

# ANNUAL REPORT **2019-20 & 2020-21**

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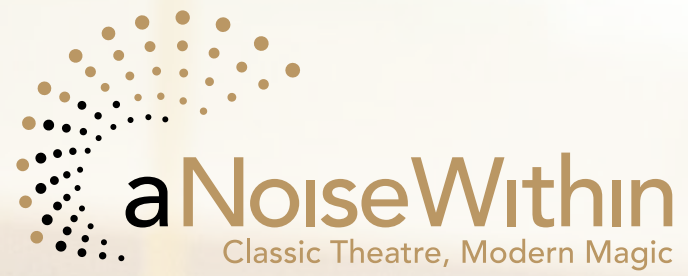
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John Lawrence  
Charles Redmond  
Elizabeth Redmond  
Margaret Sedenquist  
*In Memoriam*

## EQUITY, DIVERSITY, AND INCLUSION POLICY

ANW is committed to engaging all members of the community; our Equity, Diversity, and Inclusion Policy is about improving our outreach so that our artists, plays, events, education, board, staff, and audience are entirely reflective of our greater community. We continue to seek ideas to further our outreach in this dimension. Our goal is for all of you—our entire community—to feel like ANW is the theatre company for us all.

## MISSION WHAT DO WE DO?

A Noise Within produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives. Our company of resident and guest artists performing in rotating repertory immerses student and general audiences in timeless, epic stories in an intimate setting.

## VISION WHAT ARE OUR IDEALS?

Our most successful art asks our community to question beliefs, focus on relationships, and develop self-awareness. Southern California audiences of all ages and backgrounds build community together while engaging with this most visceral and primal of storytelling techniques. ANW's production of classic theatre includes all plays we believe will be part of our cultural legacy. We interpret these stories through the work of a professional resident company—a group of artists whose work is critical to their community—based on the belief that trust among artists and between artists and audience can only be built through an honest and continuing dialogue. Our plays will be performed in rotating repertory, sometimes simultaneously in multiple spaces, and buttressed by meaningful supporting programs to create a symphonic theatrical experience for artists and audience.

## VALUES WHAT WILL WE FIERCELY DEFEND?

- Artistic excellence means serving the story with integrity
- Classic theatre is an inclusive endeavor, engaging our broadest community by age, gender, ethnicity, physical ability—all people—with universal stories
- Education means eliciting empathy with disparate viewpoints and deepening our students' personal relationship with great literature
- Our resident artist company builds trust that deepens their ability to interpret the work



## DEAR FRIENDS,

What can we even say about the past two years? After producing near-continuous repertory theatre for three decades, our doors closed overnight as we responded to the world around us. The shutdown marked an abrupt end to our 2019-20 season, *They Played With Fire* (which, fittingly enough, was designed to embrace the incandescent power of change). *The Winter's Tale* closed after only two weeks; for *Alice in Wonderland*, it was less. And all of the sudden, we found ourselves thrust into this moment of silence and extraordinary uncertainty.

**That's when you stepped in.** You, our beautiful community.

Our audiences have always been vocal about feeling connected to our work, but in those first few months of the pandemic, you made your appreciation so clear to us. You did this, not only through your generous donations, but through your kind messages of love and support. The phrase “this is what we miss the most” was part of our daily interactions with patrons. **In a moment when our stages were dark, you provided A Noise Within with light, with hope.** You reminded us why we've made community central to our work, why we believe so deeply that theatre can contribute significantly to a city's quality of life.

As ANW learned to get comfortable with the ever-shifting chaos around us, we began exploring ways we could bring you **classic theatre, modern magic**—even from a distance. This included virtual play readings, our *Fridays at 5* series, multiple digital galas, a reimagined education program, and of course, two fully filmed productions for our spring 2021 season (*An Iliad* and *Alice*). Throughout this time, we were reminded constantly by our Board of Directors, ensemble of artists, and dedicated staff & volunteers of how lucky we are to be a part of one another's lives; most of all, the pandemic has reminded us how lucky we are to be a part of yours.

The world needs theatre right now, as we seek to reconnect with each other, to our own humanity. In our eyes—and with your help—there's no limit to the stories we can tell together.

*Yours in Gratitude,*

**Geoff Elliott and Julia Rodriguez-Elliott**  
PRODUCING ARTISTIC DIRECTORS

## PRODUCTION RECOGNITION 2019-2020 SEASON

### FRANKENSTEIN



### GEM OF THE OCEAN



### BURIED CHILD



### A CHRISTMAS CAROL



Cover Image: Ensemble of *Alice in Wonderland*. Photo by Craig Schwartz.  
Left margin photo by Christopher Alvarez. Background pattern artwork by Dennis S. Juett & Associates Inc. Center photo of Julia Rodriguez-Elliott and Geoff Elliott by Daniel Reichert.  
Right margin by Kasey Mahaffy and Van Brunelle in *Frankenstein*. Photo by Craig Schwartz.



A NOISE WITHIN'S 2019 | 2020  
REPERTORY THEATRE SEASON

# THEY PLAYED with FIRE

## SEASON STATS

6 FULLY STAGED PRODUCTIONS

71 ACTORS ONSTAGE

30,724 ATTENDEES

98 PERFORMANCES

9 STAGED READINGS

### FALL 2019

**"10 out of 10—a masterpiece!"**

—LA Theatre Bites

Mary Shelley's

#### **Frankenstein**

Adapted for the stage by Nick Dear

**Aug. 11-Sept. 8, 2019**

**"Dazzling"**

—Los Angeles Times

August Wilson's

#### **Gem of the Ocean**

Directed by Gregg T. Daniel

**Sept. 22-Nov. 16, 2019**

**"Chilling and powerful"**

—Tin Pan LA

Sam Shepard's

#### **Buried Child**

Directed by Julia Rodriguez-Elliott

**Oct. 13-Nov. 23, 2019**

**"Magic as soon as the lights come up"**

—LA Weekly

Charles Dickens'

#### **A Christmas Carol**

Adapted for the stage by Geoff Elliott

**Dec. 4-23, 2019**

### SPRING 2020

**"Inhabitants throughout Southern California are in for a treat"**

—LAexcites.com

William Shakespeare's

#### **The Winter's Tale**

Directed by Geoff Elliott

**Feb. 9- 22, 2020**

**"It's the perfect escape."**

—Culture Spot LA

Lewis Carroll's

#### **Alice in Wonderland**

Adapted by Eva Le Gallienne and Florida Friebus

Directed by Stephanie Shroyer

**Mar. 1-8, 2020**





# VIRTUAL PROGRAMMING 2020-2021 THEATRE SEASON

## PANDEMIC **RESPONSIVENESS**

On Thursday, March 12th, our stage went dark. We closed *The Winter's Tale* and *Alice In Wonderland* early and canceled the season's one remaining production (*Sweeney Todd*). Our staff adapted quickly to remote work and instead of our planned "Spirits Rising" season for 2020/21, we adopted a model of "responsive producing," meeting our audiences with a robust slate of virtual performances, panels, and events. We remain committed to producing high-quality artistic programming while being responsive to changing conditions in our community and around the world.

### **VIRTUAL PLAY** READING SERIES

#### **Two Sisters and a Piano**

By Nilo Cruz  
Directed by Jonathan Muñoz-Proulx

**Oct. 23, 2020**

#### **Intimate Apparel**

By Lynn Nottage  
Directed by Carolyn Ratteray

**Nov. 6, 2020**

#### **The Price**

By Arthur Miller  
Directed by Julia Rodriguez-Elliott

**Nov. 20, 2020**

### **ON DEMAND** PERFORMANCES

#### **An Iliad**

Adapted by Lisa Peterson and Denis O'Hare  
Directed by Julia Rodriguez-Elliott

**Apr. 22-May 16, 2021**

Lewis Carroll's

#### **Alice in Wonderland**

Adapted by Eva Le Gallienne and Florida Friebus  
Directed by Stephanie Shroyer

**May 27-Jun. 20, 2021**

### **FRIDAYS AT 5**

#### **14 free virtual panels**

**May 2020 - Sept. 2021**

Artist panels and interviews, deep dives into plays, partner organization highlights, free workshops, and more



“THESE CLASSES WERE ALWAYS **SOMETHING I LOOKED FORWARD TO EVERY DAY.**”

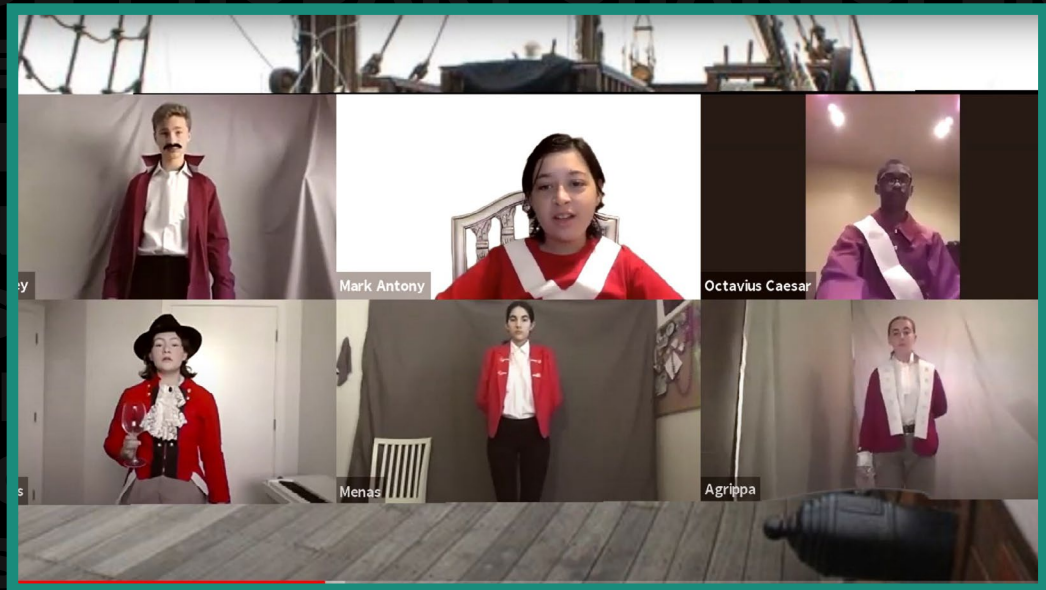
—Leah, Student



“WE WOULD HIGHLY RECOMMEND ANW TO EVERYONE BECAUSE OF THE BREADTH OF MATERIAL, **THE OUTSTANDING QUALITY OF TEACHING,** AND THE TALENTED, ENGAGING TEACHERS.”

—Mary, Parent

# EDUCATION IMPACT THROUGHOUT THE PANDEMIC



Education puts A Noise Within’s mission into action by connecting students, educators, and the community with classic theatre and modern magic. In a typical year, ANW enriches the lives of 18,000 students at our theatre, online, and in classrooms around Southern California. When the pandemic necessitated closures, Education was the first of our departments to pivot to digital, offering a wide range of distance-learning theatre arts programs at a time when students, parents, and teachers needed us most. As always, our programs primarily served low-income schools.



## 2019/2020 IN-PERSON PROGRAMMING

## 2020/2021 VIRTUAL PROGRAMMING



11,467 STUDENTS SERVED



1 IN 3 STUDENTS RECEIVED SCHOLARSHIPS



2,492 STUDENTS SERVED THROUGH VIRTUAL EDUCATION PROGRAMS



92% OF STUDENTS RECEIVED 2+ HOURS OF PROGRAMMING



105 SCHOOLS FROM 43 SCHOOL DISTRICTS IN 7 COUNTIES



23 STUDENT MATINEES



26 SCHOOLS FROM 10 SCHOOL DISTRICTS IN 2 COUNTIES



35 VIRTUAL STUDENT MATINEES

Images left to right: ANW students in a virtual, abridged production of *Antony and Cleopatra*. Aubrey Saverino, ANW Teaching Artist.





# OUR COMMITMENT

**1**  
**REDMOND STAGE EVENT**

**5**  
**RESIDENCIES**

**2**  
**ART EXHIBITIONS**

**7**  
**VIRTUAL PROGRAMS**

*Noise Now* is an enhanced commitment to being of service to all audiences, an opportunity to expand our family by engaging with our neighboring communities and peer organizations, and an initiative for building stronger relationships as we demonstrate our eagerness to listen well and respond courageously. Through these collaborative interdisciplinary partnerships, we strive to celebrate underrepresented populations, communities of color, young people, and all others not equitably represented in the theatre. Our stages have always been a space for healing, and connecting over universal human stories has never been more necessary.

## 19/20 & 20/21 NOISE NOW PARTNERS:

**Beating of Wings: An Artist Collective**

**Brown Fist Productions**

**Coin & Ghost**

**Company of Angels**

**Diversifying the Classics/LA Escena Festival**

**Griot Theatre**

**LA Opera Connects**

**LA Plaza de Cultura y Artes,  
feat. Daniel González & Joel Rendón**

**Latino Theater Company**

**MKM Bollystars Dance Company**

**ONE Archives Foundation**

**Pasadena Mental Health Advisory  
Committee & Project Sister Family Services**

**Pasadena Photography Arts, feat. Ibarionex Perello**

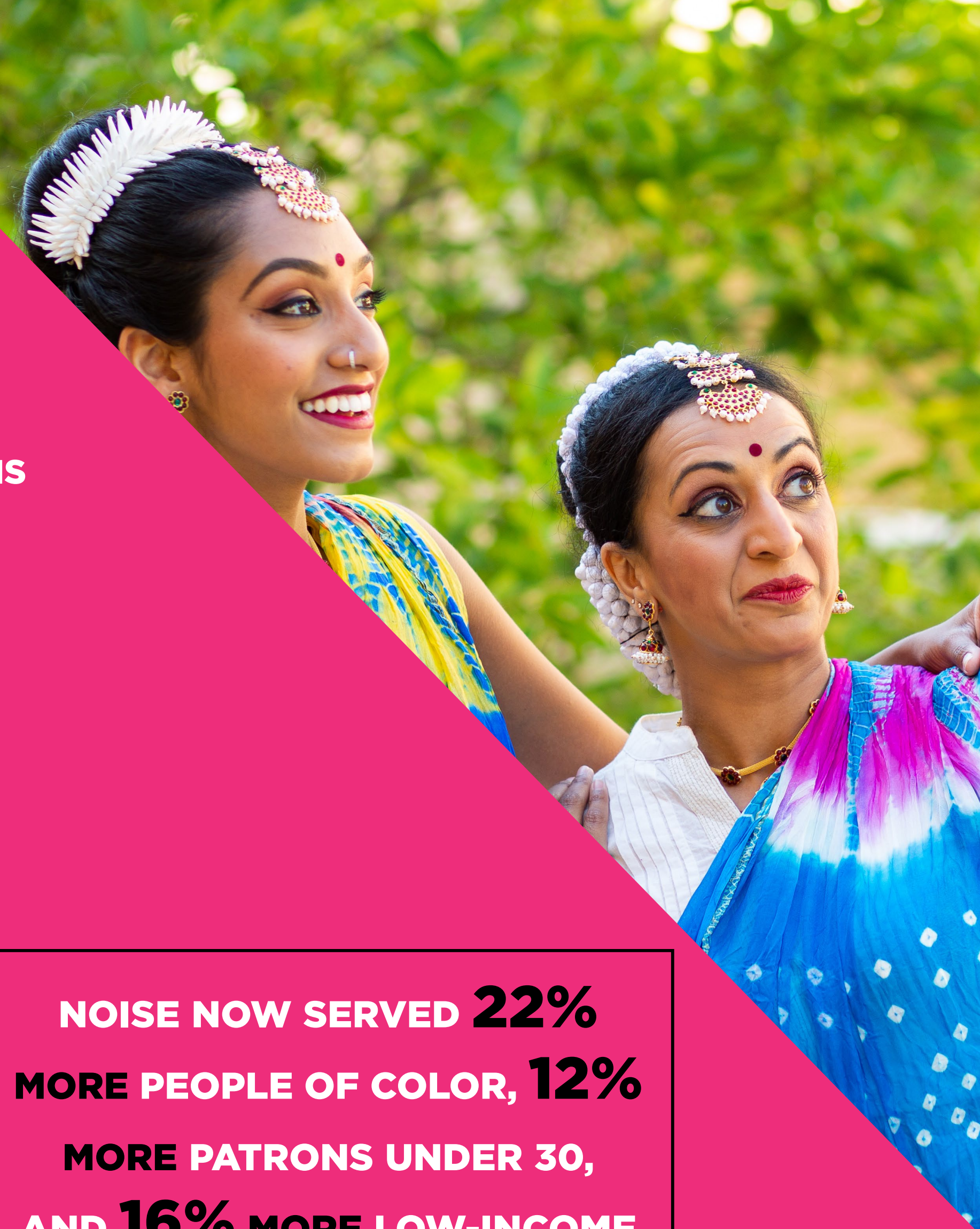
**TheatreWorkers Project**

**Towne Street Theatre**

**Unbound Productions/Wicked Lit**

**Viver Brasil**

**NOISE NOW SERVED 22%  
MORE PEOPLE OF COLOR, 12%  
MORE PATRONS UNDER 30,  
AND 16% MORE LOW-INCOME  
PATRONS THAN SUBSCRIBER  
SEASON AUDIENCES.**





# EQUITY, DIVERSITY, INCLUSION, AND ANTI-RACISM

ANW is committed to the lifelong work of Equity, Diversity, Inclusion, and Anti-Racism (EDIA), which includes an ongoing analysis of how we work, what we put onstage, and audience experiences at our theatre. Over the past two seasons, we've taken several steps towards advancing these core institutional priorities. Among other things, we **re-centered our strategic plan** more squarely around anti-racism; we **radically expanded our Board of Directors** and cohort of collaborators; our staff, board, and artists have **met regularly to discuss the systemic changes we'd like to see implemented** throughout every level of our theatre; and our EDIA Task Force was formalized as a **permanent committee** to help us better identify, prioritize, and address issues (including representation, access, and education).

*For a more comprehensive look at our approach, please visit  
[anoisewithin.org/equity-diversity-inclusion-at-anw/](https://anoisewithin.org/equity-diversity-inclusion-at-anw/)*





# A NIGHT IN HONOR

OF EDUCATORS, STUDENTS,  
& THE GREATER A NOISE  
WITHIN COMMUNITY.

OUR  
CLASSIC

27 APRIL  
6:30 PM  
PST

# HEROES



In April 2020, ANW became one of the first theatres in the United States to host a virtual gala ([for which we were featured in American Theatre Magazine](#)).

The digital celebration—built around the world of *Alice In Wonderland*—was a smashing success, surpassing the goal we had set for our intended in-person gala. “Our Classic Heroes” (pictured left), a gala designed to celebrate some of

the true heroes of the pandemic: the incredible educators of our community. Once again, we were blown away by your generosity; **the two galas combined for more than \$325,000 raised to support ANW’s Education Program in these trying times.**

We remain immensely grateful for your support and look forward to joining you back at the theatre for our in-person, 30th Anniversary Gala this May—[click here for more info!](#)



Managing Director Michael Bateman leads gala attendees in a cocktail tutorial.



# SPECIAL THANKS TO THE INCROWD

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Thank you to our ticket donors! We want to thank supporters who donated back the value of their tickets to A Noise Within over the past two years. Your contributions allowed us to operate and support our staff and artists as we prepared to reopen strong as ever. Welcome back, and thank you for your generosity!

## DONOR LISTING FY20

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PLAYWRIGHT CIRCLE (\$2,500 TO \$3,999)			
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ARTIST CIRCLE (\$1,250 TO \$2,499)			
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# SPECIAL THANKS TO OUR INSTITUTIONAL FUNDERS

Thank you to the following institutions who support A Noise Within's operations, education, artistic development, and other special projects. The following represents institutional donors of \$1,000 or more between July 1, 2019 and June 30, 2021. If you are interested in the benefits of institutional giving or sponsorship, please contact Zach Davidson, Institutional Giving Manager, at [zdavidson@anoisewithin.org](mailto:zdavidson@anoisewithin.org) or 626.356.3114.

## INSTITUTIONAL FUNDER LISTING FY20 & FY21

### LEAD PRODUCER CIRCLE

The Ahmanson Foundation	The David Lee Foundation
The Ann Peppers Foundation	Dwight Stuart Youth Fund
Annenberg Foundation	The Green Foundation
Cal OSBA	Los Angeles County Board of Supervisors & Los Angeles
The California Wellness Foundation	County Department of Arts and Culture
The Capital Group Companies Charitable Foundation	Michael J. Connell Foundation
City of Pasadena Cultural Affairs Division	The Ralph M. Parsons Foundation

The Rose Hills Foundation  
The Roy Cockrum Foundation  
Shakespeare in American Communities:  
National Endowment for the Arts in partnership  
with Arts Midwest  
The Shubert Foundation  
Steinmetz Foundation

### PRODUCER CIRCLE

California Arts Council	Pasadena Community Foundation
The Kenneth T. & Eileen L. Norris Foundation	Sally and Dick Roberts Coyote Foundation

### ASSOCIATE PRODUCER CIRCLE

The Armanino Foundation	National Endowment for the Arts
BCM Foundation	The Peter Glenville Foundation
Los Angeles County Supervisor Kathryn Barger	Rotary Club of Pasadena Foundation

### DIRECTOR CIRCLE

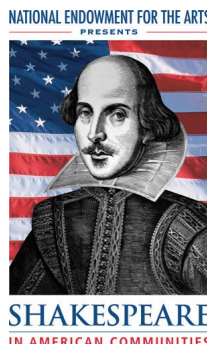
Mara W. Breech Foundation	Pasadena Showcase House for the Arts
Michael & Irene Ross Endowment Fund of the Jewish Community	Vyuha, Inc. The Youssef and Kamel Mawardi Fund

### PLAYWRIGHT CIRCLE

Fidelity Investments	MonteCedro Inc.
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### ADVOCATES

Bill Hannon Foundation	Pasadena Lions Memorial Trust
Caplin Foundation	Paycom





FINANCIAL OVERVIEW

Looking at ANW’s balance sheet and income statements from the past two seasons, how can we begin to contextualize these numbers in terms of the pain of closing our 2019-20 season? The resilience of our staff? The grace of our artists under extraordinary pressure? The insistent gift of “We See You White American Theatre?” The community spirit of our board? The generosity of our donors? And the foresight of our sector to lobby successfully for government relief?

Our current financial position reflects all of the above. ANW would not be in such a strong financial position – with six months of working capital available, as this is being written – if not for our community coming together to support and challenge this vital institution. Low earned revenue for FY21 is a result of pandemic closures, yet during this time, ANW was able to carry out a wide variety of mission-driven programming including virtual teaching sessions, partner workshops through Noise Now, and union-wage, filmed productions on our Redmond Stage.

Unlike prior years, we have broken out Government Assistance from other Support Income to highlight the impact of first and second round PPP (Paycheck Protection Program) loans, both of which have been forgiven. The relief funding we received from government and foundation sources, plus the Employee Retention Tax Credit and Shuttered Venue Operator Grants, played a critical role in ANW being able to employ so many artists and administrators throughout the pandemic.

ANW was able to pay artists the full value of their contracts for shows that closed in Spring 2020, after which, the Board approved a plan to reduce staffing for the 2020-21 season to mitigate uncertainty. Staffing and pay cuts were challenging for the company, but with help from relief funding and donor support, our staff returned to near-full strength by January 2021. The work we produced and the community engagement events we held (virtually) helped ANW prepare to return to live audiences in Fall 2021, which we did to wide acclaim.

ANW’s approach to financial management during the pandemic was to continue to deliver mission-driven content virtually to a broadening audience, while planning a return to live performance at our earliest opportunity. Prudent fiscal management, extraordinary government funding (which we will advocate to continue in some form going forward), and the generosity of our donors and funders allowed us to return stronger than ever to the joyful work of producing theater for a live audience.

The information on this page and the following covers the organization’s balance sheet and income statement for FY21, but does not provide a complete financial picture for ANW; for the corresponding audited financial report and IRS form 990, please visit [anoisewithin.org/our-story](https://anoisewithin.org/our-story).



Michael Bateman  
MANAGING DIRECTOR

STATEMENT OF FINANCIAL POSITION (IN DOLLARS)		
	JUNE 30,	
ASSETS	2021	2020
Cash and cash equivalents	1,682,780	1,024,613
Accounts and Other Receivable	241,257	48,194
Contributions receivable, net of allowance of \$3,398	212,263	40,152
Prepaid expenses and other assets	18,913	53,937
Deferred compensation investments	373,650	231,625
Property and equipment, net	10,375,983	10,725,295
Total Assets	12,904,846	12,123,816
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	47,944	74,019
Deferred revenue	401,171	383,210
Deferred compensation liability	373,650	231,625
Long-term obligations	721,086	725,881
Total Liabilities	1,543,851	1,414,735
NET ASSETS		
Without Donor Restrictions		
Undesignated	10,697,772	10,304,884
Board designated—plant fund	350,212	295,182
Total Without Donor Restrictions	11,047,984	10,600,066
With Donor Restrictions	313,011	109,015
Total Net Assets	11,360,995	10,709,081
TOTAL LIABILITIES AND NET ASSETS	12,904,846	12,123,816



Pictured: Armando Gonzalez, Brenda Berg, and Michael Bateman. PHOTO BY ARIANA GLECKMAN.

STATEMENT OF ACTIVITIES (IN DOLLARS)					
YEAR ENDED JUNE 30,					
2021			2020		
Without Donor Restrictions	With Donor Restrictions	Total	Without Donor Restrictions	With Donor Restrictions	Total
REVENUES AND SUPPORT					
REVENUES					
Ticket sales					
24,672	-	24,672	1,052,920	-	1,052,920
Education programs			63,986	-	63,986
99,838	-	99,838	80,080	-	80,080
Other income					
16,249	-	16,249			
140,759	-	140,759	1,196,986	-	1,196,986
SUPPORT					
Contributions and grants					
1,301,937	266,476	1,568,413	1,246,270	57,059	1,303,329
Special event, net			158,807	-	158,807
853,452	-	853,452	3,624	-	3,624
Interest income					
144,102	-	144,102			
2,299,491	266,476	2,565,967	1,408,701	57,059	1,465,760
NET ASSETS RELEASED FROM RESTRICTIONS					
62,480	(62,480)	-	282,871	(282,871)	-
2,502,730	203,996	2,706,726	2,888,558	(225,812)	2,662,746
EXPENSES PROGRAM					
Theatre productions					
813,886	-	813,886	1,571,182	-	1,571,182
Education programs			960,526	-	960,526
426,931	-	426,931			
1,240,817	-	1,240,817	2,531,708	-	2,531,708
SUPPORTING SERVICES					
General and administrative expenses					
219,145	-	219,145	258,139	-	258,139
Fundraising and development costs			239,488	-	239,488
218,941	-	218,941			
438,086	-	438,086	497,627	-	497,627
1,678,903	-	1,678,903	3,029,335	-	3,029,335
Total expenses before depreciation and interest					
824,173	203,996	1,028,169	(140,777)	(225,812)	(366,589)
NET CHANGE IN NET ASSETS					
(359,628)	-	(359,628)	(359,579)	-	(359,579)
Interest			(17,169)	-	(17,169)
(16,627)	-	(16,627)			
447,918	203,996	651,914	(517,525)	(225,812)	(743,337)
NET ASSETS AT BEGINNING OF YEAR					
10,600,066	109,015	10,709,081	11,117,591	334,827	11,452,418
NET ASSETS AT END OF YEAR					
11,047,984	313,011	11,360,995	10,600,066	109,015	10,709,081



ANW HAS ACHIEVED THE HIGHEST “4-STAR” RATING WITH CHARITY NAVIGATOR, AND THE GUIDESTAR PLATINUM RATING DEMONSTRATING ANW’S COMMITMENT TO SOUND FISCAL MANAGEMENT AND TRANSPARENCY.







# THANK YOU

Thank you for supporting A Noise Within during these difficult times.

**Your generosity has saved and strengthened us** during what many arts organizations have described as “an existential threat.” For that, we are eternally grateful.

Now, we hope that you will donate as we turn our sights towards the future. Your support is critical as we stabilize, continue our efforts to fully re-open, and celebrate all that you have enabled us to do over the past 29 seasons.

**[CLICK HERE TO DONATE](#)**





**aNoiseWithin**  
Classic Theatre, Modern Magic

