development and mentorship and fly the Singapore flag with our cultural diplomacy efforts. I am happy to report that we have achieved many of our goals and we are progressing well to achieve greater heights on all fronts. Over this current period of our history, we performed to over 500,000 to both the online audience and live audience. Now that the pandemic is becoming a distant memory, more and more people are attending our presentations in person.



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**OUR PINNACLE CONCERTS  
HAVE SHOWN OUR  
PROWESS AS A JAZZ  
ORCHESTRA OPERATING  
AT THE HIGHEST LEVELS  
AND WE HAVE  
PERFORMED WITH  
LUMINARIES LIKE  
LAURA FYGI,  
CARMEN BRADFORD  
AND THE LATE UK JAZZ  
SINGER TINA MAY.**

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Our Pinnacle concerts have shown our prowess as a Jazz orchestra operating at the highest levels and we have performed with luminaries like Laura Fygi, Carmen Bradford and the late UK jazz singer Tina May. Through programmes like "Jazz it Up! - A Celebration of Chinese Songs" and "Pesta Jazz" which features jazzy versions of Malay songs, we have engaged with the community at large on top of our shows for the jazz aficionados in Singapore.

This past financial year, we conducted our first Jazz Composition Symposium to stimulate the creation of original works by Singaporean composers, as well as to foster collaborations between them and composers from abroad.

In keeping with the spirit of creating a canon of original jazz works, JASS also facilitates the creation of new works through the "Build Your Legacy Through Jazz" series. Through this programme/initiative, donors may commission new works by both upcoming and established composers. This and other commissioning initiatives has resulted in 11 new works being composed in FY 2023.

In continuing to build the audience, our Jazz for Kids series has seen many more children and their parents show up at our presentations building up the interest in jazz with younger children.

On the youth development front, our scholarship programme continues in earnest and in 2023, we can count nine scholars who were awarded the Singapore and international scholarships. They are currently engaged in or have completed their studies towards a bachelor's or master's degree in jazz.

In 2023, we also conducted our fifth Lion City Jazz Festival where we invited the leader of the Dizzy Gillespie Band, John Lee, and members of the Dizzy Gillespie band to mentor, rehearse with and perform alongside our youth musicians in a finale concert.

**PROFESSOR  
JEREMY MONTEIRO**  
PBM FRSA

# HIGHLIGHTS OF FY2023



IN-PERSON AUDIENCE  
More Than

7,000

AUDIENCE SATISFACTION

95%

of our audience enjoyed our concerts

COMMISSIONED  
ARRANGEMENTS

39

NEW INITIATIVES

"Artist-in-Residence" Masterclass Series with two-time Grammy award nominee, Roberta Gambarini

Jazz Composition Symposium – The Consolidation, Expansion and Longevity of Jazz

ONLINE VIEWS

Reached More Than

240,000

Viewers Through Digital Offerings (Non-Unique)

SUPPORTED OVER

62

Local Jazz Musicians Through Performances And Outreach Initiatives

ORIGINAL COMPOSITIONS

Commissioned

22

Original Compositions and Arrangements

SCHOLARS

NURTURED

9

Local Youth Jazz Musicians Through Our Scholarships

AWARDS CONFERRED

- COVID-19 Resilience Certificate conferred by the government
- Silver Ribbon Mental Health Award 2023 in the Community, Culture & Sports Category conferred by Silver Ribbon Singapore
- Certificate of Participation for the Charity Transparency and Governance Award 2023





Please visit our website for the biographies of our Board Directors.

PROFESSOR  
TOMMY  
KOH  
PATRON



MR ALBERT  
CHIU  
HONORARY  
CHAIRMAN



DR EDMUND  
LAM  
CHAIRMAN



MS SUSAN LEONG  
VICE-CHAIRPERSON



MR SEAN  
WU  
TREASURER



OUR PATRON,  
HONORARY  
CHAIRMAN  
AND  
BOARD OF  
DIRECTORS

MR AARON  
BOEY  
DIRECTOR



MS SALLY  
LIEW  
DIRECTOR



MRS SANDRA  
CHANG  
DIRECTOR



MS KAREN  
LI-MEI CHAN  
DIRECTOR



PROFESSOR  
JEREMY  
MONTEIRO  
EXECUTIVE  
DIRECTOR  
& MUSIC DIRECTOR



MR ABDULLAH  
TARMUGI  
DIRECTOR



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# ABOUT JAZZ ASSOCIATION (SINGAPORE)

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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. JASS has also been accorded the IPC status until 22 May 2027. On 1 April 2021, JASS became a recipient of the Major Company Scheme awarded by the National Arts Council (NAC) and is therefore now an NAC Major Company in Singapore.

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.



## MISSION STATEMENT

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

## OUR GOAL

Our goal 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



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JASS  
AIMS TO  
FULFIL OUR  
MISSION  
THROUGH:

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ARTISTIC  
EXCELLENCE

INCLUSIVITY  
AND  
SUSTAINABILITY

OUTREACH  
TO THE  
COMMUNITY

CREATING AN  
ECO-SYSTEM FOR  
JAZZ IN SINGAPORE  
WHICH COMPRISES  
FIVE PILLARS –

HELPING  
JAZZ MUSICIANS  
IN CRISIS

NURTURING AND  
ENRICHING TALENT



## ARTISTIC EXCELLENCE

Through the Jazz Association Singapore Orchestra (JASSO) and the Jazz Association Singapore Youth Orchestra (JASSYO!), JASS is dedicated to enabling jazz musicians in Singapore to achieve the highest standards of performance. We provide musicians with opportunities to hone and showcase their extensive repertoires and technical skills.

In FY2023, JASS celebrated UNESCO International Jazz Day – "Swing Swing Swing" with JASSYO!'s first performance at the Singapore Botanic Gardens since the pandemic.

In July 2023, JASSO Ethno-Jazz Ensemble collaborated with notable musicians to present "Kaleidoscope – An Asian Jazz Odyssey 2023 (The Reprise)", a fusion of Asian ethnic elements with jazz, creating the unique Singaporean Sound.

We also introduced the "Artist in Residence" masterclass, featuring two-time Grammy Nominee Roberta Gambarini, who shared her expertise on the rhythmic intricacies and techniques of jazz to almost 90 participants over a three-day workshop series.

JASS continues to break new ground and scale new heights in the jazz music scene, nurturing talent and fostering cultural exchange.

## OUTREACH TO THE COMMUNITY

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



In FY 2023, JASS hosted the well-received Jazz Appreciation Talk "A Brief History of Jazz", which introduced the genre to new audiences.

Additionally, we reached out to children and their families with our second jazz musical instalment of "Will the Egg Hatch?". This production, created in collaboration with ACT 3 Theatrics, tells the story of kampung animals helping Mrs Hen protect her egg from the evil Snake.



## NURTURING AND ENRICHING TALENT

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

A key highlight of FY 2023 was the return of the Lion City Jazz Festival in January 2024. Titled "Dizzying Heights", the week-long mentorship festival provided the youth musicians of JASSYO! with the priceless opportunity to learn from and be mentored by the members of the Dizzy Gillespie band. This was our first week-long mentorship festival since 2021. The form of the festival was also re-imagined to include the inaugural Jazz Composition Symposium, a concert by the members of the Dizzy Gillespie Band. The festival culminated in a finale concert where the mentors from the Dizzy Gillespie Band and JASSYO! shared the stage to present a stunning concert of Dizzy Gillespie's compositions.



Although there were no eligible applicants for the JASS Music Scholarship this year, the programme had given rise to nine scholars, two of whom are still pursuing their studies in jazz. We will continue to energise our scholarship programme as it is a valuable platform to support and nurture the next generation of jazz leaders.

## JASS SUPPORT FUND

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

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



## HELPING JAZZ MUSICIANS IMPACTED BY CRISIS

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

In March 2023, JCF was renamed JSF "JASS Support Fund". The support quantum was also increased to up to \$2,400 for successful applicants to help them mitigate rising inflation and cost of living. During FY 2023, the grant was awarded to one successful applicant.

## INCLUSIVITY AND SUSTAINABILITY

JASS has been actively advancing inclusivity and sustainability in our initiatives. In May 2023, we presented the fourth edition of the highly popular "Jazz It Up! A Jazzy Celebration of Chinese Song 2023", blending popular Chinese songs with jazz. Our Kaleidoscope series in July 2023, which fuses Asian ethnic elements with jazz, further strengthens our mission to foster interaction and unity among Singapore's diverse communities. In line with our commitment to sustainability, we have also taken meaningful steps towards reduction of paper-usage in our concerts.

## BUILDING UP OUR CORE ORGANISATIONAL STRUCTURE AND SOURCES OF FUNDING

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

### ORGANISATIONAL STRUCTURE

JASS is governed by our Board of Directors, led by Chairman Dr Edmund Lam, Vice-Chairperson Mrs Susan Peh and Treasurer, Mr Sean Wu.

Professor Jeremy Monteiro continues his appointed roles of Executive Director & Music Director in addition to his Board duties.

## THE ADDITION OF A TECHNICAL DIRECTOR HAS ALLOWED OUR CONCERT PRODUCTIONS TO ACHIEVE NEW HEIGHTS, ENSURING THAT OUR AUDIENCES ENJOY THE MUSIC BY OUR ORCHESTRAS TO THE FULLEST.

To further strengthen its operations, JASS welcomed an Administration Manager in FY 2023. The creation of this role has helped strengthen the day-to-day operations of JASS, improving our processes and enhancing our efficiency.

The artistic team has also grown from strength to strength. The addition of a Technical Director has allowed our concert productions to achieve new heights, ensuring that our audiences enjoy the music by our orchestras to the fullest.

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

In terms of revenue, JASS saw an increase in performance revenue with increasing opportunities for our orchestras and ensembles to be hired.

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

JASS is an Institute of a Public Character further cements our credibility as an arts charity. This allows us to plan and implement our programming uninterrupted and is a testament to the continued commitment and diligence of the JASS Board leadership and administrative team in building up our governance and internal control frameworks and processes, taking guidance from the high governance standards set by the Charity Council's Code of Governance. Additionally, JASS is also a recipient of the Charity Transparency Assessment Award in 2023.

Our fundraising efforts are further augmented by the matching grant from the CMF, established by MCCY, which provides dollar-for-dollar matching grants for cash donations to charities in the arts and heritage sector. This doubles the impact of donations we receive and complements the aid rendered to us through the NAC's grant schemes.

Donations-wise, the JASS Benefit Gala continued to be the main thrust in our fundraising. The JASS Benefit Gala 2023 "Over the Rainbow" raised over S\$900,000 in funds. JASS plans to hold the gala again in the next financial year, with the aim of achieving greater heights.



## ABOUT OUR ORCHESTRAS

### JAZZ ASSOCIATION SINGAPORE ORCHESTRA (JASSO)

THE FORMATION OF OUR MAIN ORCHESTRA, THE JAZZ ASSOCIATION SINGAPORE ORCHESTRA (JASSO), BRINGS TOGETHER SOME OF THE BEST SINGAPOREAN AND SINGAPORE-BASED JAZZ MUSICIANS. IT COMPRISES A POOL OF 40 PROFESSIONAL JAZZ MUSICIANS, WITH A NUMBER OF OUTSTANDING MEMBERS FROM OUR YOUTH ORCHESTRA JASSYO!



PROFESSOR JEREMY MONTEIRO  
Music Director

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

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

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

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

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

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

In January 2021, audiences joined JASSO on a reminiscence of its overseas adventures in London, Borneo and Bangkok in the livestream "JASS@Home: Taking Flight", showcasing the orchestra's collaborative performances at the EFG London Jazz Festival 2018, the Borneo Jazz Festival 2018 and TIJC 2020. In June, JASSO held the "Jazz It Up! A Jazzy Celebration of Chinese Music 2021" concert featuring

Singaporean artists Joanna Dong, Tay Kewei and Marcus Lee, as a free livestream due to continuing challenges brought about by the pandemic.

On 2 October 2021, in a return to live performances, JASSO presented a brand-new concert, "Pesta Jazz 2021: A Jazzy Celebration of Malay Songs", showcasing jazzy arrangements of Malay evergreen songs and treating the audience to a special highlight performance by the iconic Ramli Sarip, alongside guest performances by Rahimah Rahim, Rudy Djoe and Siti Nur Iman.

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

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

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





JAZZ ASSOCIATION  
SINGAPORE YOUTH  
ORCHESTRA (JASSYO!)

OUR YOUTH WING, THE JAZZ ASSOCIATION SINGAPORE YOUTH ORCHESTRA (JASSYO!), WAS SET UP WITH THE OBJECTIVES OF ENGAGING AND DEVELOPING OUR YOUTH MUSICIANS, NURTURING THEIR TALENTS, AND CULTIVATING THE FUTURE GENERATIONS OF JAZZ MUSICIANS. IT COMPRISES AROUND 20 JAZZ MUSICIANS BELOW THE AGE OF 35.

ABOUT OUR  
ORCHESTRAS

JASSYO!

JAZZ ASSOCIATION SINGAPORE  
YOUTH ORCHESTRA



MR WEIXIANG TAN  
Senior Associate Music Director

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



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

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

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

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

"Swing! Swing! Swing! Celebrating UNESCO International Jazz Day 2023" marked the orchestra's return as a full big band. The concert featured the top virtuoso clarinetist Felix Peikli from Norway as our special guest instrumentalist.

JASSYO! also took center-stage at the 5th Lion City Jazz Festival where youth musicians were mentored by members of the Dizzy Gillespie Band. The festival culminated in a finale concert where JASSYO! Musicians and the Dizzy Gillespie Band shared the stage to perform music by Dizzy Gillespie.

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**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.**

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## LOOKING BACK:

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### OUR PROGRAMMES AND ACTIVITIES IN FY2023

THIS YEAR, JASS CONTINUED TO BREAK NEW GROUND IN SEVERAL AREAS. THESE INCLUDE ACHIEVING ARTISTIC EXCELLENCE, GAINING RECOGNITION FOR THE POSITIVE IMPACT IT HAS CREATED IN SOCIETY AS WELL AS CREATING NEW OFFERINGS TO NURTURING JAZZ TALENT AND DEEPEN JAZZ APPRECIATION IN SINGAPORE.



We have had a star-studded year with numerous international jazz musicians and vocalists performing with JASSO and JASSYO!. We kicked-off the year with Norwegian clarinet virtuoso Felix Peikli performing with JASSYO!. Legendary Mandopop star, Judy Ongg, took the stage with JASSO during the well-loved "Jazz It Up! 2023 – A Jazzy Celebration of Chinese Songs" concert. We then had the two-time Grammy nominated jazz singer Roberta Gambarini dazzling our guests at the JASS Benefit Gala 2023. Lastly, members of the Dizzy Gillespie Band led by John Lee spent a week in Singapore as part of the Lion City Jazz Festival 2024, generously sharing their knowledge with our youth musicians. They also showcased their individual virtuosity at a special mentors' concert, and shared the stage with JASSYO! for a stunning finale concert that celebrated the music of Dizzy Gillespie.

Throughout the history of JASS, we have always strived to touch the hearts and minds of our audience. Our efforts were affirmed when JASS was conferred the COVID-19 Resilience Certificate for our contributions to the community during the pandemic. Additionally, we received the Silver Ribbon Mental Health Award 2023 in the Community, Culture & Sports Category for our advocacy of mental wellness through the 2022 World Mental Health concert presentation, "Swinging Through Our Emotions".

We also introduced several initiatives to nurture jazz talent and deepen jazz appreciation in Singapore. We introduced the "Artist-in-Residence" series of masterclasses where two-time Grammy nominated jazz singer Roberta Gambarini shared her approach to jazz performance across three days. As part of the Lion City Jazz Festival, we also launched the inaugural "Jazz Composition Symposium – The Consolidation, Expansion and Longevity of Jazz" where we had speakers from around the world share their perspectives on jazz composition.

## LOOKING BACK:

### UPLIFTING THE LOCAL COMMUNITY AND OVERSEAS AUDIENCES



### UNESCO INTERNATIONAL JAZZ DAY 2023 – SWING! SWING! SWING!

30 APRIL 2023,  
SINGAPORE BOTANIC GARDENS SHAW  
FOUNDATION SYMPHONY STAGE

The Jazz Association Singapore Youth Orchestra (JASSYO!), led by Senior Associate Music Director Weixiang Tan, returned to the Singapore Botanic Gardens to celebrate UNESCO International Jazz Day 2023, marking their first performance there since the pandemic.

Featuring the newest batch of youth jazz musicians under the age of 35, alongside Norwegian Clarinet virtuoso, Felix Peikli, they performed a repertoire of jazz classics such as “I Got It Bad (And That Ain’t Good)” by Duke Ellington and “The Kid from the Red Bank” by Count Basie.

### JAZZ IT UP! A JAZZY CELEBRATION OF CHINESE SONGS 2022

27 & 28 MAY 2023,  
SINGAPORE CHINESE CULTURAL CENTRE  
AUDITORIUM

Jointly presented with the Singapore Chinese Cultural Centre, the fourth instalment of the ever-popular “Jazz It Up! A Jazzy Celebration of Chinese Song 2023” returned to a full-house on both evenings.

The concert featured three guest vocalists – Mandopop star, Judy Ongg, award-winning Mandarin producer-songwriter Lee Wei Song, and Singaporean singer-songwriter Marcus Lee, performing with JASSO, led by Senior Associate Music Director Weixiang Tan. The concert also featured a special appearance by JASS’ Executive and Music Director, Jeremy Monteiro.





## JAZZ MUSICAL ENCHANTED NIGHT

9 JULY 2023,  
QUEENSTOWN COMMUNITY CLUB

The JASSYO! Ensemble was invited by the Queenstown People's Association and Grassroots Organisation to perform at the "Jazz Musical Enchanted Night" Residents Network and PAssionARTS Festival 2023.

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

The concert was co-hosted by Mr Eric Chua, Member of Parliament and Senior Parliamentary Secretary, Ministry of Culture, Community and Youth, and, Ministry of Social and Family Development.

## JAZZ APPRECIATION TALK: A BRIEF HISTORY OF JAZZ

15 JULY 2023,  
SINGAPORE CHINESE CULTURAL CENTRE  
RECITAL STUDIO

On 15 July 2023, JASS conducted its popular Jazz Appreciation Talk, "A Brief History of Jazz", for 50 jazz enthusiasts.

The Jazz Appreciation Talk aimed to deepen appreciation for jazz among the community. Through a performance format, the talk took participants on a journey on the brief history of jazz from its roots in New Orleans to its current cosmopolitan form. The talk also took the audience to the East, sharing how jazz has made an impact on Chinese music culture.

The talk was conducted by Senior Associate Music Director Weixiang Tan, and was joined by Dawn Wong (vocals), Christy Smith (bass), Sean Hong Wei (saxophone) and Khoo Shen En (drums).



## KALEIDOSCOPE: AN ASIAN JAZZ ODYSSEY (THE REPRISE)

30 JULY 2023,  
SINGAPORE CHINESE CULTURAL CENTRE  
AUDITORIUM

The second instalment of the Kaleidoscope series concert was held at the Singapore Chinese Cultural Centre (SCCC) Auditorium on 30 July 2023.

Titled, "Kaleidoscope – An Asian Jazz Odyssey (The Reprise)", the concert featured long-standing compositions by JASS Executive Director and Music Director, Jeremy Monteiro such as "Asiana" and a re-imagination of his composition "Shakti Dance" as well as new compositions including JASS' Associate Music Director, Chok Kerong's "Asian Odyssey" and "Lion's Roar" by Rit Xu, JASS' Assistant Music Director.

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



## ARTIST-IN-RESIDENCE

**4 – 6 SEPTEMBER 2023,  
RED DOT BREWERY AT WEST COAST**

JASS held its inaugural Artist-in-Residence masterclass series featuring two-time Grammy Nominee, Roberta Gambarini. Held across three days, Roberta, shared tips and techniques of jazz performance. She was accompanied by JASS' Associate Music Director, Chok Kerong, and an ensemble formed by JASSO musicians.

The participants explored the rhythmic intricacies that make jazz a captivating language and the techniques to unleash their natural voices by infusing every note with emotion.



## JAZZ BENEFIT GALA DINNER 2023 "OVER THE RAINBOW"

**2 SEPTEMBER 2023,  
SHANGRI-LA HOTEL**

JASS held our annual benefit gala on 2 September at the Shangri-La Hotel to raise funds to support our mission of promoting jazz excellence, nurturing talent and building Singapore into a city of jazz.

Themed "Over the Rainbow", the gala also commemorated JASS' 7th anniversary celebration.

The JASS Benefit Gala 2022 "Over the Rainbow" featured performances by two-time Grammy nominated jazz singer, Roberta Gambarini, JASS' Executive Director and Music Director and Singapore's "King of Swing", Jeremy Monteiro, and JASSO.

## MCCY FAMILY NATIONAL AWARDS (COVID-19) INVESTITURE 2023

**20 SEPTEMBER 2023,  
CIVIL SERVICE CLUB**

JASS was invited by NAC to perform at the Ministry of Culture, Community, and Youth (MCCY) Family National Awards (COVID 19) Investiture 2023 on 20 September and 10 October 2023.

Featuring an ensemble from JASSO led by Senior Associate Music Director, Weixiang Tan, the performance paid tribute to Singaporeans' resilience during the pandemic. The performances featured jazzed-up version of "Singapura" and "Bunga Sayang", both of which are familiar favourites among the community.

## RECIPIENT – SILVER RIBBON MENTAL HEALTH AWARDS 2023

9 OCTOBER 2023,  
PSB ACADEMY CITY CAMPUS

We are honoured to have been conferred the Silver Ribbon Mental Health Award (Community, Culture & Sports category) from the Silver Ribbon (Singapore) for our World Mental Health concert presentation in 2022, titled "Swinging Through Our Emotions" which guided participants on an experiential journey to discover and manage emotions through jazz.

This award underscored JASS' unwavering commitment to create a positive impact on society through jazz.



## RECIPIENT – COVID-19 RESILIENCE CERTIFICATE

10 OCTOBER 2024,  
CIVIL SERVICE CLUB

JASS was conferred the COVID-19 Resilience Certificate in recognition of our direct and significant contributions to Singapore's fight



against COVID-19. The certificate not only recognised JASS for setting up the JASS Crisis Fund to support Singapore jazz musicians with financial aid, it also lauded JASS' efforts to uplift the community during these challenging times through its livestream concerts.

Mr Albert Chiu, Honorary Chairman, received the certificate from Mr Edwin Tong, Minister for Culture, Community and Youth and Second Minister for Law.

## ANUGERAH MENDAKI 2023

25 NOVEMBER 2024,  
THE THEATRE AT MEDIACORP



The JASSO Ensemble performed at Anugerah Mendaki 2023, an annual award ceremony that acknowledges and honours Malay-Muslim students who have excelled academically. The audience was treated to a special performance of "Arena Cahaya" by an ensemble comprising JASSO musicians, led by JASS' Associate Music Director, Chok Kerong.

## SENTOSA MUSIC FESTIVAL – JAZZ BY THE COVE

17 DECEMBER 2023,  
SENTOSA COVE

JASS concluded the calendar year with a sensational performance at Jazz by the Cove. JASSO, led by Executive Director and Music Director, Jeremy Monteiro, alongside Senior Associate Music Director, Weixiang Tan and Associate Music Director, Chok Kerong, performed a series of familiar jazz standards and original material.



The performance was made even more special by our surprise guest, American jazz vocalist and Grammy nominee, Carmen Bradford. The grand finale featured an All-Stars Jam, bringing together international talents like Giacomo Turra, CHiLi GiRL, Toshiki Seojima & Nahokimama, and TOKYO groove jyoshi.

## LION CITY JAZZ FESTIVAL 2024 – DIZZYING HEIGHTS

26 FEBRUARY 2024 – 2 MARCH 2024,  
SINGAPORE CHINESE CULTURAL CENTRE

JASSYO! brought the audience to dizzying heights at the Lion City Jazz Festival 2024, a high-level training and mentorship festival for young jazz musicians.

Throughout the week-long festival, mentors from the Dizzy Gillespie Band conducted engaging workshops and delivered a mesmerising performance on Friday, 1 March 2024, at the concert titled "The Dizzy Gillespie Band led by John Lee".



The festival also expanded to include elements such as the "Jazz Composition Symposium – The Consolidation, Expansion and Longevity of Jazz", workshops and concerts.

The festival concluded with a spectacular Finale Concert, "Celebrating the Music of Dizzy Gillespie", held on Saturday, 2 March 2024, at the Singapore Chinese Cultural Centre Auditorium. This concert featured performances by mentors from the Dizzy Gillespie Band alongside JASSYO! musicians, showcasing the virtuosic and timeless music of Dizzy Gillespie.

## "WILL THE EGG HATCH? A JAZZ MUSICAL"

10 MARCH 2024,  
QUEENSTOWN COMMUNITY CENTRE  
AUDITORIUM

Once again, JASS collaborated with ACT 3 Theatrics to present the second instalment of the popular jazzed-up kampong musical, "Will the Egg Hatch?", on 10 March 2024 at the Queenstown Community Centre Auditorium.

With a partnership established with Queenstown Community Centre, we were able to bring the musical to the heartlands, enabling more children and their families to experience jazz in an engaging way.

The musical was written by R Chandran and narrated by Amy J Cheng of Act 3 Theatrics, featuring compositions by Weixiang Tan, Senior Associate Music Director of JASS. It showcased musicians from JASSYO!, led by Weixiang Tan.





## PROVIDING SUPPORT TO LOCAL JAZZ MUSICIANS

## JASS SUPPORT FUND

Previously known as the JASS Crisis Fund (JCF), JASS continued to extend our support to local jazz musicians in-need.

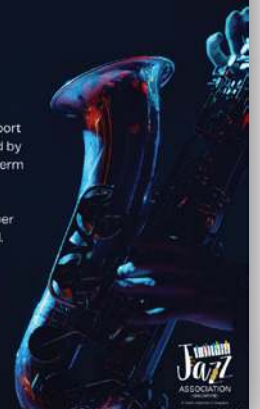
The fund was renamed the JASS Support Fund (JSF) and supports eligible local jazz musicians impacted by the crisis with short-term financial aid of up to \$2,400 per recipient.

During FY 2023, the grant was awarded to one successful applicant.

## JASS SUPPORT FUND

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

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



## JASS MUSIC SCHOLARSHIP 2023

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

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

For the 2023 scholarship cycle, we opened applications in February. No eligible candidates were selected for the award this year.

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

**JAZZ ASSOCIATION (SINGAPORE)**  
**MUSIC SCHOLARSHIP 2023**  
The JASS Music Scholarship aims to build tomorrow's generation of jazz leaders who have a passion for jazz music and who aspire to promote excellence in jazz performance and jazz composition.

**LOCAL SCHOLARSHIP**  
Up to \$10,000 per annum for 3 years

**INTERNATIONAL SCHOLARSHIP**  
Up to \$20,000 per annum for up to four years

APPLICATIONS OPEN ON 00 [MONTH] 2023  
Apply now at [jazzassociation.sg/scholarship](http://jazzassociation.sg/scholarship)

## DEVELOPING JAZZ LEADERS OF TOMORROW

JASS IS A RELATIVELY YOUNG ARTS CHARITY THAT HAS FOUND A NICHE FOR ITSELF. IT IS IMPORTANT FOR US TO STAY RELEVANT TO OUR STAKEHOLDERS IN SINGAPORE, AND TO CONTINUALLY ENGAGE THEM IN MEANINGFUL WAYS. AS WE CONTINUE TO GROW, OUR FOCUS WILL BE ON ANCHORING OURSELVES IN THE HEARTS AND MINDS OF PEOPLE AND WE IMBUE THE SPIRIT AND INNOVATION OF JAZZ IN THE COMMUNITY.

## JAZZ FOR ALL

Our programming, then, reflects our mission to build Singapore into a city of jazz. This means we will strive to achieve a regularity in our concerts and outreach initiatives so that jazz lovers can get to enjoy jazz. More importantly, this also means that we have to curate our programming in order for more in the community can experience and be touched by jazz.



FY 2024 will see the return of some familiar and ever-popular concerts and projects. These include the International Jazz Day, Jazz It up! A Jazzy Celebration of Chinese Songs 2024, "Will the Egg Hatch?" Jazz for Kids musical, the jazz appreciation talk and our shows in the community.

## LOOKING AHEAD: OUR PLANS FOR FY2024

From the Chinese community to children and their families, this broad-based programming approach ensures we reach and touch the hearts and minds of the Singaporean community.

JASS is also making plans to broaden our reach among youth jazz musicians to ensure they have access to opportunities to showcase their talent.

## STRIVING FOR AN INTERNATIONAL LEVEL OF ARTISTIC EXCELLENCE

Achieving artistic excellence in our music making remains at the vanguard of our efforts. We believe that high standards of performance, innovation and creativity attract discerning audiences and inspire emerging talent within the community.

Our belief in achieving artistic excellence has gone beyond the traditional realm of performance. It has transcended into the jazz composition space. With the "Build Your Legacy



## SYNERGISTIC PARTNERSHIPS

For our strategy in programming to work, JASS cannot work alone. We need to work in tandem with partners to augment and strengthen our outreach to achieve a multiplier effect.

Strengthening and widening the partnership base for JASS involves fostering deeper collaborators while actively seeking new alliances. We aim to engage even more actively with stakeholders from educational and cultural institutions, government agencies such as the Ministry of Education (MOE), Orchestra of the Music Makers (OMM) and People's Association (PA) to strengthen the ecosystem. It is with a robust ecosystem that we are able to create impact, drive artistic excellence and ensure the sustainability and growth in jazz.

Through Jazz" pledge series, thanks to the generosity of our donors, we have begun building a library of jazz compositions created entirely by our local composers. JASS is happy to share that the first tranche of compositions will be showcased at the "JASSO Pinnacle – Celebrating Singaporean Jazz Compositions" in February 2025. The Kaleidoscope series will return and will feature two newly commissioned works by Chok Kerong, JASS Associate Music Director, and Rit Xu, JASS Assistant Music Director.

We also believe in building a pipeline of talented youth jazz musicians in order to give rise to the next generation of jazz leaders. By creating opportunities for performance, we are planting seeds of development for young musicians to hone their skills and deepen their passion for jazz.

Touring is an integral tenet of any musician's journey. It offers opportunities for artistic growth, exposure, and for an arts company like JASS, going on tour enables us to reach a wider audience and to engage in further cultural diplomacy. We will actively seek opportunities to resume touring, with a focus on reaching the Asian markets.

## A RESPONSIBLE GLOBAL CITIZEN

JASS is a global citizen, playing our part to strengthen the world's social fabric through jazz. We want to do more by playing our part in sustainability. We will progressively introduce initiatives to ensure our operating environment and even our concerts are sustainable in order to contribute to a more sustainable future. These include introducing sustainably sourced ingredients and working towards a paper-less JASS Benefit Gala in FY 2024.



# 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.

### 2023

#### INDIVIDUAL CATEGORY

Mr Albert Chiu  
Mrs Sandra Chang  
Ms Sally Liew  
Mr Adrian Peh  
Ms Wee Wei Ling

#### CORPORATE CATEGORY

Tatler Asia (Singapore) Pte Ltd

#### LONG-STANDING PARTNERS

Composers and Authors Society of Singapore Limited (COMPASS)  
EFG Bank AG

### 2022

#### INDIVIDUAL CATEGORY

Mr Albert Chiu  
Mrs Sandra Chang  
Mr Neo Kah Kiat & Ms Sally Liew  
Mr Adrian Peh

#### CORPORATE CATEGORY

Composers and Authors Society of Singapore Limited (COMPASS)  
mtm labo Singapore  
Tatler Asia (Singapore) Pte Ltd  
Heart Media

### 2021

#### INDIVIDUAL CATEGORY

Mr Albert Chiu  
Dr Stephen Riady

#### CORPORATE CATEGORY

Composers and Authors Society of Singapore Limited (COMPASS)  
Neo Group Limited

### 2019

#### INDIVIDUAL CATEGORY

Mr Cem Azak

#### CORPORATE CATEGORY

Composers and Authors Society of Singapore Limited (COMPASS)  
EFG Bank AG, Singapore Branch

## CASH DONORS

WE WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS, ORGANISATIONS AND CORPORATIONS FOR THE SUPPORT GIVEN TO JAZZ ASSOCIATION (SINGAPORE) FROM 1 APRIL 2023 TO 31 MARCH 2024 TOWARDS ITS FY 2023 PROGRAMMES AND ACTIVITIES. DONATIONS MADE IN FY 2024 WILL BE REFLECTED IN THE NEXT ANNUAL REPORT.

### \$100,000 AND ABOVE

Mr Albert Chiu

### \$30,000 AND ABOVE

Composers and Authors Society of Singapore Limited (COMPASS)

Mr Julian Chang

EFG Bank AG, Singapore Branch

GLP Pte Ltd

Orange Clove Catering Pte Ltd

Sembcorp Industries Ltd

### \$20,000 AND ABOVE

Creative Technology Ltd

Ms Michelle Liem

OUE Limited

Dr Euan Murugasu

Dr Mary Ann Tsao

Ms Wee Wei Ling

### \$10,000 AND ABOVE

Mr Aaron Boey

Mr and Mrs Michael Brenninkmeijer

Mr Chan Heng Wing

Ms Pauline Chan

Mr Alvin De Souza

Ms Anita Fam

Mr Sheldon Gooi

Jean Yip Salon Pte Ltd

Mr Kwek Eik Sheng

Dr Edmund Lam

Ms Sally Liew

ONERHT Foundation

Mr and Mrs Adrian and Susan Peh

Planworth Global Factoring (S'pore) Pte Ltd

Ms Poh Khim Hong

Si Chuan Dou Hua Restaurant

Mr Justin Yew

### \$5,000 AND ABOVE

Mr Olivier Burlot

Bih Li & Lee LLP

Ms Karen Chan

Dr Cheng Li Chang

Ms Cho Pei Lin

Mr Christopher Chuah

City Developments Limited

Clydesbuilt Capital Pte Ltd

cMoxi Pte Ltd

Cornerstone Warehousing and Logistics Pte Ltd

Cortina Watch Pte Ltd

Ms Julia M. d'Silva

Mr Patrick Ee

Prof. Patrick Tseng

Ms Catherine Gardner

Ms Goh Swee Chen

## CASH DONORS

### \$5,000 AND ABOVE

Mr Goh Yew Lin  
Ms Maria D Harmadji  
Jian Hong Engineering Construction Pte Ltd  
Ms Gunjan Kalra  
Mr Winston Kwek  
Mr Liaw Sze Keong  
Professor Jeremy Monteiro  
Mr Patrick Ng  
SC Global Developments Pte Ltd  
Mr George So  
Ms Tho Gea Hong  
Yardi Singapore Pte Ltd  
Ms Yeo Swee Tuan

### \$2,000 AND ABOVE

Aerocare Pte Ltd  
Mr Jerry Gwee  
Ms Melissa Kwee  
Ms Sue-Ann Lee  
Ms Suguna Madhavan  
Mr Tan Yew Lim

### \$1,000 AND ABOVE

Ms Susanna Alyono  
Mr Mervin Beng  
Ms Audrey Chan  
Ms Rosa Chen  
Mr Bernard Cheong  
Ms Grace Chong-Tan  
Mr Chia Peng Chwan  
DA Jewellery Pte Ltd

### \$1,000 AND ABOVE

Diastar Pte Ltd  
Mr Richard Eu  
Mr and Mrs Simon and Elfia Gray  
Ms Ho Sui Ring  
Mr and Mrs Norman and Fauziah Kerr  
Lee Foundation  
Ms Lily Lim  
Dr Ivor Lim  
Ms Sylvia Lim  
Mr Long Wai Hoe  
Mr Peter Goh  
Ms Joanne Ong  
Ms Paige Parker and Mr Jim Rogers  
Ms Serene Sorensen  
Ms Renee Tan

### \$500 AND ABOVE

Mr Hisaki Deguchi  
Flower Diamond Boutique Pte Ltd  
Fort Sanctuary  
Ms Chella Gabriel  
Mr Ronnie Goh  
Dr June Goh  
Mr Benjamin Kim  
Ms Kwek Lee Hoon  
Mr Lai Voon Nee  
Ms Lotus Liew  
Ms Loh Pei Pei  
Ms Helen Loh  
Ms Wendy Long

# CASH DONORS

## \$500 AND ABOVE

- Ms Olanda Low
- Ms Low Yeun Ching
- Mr Jioe Inge Munardi
- Ms Florence Neo
- Mr Ng Yong Sheng
- NQ international
- Ms Oh Gim Choo
- Ms Selina Ong
- Ms Shilpa Sinha
- Mr Tan Kah Thiam
- Ms Tan Min-Li
- Ms Zeena Tan
- Ms Kavita Thulasidas
- Ms Marisa Teo
- Ms Vivien Teo
- Ms Cynthia Wee

## \$100 AND ABOVE

- Mr SL Cheah
- Ms Margaret Chew
- Mr Walter Chia
- Ms Michelle Choy
- Mr Chok Kerong
- Ms Silvia Fasana
- Ms Foo Wah Jong
- Ms Fiona Ignatia Goh

## \$100 AND ABOVE

- Ms Jessica Ho
- Ms Hsu Pei Yun
- Mr Jordan Isac
- Mr Caulfield Khoo
- Mr William Kwan
- Ms Melissa Low
- Mr Alvin McCully
- Ms Ng Soek Mun
- Ms Johannes See
- Mr Christopher Quentin James Stone
- Ms Cherie Tan
- Mr Mehmet Turkmen
- Mr Daniil Vilenskiy
- Ms YW
- Ms Zhang Yini

## \$50 AND ABOVE

- Ms Joy Chan
- Ms Chia Xin Ni
- Ms Vivien Koh
- Ms Pang Yoke Teen
- Ms Felicia Phang
- Mr Pung Sook Kian
- Mr Anthony James Morton-Small
- Mr See Yong Ren
- Ms Sun Wen

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

### WE ARE ALSO GRATEFUL FOR THE FOLLOWING GRANT SUPPORT:

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

Jazz Association (Singapore) is supported by the National Arts Council (NAC) under the Major Company Scheme for the period from 1 April 2024 to 31 March 2025.

## PARTNERS AND SUPPORTERS

ACT 3 Theatrics  
Apostle Productions Pte Ltd  
Atlas Handcrafted LLP  
Audio Resources  
Boon Musical Instrument Centre  
Cle De Peau Beauté  
Dancing Legs Productions  
Directions Group Inc.  
Dr Ivor Lim  
Ethan K Global Pte Ltd  
Flower Diamond Boutique Pte Ltd  
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Holiday Inn Singapore Atrium  
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ICON Singapore Magazine  
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LASALLE College of the Arts Singapore  
Lee Foundation  
mtm labo Singapore  
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Shangri-La Singapore  
Singapore Airlines  
Singapore Botanic Gardens  
Singapore Chinese Cultural Centre (SCCC)  
Singapore National Commission for UNESCO (SNC)  
Solitaire Magazine  
Star of the Sea  
Summer Palette Media  
Tatler Asia (Singapore) Pte Ltd  
The PEAK Singapore  
TPP Pte Ltd  
University of the Arts Singapore  
Voco Orchard, Singapore, an IHG Hotel

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



# CORPORATE AND GOVERNANCE INFORMATION

## CORPORATE INFORMATION OVERVIEW

### JAZZ ASSOCIATION (SINGAPORE) (JASS)

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

### IPC STATUS

Current Effective Period:  
23 November 2018 to 22 May 2024  
(Extended to 22 May 2027)

### REGISTERED ADDRESS

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

### CONSTITUTION

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

### BANK

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

### AUDITOR

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

### LEGAL FIRM

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

### COMPANY SECRETARY

Mr Gerald Aw Jer-Weei

## LEADERSHIP AND ORGANISATION

JASS is governed by our Board of Directors and operationally headed by an Executive Director & Music Director, Professor Jeremy Monteiro, who also sits on the Board. The Executive Director &

Music Director is supported by a staff team on administrative and orchestra management matters. The Board has also designated various Board Directors to helm various committees.

# 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 Limited (COMPASS)	Vice-Chairman and Treasurer (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Ms Susan Leong	Vice-Chairman	Chief Executive Officer, Adsan Law LLC	Director (26 September 2016 to 24 April 2019)	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Mr Sean Wu	Treasurer (since 9 September 2022)	Senior Vice President, Straco Corporation Limited	Director (17 May 2021 to 8 September 2022)	Date of Appointment: 17 May 2021 Date of Re-Appointment: 5 September 2024
Professor Jeremy Monteiro	Director	Executive Director & Music Director, Jazz Association (Singapore) Managing Director, Showtime Productions Pte Ltd	Director	Date of Appointment: 26 September 2016 Date of Re-Appointment: 9 September 2022
Ms Karen Li-Mei Chan	Director	Managing Director and Head of Operations, System and Controls, Mapletree Investments Pte Ltd	Director	Date of Appointment: 19 January 2017 Date of Re-Appointment: 8 December 2022
Mr Abdullah Tarmugi	Director	N.A.	Director (1 March 2018 to 23 September 2020) Treasurer (24 September 2020 to 9 September 2022)	Date of Appointment: 1 March 2018 Date of Re-Appointment: 22 August 2021
Mrs Sandra Chang	Director	Director, Raffles Yacht Group	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: 5 September 2024
Ms Sally Liew	Director	Executive Director, Neo Group Limited	Director	Date of Appointment: 18 September 2019 Date of Re-Appointment: 9 September 2022
Mr Aaron Boey	Director	Senior Advisor, Eu Yan Sang International and Tower Capital Asia	N.A.	Date of Appointment: 16 May 2022 Date of Resignation: 14 June 2024
Mr Christopher Chuah	Director			Date of Appointment: 30 April 2024 Date of Re-Appointment: N.A.

## Note:

– Board information as at latest practicable date

## TERM LIMIT OF BOARD

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

The Treasurer (or equivalent) shall not hold the

office for more than four (4) consecutive years and re-appointment to the Treasurer position (or equivalent) may be considered after a lapse of at least two (2) years.

## BOARD MEETINGS AND ATTENDANCE <sup>(1)</sup>

NAME	FY 2023	
	HELD	ATTENDED
Dr Edmund Lam	5	5
Ms Susan Leong	5	5
Mr Abdullah Tarmugi	5	0
Professor Jeremy Monteiro	5	5
Ms Karen Li-Mei Chan	5	4
Mrs Sandra Chang	5	3
Ms Sally Liew	5	4
Mr Sean Wu	5	4
Mr Aaron Boey <sup>(3)</sup>	5	3
Mr Christopher Chuah <sup>(2)</sup>	N.A.	N.A.

### Note:

<sup>(1)</sup> Above Board meetings are inclusive of the AGM

<sup>(2)</sup> Appointed as Director on 30 April 2024 (i.e. in FY 2024)

<sup>(3)</sup> Resigned as Director on 14 June 2024 (i.e. in FY 2024)

## DISCLOSURE OF BOARD REMUNERATION

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

Professor Jeremy Monteiro, who also sits on the JASS Board, was appointed on 26 September 2016 as the Executive Director & Music Director of JASS. He duly receives remuneration for the role of Executive Director & Music Director but was not involved in the decision-making when the initial remuneration was set after incorporation, or during subsequent discussions for adjustment to the

remuneration amount and payment of bonus. Additionally, there is a written job description for his executive functions and operational duties which are distinct from the Board role.

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

## COMMITTEES

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

– Committees' information as at latest practicable date

## STAFF TEAM

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

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

Note:

- Staff team information is as at latest practicable date

\* On contract / freelance basis

\*\* Last day in April 2023

\*\*\* Last day in December 2023

# 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 FY2023, 1 out of the 2 staff in the remuneration band of \$100,000 to \$200,000 serves on the JASS Board. Professor Jeremy Monteiro duly receives remuneration for his role as the Executive Director & Music Director. Further information regarding

his appointment can be found in the "Disclosure of Board Remuneration" section.

JASS has no paid staff who are close members of the family of the Executive Director & Music Director or Board Directors in FY 2023.

## 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](http://www.jazzassociation.sg).

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

## CONFLICT OF INTEREST POLICY

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

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

## CONFLICT OF INTEREST POLICY (Cont'd)

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

The policy also stipulates any person with COI shall not participate in the discussion of the matter, except

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

## RESERVES POLICY

Our Reserves Policy aims to guide our path towards the long-term financial sustainability of our operations.

The minimum reserve is currently set at 2 months of annual fixed operating expenditure, on account that JASS is a very young charity and our income is still largely dependent on government grant funding, and charitable donations are mainly received as a result of the JASS fundraising gala dinner planned annually or every 2 years.

At the same time, so as not to lose sight of good

governance, there is also a maximum threshold to prevent high reserves, which is set at 12 months of annual fixed operating expenditure. In the event the reserves fall short of the agreed level, mitigating actions such as interest-free loans from Board Directors or the conducting of fundraising activities will be considered.

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

Currently, JASS does not invest our reserves.

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

	FY 2023	FY 2022
	\$	\$
Accumulated fund	806,710	762,548
Annual operating expenditures	1,038,419	931,024
Reserves ratio	0.78	0.82

Note:

JASS' reserve position for FY 2023 is within the Company's reserve policy.

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

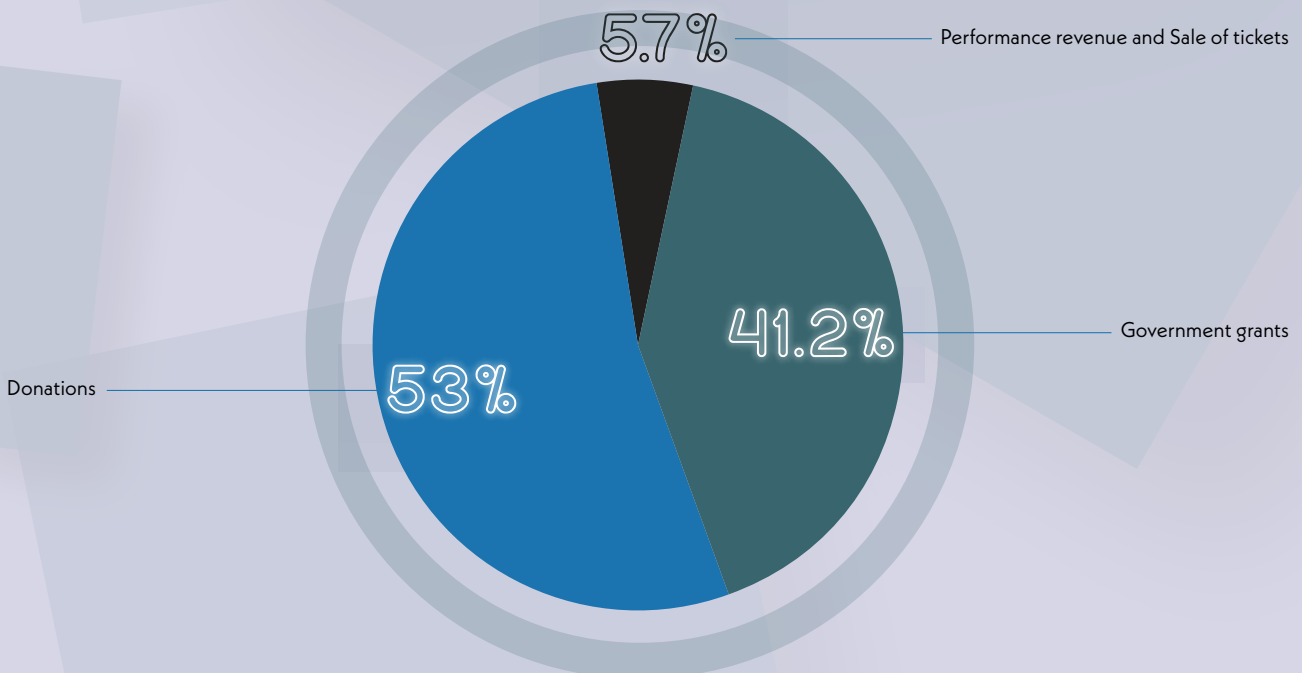
# OUR FINANCIALS

## SUMMARY OF FINANCIAL PERFORMANCE

	FY 2023	FY 2022
	\$	\$
Total Income	1,814,436	1,471,000
Total Expenditure	(1,770,274)	(1,371,520)
Net Surplus	44,162	99,480
Accumulated Fund	806,710	762,548

## INCOME

	FY 2023	FY 2022
	\$	\$
Government grants	748,264	544,031
Donations	962,014	812,975
Performance revenue	64,030	82,328
Sale of tickets	40,121	28,695
Other income	7	2,971
<b>Total Income</b>	<b>1,814,436</b>	<b>1,471,000</b>



# EXPENDITURE

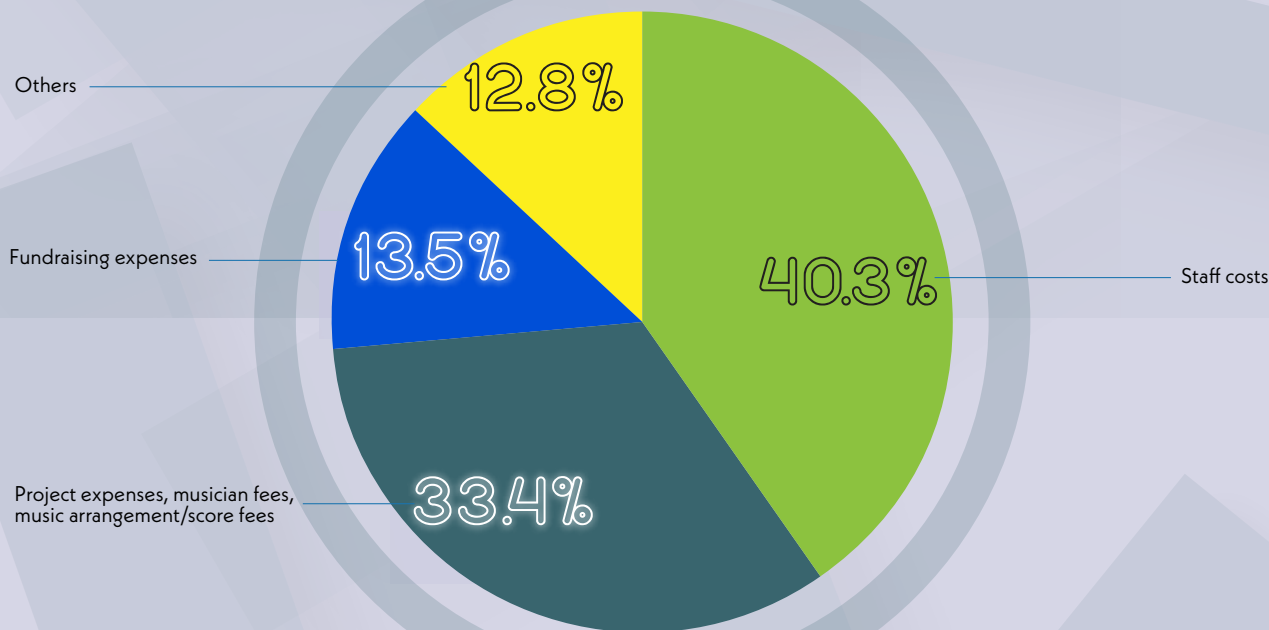
	FY 2023		FY 2022	
	\$	%	\$	%
Staff costs	714,032	40.3	689,497	50
Project expenses, musician fees, music arrangement/score fees	590,534	33.4	360,663	26
Fundraising expenses	239,405	13.5	130,215	9
Others	226,303	12.8	191,145	14
- Professional services	60,151		35,527	
- Contract services	46,500		29,300	
- Depreciation of right-of-use assets	19,586		21,112	
- Interest expense on lease liabilities	1,678		2,707	
- Depreciation of plant and equipment	20,386		19,610	
- Office expenses	35,189		39,092	
- Others	42,813		43,797	
<b>Total Expenditure</b>	<b>1,770,274</b>	<b>100</b>	<b>1,371,520</b>	<b>100</b>

In FY 2023, JASS reported a net surplus of S\$44K and an accumulated surplus of S\$807K. This is mainly due to the strong government-grant support and donations.

Government grants and donations from our donors accounted for 94% of JASS' overall income in FY 2023. Donations increased significantly in FY 2023 due to our JASS Benefit Gala Dinner which was held on 2 September 2023.

Expenditure in FY 2023 saw an overall increase of 29% against the previous year, largely due to the fundraising expenses incurred for the JASS Benefit Gala Dinner as well as the increase in project expenses held in FY 2023. Staff costs remain a key aspect of the organisation's expenditure. It has increased by 3.5% due to the annual increment in staff salary and performance bonus.

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







**CLA Global TS Public Accounting Corporation**  
UEN: 200507237N / Incorporated with limited liability

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

**Financial Statements**  
**for the financial year ended 31 March 2024**

Singapore • China • Malaysia

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# **Jazz Association (Singapore)**

*(Incorporated in Singapore)*

## **Financial Statements**

*For the financial year ended 31 March 2024*

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Statement of Financial Position	7
Statement of Changes in Funds	8
Statement of Cash Flows	9
Notes to the Financial Statements	10

The directors present their statement together with the audited financial statements of Jazz Association (Singapore) (the "Company") for the financial year ended 31 March 2024.

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 2024, and the financial performance, changes in funds and cash flows of the Company for the financial year then ended; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

### **Directors**

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

Lam Kin Hong Edmund  
Monteiro Jeremy Ian  
Leong Lai Onn Susan  
Chan Li-Mei Karen  
Abdullah Bin Tarmugi  
Liew Oi Peng  
Tay Sandra Theresa  
Wu Xiuzhuan  
Chuan Chee Kian Christopher (Appointed 30 April 2024)

### **Arrangements to enable directors to acquire shares and debentures**

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

### **Directors' interests in shares or debentures**

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

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

### **Share options**

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

**Independent auditor**

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

On behalf of the Directors



.....  
**Lam Kin Hong Edmund**  
Director



.....  
**Monteiro Jeremy Ian**  
Director

5 September 2024

**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 2024, and the statement of comprehensive income, statement of changes in funds and statement of cash flows for the financial year then ended, and notes to the financial statements, including material accounting policy information, as set out on pages 6 to 23.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Singapore Companies Act 1967 (the "Act"), the Singapore Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and 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 2024 and of the financial performance, changes in funds and cash flows of the Company for the financial year ended on that date.

*Basis for Opinion*

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

*Other Information*

Management is responsible for the other information. The other information comprises the Directors' Statement as set out on pages 2 and 3 and the information included in the Annual Report for the financial year but does not include the financial statements and our auditor's report thereon.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

*Responsibilities of Management and Directors for the Financial Statements*

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

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

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

*Auditor's Responsibilities for the Audit of the Financial Statements*

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

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

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

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

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

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

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

**Report on Other Legal and Regulatory Requirements**

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

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

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

*CLA Global TS*

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

	Note	2024 \$	2023 \$
<b>INCOME</b>			
Donations	3	962,014	812,975
Government grants	4	748,264	544,031
Performance revenue		64,030	82,328
Sale of tickets		40,121	28,695
Other income	5	7	2,971
<b>TOTAL INCOME</b>		<u>1,814,436</u>	<u>1,471,000</u>
<b>EXPENSES</b>			
Advertising and marketing		(7,130)	(9,449)
Bank charges		(1,301)	(1,469)
Contract services		(46,500)	(29,300)
Depreciation of plant and equipment	9	(20,386)	(19,610)
Depreciation of right-of-use assets	10	(19,586)	(21,112)
Donation charges		(7,907)	(5,835)
Entertainment		(2,254)	(979)
Equipment costs		(2,391)	(1,341)
Fund raising expenses		(239,405)	(130,215)
Insurance		(19,991)	(17,382)
Interest expense on lease liabilities	10(a)	(1,678)	(2,707)
Lifetime achievement award		-	(5,250)
Professional fees		(60,151)	(35,527)
Project expenses		(492,450)	(310,281)
Music arrangement/Score fees		(17,525)	(11,768)
Musician fees		(80,559)	(38,614)
Office expenses		(35,189)	(39,092)
Staff costs	6	(714,032)	(689,497)
Staff development		(1,008)	(665)
Transport		(831)	(1,427)
<b>TOTAL EXPENSES</b>		<u>(1,770,274)</u>	<u>(1,371,520)</u>
<b>NET SURPLUS, REPRESENTING TOTAL COMPREHENSIVE INCOME FOR THE FINANCIAL YEAR</b>		<u>44,162</u>	<u>99,480</u>

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



	Note	2024 \$	2023 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and bank balances	7	1,230,823	1,016,318
Other receivables	8	32,955	26,382
		<u>1,263,778</u>	<u>1,042,700</u>
<b>Non-current assets</b>			
Plant and equipment	9	20,261	40,647
Right-of-use assets	10	78,803	39,173
		<u>99,064</u>	<u>79,820</u>
<b>TOTAL ASSETS</b>		<u>1,362,842</u>	<u>1,122,520</u>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Other payables	11	475,965	318,895
Lease liabilities	12	19,122	20,126
		<u>495,087</u>	<u>339,021</u>
<b>Non-current liabilities</b>			
Lease liabilities	12	61,045	20,951
		<u>61,045</u>	<u>20,951</u>
<b>TOTAL LIABILITIES</b>		<u>556,132</u>	<u>359,972</u>
<b>NET ASSETS</b>		<u>806,710</u>	<u>762,548</u>
<b>FUNDS</b>			
Accumulated fund		<u>806,710</u>	<u>762,548</u>
<b>TOTAL FUNDS</b>		<u>806,710</u>	<u>762,548</u>

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

---

	Accumulated fund \$
<b>2024</b>	
<b>Beginning of financial year</b>	762,548
Total comprehensive income for the financial year	44,162
<b>End of financial year</b>	<u>806,710</u>
<b>2023</b>	
<b>Beginning of financial year</b>	663,068
Total comprehensive income for the financial year	99,480
<b>End of financial year</b>	<u>762,548</u>

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

	Note	2024 \$	2023 \$
<b>Cash flows from operating activities</b>			
Net surplus		44,162	99,480
Adjustments for:			
- Depreciation of plant and equipment	9	20,386	19,610
- Depreciation of right-of-use assets	10	19,586	21,112
- Interest expense on lease liabilities	10(a)	1,678	2,707
- Gain on lease modification	5	-	(1,233)
		<u>85,812</u>	<u>141,676</u>
Changes in working capital:			
- Other receivables		(6,573)	(7,049)
- Other payables		157,070	(15,696)
<b>Net cash provided by operating activities</b>		<u>236,309</u>	<u>118,931</u>
<b>Cash flows from investing activity</b>			
Purchase of plant and equipment		-	(23,920)
<b>Net cash used in investing activity</b>		<u>-</u>	<u>(23,920)</u>
<b>Cash flows from financing activities</b>			
Principal repayment of lease liability		(20,126)	(20,551)
Interest paid		(1,678)	(2,707)
<b>Net cash used in financing activities</b>		<u>(21,804)</u>	<u>(23,258)</u>
<b>Net increase in cash and bank balances</b>		214,505	71,753
<b>Cash and bank balances</b>			
Beginning of financial year		1,016,318	944,565
<b>End of financial year</b>	7	<u>1,230,823</u>	<u>1,016,318</u>

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

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

## **1 General information**

Jazz Association (Singapore) (the “Company”) is incorporated and domiciled in Singapore. The Company is registered as a charity organisation under Charities Act 1994 and other relevant regulations and has been granted the Institutions of a Public Character (“IPC”) status for the period from 23 May 2021 to 22 May 2024 and renewed for the period from 23 May 2024 to 22 May 2027. The Unique Entity Number (UEN) is 201626167G.

The registered office and principal place of business is at 1 Straits Boulevard, #11-03F, Singapore Chinese Cultural Centre, Singapore 018906.

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 Material accounting policies**

### **2.1 Basis of preparation**

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

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

#### ***Interpretations and amendments to published standards effective in 2024***

On 1 April 2023, the Company has 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 Material 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 comprehensive income upon receipt, except for donations specifically designated for future events or expenditure which are included in the statement of comprehensive income in the same period as the designated expenditure.

#### **(b) Performance revenue**

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

#### **(c) Sale of tickets**

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

### **2.3 Government grants**

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

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

### **2.4 Plant and equipment**

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

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

**2 Material accounting policies** (continued)

**2.4 Plant and equipment** (continued)

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

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

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

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

**2.5 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.

**2.6 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 Material accounting policies (continued)**

### **2.7 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.

### **2.8 Income taxes**

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

**2 Material accounting policies** (continued)

**2.9 Unrestricted Funds**

Unrestricted funds are classified into two categories:

*(i) Accumulated Fund*

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

*(ii) Designated Funds*

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

**2.10 Restricted Funds**

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

**2.11 Funds**

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

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



**3 Donations**

	<b>2024</b>	<b>2023</b>
	<b>\$</b>	<b>\$</b>
Tax deductible	850,942	702,998
Non-tax deductible	111,072	109,977
	<u>962,014</u>	<u>812,975</u>

**4 Government grants**

	<b>2024</b>	<b>2023</b>
	<b>\$</b>	<b>\$</b>
Cultural Matching Fund <sup>(a)</sup>	486,083	271,886
Major Company Scheme <sup>(b)</sup>	260,000	260,000
Wage Credit Scheme	2,181	-
Others	-	12,145
	<u>748,264</u>	<u>544,031</u>

- (a) Grant income of \$486,083 (2023: \$271,886) was recognised during the financial year ended 31 March 2024 under the Cultural Matching Fund (“CMF”). CMF is established by Ministry of Culture, Community, and Youth (“MCCY”) to provide dollar-for-dollar matching grants for private cash donations to registered charities in the arts and heritage sector. The CMF aims to encourage giving to our arts and heritage sector.

The deferred grant income (Note 11) of \$300,432 (2023: \$172,066) will be recognised upon utilisation of CMF grant for permitted purpose under the CMF grant.

- (b) The National Arts Council (“NAC”)’s Major Company Scheme supports the professional and artistic development of registered arts organisations that represent excellence in their core mission. The current Scheme is intended to strengthen an arts organisation’s capabilities in artistic and programme excellence, and organisational capacity, based on a three-year funding cycle, subject to an annual review.

**5 Other income**

	<b>2024</b>	<b>2023</b>
	\$	\$
Digital album income	7	6
Gain on lease modification	-	1,233
Insurance refund	-	777
NSmen Reservist	-	955
	<u>7</u>	<u>2,971</u>

**6 Staff costs**

	<b>2024</b>	<b>2023</b>
	\$	\$
Wages and salaries	630,102	607,217
Employer's contribution to Central Provident Fund	76,786	72,172
Other benefits	7,144	10,108
	<u>714,032</u>	<u>689,497</u>

**7 Cash and bank balances**

	<b>2024</b>	<b>2023</b>
	\$	\$
Cash at bank	<u>1,230,823</u>	<u>1,016,318</u>

**8 Other receivables**

	<b>2024</b>	<b>2023</b>
	\$	\$
Other receivables		
- Non-related parties	2,418	20
Prepayments	15,132	12,370
Deposits	15,405	13,992
	<u>32,955</u>	<u>26,382</u>

9 Plant and equipment

	Furniture and fittings \$	Office equipment \$	Renovation \$	Renovation in-progress \$	Total \$
<b>2024</b>					
<b>Cost</b>					
Beginning and end of financial year	5,174	18,228	43,464	-	66,866
<b>Accumulated depreciation</b>					
Beginning of financial year	(1,725)	(10,006)	(14,488)	-	(26,219)
Depreciation charge	(1,725)	(4,173)	(14,488)	-	(20,386)
End of financial year	(3,450)	(14,179)	(28,976)	-	(46,605)
<b>Net book value</b>					
End of financial year	1,724	4,049	14,488	-	20,261
<b>2023</b>					
<b>Cost</b>					
Beginning of financial year	8,751	18,442	30,972	31,501	89,666
Additions	5,174	6,783	11,963	-	23,920
Reclassification	-	-	31,501	(31,501)	-
Written off	(8,751)	(6,997)	(30,972)	-	(46,720)
End of financial year	5,174	18,228	43,464	-	66,866
<b>Accumulated depreciation</b>					
Beginning of financial year	(8,751)	(13,606)	(30,972)	-	(53,329)
Depreciation charge	(1,725)	(3,397)	(14,488)	-	(19,610)
Written off	8,751	6,997	30,972	-	46,720
End of financial year	(1,725)	(10,006)	(14,488)	-	(26,219)
<b>Net book value</b>					
End of financial year	3,449	8,222	28,976	-	40,647

10 Right-of-use assets

Nature of the Company's leasing activities

**Premises**

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

There is no externally imposed covenant on these lease arrangements.

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

Nature of the Company's leasing activities (continued)

**Premises (continued)**

	<b>2024</b>	<b>2023</b>
	<b>\$</b>	<b>\$</b>
<b><u>Premises</u></b>		
<b><u>Cost</u></b>		
Beginning of financial year	60,391	162,917
Written off	-	(56,456)
Lease modification	59,216	(46,070)
End of financial year	<u>119,607</u>	<u>60,391</u>
<b><u>Accumulated Depreciation</u></b>		
Beginning of financial year	(21,218)	(57,807)
Depreciation charge	(19,586)	(21,112)
Written off	-	56,456
Lease modification	-	1,245
End of financial year	<u>(40,804)</u>	<u>(21,218)</u>
<b><u>Net Book Value</u></b>		
End of financial year	<u>78,803</u>	<u>39,173</u>

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

During the financial year, the Company is exercising the lease extension in the existing lease contract for an office building by extending the lease term by another 3 years. It is accounted for as a lease modification with an addition to the right-of-use assets. The corresponding remeasurement to lease liability is recorded under 'Lease liabilities' (Note 12).

(a) Interest expense

	<b>2024</b>	<b>2023</b>
	<b>\$</b>	<b>\$</b>
Interest expense on lease liabilities	<u>1,678</u>	<u>2,707</u>

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

(c) Cash outflows

	<b>2024</b>	<b>2023</b>
	<b>\$</b>	<b>\$</b>
Total cash outflows for leases	<u>21,804</u>	<u>23,258</u>

## 11 Other payables

	2024	2023
	\$	\$
Other payables		
- Non-related parties	86,733	28,123
- Director	300	206
Accruals for operating expenses	8,500	8,500
Amount received in advance	80,000	110,000
Deferred grant income (Note 4(a))	300,432	172,066
	<u>475,965</u>	<u>318,895</u>

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

## 12 Lease liabilities

	2024	2023
	\$	\$
Current	19,122	20,126
Non-current	61,045	20,951
	<u>80,167</u>	<u>41,077</u>

Reconciliation of liabilities arising from financing activities

	Beginning of financial year	Principal and interest payments	Non-cash changes			End of financial year
			Addition	Lease modification	Interest expense	
	\$	\$	\$	\$	\$	\$
<b>Lease liabilities</b>						
2024	41,077	(21,804)	-	59,216	1,678	80,167
2023	107,686	(23,258)	-	(46,058)	2,707	41,077

## 13 Financial risks management

### *Financial risk factors*

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

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

#### (a) Liquidity risk

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

**13 Financial risks management (continued)**

(a) Liquidity risk (continued)

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

The table below analyses non-derivative financial liabilities of the Company 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. Balances due within 12 months equal their carrying amounts as the impact of discounting is not significant.

	<b>Less than 1 year</b>	<b>Between 1 and 2 years</b>	<b>Between 2 and 5 years</b>
	\$	\$	\$
<b>At 31 March 2024</b>			
Other payables	95,533	-	-
Lease liabilities	19,122	21,955	43,910
<hr/>			
<b>At 31 March 2023</b>			
Other payables	36,829	-	-
Lease liabilities	21,804	21,542	-
<hr/>			

(b) Credit risk

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

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

Financial assets, at amortised cost

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

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

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

**13 Financial risks management (continued)**

(b) Credit risk (continued)

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

No loss allowance against financial assets, at amortised cost is recognised as at 31 March 2024 and 2023.

(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:

	<b>2024</b>	<b>2023</b>
	\$	\$
Financial assets, at amortised cost	1,248,646	1,030,330
Financial liabilities, at amortised cost	<u>175,700</u>	<u>77,906</u>

**14 Reserves management**

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

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

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

	<b>2024</b>	<b>2023</b>
	\$	\$
Accumulated fund	806,710	762,548
Annual operating expenditures	1,038,419	931,024
Reserve ratio	<u>0.77</u>	<u>0.82</u>

The Company's reserve position as at 31 March 2024 and 2023 is within the Company's reserves policy.

**15 Related party transactions**

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

	<b>2024</b>	<b>2023</b>
	\$	\$
Performance and composition fees to key management personnel	<u>13,000</u>	<u>-</u>

*Key management personnel compensation*

Key management personnel compensation is as follows:

	<b>2024</b>	<b>2023</b>
	\$	\$
Wages and salaries	187,476	178,176
Employer's contribution to Central Provident Fund	<u>12,483</u>	<u>10,907</u>
	<u>199,959</u>	<u>189,083</u>

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

**16 New or revised accounting standards and interpretations**

Certain new accounting standards and interpretations have been published that are not mandatory for 31 March 2024 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 5 September 2024.





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