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

DIVERSITY & INCLUSION
With the support of a grant from the California Arts Council and the expert assistance of the Aspire Group and Diane Burbie, ANW is making significant cultural change. Over the past season, board, artists, and staff have come together to learn about privilege, unconscious bias, and other explicit and implicit forms of oppression. Led by our newly created Diversity & Inclusion Task Force, our goal is to more actively serve underrepresented populations, communities of color, young people, and others not equitably represented at the theatre by listening to them—by being curious about what kinds of art and stories reflect their lives—and responding with innovative, collaborative, and courageous programming.
Dear Friends,

A Noise Within’s 2017/2018 season, themed Entertaining Courage, was a passionate examination of characters forced to think about, or entertain, the gamble of standing up and being counted for what they believe in, no matter the cost—a theme which has particular and searing relevance in today’s world. And we are pleased that the overwhelming positive response from audiences and critics alike confirmed that notion.

Charles Dickens’ gripping portrait of the haves and have-nots, A Tale of Two Cities opened the season. This fast-paced, taut political thriller, adapted by Mike Poulton, was a U.S. premiere. Next up-Jean Giraudoux’s The Madwoman of Chaillot. A classic good versus evil fairytale, Madwoman treated viewers to inspiration and hope in the face of calamity. Wrapping up the fall season, Mrs. Warren’s Profession. George Bernard Shaw’s masterwork focused on women’s struggles in the early twentieth century and stunned our audience with its shocking timelessness.

The spring opened with that most famous of war plays, William Shakespeare’s Henry V. This locomotive-paced production took flight with a soaring original score from our own Robert Oriol. One of the greatest plays of the twentieth century, Lorraine Hansberry’s A Raisin in the Sun, struck a special chord with our family of patrons and introduced them to the brilliant work of director Gregg T. Daniel. And finally, a revival of an audience favorite-Michael Frayn’s Noises Off. Perhaps the most joyfully out-of-control farce ever written, Noises Off literally had people falling out of their seats with laughter.

The organization continues on an ambitious growth trajectory, as this annual report will happily reflect. We are well aware that none of this would be possible without the support of our Board of Directors, our ensemble of artists, our dedicated staff and volunteers, our beloved patrons, and our generous donors.

With Gratitude,

Geoff Elliott and Julia Rodriguez-Elliott
PRODUCING ARTISTIC DIRECTORS
26th Repertory Theatre Season
Entertaining Courage

Season Stats
7 Fully Staged Productions
89 Actors on Stage
45,233 Attendees
162 Performances
7 Staged Readings

“An oasis for those who love classic stories.”
—Los Angeles Times
FALL 2017

“Alive and satisfying” — Tin Pan L.A.
Charles Dickens’
A Tale of Two Cities
Adapted by Mike Poulton
Directed by Julia Rodriguez-Elliott and Geoff Elliott
September 3–November 19, 2017

“A superb revival” — Los Angeles Times
Jean Giraudoux’s
The Madwoman of Chaillot
Translation by Maurice Valency
Directed by Stephanie Shroyer
September 17–November 11, 2017

“Timeless biting commentary” — Stage Raw
George Bernard Shaw’s
Mrs. Warren’s Profession
Directed by Michael Michetti
October 8–November 18, 2017

“Charming yuletide treat” — Los Angeles Times
Charles Dickens’
A Christmas Carol
Adapted for the Stage by Geoff Elliott
December 1–23, 2017

SPRING 2018

“A divine pleasure” — Stage Raw
William Shakespeare’s
Henry V
Directed by Julia Rodriguez-Elliott and Geoff Elliott
February 4–April 6, 2018

“Empowering and… beautifully told” — TheaterMania
Lorraine Hansberry’s
A Raisin in the Sun
Directed by Gregg T. Daniel
February 25–April 8, 2018

“Laser sharp comic timing” — Broadway World
Michael Frayn’s
Noises Off
Directed by Julia Rodriguez-Elliott and Geoff Elliott
April 21–May 26, 2018

“Timeless biting commentary” — Stage Raw
George Bernard Shaw’s
Mrs. Warren’s Profession
Directed by Michael Michetti
October 8–November 18, 2017

“Charming yuletide treat” — Los Angeles Times
Charles Dickens’
A Christmas Carol
Adapted for the Stage by Geoff Elliott
December 1–23, 2017
THE YEAR IN EDUCATION

THE IMPACT OF OUR EDUCATION PROGRAMMING

Education puts A Noise Within’s mission into action by connecting students, educators, and the community with classic theatre and modern magic. Every year, A Noise Within enriches the lives of over 16,000 Southern California students in our theatre, online, and in your classrooms.

16,017 STUDENTS & TEACHERS SERVED

3,294 STUDENTS RECEIVED SCHOLARSHIPS

185 SCHOOLS FROM 6 COUNTIES IN 36 SCHOOL DISTRICTS

24 STUDENT MATINEES

243 KIDS PARTICIPATED IN OUR IN-HOUSE YOUTH CLASSES

132 KIDS PARTICIPATED IN SUMMER WITH SHAKESPEARE

76 IN-SCHOOL WORKSHOPS SERVING 1,315 STUDENTS DOUBLED FROM 15/16!
IT WAS A LIFE-CHANGING EXPERIENCE THAT I WILL NEVER FORGET.
—DENISE, STUDENT

I WAS ABLE TO RELATE SO MUCH TO WHAT I SAW ON STAGE, I DIDN’T REALIZE OTHER PEOPLE FELT THE SAME WAY I DID. IT WAS SUPER COOL.
—STUDENT

A NOISE WITHIN IS A MIRROR THAT REFLECTS THE BRIGHTNESS THAT ART CAN OFFER. IT ENCOURAGES EVERY SINGLE STUDENT TO LOOK DEEP INSIDE THEMSELVES FOR INSPIRATION.
—ANNA OWEN, TEACHER AT LENNOX MIDDLE SCHOOL

EDUCATION FUNDING SOURCES

21% Earned Education Revenue
48% Contributed Education Revenue
31% Unrestricted Revenue to cover the difference
SPECIAL THANKS TO THE INCROWD!

A Noise Within gratefully acknowledges the generosity of our donors. The following represent donors of $250 or more between July 1, 2017 and June 30, 2018.

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Judy Yamagata
Anonymous (5)

Corporate Matching Gifts

The following companies have graciously matched gifts made by their employees:

AllianceBernstein
The Bank of America
Charitable Foundation
The Boeing Gift Matching Program
The Capital Group Companies
Charitable Foundation
CBRE Foundation
Davis, Wright, Tremaine LLP
Gonzalez/Goode Architects
IBM International Foundation
The Walt Disney Company

Institutional Giving

Thank you to the following institutions who support A Noise Within’s operations, education, artistic development, and other special projects. If you are interested in the benefits of institutional giving or sponsorship, please contact Michael Bateman, Managing Director at mbateman@anoisewithin.org or 626.356.3105.

Season Sponsor Circle
The S. Mark Taper Foundation
The Ahmanson Foundation
Steinmetz Foundation
The Ralph M. Parsons Foundation

Lead Producer Circle
Dwight Stuart Youth Foundation
Jewish Community Foundation
Los Angeles County Arts Commission
The Capital Group Companies
The Shubert Foundation

Producer Circle
Los Angeles County Board of Supervisors
Michael J. Connell Foundation
Sally and Dick Roberts Coyote Foundation
The Ann Peppers Foundation
The Kenneth T. & Eileen L. Norris Foundation

Associate Producer Circle
City of Pasadena Department of Cultural Affairs
Merrill Lynch
The Thomas and Dorothy Leavey Foundation
Wells Fargo Foundation

Director Circle
California Arts Council
Edison International
Metropolitan Associates

Playwright Circle
Avanti Italian Bistro & Bar
Bill Hannon Foundation
MonteCedro

Advocates
Center For Cultural Innovation
John and Maria Doukas Foundation
New York Life

Benefactors
IBM International Foundation
The Walt Disney Company
While no one cheers for a 26th anniversary like they do a quarter-century, there is plenty to celebrate about A Noise Within's 2017-18 season. ANW capitalized on the momentum generated during the previous year’s 25th Anniversary to—once again—break box office records and set a new benchmark for contributed revenue while we rise to the challenge of fulfilling our mission and vision.

By the end of the third year of our current strategic plan, ANW has met almost all our five-year goals early. In partnership with the actors’ union, we committed to increasing our actor compensation by 47% over the course of our current contract to demonstrate how highly we value our artistic contributors; we continued to invest in our production capabilities; saw significant results in our Education Program from the institution of a Flexible Assistance Fund to help teachers manage their visits; and we prudently allocated funds to maintain our physical plant.

Our chief aim in the 2017-18 season was to sustain the significant gains in audience and fundraising that we had achieved in the Anniversary year. We not only sustained those gains, but continued to increase our ticket revenue and our contributed revenue from individual and institutional donors (by 17%) with Season Sponsor support from the S. Mark Taper Foundation (recognized as our 2018-19 season sponsor).

ANW allocated a $55,000 addition to our board-restricted Plant Fund, which was established to protect the organization against unexpected major facilities expenses. We experienced a need to use the Fund, bringing its total to $335,727, and cementing the growth of the Plant Fund as a vital element of continuing ANW’s operations. The Board authorized the maximum allowable pay down of $71,909 on our term loan, leaving a principal balance of $262,821 due by 2022. The company also maintains but has not accessed, a line of credit in case we should be subject to extraordinary, unforeseen expenses.

Entering the 2017-18 season, our biggest questions as an institution were: “how can we continue to build on our momentum from the 25th Anniversary?” and “as we’re so close to achieving our strategic plan, what’s next?” With robust operating results across the organization and the vast majority of our strategic goals accomplished by the end of our 2017-18 season, we are using the 2018-19 season to democratically—investigate and launch our next five years of ambitious strategic growth. Watch this space!

The information on this page and the following covers the organization’s balance sheet and income statements for FY18, but does not provide a complete financial picture of ANW; for the corresponding audited financial report and IRS form 990, please visit anoisewithin.org/our-story.

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Michael Bateman
MANAGING DIRECTOR
## REVENUES, SUPPORT AND RECLASSIFICATIONS

<table>
<thead>
<tr>
<th>REVENUES</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>Box Office</td>
<td>1,445,082</td>
<td>-</td>
</tr>
<tr>
<td>Education Programs</td>
<td>176,936</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>79,698</td>
<td>-</td>
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<tr>
<td></td>
<td>1,701,716</td>
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<table>
<thead>
<tr>
<th>SUPPORT</th>
<th>2018</th>
<th>2017</th>
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<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>Donations and grants</td>
<td>1,329,731</td>
<td>48,435</td>
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<tr>
<td>In Kind Donations</td>
<td>915</td>
<td>915</td>
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<tr>
<td>Special event income</td>
<td>139,800</td>
<td>-</td>
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<tr>
<td>Interest and investment income</td>
<td>274</td>
<td>-</td>
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<td></td>
<td>1,470,720</td>
<td>48,435</td>
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<table>
<thead>
<tr>
<th>NET ASSETS RELEASED FROM RESTRICTIONS</th>
<th>2018</th>
<th>2017</th>
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</thead>
<tbody>
<tr>
<td>Restrictions satisfied by payment</td>
<td>166,042</td>
<td>(166,042)</td>
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## EXPENSES

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>2018</th>
<th>2017</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>Theatre productions</td>
<td>1,723,479</td>
<td>-</td>
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<tr>
<td>Education programs</td>
<td>884,858</td>
<td>-</td>
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<tr>
<td></td>
<td>2,608,337</td>
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<tr>
<td>SUPPORTING SERVICES</td>
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<tr>
<td>General and administrative expenses</td>
<td>163,267</td>
<td>-</td>
</tr>
<tr>
<td>Fundraising and development costs</td>
<td>265,495</td>
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</tr>
<tr>
<td></td>
<td>428,762</td>
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<tr>
<td>TOTAL EXPENSES</td>
<td>3,037,099</td>
<td>-</td>
</tr>
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</table>

## INCREASE (DECREASE) IN NET ASSETS BEFORE INTEREST, DEPRECIATION AND AMORTIZATION

<table>
<thead>
<tr>
<th>INCREASE (DECREASE) IN NET ASSETS BEFORE INTEREST, DEPRECIATION AND AMORTIZATION</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>301,379</td>
<td>(117,607)</td>
<td>183,772</td>
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<tr>
<td>(18,748)</td>
<td>-</td>
<td>(18,748)</td>
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<tr>
<td>(387,784)</td>
<td>-</td>
<td>(387,784)</td>
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<tr>
<td>20,981</td>
<td>-</td>
<td>20,981</td>
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<tr>
<td>(84,172)</td>
<td>(117,607)</td>
<td>(201,779)</td>
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<tr>
<td>11,552,514</td>
<td>273,742</td>
<td>11,826,256</td>
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## NET ASSETS AT END OF YEAR

<table>
<thead>
<tr>
<th>NET ASSETS AT END OF YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>11,468,342</td>
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</table>

**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 FOR BEING PART OF A NOISE WITHIN’S 26TH ANNIVERSARY SEASON