

Odaiko Sonora Annual Report

July 1, 2008– June 30, 2009

Mission

Odaiko Sonora strives to uphold and expand the instruction and performance of *taiko*, the artistic, powerful, and physically demanding discipline of Japanese ensemble drumming. Through exciting performances, high-quality instruction and team workshops, we increase first-hand knowledge of taiko and the opportunities it presents for physical, mental, and spiritual growth throughout Southern Arizona.

Description

Odaiko Sonora is a performing arts educational organization founded in May 2002 and incorporated as a 501(c)3 nonprofit agency in May 2004. The group is the only source of structured, ongoing professional taiko instruction and artistically high-caliber taiko performance in southern Arizona. Odaiko Sonora consists of an Academy, Community Group and Performing Ensemble. Academy Instructors come from the Performing Ensemble or CG Leadership. Services include a variety of taiko classes for children and adults, public performances, school and community residencies, and team-building workshops. Odaiko Sonora also produces concerts and master-level workshops by visiting taiko masters and internationally acclaimed taiko groups. The leaders of Odaiko Sonora actively network and train with the national and international taiko community to bring the highest quality instruction, community programming and performance to our region.

Year in Review

FY0809 saw Odaiko Sonora build an impressive edifice on the organizational foundation laid in previous years. The group advanced significantly in artistry, community building, and education, and was recognized for these efforts.

- We were invited to perform at the Jinsei Foundation's Natsu Matsuri in Durango, CO. Jinsei focuses on youth-at-risk programming.
- In September, we launched a quarterly fundraising event to support the space: the Rhythm Industry Review.
- We strengthened our commitment to community involvement by formalizing our obon studies and offered free workshops leading up to participation in the All Souls Procession.
- We expanded our involvement with the Tucson Childrens Museum's Festivals of Light Japanese New Year, offering a free all ages workshop before kicking off the festival.
- We contracted with several libraries to present a "Big Drum Culture" unit for their summer programming series'.
- In February, Odaiko Sonora Outreach and Production Director Karen Falkenstrom was named Pan-Asian Woman of the Year, and in June, she received the prestigious Community Foundation for Southern Arizona's Arizona Arts Award.



Odaiko Sonora had 51 bookings in 2008–2009. These included annual appearances at heritage-based events such as the TUSD Asian Lunar New Year concert, the Tucson Children Museum/Japan-America Society’s Japanese New Year celebration and the Arizona Matsuri. Once again, we were honored to perform at the PCC Annual Japanese Speech Contest, which we been a part of since its inception in 2002. This was our first year as performers at the Vietnamese community’s New Year Tet at Our Lady of LaVang Parish. We had one full-length concert as part of the DesertView Performing Arts Center series in Saddlebrook.



We also made our yearly appearances at festivals and community events, including Tucson Meet Yourself, the All Souls Procession, and the first of what we hope will be many appearances at Carnival. We donated playing for the Tucson Marathon again, and added Race for the Cure to our list of pro bono community performances.

We completed several multi-day residencies at Van Buskirk Elementary, Blenman Elementary, Mary Merideth K-12, Senita Valley Elementary and in Bylas, AZ on the San Carlos Apache Reservation. The onset of summer included our annual week at Fenster Ranch Camp, and two weeks of workshops as part of the studio’s own summer camp program, administered by Tucson Circus Arts. These programs helped us reach thousands of kids, providing in-depth taiko experiences and crucial arts education to underserved youth.



We continued to pursue collaborative projects, creating and performing pieces with Funhouse Movement Theater and Flam Chen Pyrotechnic Theatre. We were especially honored to provide the soundscape for their massive site-specific multi-setting production in honor of architect Paulo Soleri’s 90th birthday celebration at Arcosanti.



Our team-building services included annual work with the UA Center for Student Involved Leadership’s Blue Chip Social Justice Retreats. We also conducted a half-day team-building for Madden Media. The feedback on our session was very positive, with participants reflecting on the sense of accomplishment and teamwork that playing taiko produced.

Finally, and most importantly, we continued to operate our own rehearsal and studio space, the Rhythm Industry Performance Factory. This space has grown to house an active, collaborative community of Tucson's performing artists. Everyone who uses the space feels ownership and pride in Tucson's artist-owned, artist-operated warehouse studio. Purchasing the studio was a huge risk and huge exercise in faith—the daring experiment continues, demonstrating what artists can accomplish when they rally together.

The Odaiko Sonora Outreach and Production Director continued to work tirelessly to meet the group's fundraising and facility needs. The September launch of quarterly Rhythm Industry Reviews, raised over \$5,000 annually. The event is part recital, part house concert, part salon, part family gathering, with a suggested \$10 donation at the door. In addition, our online Friends program

generated over \$7,000, and a one-time donation by an old friend and supporter of the group and studio resulted in almost \$19,000 in support for the group.



❖ Audiences

The 0809 performance audience 32,940, including 1,850 who participated in in-depth/educational experiences and 20 ongoing students of taiko. This audience total includes: 4,740 K-12 students



and approximately 8,230 of college age. The in-depth experience number includes 140 sophomores and juniors at the start of a 3-day leadership retreat and about 1,300 K-12 through various residency and community workshops. We also serve a huge cross-section of Southern Arizona's Pan-Asian community. The vast majority of our performances take place at free community-wide events, allowing people who closely represent the diversity of our region's economic, ethnic, and age groups to experience taiko.

❖ Teaching/Training

We continued weekly taiko classes and introduced offerings targeted for seniors, women, kids, and teens. These different classes expanded our scope and audience, attracting new players, fans, and friends. We hosted workshops for the taiko community by Koji Nakamura on Hachijo style. These offerings expand our artistry as well as the level of taiko throughout the state, as workshops are attended by groups from all over Arizona.



❖ Instruments/Equipment

We secured several new drum bodies near the end of the 2008, and those are in various states of progress at this time. We are currently reviewing our most pressing needs, so that a donation specifically for drum purchase that we are expecting in late summer can be used most efficiently.

❖ Administration

Rapid growth has been par for the course for Odaiko Sonora. FY 0809, however, was a year of stabilizing. The downturn in the economy had some detrimental impact on earned income by the end of the year, but that was balanced by the increased individual giving.

❖ Personnel/Volunteers

Odaiko Sonora had 20 very active volunteers at the start of this year, including the Executive Director. The Community Group consists of our largest pool of core volunteers. These individuals participate in performances and workshops, co-teach residencies and classes with our performing members, and help us in all ways to provide services to a broad section of Tucson's population. They make costumes, maintain equipment, set-up and clean the studio, and provide food and other items for the Reviews. Truly, Odaiko Sonora would be nowhere without its Community Group!

Our dynamic Board of Directors includes community members of diverse backgrounds and experience levels. These individuals help with group vision, training and fundraising, making it possible for the group to achieve stability and continue offering programs.

❖ **Marketing**

Odaiko Sonora has positioned itself as “Southern Arizona’s Taiko-za!” Our group is the only source of structured and master-level taiko instruction in the region. Taiko is an art form that engages and inspires audiences, which makes the performances themselves our greatest marketing vehicle. Invariably, audience members approach us afterwards to ask where they can see us perform next, or how they can learn taiko.

Outreach includes an email list that grows with each appearance, and, for self-produced events, distribution of flyers and posters via hubs such as the public library, a poster service, and partner distribution vehicles. Ongoing efforts include regular radio interviews on KXCI, which reaches a diverse audience of listeners who appreciate local arts. Approximately 8 times a year, we send out an e-newsletter with information on the group and upcoming shows. We also use merchandise and collateral materials to drive people to our website, www.tucsontaiko.org, where we announce classes and performances, post images and list taiko resources. We appear regularly on local news programs, have loaded numerous performance clips and images to the web, and maintain a Facebook page and Twitter account with a growing list of friends.

❖ **Fiscal Growth & Stability**

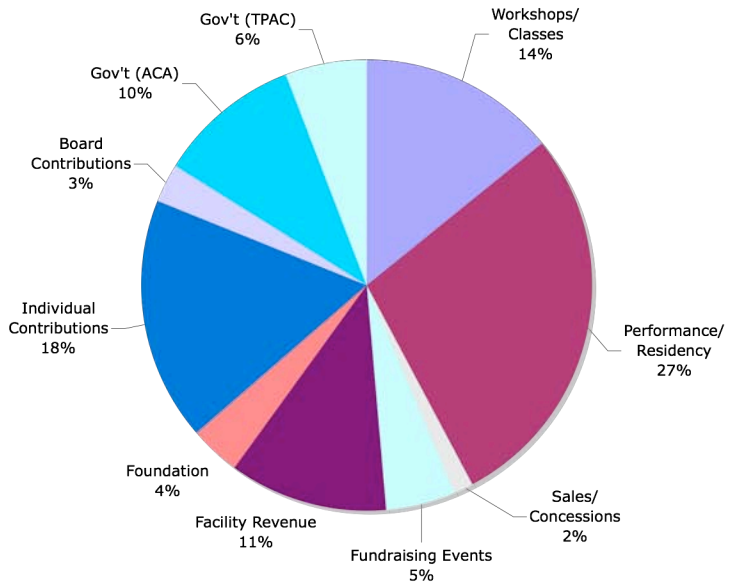
FY 0809 saw signs of stabilizing with an annual budget of \$107,366, slightly down from the previous year. Odaiko Sonora continues to break even every year, a remarkable feat for a young arts group that operates its own warehouse studio! Funding sources maintained a healthy diversity in FY0809, including 59% earned revenue, 4% from foundations and corporations, a whopping 21% from individual donors and the Board, and the remaining 16% from public funding (down from 21% in 0708).

A Year of Stabilization

For the first time in our history, FY 0809 closed as a year of stabilizing after several years of rapid growth, and turbulence from recent economic downturn. With continued energy around the Rhythm Industry Performance Factory and our artistic growth as an ensemble, we are excited to see what FY 0910 will bring!

2008-2009 REVENUE
Total \$107,366

Workshops/Classes	\$15,310
Performance/Residency	\$29,914
Sales/Concessions	\$1,738
Fundraising Events	\$5,286
Facility Revenue	\$12,090
Foundation	\$4,000
Individual Contributions	\$18,800
Board Contributions	\$3,000
Gov't (state, ACA)	\$11,000
Gov't (city/county TPAC)	\$6,228



2008-2009 EXPENSES
Total \$100,510

Artistic & Admin Staff	\$47,863
Production	\$1,085
Facilities	\$39,104
Travel	\$4,590
Operating	\$7,868
Surplus	\$6,856

