Dear Stakeholder,

During 2017, we encouraged hundreds of theater makers to generate and develop new ideas in dozens of artist-designed programs—from rural retreats in the Hudson River Valley to public presentations in our theater lab studios in the heart of Times Square. We awarded a range of fellowships to 14 playwrights so they could take time from “survival jobs” to write new plays and stabilize their careers. We led international exchanges for U.S., Mexican, Russian, and Middle Eastern artists. And we deepened relationships with community-focused partners like The Apothetae, a theater company that centers stories about the Disabled Experience, and The New Black Fest, a theater movement that supports diverse perspectives from within the Black Diaspora.

Beyond our doors, alumni writers touched many communities with beautiful and imaginative work during 2017—like Samuel D. Hunter’s *The Whale*, Dominique Morisseau’s *Skeleton Crew*, and Lynn Nottage’s Pulitzer Prize-winning *Sweat*. In fact, we’ve counted 194 plays substantially developed at The Lark that went on to 450 productions in the last five years alone, reaching over a million audience members.

The Lark is a leadership initiative as much as a theater company, contributing measurably to the diversity and inclusivity of the American repertoire for stage and screen, and giving artists the room and respect to strengthen their voices and tell their truths. Many alumni have extended their influence through television, film, and other digital platforms—writing for *The Affair, The Daily Show, Grey’s Anatomy, Jane the Virgin, The One Percent, Parks & Recreation, Shameless*, and many other shows—often remaining active as playwrights and staying connected to The Lark as artists, peer mentors, advocates, and donors.

Institutionally, our steady growth and the departure of a senior staff member in 2017 prompted us to expand our leadership team and distribute executive responsibilities for finance, facilities, fundraising, human resources, and programming. We are enthusiastic about the impact of these changes on the professional development, retention, and diversification of senior staff and our long-term sustainability.

Financially, our cash position is as strong as it has ever been, with a Rotating Cash Reserve in excess of $300,000 and more than $600,000 in temporarily restricted funds. FY17 income of $1,706,991 yielded an operating surplus of $108,000, or 7% of expenses, which were $1,598,714. FY18 income is projected to increase by 14% to $1,939,854, thanks to several new capacity building and program grants. FY18 expenses, projected at $1,920,635, will include two additional fellowships, increased public programming, more equitable artist fees, and 1.5 new staff positions, though we still project a modest surplus. Our 12-year lease runs through 2022, and we have no short- or long-term debt.

Thanks for all you’ve done to support us as a unique launchpad for artists who reflect the range and power of human experience through theater! I hope you’ll visit our website and remain part of our community for many years to come!

John Clinton Eisner, Artistic Director
**FINANCIALS**

FY17 Actuals vs. FY18 Budget Projections*

![Income and Expenses Graphs]

*Fiscal Year runs July 1-June 30

**OUR IMPACT**

Last season, an estimated quarter of a million audience members saw a Lark-developed play at one of 80 productions worldwide, including:

- *brownsville song (b-side for tray)* by Kimber Lee — Shotgun Players, Berkeley, CA
- *Chinglish* by David Henry Hwang — Asolo Repertory Theatre, Sarasota, FL
- *Cost of Living* by Martyna Majok — Manhattan Theatre Club, New York, NY
- *Describe the Night* by Rajiv Joseph — Atlantic Theater Company, New York, NY
- *Parachute Men* by Mando Alvarado — Teatro Vista at the Victory Garden Theater, Chicago IL
- *The Oregon Trail* by Bekah Brunstetter — Fault Line Theatre, New York, NY

We push the envelope for inclusive representation, advocating globally for great plays by writers whose perspectives have been historically underrepresented within the American Theater repertoire:

**Writers of Lark Developed Plays in Production, 2017-18:**

- 61% female and trans*
- 66% people of color

**Writers of All Plays Receiving U.S. Productions at Non-Profit and Regional Theaters, 2011-14:**

- 22% female and trans*
- 12% people of color

OUR COMMUNITY
During 2017:

• 95 playwrights worked with 718 collaborators, engaging 4,739 audience members in intimate work sessions and public presentations
• 992 playwrights submitted scripts to our Open Access Program—one of the few admission-free and barrier-free play review processes of its scope in the country
• Five emerging theater leaders served as paid apprentices, supporting 13 staff members in various artistic and administrative roles
• Our board grew to include 27 trustees nationally, and we received annual support from 250 individuals, 35 foundations, and 18 government agencies

HOW YOU CAN HELP
Please contact us if you would like to make a tax-deductible contribution to our programs, administrative costs, cash reserves or capital fund, or to make a planned gift. Here are the costs of some initiatives, but every gift makes a big difference!

• Apothetae and Lark Playwriting Fellowship for a writer with a disability ($100,000 per two-year cycle)
• Apprentice Program ($100,000 per year)
• Global Exchange Translation Residencies ($75,000 per event)
• Roundtable Program ($70,000 per year)
• BareBones® Workshop Productions ($60,000 per project)
• Annual Playwrights’ Week Residency ($50,000 per year)
• Open Access Selection Process ($30,000 per cycle)
• Studio Retreat Workshops ($7,500 each)
• Business of Art Financial Literacy Program ($5,000 per workshop)

The Lark is democracy via theater. At The Lark, all kinds of folks work on all kinds of plays, and the work is presented in the way the writer wishes to see it presented.” –Mona Mansour, Middle East America Playwright Fellow

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HELP THEATER GROW!

BROADWAY
THE OLD GLOBE
MANHATTAN THEATRE CLUB
TEATRO VISTA
NEW GEORGES
ATLANTIC THEATER COMPANY
VICTORY GARDENS
CENTER THEATER GROUP
WOMEN’S PROJECT
MA-YI
 THE PUBLIC THEATER

plays in process for a world in progress

THE MOUNTAINTOP by Katori Hall
PARAGUITE MEN by Mando Alvarado
THE MOTHER by Lourdes Medina
THE NETHER by Jennifer Haley
THE SQUIRREL by Robert Askins
 THE SQUEAKERS by Theresa Rebeck
SWEAT by Lynn Nottage
THE COST OF LIVING by Martyna Majok
THE ORION TRAIL by Ben Broderick
TODAY IS MY BIRTHDAY by Susan Seim He Skantin
THE BRAIN by Robert Askins
TWENTY THOUSAND LEAGUES UNDER THE SEA by Robert Askins
THE BLAMELESS by Aidan Speer
THE BLAMELESS by Aidan Speer
THE BLAMELESS by Aidan Speer

LARK Playwrights’ Workshop