THE JACCC MISSION

The Japanese American Cultural & Community Center weaves Japanese and Japanese American arts and culture into the fabric of our communities.

JACCC remains firmly rooted in Little Tokyo, providing a vital place to build connections between people and cultures, locally and internationally. Through inclusive programs and authentic experiences, we continue our traditions and nurture the next generation of innovative artists, culture-bearers, and thinkers.
Dear Friends and Supporters,

As the world continues, after nearly 3 years, to navigate the global pandemic, JACCC has great kansha (gratitude) for your generosity of spirit and support. After closing our entire campus for many months, we began to slowly reopen our venues in 2022.

Our first event in the Toshizo Watanabe Culinary Cultural Center was hosted by Bill Imada of the IW Group. Bill brought together Little Tokyo leaders for a warm and very welcomed respite from the isolation in which we had all been working. Seeing one another in person boosted our spirits and reminded us of how much we value our community.

We were also thrilled to welcome back our senseis—the teachers of our cultural traditions—who shared the beauty of kado, chado, and shodo across the campus in exhibitions both intimate and grand. Resuming tea ceremonies in the James Irvine Japanese Garden, with red parasols and tea masters dressed in seasonal kimono, reminded us to have kansha for the small moments we have together, sharing tea.

The Isamu Noguchi Plaza reopened to welcome the community beginning with the New Year, and continued to serve large groups in the safety of the outdoors. It was here, under the stars, that JACCC celebrated its 41st Anniversary Dinner. Reflecting on the gifts of the previous 40 years, we celebrated MUFG Union Bank, Kathryn Doi Todd, and the AutumnFest Committee by extending our gratitude to them for their many years of support.

Looking forward, we are honored to have funding from the National Historical Publications & Records Commission that allows us to translate the Los Angeles Issei Poetry Collection. The overarching goal of the program is to broaden participation in the production and publication of historical and scholarly digital editions, and to give voice to Asian Americans, and other groups, who have previously had very little presence in the National Archives.

We also have kansha for the donors and volunteers who helped JACCC navigate the pandemic and build toward a brighter future. It is your generosity that helped JACCC achieve excellent financial results despite the challenges of the lingering pandemic. Over the next few months, we will look forward to welcoming you to JACCC to experience our updated lobby and the many cultural and culinary programs we have planned in celebration of Japanese and Japanese American culture.

Thank you for all you do to support JACCC.

Glenn Inanaga  
Chairman of the Board

Patricia Wyatt  
President & CEO
As we have gradually reopened our campus, our work has been inspired by a strong sense of kansha, or gratitude.

With kansha for our Issei and Nisei (first and second generation Japanese American) founders, we have been working to fulfill their vision of establishing a permanent home in the United States for Japanese and Japanese American arts and culture to flourish. Over the past year, we have seen this both on-line and in-person, with rich arts and culture programming, lively performances, and events in the Toshizo Watanabe Culinary Cultural Center and James Irvine Japanese Garden.

We are grateful for the support of community members and volunteers who have embraced our programming from our founding and through a global pandemic. Thank you for helping us honor the past while ensuring JACCC’s success in the decades to come.
Over the past year, we have been delighted to welcome back community members, artists, and performers who helped establish JACCC over the years. Their vision and commitment have helped solidify our reputation as Southern California’s leader in Japanese and Japanese American visual and performing arts.

Bringing our 41st Anniversary Dinner to the Isamu Noguchi Plaza was one of the year’s highlights. With much kansha, we were able to safely gather in the cool evening air with friends we had not seen in-person in two years.

HONORING THE PAST

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Bringing our 41st Anniversary Dinner to the Isamu Noguchi Plaza was one of the year’s highlights. With much kansha, we were able to safely gather in the cool evening air with friends we had not seen in-person in two years.
We were honored to have been awarded a grant from the National Historic Publications & Records Commission (NHPRC) to translate, preserve, and make better known the thoughts and words of the generation who founded JACCC.

As part of the NHPRC’s first cohort of grantees creating collaborative digital editions about lesser known topics in US history, we will examine our Los Angeles Issei Poetry Collection, which consists of pre-World War II Japanese-language poetry and prose. These Issei authors were born in Japan in the late 19th to early 20th century and migrated to the US in their teens and early twenties. Many found work as field hands and gardeners in Los Angeles while writing poetry in their spare time.

We are collaborating with a team of scholars to ensure the Issei writings—much of which have already been lost to war, incarceration camps, and the language barrier—are accessible. As we delve into the collection, you can follow our progress on social media at jaccc.org/issei-poetry-project.
Where to Go

The soul
becomes a goose, flies away—
the north is a cold country—
to leave and not return

Namu Amida Butsu
Namu Amida Butsu

I’m human too
The heart bubbles
Dark night wintry night
the body shudders in it

Cemetery

Autumn night’s shadow
A momentary meditation
alone
Following a foreign land’s noise, the absent-minded immigrant gets
sunburned
Hungry for love
Looking at the graveyard
Fabricating a phantom homeland
From Gardeners’ Pioneer Story (2007), pre-war poems (mostly senryu) published by the Southern California Gardeners’ Federation, translated by Sankyaku Seki.

- I gather the love of my mother country in one azalea.
- Because he was Nikkei, he was forced to shine apples with his college diploma.
  - During a divorce, the gardener gets fired too.
  - After cutting the shrubs, all I left behind was a bird nest.
    - On payday I spray extra pesticide.
    - In my bath at home, I see grass and dirt floating in the tub.
The Toshizo Watanabe Culinary Cultural Center (TWCCC) is fully operational and programming throughout our campus is now being inspired by washoku (traditional Japanese cuisine) and contemporary expressions of Japanese and Japanese American food.

In the TWCCC, we hosted n/soto, the pop up restaurant with a limited-run, tasting menu by n/naka chefs Niki Nakayama and Carol Iida-Nakayama. We celebrated Asian American Pacific Islander (AAPI) Heritage month with the Rising Chefs Series of pop-ups featuring innovative, Los Angeles-based, Asian American chefs with extraordinary social media presence. We engaged Chef Chris Ono as TWCCC’s first Chef in Residence, enabling us to offer new culinary programs, such as dinners paired with theatre concerts. We also hosted a saimin workshop, sake sampling, special culinary classes exploring Los Angeles foodways, weddings, and seasonal celebrations—all of which took advantage of the TWCCC’s view of the beautiful James Irvine Japanese Garden.

The TWCCC welcomes an increasingly diverse audience to Little Tokyo to delve into Japanese and Japanese American culture.
If you haven’t yet had a chance to visit JACCC’s Center Building, we invite you to see our newly-installed tokonoma (display nook), renovated lobby, and soon-to-be-completed Toshizo Watanabe Exhibition Center.

In addition, we have recently upgraded our technology, including refreshing jaccc.org and shoring up our software for customer relations management, venue booking, and events management.

Renovations and upgrades like these are made possible, in part, by generous general support from L.A. Arts Recovery Fund, Kresge Foundation, National Endowment for the Arts’ American Recovery Program, W. M. Keck Foundation, and the Ahmanson Foundation.
Firmly rooted to the Little Tokyo community, we continue to engage our older adult neighbors with free programs. Each month we provided Little Tokyo’s older adults with delicious bento made by Chef in Residence Chris Ono. Meanwhile, classes in shodo (calligraphy) and ukulele began meeting in-person.

We hosted the Kintsugi Spirit Virtual Exhibition, which expanded our community to include artists nationwide. Both virtually and in-person, we worked with culture bearers and their students to share works of ikebana (flower arranging), chado (tea ceremony), and shodo. We riffed on tradition with programs and exhibitions in the George J. Doizaki Gallery with the help of long-time collaborators, including California Institute for the Arts (Cal Arts), Sow & Taylor, American Jewish Committee, and the Consulate-General of Japan in Los Angeles.

Our work is bolstered by a corps of outstanding volunteers who assist with the Anniversary Dinner and other programs. Their enthusiasm, generosity, and commitment to JACCC inspires us all.

KANSHA FOR OUR COMMUNITY

KANSHA FOR OUR VOLUNTEERS

EARTH DAY, NISHI CENTER 2022
SELECTED FINANCIAL INFORMATION

STATEMENT OF ACTIVITIES ($)

<table>
<thead>
<tr>
<th>Resources and Expense</th>
<th>FY22</th>
<th>FY21</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribution Support</td>
<td>$ 3,248</td>
<td>$ 3,656</td>
<td>-41%</td>
</tr>
<tr>
<td>Earned Income</td>
<td>$ 1,244</td>
<td>$ 579</td>
<td>115%</td>
</tr>
<tr>
<td>Operating &amp; Program Expense</td>
<td>$ 4,312</td>
<td>$ 3,080</td>
<td>40%</td>
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</tbody>
</table>

Fiscal Year 2021-2022 summary:

- Strong support from all sectors, Individual, Foundations and Government/Public.
- Earned Income increased 115% as a result of re-opening efforts post-pandemic.
- People costs are approximately half of the operating costs of JACCC.
- The operating surplus/deficit for FY22 was a deficit of ($400). This was due to the implementation of integrated CRM/Operations systems, Tessitura and VenueOps. Comparatively, FY21 had a bequest of approximately $1M.

FY22 CONTRIBUTION SUPPORT

- Individual: 66.7%
- Foundation/Corporate: 15.4%
- Government/Public: 13.7%
- Events/Membership: 7.8%

FY21 CONTRIBUTION SUPPORT

- Individual: 44.0%
- Foundation/Corporate: 31.8%
- Government/Public: 10.6%
- Events/Membership: 66.7%
<table>
<thead>
<tr>
<th>ASSETS</th>
<th>at June 30, 2022</th>
<th>at June 30, 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>1,141,026</td>
<td>1,502,311</td>
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<tr>
<td>Investments</td>
<td>2,163,623</td>
<td>2,346,316</td>
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<tr>
<td>Receivables and prepaid expense</td>
<td>1,257,164</td>
<td>881,509</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>8,692,918</td>
<td>8,853,749</td>
</tr>
<tr>
<td>Art collection and other assets</td>
<td>281,086</td>
<td>282,174</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>13,535,817</strong></td>
<td><strong>13,866,059</strong></td>
</tr>
<tr>
<td>LIABILITIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>407,509</td>
<td>335,504</td>
</tr>
<tr>
<td>Notes payable</td>
<td>1,984,686</td>
<td>2,130,313</td>
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<tr>
<td>Notes payable – Paycheck Protection Program</td>
<td>-</td>
<td>247,500</td>
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<tr>
<td>Deferred revenue and other liabilities</td>
<td>103,211</td>
<td>67,259</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>2,495,406</strong></td>
<td><strong>2,780,576</strong></td>
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<tr>
<td>Net assets without donor restrictions</td>
<td>7,011,593</td>
<td>7,339,986</td>
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<tr>
<td>Net assets with donor restrictions</td>
<td>4,055,450</td>
<td>3,745,497</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>11,067,043</strong></td>
<td><strong>11,085,483</strong></td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>13,562,449</strong></td>
<td><strong>13,866,059</strong></td>
</tr>
</tbody>
</table>
ありがとうございました!

Thank you to our 41st Anniversary Dinner & Awards Celebration sponsors and supporters.

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Matt Blumkin
Ron Chiya
Congratulations, Suzy!
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Namy Folick
Fujima Kansuma Kai
Ian Fukuhara Dyck
Sachi Hamai
Ken & Jo Ann Hamamura
Eric Hernandez
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David Sosa
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Tokio Marine America
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Susan Uchiyama
Marsha Wakasa
Michael & Ellies Watanabe

Table Centerpiece
American Museum of Ceramic Art (AMOCA)
Ikienobo School of Ikebana
Ohara School of Ikebana
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Southern California Flower Market

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Mikami Vineyards
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In-Kind Donations
American Honda
Beam Suntory
Scott Yamabe, Southern California Flower Market

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Scott Yamabe, Southern California Flower Market
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- Aratani Foundation
- Kresge Foundation
- L.A. Arts Recovery Fund

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- National Endowment for the Arts: American Rescue Plan
- National Historical Publications & Records Commission

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We are deeply grateful to all donors. We regret that due to limited space we cannot list everyone. If your name has been displayed incorrectly or inadvertently excluded, please accept our deepest apologies.

This list is based on cash receipts from the 2022 fiscal year (July 1, 2021 - June 30, 2022).
ありがとうございました!

Thank you to our 2021-2022 Volunteers.

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as of June 30, 2022
Thank You