Sutra
A Sadler’s Wells production, part of a Dance Consortium tour

Sidi Larbi Cherkaoui and Antony Gormley

Szymon Brzóska music

Monks from the Shaolin Temple

Fri 10 and Sat 11 May 2013, 8.00pm
Brighton Dome Concert Hall

Brighton Festival programmes are supported by WSL (Brighton) Ltd
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Sutra

Director and choreographer          Sidi Larbi Cherkaoui
Visual creation and design          Antony Gormley
Composer                            Szymon Brzóska

Performers

Ali Thabet, Huang Jiahao, He Yonggang, Tao Jikao, Zhao Yu,
Liu Yaqun, Dou Shipeng, Hu Haonan, Chen Xianglu, You Meng,
Guo Chenglong, Liu Yangqun, Chen Guangwei, Wu Yuanhang,
Hu Jun, Cheng Peng, Liu Shijie, Wang Dezhi, Yan Jie, Guan
Tingdong, Sun Xiaotong, Zhu Xiangshang

Musicians

Szymon Brzóska          piano
Laura Anstee           cello
Alies Sluiter            violin
Olga Wojciechowska      violin
Raimund Wunderlich     percussion
Assistant choreographers

Ali Thabet
Damien Fournier
Satoshi Kudo

Dramaturgical advice

Lou Cope
An-Marie Lambrechts

Lighting consultant

Adam Carrée
Andy Downie
Gemma Tonge
Simon Young
Jon Beattie
Rebecca Goldstone
Suzanne Walker
Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Production manager

Andy Downie
Gemma Tonge
Simon Young
Jon Beattie
Rebecca Goldstone
Suzanne Walker
Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

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Suzanne Walker
Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

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Jon Beattie
Rebecca Goldstone
Suzanne Walker
Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Sound engineer

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Rebecca Goldstone
Suzanne Walker
Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Wardrobe supervisor

Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Producer, Sadler’s Wells

Hisashi Itoh
Dawn Prentice
Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Associate producer

Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Tour producer

Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Sutra tour manager

Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Co-ordination, Sutra UK tour

Sandra Castell-Garcia
Joel Cottrell
Karthika Nair

Consultant producer for Sidi Larbi Cherkaoui

Karthika Nair

For the Shaolin Temple

Abbot of the Shaolin Temple

Master Shi Yongxin

Leader of the warrior monks

Master Shi Yan Zhuang

General Manager, Shaolin Intangible Assets Management Co.

Qian Daliang

Sutra project co-ordinator and interpreter

Geng Shuangjiang

Production

A Sadler’s Wells London Production
Athens Festival
Festival de Barcelona Grec
Grand Théâtre de Luxembourg
La Monnaie, Brussels
Festival d’Avignon
Fondazione Musica per Roma
Shaolin Cultural
Introduction

The word ‘sutra’ literally means a rope or thread that holds things together. Metaphorically, ‘sutra’ is a rule, or set of rules, also binding. In Buddhism the term was originally given to the sermons of Buddha.

It is May 2007 and Sidi Larbi Cherkaoui is working in Antwerp with a small group of monks from the Shaolin Temple, introduced to him by the independent producer Hisashi Itoh. This would prove to be the beginnings of Sutra, which has gone on to play to audiences of over 165,000 in 60 cities and 28 countries worldwide.

Cut to October 2007 in London. The sculptor Antony Gormley, who had already worked with Larbi and Akram Khan on zero degrees, accepted Larbi’s invitation to produce the visual design for Sutra. Life-size wooden boxes emerged and became an integral part of the action, as could easily be observed once rehearsals moved to the Shaolin Temple in March 2008. As if playing with giant Lego bricks, Larbi and the monks of the temple turned the boxes into a fortress, a giant lotus flower, beds in a dormitory, a sailing boat, larger-than-life dominoes…

On my first visit to the Shaolin Temple, I was dropped off at the huge entrance gate. It opened slowly and we were allowed entry into what at the time seemed to be a world that I knew little about. At the top of the path, I looked back to see the main temple buildings silhouetted against the magnificent Songshan Mountains. If I looked right, however, I could see into a basic one-roomed building with a corrugated iron roof, where ‘our’ monks were rehearsing with Larbi, Ali Thabet and Satoshi.
This rehearsal building initially had no proper floor but one was driven from Beijing in a truck. The layers of plywood, plastic sheeting and more ply, with a rubber mat on top, would probably make most dancers wince, but it works. The winters are very harsh at the Shaolin Temple; the rain flows off the mountains and, it seems, straight through the rehearsal room. We are by now already on our second floor.

The warrior monks in Sutra are from the Shaolin Temple on Shaoshi Mountain, near Dengfeng, in Henan province. Some of ‘our’ monks leave Sutra to undertake other duties for the Abbot or to continue their Buddhist studies. New monks join us and some return, which is always a happy event, one of the most notable being the two children (pupil monks) who started with the show in 2008. Just ten and 13 years old at the time, they have now rejoined us as young adult monks. Two of the senior monks, Huang Jiahao and Li Bo, joined Larbi’s production TeZukA, which also toured the world throughout 2012.

The musicians bringing Szymon Brzóska’s wonderful score to life on stage have been part of Sutra from the beginning, as has Ali Thabet, who performs with the monks in Sutra and was Larbi’s assistant during the making of the work. These artists hail from far and wide and are very much in demand; it is wonderful that they continue to join us when we make the call for the next Sutra adventure. It is the same with our technical crew, who have all been working on Sutra from the first performance, at Sadler’s Wells in May 2008.

Being involved with Sutra is unique. I have been very lucky and have worked with hugely talented and inspirational artists over the years, but Sutra is something special. It has also turned into something of a large, affectionate but slightly messy family that has spread out all over the world. I have had my share of sleepless nights, sitting by the phone waiting for calls from China to sort out visas. Never say never, perhaps, but we have always got there in the end. It was close in Abu Dhabi last year, though: the monks were queuing at the check-in desk in Zhengzhou airport to board their flight when the paperwork finally came through.

So finally we get the chance to show the UK what Sutra is all about. If you see a group of monks exploring your town in the next couple of months, go and say ‘Nǐhāo’ (‘hello’). You won’t regret it.

© Dawn Prentice
Sutra tour producer
The Shaolin Monastery is an enigma. The Buddhist faith prohibits violence, and yet the Shaolin Buddhist monks have been perfecting their fighting techniques for centuries. How can they ignore a primary article of their religion that forbids killing a living being?

It could be argued that individuals and collectives alike have always found ways of justifying violating their professed ideologies. However, one wonders whether the Shaolin case is not altogether different. Perhaps the Shaolin martial arts are not intended for fighting but rather for mental self-cultivation. Maybe the Shaolin monks are not training their bodies for battle but cultivating their minds for spiritual awakening. If so, how and when did their unique synthesis of mental and physical training emerge?

An examination of historical records reveals that the origins of the Shaolin martial arts were economic and political rather than spiritual. Large stone steles that still exist at the monastery are engraved with inscriptions attesting to the historical conditions under which, some 1500 years ago, the Shaolin monks resorted to arms. As early as the Chinese Middle Ages (the 6th and 7th centuries) the Shaolin Monastery possessed a large agricultural estate that required military protection. In times of political turmoil, Shaolin monks defended their monastery against bandits and marauding rebel armies. Economic concerns for Shaolin’s wealth were joined by its strategic location on a narrow mountain path leading to Luoyang, at that time the Chinese capital.

In the early 7th century the Shaolin Monastery was embroiled in a military confrontation over the capital that had far-reaching political consequences. Its heroic monks assisted the future emperor Li Shimin (600–649) in the campaigns leading to the founding of his mighty Tang Dynasty (618–907). The grateful emperor bestowed on the monks an imperial letter of thanks, sanctioning their military activities for centuries to come. Imperial authorization was joined by divine sanction. The history of the Shaolin martial arts reveals an intimate connection between monastic fighting and the veneration of Buddhist martial deities. Even though Buddhist ethics condemn violence, the Buddhism pantheon of divinities features numerous warriors who serve as the divine protectors of the Faithful. Wrathful gods who trample demons underfoot flank the entrances to Buddhist temples throughout Asia. Such warrior divinities provided divine sanction for violence to the Shaolin monks, who venerated them for their military might.
If Shaolin monks exploited the violent potential of Buddhist military divinities, they made similar military use of another Buddhist emblem: the staff. The staff functioned in Buddhism as a symbol of religious authority, as it does in other religions (the Roman Catholic crosier, for instance). Monastic regulations required itinerant monks to carry a staff, which Shaolin warriors gradually transformed into an effective weapon. Indeed, throughout the 16th century the Shaolin Monastery was renowned in China primarily for its superior staff-wielding techniques, which were lauded by military experts. The association of fighting monks with this weapon extended to popular fiction and drama, which celebrated staff-wielding clerics. The most beloved Buddhist warrior in Chinese popular culture, the heroic monkey Sun Wukong, manipulates the staff as his quintessential weapon.

It was probably no earlier then the 16th and 17th centuries that Shaolin monks gradually began to develop the bare-handed techniques that, by the 21st century, have made their monastery famous the world over. These empty-handed fighting methods are known in Chinese as *quan* (literally, 'fist'), and their emergence signalled a profound transformation. From the 16th and 17th centuries the Chinese martial arts were no longer intended only for fighting. Rather, Shaolin monks (and other warriors) have transformed martial practice into a unique system of physical and mental self-cultivation. The Shaolin techniques of bare-handed fighting have been designed to serve military, therapeutic and religious purposes. It is arguably this unique combination of functions that has made them attractive to millions of practitioners all over the world.

The Shaolin methods of fist-fighting draw on native traditions no less than on the imported Buddhist faith, which had arrived in China from India. Even as these barehanded methods are couched in the Buddhist vocabulary of enlightenment, they derive largely from an ancient Chinese gymnastic tradition that had evolved centuries before the arrival of Buddhism in China. As early as the 1st century BC, Chinese manuals described elaborate breathing and callisthenic techniques, based on one’s innate vital energy, called *qi*. During the 16th and 17th centuries this ancient Chinese gymnastic tradition was gradually integrated into the newly emerging systems of barehanded fighting, creating the Shaolin synthesis of fighting, healing and religious self-cultivation. The modern era has witnessed the globalization of the Shaolin martial arts. Millions of Western practitioners are attracted to the Chinese martial arts, even as Kung-Fu cinema is enjoying tremendous popularity, influencing Hollywood filmmaking.

© Meir Shahar

Meir Shahar is Associate Professor of Chinese Studies at Tel Aviv University; he is author of *The Shaolin Monastery: History, Religion, and the Chinese Martial Arts* (University of Hawaii Press, 2008)
The Shaolin Temple

The warrior monks performing in Sutra are from the Shaolin Temple, situated near Songshan mountain in the Henan Province of China and established in 495AD by monks originating from India. In 1983 the State Council defined the Shaolin Temple as the key national Buddhist Temple. The monks follow a strict Buddhist doctrine, and Kung-Fu and Tai Chi martial arts are an integral part of their daily regime.

A patriarchal clan system prevails within the Shaolin Temple, and in nearly 800 years there have been over 30 generations of monks. The representatives of the current generations have in their surnames the characters of ‘Su’, ‘De’, ‘Xing’, ‘Yong’, ‘Yan’ and ‘Heng’. Master Shi Yongxin is the present Abbot of the Shaolin Temple.

Shaolin Kung-Fu is one of the oldest Chinese martial-arts traditions. It is based on a belief in the supernatural power of Chan Buddhism, and the moves practised by the Shaolin Kung-Fu monks are its major form of expression. According to the guidebooks handed down in the Shaolin Temple, Kung-Fu has 708 movement sequences, with another 552 boxing sequences and 72 unique skills for capturing, wrestling, disjointing and touching vital points in order to cause injury.

The monks of the Shaolin Temple regard the perfection of their Kung-Fu warrior skills as their lifelong goal. They fully understand life with no fear in their hearts, their physical and mental practice embodying the ancient Chinese belief in ‘the unity between heaven and man’.
Sidi Larbi Cherkaoui director and choreographer

Since making his debut as a choreographer in 1999 with Andrew Wale’s ‘contemporary musical’ Anonymous Society, Sidi Larbi Cherkaoui has created more than 20 choreographic pieces and won numerous awards, including the Olivier Award (with Damien Jalet, for Babel (words) in 2010), Ballet Tanz Awards in 2008 and 2011, and the 2009 Kairos Prize for his artistic vision and his quest for intercultural dialogue.

Cherkaoui’s initial pieces, including Rien de Rien (2000), Foi (2003) and Tempus Fugit (2004), were made as a core member of the Belgian collective Les Ballets C.de la B. He also undertook parallel projects that both expanded and consolidated his artistic vision: Ook (2000) with the choreographer Nienke Reehorst, born from a workshop for mentally disabled actors held by Theater Stap in Turnhout; D’avant (2002) from an encounter with his longstanding artistic partner Damien Jalet, and Juan Kruz Diaz de Garaio Easnaola and Luc Dunberry of Sasha Waltz & Guests company; and zero degrees (2005) with his friend and choreographer Akram Khan. He has worked with a variety of theatres, opera houses and ballet companies, and was an artist-in-residence at Het Toneelhuis, Antwerp (2004–09), where his work included Myth (2007) and Origine (2008).

Cherkaoui’s work since then has included Orbo Novo for Cedar Lake Contemporary Ballet; a series of duets, including Faun and Dunas (the latter with the flamenco dancer María Pagés); Babel (words), the third part of a triptych that began with Foi and Myth, with Damien Jalet and Antony Gormley; Rein, a duet featuring Guro Nagelhus Schia and Vebjørn Sundby; Play, a duet with the Kuchipudi danseuse Shantala Shivalingappa; Bound, a duet for Shanell Winlock and Gregory Maqoma as part of Southern Bound Comfort; TeZukA, a piece for 15 performers about the works of Osamu Tezuka, the master of Japanese manga; Labyrinth for Dutch National Ballet; and Puz/zle for 11 dancers, the Corsican choir A Filetta, the Lebanese singer Fadia Tomb El-Hage and the Japanese musician Kazunari Abe. In 2010 he launched his company Eastman, which is resident at deSingel International Arts Campus, Antwerp. Last year he choreographed Joe Wright’s film Anna Karenina. He is an associate artist at Sadler’s Wells and dance director of Festival Equilibrio in Rome.

Antony Gormley visual creation and design

In a career spanning nearly 40 years, Antony Gormley has made sculpture that explores the relation of the human body to space at large, explicitly in such largescale installations as Another Place, Domain Field and Inside Australia, and implicitly in works such as Clearing, Breathing Room and Blind Light, in which the work provides a frame through which the viewer becomes the viewed. Increasingly he has taken his practice beyond the gallery, engaging the public in active participation, as in Clay and the Collective Body in Helsinki and One & Other in Trafalgar Square.

Gormley’s work has been exhibited throughout the UK with solo shows at the Whitechapel, Serpentine, Tate, Hayward and White Cube Galleries, and the British Museum. He has also mounted one-man shows internationally, notably at the Louisiana Museum of Modern Art (Denmark), the Malmö Konsthall (Sweden), the Kunsthalle zu Kiel (Germany), the Antiguo Colegio de San Ildefonso (Mexico City), the Kunsthaus Bregenz (Austria), the State Hermitage Museum (St Petersburg), the Deichtorhallen (Hamburg) and the Centro Cultural Banco do Brasil (São Paulo). He has also participated in group shows at the Museum of Modern Art (New York), the Los Angeles County Museum of Art, the Venice Biennale and Documenta 8 (Kassel). His major public works include Angel of the North in Gateshead; Another Place at Crosby Beach, Merseyside; and Exposure in Lelystad, The Netherlands.

Antony Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999 and the Bernhard Heiliger Award for Sculpture in 2007; he was awarded an OBE in 1997. He is an Honorary Fellow of the Royal Institute of British Architects, an honorary doctor of the University of Cambridge and a fellow of Trinity and Jesus Colleges, Cambridge. He has been a Royal Academician since 2003 and a British Museum Trustee since 2007.
Szymon Brzóska composer and pianist
Born in Poznań in 1981, Szymon Brzóska started playing the piano at the age of seven. He studied with Mirosław Bukowski at the Poznań Music Academy (2000–05) and with Luc Van Hove at the Royal Flemish Conservatory, Antwerp. In 2007 he was selected for the music @venture festival in Antwerp, which commissioned him to compose a piece for the Belgian ensemble I Solisti del Vento. His works include the soundtrack for the film Le bruit des gens autour (2008), which had its premiere at the Avignon Festival; Hommage à Schnittke (2009), a concerto for piano, strings and percussion performed at the 42nd Festival of Polish Piano Music in Słupsk; Orbo Novo (2009), a modern dance piece choreographed by Sidi Larbi Cherkaoui for Cedar Lake Contemporary Ballet and given at the Jacob’s Pillow dance festival; a cello piece for the solo dance work I will for Małgorzata Dzierżon of Rambert Dance Company (2009); Dunas (2009), a duet between Cherkaoui and María Pagés; Septem (2010), seven miniatures written for the pianist Barbara Drażkowska and given its premiere at the Sounds New Contemporary Music Festival, Canterbury; (S)NOW (2010) in collaboration with the choreographer Joost Vrouwenraets; Labyrinth (2011), Cherkaoui’s full-length ballet commissioned by Dutch National Ballet; Desert (2011), a dance performance choreographed by Paulina Wycychowska for the Polish Dance Theatre, Poznań; Casting Traces (2012), a collaboration with New Movement Collective; and Performance Oh, Noh, choreographed by Kaya Kołodziejczyk.

Ali Thabet assistant choreographer and performer
Ali Thabet's initiation into movement arts came through kung-fu. Despite a long-standing affinity with dance, he joined the National Centre for Circus Arts, Châlons, in 1997. He performed in Francis Viet’s Furie (2001) and made his breakthrough in 2002, with Cyrk 13, choreographed by Philippe Decouflé, with whom he has subsequently collaborated on several other projects. He was part of Josef Nadj’s Il n’y a plus de firmament (2003), where he worked with such artists as Jean Babilé and Ioshi Oïda. He met Sidi Larbi Cherkaoui in 2004, when he joined the cast of Tempus Fugit; he joined Sutra in 2008.

Damien Fournier assistant choreographer and performer
Damien Fournier was born in France in 1977. After falling in love with the circus at the age of 13, he trained at the regional circus school in Toulouse and at the National Centre for Circus Arts in Châlons, where he was influenced by Mario Gonzales, Francis Viet, Pal Frenak and Pierre Doussaint, and worked with such artists as Guy Alloucherie and Josef Nadj. Following an injury, he left circus for contemporary dance, developing a more introspective and intimate style. He worked with Alloucherie (Les sublimes), Giorgio Barberio Corsetti (Paradiso and Argonauti) and Kitsou Dubois (Traversées), and collaborated with Mariko Aoyama, Yoshi Oîda and Jean Babilé on Josef Nadj’s Il n’y a plus de firmament and Asobu. Since joining Sidi Larbi Cherkaoui for Myth in 2006, he has maintained his collaboration with Cherkaoui and Eastman, acting as assistant choreographer and rehearsal director on Sutra, dancing in Babel (words) and Puz/zle, and participating in Anna Karenina. He is passionate about widening the vocabulary of dance through sources as diverse as sign language and personal narratives.

Laura Anstee cello
Laura Anstee studied with Mats Lidström and Philip Sheppard at the Royal Academy of Music (RAM), where she won the Douglas Cameron and Herbert Walenn Prizes for solo and duo performance and graduated in 2002. While at the RAM she performed with the Philharmonia Orchestra and now works with a variety of groups, including the New London Soloists Orchestra, the Goldberg Contemporary Ensemble and the Bournemouth Symphony Orchestra’s Kokoro Ensemble. She is a member of the Arcadia String Quartet, with which she performs much of the standard quartet repertory. She has worked on Top of the Pops, recorded for the hip-hop star Kanye West and the Klezmer-influenced band Oi Va Voi, and toured with a variety of artists. In addition to commercial work, she teaches the cello and general musicianship to a group of young students on a special outreach programme called String-along. A keen exponent of eastern European music, she performs throughout the UK as a member of the She’koyokh Klezmer Ensemble.
Alies Sluiter violin
Alies Sluiter’s extensive and varied credits include composing, performing, arranging, producing, licensing and musical directing for feature films, documentaries, television (including projects for CNN, the BBC, the ABC, SBS and Foxtel), music, theatre and dance productions. She has lectured in film scoring and musical dramaturgy at Central Saint Martins University of the Arts, London, since 2008, and has collaborated with a wide range of artists, including Nitin Sawhney, Aref Durvesh, Akram Khan, Sylvie Guillem, Hugh Jackman, Natalie Imbruglia, Lin Hwairimn, Netsayi Chigwendere and Ray Chen. She has been funded by the Australian Film Commission and the Australian Embassy in Berlin as an emerging composer, and by the Australia Council for the Arts and Arts SA for her own composing projects as well as international showcase performances. She recently composed the score for the American–Australian film Blinder and has been touring with her solo project The Picture Box Orchestra, performing at festivals including WOMAD, the Bellingen Global Carnival, the Adelaide International Arts Festival, the Nannup Music Festival and The Spiegeltent.

Olga Wojciechowska violin
Olga Wojciechowska graduated from the Poznań Music Academy in 2005 and joined the Stor Quartet, with which she performed on Andrew Keeling’s record Reclaiming Eros. She subsequently played with the Polish Dance Theatre, Poznań, and worked with several alternative theatre companies. In 2006 she participated in the orchestral version of David Jackson’s Beam Machine, and in 2007 she performed and collaborated with SNU at the Festival of Modern Music in Céret (France) and at the Avgarde Festival in Bergen. She also collaborated with An On Bast on Parts of Broken Glass in my Mouth for Mind Twisting Records. She plays the classical and electric violin and collaborates on a variety of projects with DJs and producers from all genres, from nu-jazz to experimental and classical music.

Raimund Wunderlich percussion
Raimund Wunderlich began his musical education learning the piano and cello, but at the age of 12 he fell in love with drums. Partly self-taught, he attended music school in Germany and the USA. He plays everything from jazz to funk, Renaissance to pop, and has been touring with Sutra since May 2010. In addition, he has worked in sound and video engineering at the Deutsche Oper am Rhein, Düsseldorf, and for various radio and television stations.

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Sadler’s Wells is the UK’s leading dance house, committed to producing, commissioning and presenting new works and to bringing the very best international and British dance to audiences both at their London base and on tour. The theatre’s cutting-edge programme spans dance in all its forms, from contemporary to flamenco, Bollywood to ballet, salsa to street dance and tango to tap. Its international award-winning collaborative productions and commissions include Sutra, zero degrees, PUSHT, Confluence and In the Spirit of Diaghilev. Sadler’s Wells also provides a home to world-class associate artists and resident companies including Sylvie Guillem, Akram Khan, Sidi Larbi Cherkaoui, Nitin Sawhney, Russell Maliphant, Michael Hulls, Wayne McGregor | Random Dance, Matthew Bourne’s New Adventures and ZooNation.

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Conference and Event Sales Manager Delphine Cassara
Marketing Assistant Helen Rouncivell

Maintenance
Maintenance Manager John Rogers
Maintenance Supervisor Chris Parsons
Maintenance Plumber Colin Burt
Maintenance Apprentice Matthew Ashby

Visitor Services
Head of Visitor Services Zoe Curtis
Visitor Services Manager Sarah Wilkinson
Event Managers Morgan Robinson, Tim Ebbs, Simon Cowan, Josh Williams
Duty Event Managers Jamie Smith, Adam Self
Visitor Services Officer Emily Cross
Senior Visitor Services Assistant Karia Boustead-Hinks
Visitor Services Assistant Peter Bann, Graham Cameron, Melissa Cox, Anja Gibbs, Valerie Furnham, David Earl, Andrea Hoban-Todd, Tony Lee, Jules Pearce, Joe Pryer, Alex Pummell, Josh Rowley, Thomas Sloan, Adam Self, Claire Swift, Carly West, Nicky Conlan, Matt Freeland, Matthew Mulchay, Richard Thorp, Emily Cross
Visitor Services Volunteer Coordinator Lizzy Leach

Front of House
Front of House Manager Ralph Corke
Front of House Supervisors Bernard Brown, Karia Boustead-Hinks, Bill Clements, Gabi Hergert, John Morfett, Jeff Pearce, Betty Raggett, Michael Raynor, Adam Self

Stewards and Security