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BERKELEY REP  
**2024/25 SEASON IMPACT REPORT**

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Cover: Nygel D. Robinson (front) and Brian Quijada (back) in *Mexodus*.

Aisha Sougou and Melanie Brezill in *Jaja's African Hair Braiding*.

PHOTOS: BEN KRANTZ STUDIO

**“You can’t pour from an empty pitcher. I need to come and fill my soul with Berkeley Rep.”**

— Wanda Holland Greene,  
15-year Berkeley Rep Subscriber

### OUR MISSION

Berkeley Rep creates ambitious theatre that entertains and challenges its audiences, provokes civic engagement, and inspires people to experience the world in new and surprising ways.

### 2024/25 SEASON BY THE NUMBERS

88<sup>th</sup> world premiere was staged during the 2024/25 season

124,000+ audience members experienced a performance at Berkeley Rep

2 Berkeley Rep productions (*Swept Away*, *Cult of Love*) played on Broadway to over 100,000 audience members

13,000+ youth and lifelong arts learners served through our School of Theatre

~ 2,500 patrons engaged through In Dialogue community events and programs

125+ local and national artists in residence at The Ground Floor's 2025 Summer Residency Lab working on 24 projects in development

14 early career arts professionals mentored through the Next Generation Fellowship Program

561 artists, technicians, craftspeople, educators, arts administrators, and staff employed



Jasper Bermudez, Kayla Teruel, Lexi Perkel, and Matilda Lawler (bottom) in *The Thing About Jellyfish*

PHOTO: JULIETA CERVANTES



Ito Aghayere and Hugh Bonneville  
in *Uncle Vanya*

PHOTO: KEVIN BERNE

## ON STAGE

Berkeley Rep's 57th season delivered unforgettable theatre experiences that resonated deeply with Bay Area audiences. Through ambitious productions exploring immigration, belonging, moral responsibility, grief, and environmental change — complemented by moments of humor, joy, and vibrant storytelling — we fostered meaningful dialogue and strengthened civic engagement across our community while elevating both established and emerging artistic voices.



Brian Quijada and Nygel D. Robinson  
in *Mexodus*

PHOTO: BEN KRANTZ STUDIO

“To watch Robinson and Quijada... is to witness genius in motion.”  
— San Francisco Chronicle

## MEXODUS

BY AND FEATURING BRIAN QUIJADA AND NYGEL D. ROBINSON

DIRECTED BY DAVID MENDIZÁBAL

IN ASSOCIATION WITH BALTIMORE CENTER STAGE AND MOSAIC THEATER COMPANY OF DC

**WEST COAST PREMIERE**

SEP 3–OCT 20, 2024

SCENIC DESIGN BY RIW RAKKULCHON

COSTUME DESIGN BY DAVID MENDIZÁBAL

LIGHTING DESIGN BY MEXTLY COUZIN

SOUND DESIGN BY MIKHAIL FIKSEL

PROJECTION DESIGN BY RASEAN DAVONTÉ JOHNSON

ORCHESTRATIONS BY MIKHAIL FIKSEL, BRIAN QUIJADA, AND NYGEL D. ROBINSON

MOVEMENT DIRECTOR TONY THOMAS

STAGE MANAGER HOPE VILLANUEVA

“One of the most beautiful, imaginative, brilliant productions to grace a Bay Area stage this year.”

— Talkin' Broadway

## THE MATCHBOX MAGIC FLUTE

ADAPTED AND DIRECTED BY MARY ZIMMERMAN

BASED ON THE OPERA BY MOZART

IN ASSOCIATION WITH GOODMAN THEATRE

**WEST COAST PREMIERE**

OCT 18–DEC 15, 2024

SCENIC DESIGN BY TODD ROSENTHAL

COSTUME DESIGN BY ANA KUZMANIĆ

LIGHTING DESIGN BY T. J. GERCKENS

SOUND DESIGN BY ANDRÉ PLUESS

MUSIC ADAPTED AND ARRANGED BY AMANDA DEHNERT & ANDRÉ PLUESS

MUSIC DIRECTOR AMANDA DEHNERT

WIG AND HAIR DESIGN BY CHARLES G. LAPOINTE

STAGE MANAGER MARNE ANDERSON



Monica West, Tina Muñoz-Pandya,  
Lauren Molina, and Billy Rude in  
*The Matchbox Magic Flute*

PHOTO: ALESSANDRA MELLO



Awa Sal Secka and Tiffany Renee Johnson  
in *Jaja's African Hair Braiding*

PHOTO: BEN KRANTZ STUDIO

“A testament to the power –  
and necessity – of commu-  
nity in times of celebration  
and in times of crisis.”

— Chad Jones's TheatreDogs

## JAJA'S AFRICAN HAIR BRAIDING

BY JOCELYN BIOH

DIRECTED BY WHITNEY WHITE

A CO-PRODUCTION WITH ARENA STAGE, CHICAGO SHAKESPEARE THEATRE  
AND LA JOLLA PLAYHOUSE  
IN ASSOCIATION WITH MADISON WELLS LIVE & LACHANZE

**WEST COAST PREMIERE**

SEP 3–OCT 20, 2024

SET DESIGN BY DAVID ZINN

COSTUME DESIGN BY DEDE AYITE

LIGHTING DESIGN BY JIYOUN CHANG

ORIGINAL MUSIC AND SOUND DESIGN BY JUSTIN ELLINGTON

VIDEO DESIGN BY STEFANIA BULBARELLA

HAIR AND WIG DESIGN BY NIKIYA MATHIS

ASSOCIATE DIRECTOR MANNA-SYMONNE MIDDLEBROOKS

DIALECT AND VOCAL COACH YETUNDE FELIX-UKWU

CASTING BY ERICA A. HART, CSA, KELLY GILLESPIE, CSA, AND DAVID CAPARELLIOTIS, CSA

STAGE MANAGER MANDISA REED

“It’s the kind of storytelling that makes you ask yourself why we can’t be more like that in real life — why we can’t give more of ourselves to one another’s cares and curiosities.”

— San Francisco Chronicle

## THE THING ABOUT JELLYFISH

BASED ON THE NOVEL BY ALI BENJAMIN

ADAPTED FOR THE STAGE BY KEITH BUNIN

DIRECTED BY TYNE RAFAELI

IN ASSOCIATION WITH MADISON WELLS LIVE AND EMERALD DRIVE

**WORLD PREMIERE**

JAN 31–MAR 9, 2025

MOVEMENT DIRECTOR YASMINE LEE

SET DESIGN BY DEREK McLANE

COSTUME DESIGN BY LINDA CHO

LIGHTING DESIGN BY LAP CHI CHU

SOUND DESIGN AND ORIGINAL MUSIC BY DAN KLUGER

VIDEO DESIGN BY LUCY MACKINNON

DIALECT COACH JESSICA BERMAN

CASTING BY STEPHANIE YANKWITT, CSA, TBD CASTING CO.

STAGE MANAGER RACHEL A. ZUCKER



Matilda Lawler in  
*The Thing About Jellyfish.*

PHOTO: BEN KRANTZ STUDIO



John Benjamin Hickey and  
Hugh Bonneville in *Uncle Vanya*.

PHOTO: KEVIN BERNE

“Pure theatre magic at work... [*Uncle Vanya*] hits you in both whispers and waves... until the audience is left breathless, and in awe.

— SFist

## UNCLE VANYA

BY ANTON CHEKHOV

ADAPTED BY CONOR MCPHERSON

DIRECTED BY SIMON GODWIN

A CO-PRODUCTION WITH SHAKESPEARE THEATRE

FEB 14–MAR 23, 2025

SCENIC DESIGN BY ROBERT BRILL

COSTUME DESIGN BY SUSAN HILFERTY AND HEATHER C. FREEDMAN

LIGHTING DESIGN BY JEN SCHRIEVER

SOUND DESIGN BY DARRON L. WEST

WIG DESIGN BY SATELLITE WIGS, INC

FIGHT AND INTIMACY CONSULTANT DANIELLE O'DEA

CASTING BY DANICA RODRIGUEZ AND KARINA FOX

STAGE MANAGER ELISA GUTHERTZ

*Here There Are Blueberries* is both a journalistic and a theatrical masterpiece... an evening of live theatre none of us in the audience will ever forget.

— Theatre Eddys

## TECTONIC THEATER PROJECT'S HERE THERE ARE BLUEBERRIES

WRITTEN BY MOISÉS KAUFMAN AND AMANDA GRONICH

CONCEIVED AND DIRECTED BY MOISÉS KAUFMAN

BY SPECIAL ARRANGEMENT WITH TECTONIC THEATER PROJECT,  
BRIAN & DAYNA LEE, AND SONIA FRIEDMAN PRODUCTIONS

APR 5—MAY 11, 2025

SCENIC DESIGN BY DEREK MCLANE

COSTUME DESIGN BY DEDE AVITE

LIGHTING DESIGN BY DAVID LANDER

SOUND DESIGN BY BOBBY MCELVER

PROJECTION DESIGN BY DAVID BENGALI

CREATIVE PRODUCER MATT JOSLYN

ASSOCIATE DIRECTOR AND DRAMATURG AMY MARIE SEIDEL

PRODUCTION STAGE MANAGER JACOB RUSSELL

PRODUCTION MANAGER BEN SEIBERT

CASTING BY TBD CASTING CO./STEPHANIE YANKWITT, CSA

PRODUCTION GENERAL MANAGER EVAN BERNARDIN  
PRODUCTIONS / HILLEL FRIEDMAN



The cast of *Here There Are Blueberries*

PHOTO: KEVIN PARRY PHOTOGRAPHY



Bill Buell and Mia Katigbak in *the aves*

PHOTO: KNUD ADAMS

“Park writes the kind of jaw-dropping reversals that make you wish you could watch whole scenes all over again, knowing what you know now.”

— San Francisco Chronicle

## the aves

BY JIEHAE PARK

DIRECTED BY KNUD ADAMS

**WORLD PREMIERE**

MAY 2–JUN 8, 2025

SCENIC DESIGN BY MARSHA GINSBERG

COSTUME DESIGN BY HAYDEE ZELIDETH

LIGHTING DESIGN BY MASHA TSIMRING

SOUND DESIGN BY DJ POTTS

PUPPET DESIGN AND FABRICATION BY ERIK SANKO/PHANTOM LIMB COMPANY

IN COLLABORATION WITH THE BERKELEY REP PROPS TEAM

HAIR, WIGS, AND MAKEUP DESIGN BY ALEXANDER GLASS

FIGHT DIRECTOR DANI O'DEA

CASTING BY TBD CASTING CO., STEPHANIE YANKWITT, CSA, AND NIA SMITH

STAGE MANAGER LESLIE M. RADIN

## SPECIAL ENGAGEMENTS

### WHO'S WITH ME?

WRITTEN AND PERFORMED  
BY W. KAMAU BELL

APR 8—APR 12, 2025 & JUN 17—JUN 21, 2025

W. Kamau Bell in *Who's With Me?*

PHOTO: BERKELEY REP STAFF



Sasha Velour in  
*The Big Reveal Live Show!*

PHOTO: GREG ENDRIES

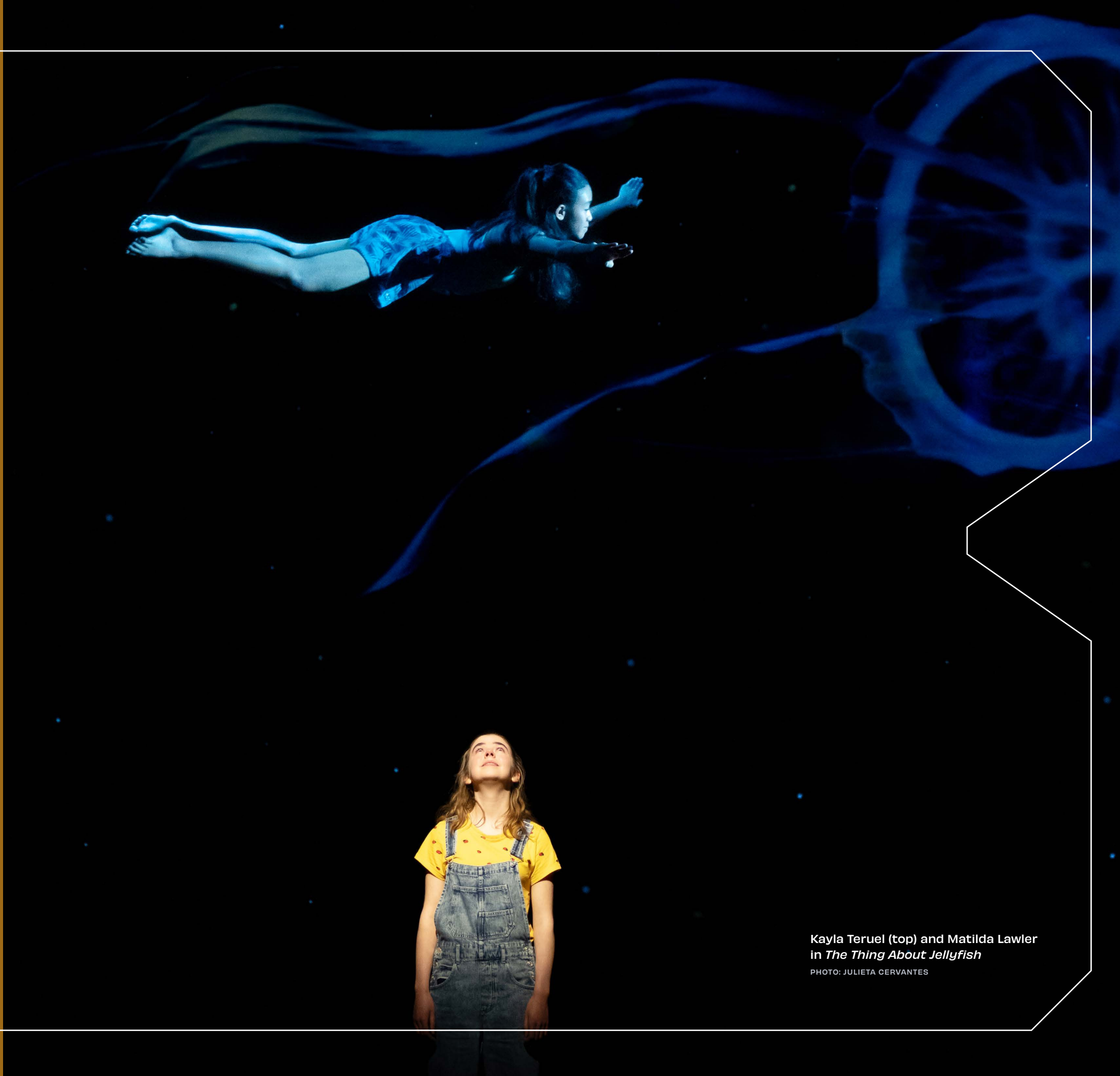
### THE BIG REVEAL LIVE SHOW!

WRITTEN AND PERFORMED  
BY SASHA VELOUR

JUN 4—JUN 14, 2025

SPOTLIGHT  
**INNOVATION THAT  
TRANSFORMS THE STAGE**

Berkeley Rep's 2024/25 season showcased breathtaking feats of stagecraft that expanded our technical capacity and elevated the storytelling onstage. From the groundbreaking integration of live looping into both the dramaturgy and set of *Mexodus*, to the cinematic LED video in *The Thing About Jellyfish* that executed more than 50 seamless scene changes, to the immersive environment (complete with onstage pond) created for *the aves*, each production embraced bold artistic risk-taking. These technical achievements showcased what is possible when vibrant theatrical imaginations are provided with the resources needed to bring their visions to life and helped reaffirm Berkeley Rep's role as a leader in theatrical innovation.



Kayla Teruel (top) and Matilda Lawler  
in *The Thing About Jellyfish*

PHOTO: JULIETA CERVANTES



**AT A GLANCE  
THE 2024/25 SEASON**

**6,500+** audience members joined Berkeley Rep for the first time in 2024/25

**8,382** 2024/25 subscribers with a 78% renewal rate

**53%** growth in subscription revenue since 2021/22

**\$8.4 MILLION** in ticket sales, grown from \$8.2 million in 2023/24

**UNCLE VANYA** broke the weekly house record for the Peet's Theatre

**2** World Premieres

**3** West Coast Premieres

**348** performances



**“To me being a Berkeley Rep subscriber means answering the call to community — answering the call to be fully human, fully myself, fully authentic in the company of other people.”**

— Wanda Holland Greene  
15-year Berkeley Rep Subscriber



*Pretty Good Day* by lead artists  
Daisuke Tsuji and Surriji

## THE GROUND FLOOR

The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work supports our field's most compelling voices through new play development activities that support and uplift the artist's work and build their future audience. The 2024/25 season was an active and productive year for The Ground Floor with two world premieres on our stages, two new playwright commissions, a vibrant Summer Residency Lab, and more.

**OVER \$1 MILLION**

spent on new play development in 2024/25

Top: *Onwu dey Play — A WhatsApp Drama* by lead artist Nkeiruka Oruche and collaborator Nemuna Ceesay; Bottom: *Sweet Canaan* by lead artists Eric Emauni, Brandon Michael Nase, a.k. payne, Nora Schell, Ashley M. Thomas



## SUMMER RESIDENCY LAB

Over four extraordinary weeks, The Ground Floor's Summer Residency Lab welcomed more than 125 artists representing 24 innovative projects from across the country. This nationally recognized program continues to serve as the birthplace of groundbreaking theatrical work, providing artists with bespoke support and protected time and space to develop bold new stories.

This summer's projects spanned centuries of history, crossed continents, and explored every genre imaginable — from Afro-urban dance-theatre to AI-assisted family memoirs, from Egyptian revolution epics to indie rock musicals. The projects were diverse in scope and size, ranging from plays to musicals, devised work, and a few were the barest beginnings of an idea. The 2025 Summer Residency Lab served to support the development of work for our own stages and to help prepare work for theatres across the country. This year's Summer Residency Lab included projects headed for MCC Theater and The Goodman, as well as projects commissioned by and destined for smaller and local theatres or with no producing commitments.

**“I am so grateful for the time I had at Berkeley Rep. I had such a productive and re-energizing time, I got what I wanted from the residency. Hearing the play out loud in the final day with an audience is exactly what needed to happen for me to know what I need to do to have a finished draft of the play that I can share.”**

— Gloria Majule,  
2025 Summer Residency Lab Artist

**“Truly a life-changing experience. Yes, having the space to work on my projects was huge. But to do that in community? And to meet so many people? That’s a game-changer. I feel as motivated by being a part of that community as I do by the work I did on the play.”**

— Adrian Einspanier  
2025 Summer Residency Lab Artist



## 2025 SUMMER RESIDENCY LAB PROJECTS

### 4i: A Queer Ball

Lead artists: Richard A. Mosqueda,  
Dr. Karina Gutiérrez  
Collaborator: Christopher Cortez

### African Moms' Book Club

Lead artist: Gloria Majule

### ALAA: A Family Trilogy

Lead artists: Adam Ashraf Elsayigh,  
Evren Odcikin, Salma Zohdi

### The Bigness of Us

Lead artists: Jord Liu, Mei Ann Teo

### Daylight

Lead artist: Kate Cortesi  
Collaborator: Josiah Davis

### D.I.E.

Lead artist: Ricardo Pérez González

### Dragon Baby

Lead artist: Sara Porkalob  
Collaborator: Andrew Russell

### Dreams of Blurry Lines

Lead artist: You-Shin Chen

### I Love This Song

Lead artists: Daniel Handler, Torquil Campbell,  
Ben Gibbard

### In The Beginning, There Was HOUSE!

Lead artists: Steven Sapp, Mildred Ruiz-Sapp,  
Chay Yew, Tanya Palmer

### Mother of Exiles

Lead artists: Jessica Huang, Jaki Bradley

### MY MARIA

Lead artist: Andrew Russell  
Collaborator: Morgan Green

### No History

Lead artists: Reynaldo Piniella, Kevin R. Free,  
DJ Potts

### Onwu dey Play — A WhatsApp Drama

Lead artist: Nkeiruka Oruche  
Collaborator: Nemuna Ceesay

### Pretty Good Day

Lead artist: Surrija  
Collaborator: Daisuke Tsuji

### Rats When It's Night Out

Lead artists: Max Wolf Friedlich, Michael Herwitz,  
Hannah Getts

### Sweet Canaan

Lead artists: Eric Emauni, Brandon Michael Nase,  
a.k. payne, Nora Schell, Ashley M. Thomas

### This Is Not an Immigrant Story

Lead artists: Reza Salazar, Kate Whoriskey

### UGLY

Lead artist: Nissy Aya

### Untitled Dionysus Project

Lead artist: Ato Blankson-Wood  
Collaborators: Taylor Barfield, Maya Sharpe

### Untitled Adrian Einspanier Project

Lead artist: Adrian Einspanier  
Collaborator: Caitlin Sullivan

### Untitled Haruna Lee Project

Lead artist: Haruna Lee

### WAVES

Lead artist: Daniel Alexander Jones

### What's Eating Gilbert Grape

Lead artists: Peter Hedges, Adrian Blake Enscoe,  
Christopher Sears, Sydney Shepherd,  
Regina Strayhorn

## SPOTLIGHT

### MOTHER OF EXILES IN THE SUMMER RESIDENCY LAB

In anticipation of our 2025/26 world premiere production, we hosted *Mother of Exiles* playwright Jessica Huang and director Jaki Bradley for a workshop residency during the 2025 Summer Residency Lab. It was the project's 11th workshop to date — following a long development journey through multiple organizations — but the first with the resources to prepare the piece for a fully staged world premiere. The residency allowed the creative team and actors to begin exploring the physical world of the play which provided Huang with the opportunity to make crucial edits to the play's script based on insights only achievable through physical staging.



Emma Kikue in the world premiere of  
Jessica Huang's *Mother of Exiles*

PHOTO: KEVIN BERNE

## AT A GLANCE

### GROUND FLOOR SUMMER RESIDENCY LAB

**14 YEARS** 2025 marked the Lab's 14th year

**769** applications received for the  
2025 Summer Residency Lab

**57** lead artists

**24** projects

**67** actors, musicians, and artistic collaborators  
supporting projects

**583** attendees at public sharings of works-in-progress

# COMMISSIONS

Three new theatre-makers joined Berkeley Rep's roster of commissioned artists in 2024/25, with Brian Quijada and Nygel D. Robinson engaged in a new commissioning agreement and Sanaz Toossi co-commissioned through a partnership with the National Theatre in London.



TODD ALMOND



RAFAEL CASAL



DAVEED DIGGS



DIPIKA GUHA



NICO MUHLY



BRIAN QUIJADA



LISA PETERSON



NYGEL D. ROBINSON



SARAH RUHL



JACK THORNE



SANAZ TOOSSI

**7**  
commissioned  
projects underway



Laakan McHardy and Daniel Croix in the world premiere of Jiehae Park's *the aves*.

PHOTO: KNUD ADAMS

## WORLD PREMIERES

Berkeley Rep continued to solidify its position as a leading incubator of new work for the American theatre with two boundary-pushing world premieres in the 2024/25 season. Our new play development process brings writers into residence at Berkeley Rep throughout rehearsals for their world premiere production, enabling them to refine their work right up to opening night. While world premieres carry substantial risk, Berkeley Rep views the cultivation of new work as a vital investment in the future of the art form and is committed to supporting the continued life of our productions beyond their time in Berkeley.



## BEYOND BERKELEY REP

**3** Berkeley Rep developed productions played on Broadway and off-Broadway stages in 2024/25: *Cult of Love, Goddess,* and *Swept Away*

**100,000+** audience members saw a Berkeley Rep production on Broadway in 2024/25

The cast of *Swept Away* at Berkeley Rep

PHOTO: KEVIN BERNE

“I’m just realizing we’re at Berkeley Rep, at a place of such prestige, and these people at Berkeley Rep believe in us, too... It’s something to be really grateful for, because not everyone gets the opportunity to have something come out of their mind and a whole team of people say ‘I don’t care what you want to do, let’s support it.’”

— Nygel D. Robinson  
on creating *Mexodus*



## THE SCHOOL OF THEATRE

Berkeley Rep's School of Theatre serves the Bay Area community with arts education programs for all ages and experience levels. A through-line across our work in 2024/25 was a focus on deepening connections with and between the communities we engage: growing existing relationships with school partners, opening new channels between our teen leaders and mainstage audiences, and bringing communities together through storytelling.

2025 marked 40 years of arts education at Berkeley Rep — work that began with theatre productions touring to schools and has since grown into a wide range of programs serving students, artists, and community members across the region. That four-decade history grounds our commitment to remain a vital resource for the Bay Area for years to come.

## BERKELEY REP IN THE CLASSROOM

Programs in schools brought over 450 hours of arts education instruction into Bay Area classrooms. TK-5th grade students increased literacy, problem solving, and critical thinking skills through creativity and play in our Story Builders workshops, while older students practiced real-time active listening in a fun, supportive environment through workshops in improv, acting, and more. Students from four local high schools participated in Berkeley Rep's third High School Theatre Festival and devised short plays on the 2025 festival theme *Remixing and Remaking: What's Old is New*, examining lessons that can be learned from the past to meet the current moment. Our 2024/25 Student Matinee Series welcomed middle and high school students to five Berkeley Rep productions and engaged every student with a pre-show workshop in their classroom or on our campuses to delve deeper into the production's themes.



A Story Builders workshop  
at Olinda Elementary School.

**TEACHING  
ARTIST**

AT A GLANCE  
**SCHOOL OF THEATRE  
CLASSROOM PARTNERSHIPS**

**3,000** students engaged in Bay Area classrooms

**1,424** students attended a Berkeley Rep student matinee

**75** students performed at Berkeley Rep during the High School Theatre Festival

**37%** of students served attended a Title I school

A Berkeley Rep teaching artist leads a workshop at a local high school.

“We were so pleased with our workshop this year! It was engaging, fun, and helped the students with their individual performances...With diminishing local resources for performing arts education, the programs offered by Berkeley Rep are an invaluable asset to schools.”

— East Bay Montessori teacher

SPOTLIGHT

**ARTISTS IN THE CLASSROOM  
AT BALBOA HIGH SCHOOL**

In the fall, *Mexodus* creators and performers Brian Quijada and Nygel D. Robinson engaged 75 students at Balboa High School in San Francisco in a workshop on live looping and musical theatre writing. The workshop was a massive hit with the students, helping to deepen their understanding of the complex techniques used in the show and to broaden their conceptions of what contemporary theatre can be.

“This has been an incredibly transformative experience. I have learned so much from every, single, person. It has been such a blessing to be in a program that uplifts our authentic voices, and gives us a place to bloom, expand, and share that work with the world.”

— Azucena U.  
2024/25 Young Writers  
of Color Collective

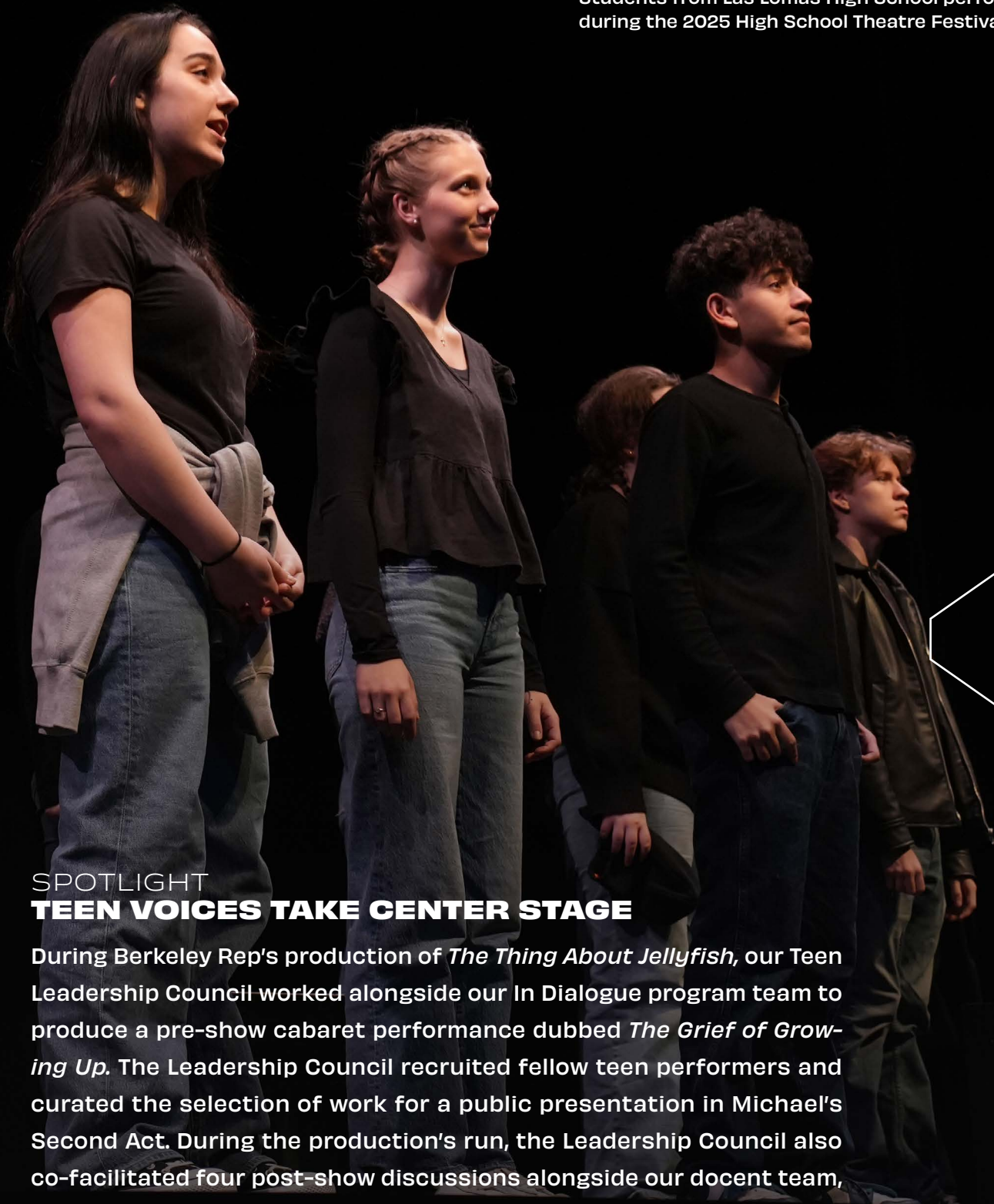
## TEEN COUNCIL

We had robust participation in our Teen Council programs in 2024/25 with participation back to pre-pandemic levels. Teen Nights alone brought close to 500 teens to our campuses to engage with six Berkeley Rep productions. Throughout the year, the 15 members of our Teen Leadership Council engaged in activities that developed their leadership and advocacy skills and introduced them to multiple career pathways in the arts. Another highlight was the relaunch of the Young Writers of Color Collective, which guided four aspiring playwrights through a nine-month deep-dive into the craft of playwrighting, culminating in a public staged reading of the young writers' work.



Teen Leadership Council members  
hosting Teen Night

Students from Las Lomas High School perform during the 2025 High School Theatre Festival.



**SPOTLIGHT**  
**TEEN VOICES TAKE CENTER STAGE**

During Berkeley Rep's production of *The Thing About Jellyfish*, our Teen Leadership Council worked alongside our In Dialogue program team to produce a pre-show cabaret performance dubbed *The Grief of Growing Up*. The Leadership Council recruited fellow teen performers and curated the selection of work for a public presentation in Michael's Second Act. During the production's run, the Leadership Council also co-facilitated four post-show discussions alongside our docent team, offering thoughtful, youth-led perspectives that sparked meaningful, multigenerational conversations. It was inspiring to witness these young leaders take command of the space, both onstage and off.



2025 Musical Theatre Intensive final performance

**YOUTH & TEEN SUMMER PROGRAMS**

Youth Summer Programs engaged students with a rigorous and dynamic exploration into theatre-making. We sold out all seven camps, which included one middle school camp and three camps each for elementary and high school aged students. With support from funders and robust program revenue, we were able to expand access by offering free or reduced tuition to 15 students who would not otherwise have been able to participate.

Across all sessions, we emphasized joy, rigor, and inclusivity, creating a learning environment that was artistically challenging and welcomed all students' voices into the storytelling process. The quality of student performances this year reflected this approach, with noticeable growth in confidence, collaboration, creative expression, and fun.

40% exited their fellowship with employment



2024/25 Fellows met with Adam Savage at his Bay Area workshop

## NEXT GENERATION FELLOWSHIP

The 2024/25 Berkeley Rep Next Generation Fellowship program welcomed 14 emerging theatre professionals across the organization, offering immersive, hands-on training designed to prepare them for careers in the American theatre. Over the course of the program, fellows shadowed senior leadership, collaborated across departments, and deepened their understanding of the art and the business of producing world-class theatre.

### SPOTLIGHT

#### FELLOWS TAKE THE LEAD AT THE HIGH SCHOOL THEATRE FESTIVAL

During this year's High School Theatre Festival, our fellows played a central role in producing a day of artistry, collaboration, and mentorship for Bay Area teens. Working side-by-side with guest artists, teaching partners, and our Teen Leadership Council, fellows managed the full scope of the festival's production, including production management, lighting design, sound design, and stage management. In a new practice this year, each Teen Council member was paired with a fellow, creating a direct mentorship channel where skills and lessons from the fellowship could be shared in real time. For the fellows, it was a chance to step into leadership roles, applying the skills they had been learning throughout their time at Berkeley Rep.

## TRANSFORMATIONAL ARTS

Berkeley Rep's Transformational Arts program serving individuals in the carceral system continued a partnership with San Francisco County Jails to provide storytelling workshops at the San Bruno and Downtown San Francisco facilities. In 2024/25, we hosted three eight-visit workshops, each engaging a distinct cohort within the San Francisco Jails system, including women at the Downtown facility and veterans and English language learners at the San Bruno facility. Guided by teaching artists from Berkeley Rep and the Formerly Incarcerated People's Performance Project, participants created original monologues and scenes rooted in their personal narratives. To support this work, teaching artists drew on Berkeley Rep's DIG IN: Digital Initiative recordings of *Mexodus* and the 2022/23 world premiere *Out of Character* (now titled *Other*) by Ari'el Stachel as educational tools to illustrate storytelling techniques and explore themes of liberation and self-discovery. Through the program, participants developed and practiced transferable life skills — such as public speaking, communication, and critical thinking — that can be used during job interviews and in navigating relationships and workplace environments to support successful reentry.

## IN DIALOGUE

Our In Dialogue initiative placed our theatre-making skills in service of community partners and civic dialogue, offering events ranging from community salons and panels to off-site activations. Programming grew significantly, from a little over 500 participants in 2023/24 to over 2,500 in 2024/25. In Dialogue events elevated cultural practitioners and community leaders, built bridges between audiences and local changemakers, and issued free or discounted tickets to community partners. Since launching the program in 2021, In Dialogue has deepened existing relationships in the community and introduced many new community partners to Berkeley Rep, broadening our reach and strengthening the organization's presence across the region.

Left: Ari'el Stachel in *Out of Character* (now titled *Other*).

PHOTO: KEVIN BERNE

Delia Cunningham plays  
Rebecca Erbelding in *Here  
There Are Blueberries*.

PHOTO: KEVIN PARRY PHOTOGRAPHY



## COMMUNITY DIALOGUES

A highlight of our In Dialogue programming in 2024/25 was our robust Community Dialogues around Tectonic Theater Project's *Here There Are Blueberries*, which included a panel conversation with U.S. Holocaust Memorial Museum historian Rebecca Erbelding (upon whose work the production was based) and *Here There Are Blueberries* writers Amanda Gronich and Moisés Kaufman as well as a curated series of post-show discussions with Fellowships at Auschwitz for the Study of Professional Ethics. These dialogues, alongside other dialogues throughout the rest of the season on topics like Latine representation in the arts, the CROWN Act and misconceptions about Black hair, and more underscore Berkeley Rep's commitment to fostering dialogues that connect art with broader cultural and social themes.

Director Tyne Rafaeli and Matilda Lawler in rehearsals for *The Thing About Jellyfish*

## COMMUNITY PARTNERSHIPS

In 2024/25, In Dialogue worked with new and existing partner organizations to uplift their work and the work of the communities they support to Berkeley Rep's audience. We were excited to collaborate with 826 Valencia to feature a lending library of their young authors' work in our lobby during *The Thing About Jellyfish*. These books, featuring short essays, poems, and stories, were available for our audience to read while on-site before and after the performance. We also had the pleasure of continuing our relationship with The Formerly Incarcerated Peoples' Performance Project (FIPPP), Berkeley Rep's first company-in-residence. FIPPP continued to use space in our School of Theatre throughout the year as a rehearsal space and performance venue.



Miko Marks performs at In Dialogue's *The Get Down* event, *Mexodus*



## COMMUNITY CELEBRATION NIGHTS

Our Community Celebration Nights open Berkeley Rep's courtyard and gathering spaces to bring community together in celebration of the vibrant heritages that make up our region. These free, public pre-show events showcase local artists, organizations, and businesses rooted in our Bay Area community.

### 2024/25 CELEBRATION NIGHTS

#### **The Get Down**

in partnership with Museum of the African Diaspora (MoAD)

#### **Latine Heritage Night**

in partnership with La Peña Cultural Center

#### **Black History Month Celebration**

in partnership with CO-LLAB Choir

#### **Jewish Community Night**

in partnership with Jewish Community Federation & Endowment Fund, Jewish Family and Children's Services, J. the Jewish News of Northern CA, and Taube Philanthropies

#### **AAPI Heritage Night**

in partnership with Bay Area Independent Chinese Dancers

#### **Pride Night**

### AT A GLANCE IN DIALOGUE

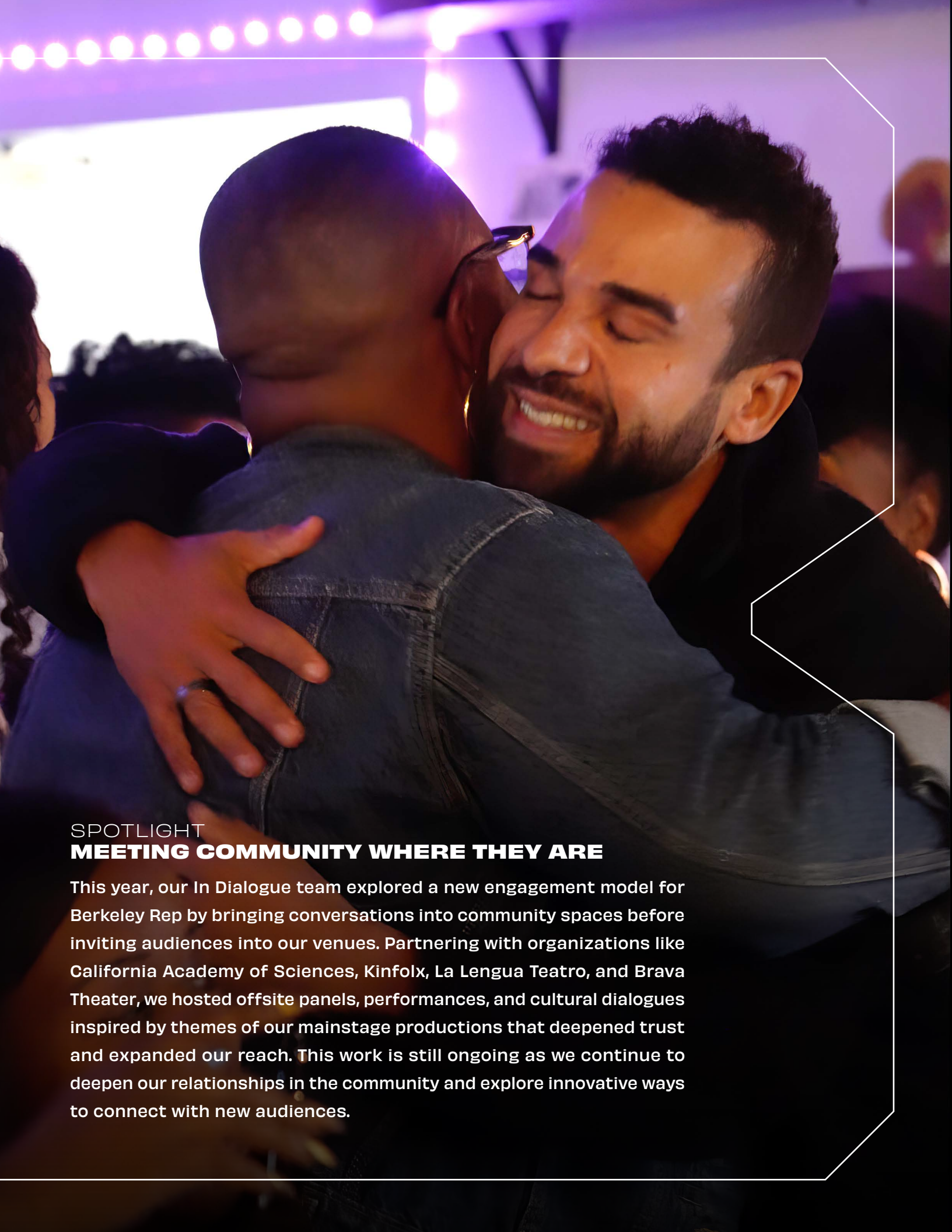
**2,500** patrons engaged through In Dialogue events and programs

**19** local artists/performance groups showcased

**13** local small businesses supported

**29** local non-profits/cultural organization partners

**200+** free and discounted tickets issued



SPOTLIGHT  
**MEETING COMMUNITY WHERE THEY ARE**

This year, our In Dialogue team explored a new engagement model for Berkeley Rep by bringing conversations into community spaces before inviting audiences into our venues. Partnering with organizations like California Academy of Sciences, Kinfolx, La Lengua Teatro, and Brava Theater, we hosted offsite panels, performances, and cultural dialogues inspired by themes of our mainstage productions that deepened trust and expanded our reach. This work is still ongoing as we continue to deepen our relationships in the community and explore innovative ways to connect with new audiences.

## **FINANCIAL OVERVIEW**

## SUSTAINING ARTISTIC AMBITION

The 2024/25 season continued to be a challenging time for theatres and performing arts organizations both nationally and in the Bay Area, with several Bay Area institutions closing their doors. Berkeley Rep, while not immune to the pressures affecting our industry, has remained resilient.

Bold artistic programming, strategic investments in audience and donor development, prudent expense management, and transformational philanthropic support have allowed Berkeley Rep to manage structural deficits and maintain financial stability despite the lingering effects of the COVID-19 pandemic.

We continue to navigate significant headwinds, including changing audience and donor behaviors, organizational rebuilding, inflation, supply chain challenges, and a complex economic and political landscape. Notwithstanding these challenges, we entered the 2024/25 season with strong momentum, thanks to rebounding attendance during the 2023/24 season and a loyal and growing subscriber base. Berkeley Rep has bucked industry trends by growing our subscriber base year over year since the COVID-19 shutdown, and it remains the largest subscriber base of any non-profit theatre in the Bay Area. This sustained commitment from subscribers has allowed us to continue to produce full seasons of ambitious programming.

Our community's continued and growing philanthropic support has been crucial in sustaining our operations. FY25 Annual Fund fundraising surpassed our previous high watermark in FY19, marking a six-year journey back to pre-pandemic support levels and reflecting an ongoing upward trajectory in donor support.

With the support of our community and the dedication of our team, Berkeley Rep is well-positioned to build financial stability while delivering bold, transformative theatre.

To view the complete audited financial statements, visit [berkeleyrep.org/financials](https://berkeleyrep.org/financials)



Above: Hugh Bonneville in *Uncle Vanya*

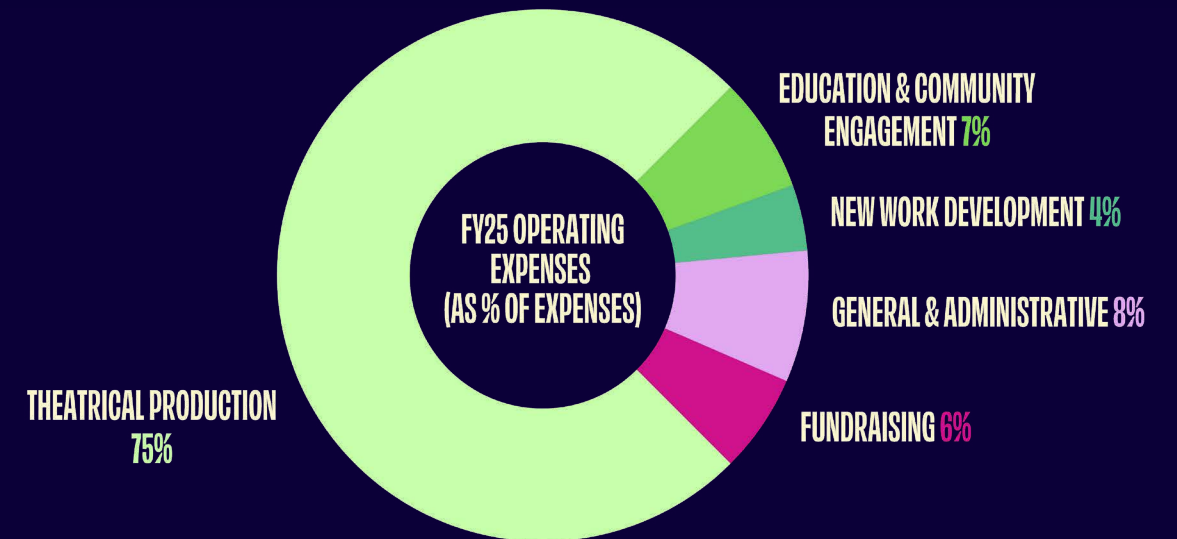
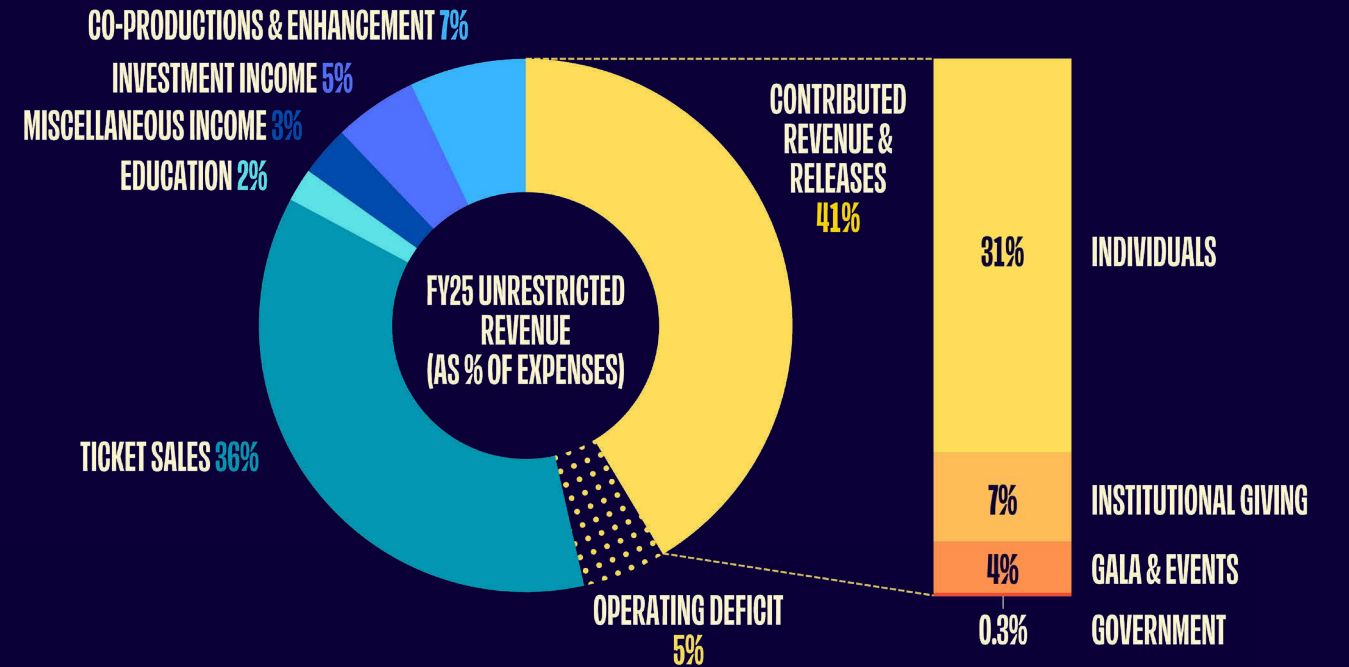
PHOTO: KEVIN BERNE

Opposite: Brian Quijada (left) and Nygel D. Robinson (right) in *Mexodus*

PHOTO: BEN KRANTZ STUDIO

## FISCAL YEAR 2025 OPERATING REVENUE & EXPENSE

FOR THE YEAR ENDING AUGUST 31, 2025



TOTAL OPERATING EXPENSES: \$23,930,728



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## THANK YOU!

Thank you for your generous support of Berkeley Rep. If you have any questions or would like further information, please contact [grantsmanager@berkeleyrep.org](mailto:grantsmanager@berkeleyrep.org)