Brighton Festival

4-26 May 2024

Guest Director Fl'ank Cottrell-Boyce

Le Fils du Grand Réseau ° Fishbowl

Thu 23–Sat 25 May 2024, 7.30pm Theatre Royal Brighton

🔸 Patrons 🔸

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> In Memory: Joan Griffiths, Andrew Polmear Thanks to those who wish to remain anonymous

BRIGHTON FESTIVAL 2024

Welcome to Brighton Festival 2024.

We are delighted to present this magical and wonder-filled programme, inspired by our Guest Director, screenwriter and award-winning children's author Frank Cottrell-Boyce, and inviting everyone to imagine a better world over the next three weeks.



The programme is packed with world premieres, exclusives, new commissions and international events, with artists joining us from across the globe, from West Africa to Australia. We're particularly excited to see the newly refurbished Brighton Dome Corn Exchange and Studio Theatre full, with over 60 events taking place across our three spaces.

I would like to thank our funders Brighton & Hove City Council and Arts Council England for their continued support, and that of our Principal Supporter The Pebble Trust, Major Sponsor Mayo Wynne Baxter and Higher Education Partner University of Sussex. Thanks also to our patrons, supporters, audiences, staff, volunteers, and everyone else involved in helping to make this festival possible.

On a personal note, this will be my last Brighton Festival as CEO of Brighton Dome & Brighton Festival. It has been a great privilege to work with such an inspiring and dedicated team, and to see the organisation's work connect in so many ways with such a wonderful city and its communities. Thank you for being a part of this Festival and helping to ensure it remains such a vital part of Brighton & Hove's cultural offer.

So, as Frank says, 'get ready to laugh, cry, dance, be bedazzled' at Brighton Festival 2024.

Andrew Comben, Chief Executive Brighton Dome & Brighton Festival



THEATRE

'The funniest show in Europe' FringeReview

Le Fils du Grand Réseau HISH BONNE

Laugh-out-loud silent comedy from an award-winning French company

Thu 23–Sat 25 May, 7.30pm Theatre Royal Brighton



> Brightson & Borre City Council



Le Fils du Grand Réseau Fishbowl

Thu 23–Sat 25 May 2024, 7.30pm Theatre Royal Brighton

Performers: Pierre Guillois, Agathe L'Huillier and Jonathan Pinto-Rocha

Created by / Dramaturg:

A production by Pierre Guillois co-written by Agathe L'Huillier and Olivier Martin-Salvan Le Fils du Grand Réseau Theatre Company

Collaborators: Artistic assistant: Robin Causse Costume: Axel Aust Scenography: Laura Léonard Lighting: Marie-Hélène Pinon, David Carreira Hair / makeup: Catherine Saint-Sever Sound: Roland Auffret, Loïc Le Cadre Special effects: Abdul Alafrez, Ludovic Perché,Judith Dubois,Guillaume Junot Scenography construction: Atelier Jipanco and the technical team of the Quartz, Scène nationale de Brest

Technical Director: Colin Plancher Stage Manager: Fabrice Guilbert Stage Manager: Xavier Carré-Laubigeau Assistant stage Managers: Fanny Rouyé, François Mouton Sound Manager: Clément Lopez Dresser: Louise Leder-Cariou International booking and tour manager: Christelle Fleury



Head Manager: Sophie Perret Administration assistant: Fanny Landemaine Production assistant: Louise Devinck

Communication: Anne-Catherine Minssen, ACFM les Composantes

With thanks to Co-productions Le Quartz, Scène nationale de Brest / Le Théâtre de L'Union–Limoges, Centre Dramatique National du Limousin / Le Théâtre de la Croix Rousse–Lyon Support Lilas en scène–Centre d'échange et de création des arts de la scène Acknowledgements L'Équipe du Quartz–Scène nationale de Brest, Norbert Aboudarham, Claire Acquart, Laurence Breton, Armelle Ferron, Jean-Matthieu Fourt, Madame Martin, Christophe Noël, Mickaël Phelippeau, le Théâtre du Rond-Point, Le Théâtre de la Pépinière,

LyonStores

Le Fils du Grand Réseau theatre company is funded by the Regional Office of Cultural Affairs (DRAC - Bretagne) of the French Ministry of Culture.

Running time: 85mins, no interval

Once upon a time, in three small attic apartments in Paris, a big man, a tall thin man and a curvaceous blonde are neighbours. This would be a romantic story if it wasn't for the fact that these three oddballs have a special talent for messing things up. Messing everything up.

Winner of the Molière Award for Best Comedy, Fishbowl follows the hilarious misadventures of three eccentric and lovable anti-heroes separated only by paper-thin walls.

Fishbowl is a masterful piece of physical comedy and technical wizardry as objects fly around, characters fall flat on their faces and a series of fires, leaks and storms compete to baffle the hapless inhabitants and reduce the stage to chaos.



Biographies

Pierre Guillois (IN ROTATION) AUTHOR DIRECTOR ACTOR

Pierre Guillois was associate artist at Théâtre du Rond-Point from 2018 to 2022 and at Le Quartz, Brest National Theatre from 2011 to 2014 ; director of Théâtre du Peuple in Bussang from 2005 to 2011 ; and associate artist at Centre Dramatique de Colmar from 2001 to 2004. He is currently associate artist at Scènes Vosges.

He creates original shows that have toured throughout France as well as abroad, including Sacrifices, co-written with Nouara Naghouche; Le Gros, La Vache et Le Mainate (music by François Fouqué); and Fish Bowl (awarded the 2017 Molière for Best Co-medy), co-written with Olivier Martin-Salvan and Agathe L'Huillier. He has also explored more dramatic themes in Terrible Bivouac, a mountain adventure; Grand Fracas Issu de Rien (a collective work); Le Chant des Soupirs (written by and starring Annie Eb-rel); Au Galop (written by and starring Stéphanie Chêne); and Le Sale Discours (written by and starring David Wahl). Guillois also collaborated with the acrobatic troupe Akoreacro for Dans Ton Cœur, a performance blending circus, theatre and music.

His musical productions include Weber's Abu Hassan with Théâtre Musical de Besançon; Verdi's Rigoletto with La Cie Les Grooms, and Claude Terrasse's La Botte Secrète with La Cie Les Brigands. The latter project introduced him to Nicolas Ducloux, with whom he went on to write Opéraporno (2018) and MARS-2037, a French-Austrian co-production.

The SACD and Festival d'Avignon commission for the 2019 edition of Vive Le Sujet brought Guillois together with Rébecca Chaillon, with whom he co-wrote and co-starred in Sa Bouche Ne Connaît Pas De Dimanche. 2021 saw him reunite with Olivier Martin-Salvan to co-create Les Gros Patinent Bien: Cardboard Cabaret, awarded the 2022 Molière for Best Show in a National Theatre. This production has been performed in Paris (Théâtre Tristan Bernard) as well as in- and outdoors throughout France, and is currently celebrating its 400th show. Guillois' latest production is Le Voleur d'Animaux, written by Hervé Walbecq, which is currently being performed for middle- and high school students.

Pierre Guillois is artistic director of Compagnie Le Fils du Grand Réseau, under agreement with the Ministry of Culture (DRAC Brittany).



Olivier Martin Salvan (IN ROTATION) CO-AUTHOR ACTOR

After a time as associate artist at Le Quartz National Theatre in Brest (2014 – 2017), Olivier Martin-Salvan was the sponsor of the 30th Class of École de la Comédie de Saint-Étienne National Theatre Centre from 2018 to 2021. He is currently associate artist at Cenquatre-Paris and a member of the artists' phalanstery of Centre National Pour la Création Adaptée in Morlaix.

He builds close relationships with numerous playwrights and directors, including Pierre Guillois, who he met in 2006. The two participated in a series of collaborations at Théâtre du Peuple in Bussang before co-writing and performing in the burlesque melodrama Fish Bowl in 2014, which was awarded the 2017 Molière for Best Comedy. In 2020 and 2021, they co-created Les Gros Patinent Bien: Cardboard Cabaret.

Since 2007, Martin-Salvan has also performed in Valère Novarina's L' Atelier Volant, Le Vrai Sang and L' Acte Inconnu. In 2018, together with Clédat & Petitpierre, he created a custom-written solo show, Panique!, inspired by mythological representations of the god Pan. A catalytic team member, Olivier Martin-Salvan has been creating and performing in productions since 2008, including: Ô Carmen, with Nicolas Vial (2008); Pantagruel, with Benjamin Lazar (2013); Religieuse à La Fraise, with Kaori Ito (2014); a col-lective production of UBU (Alfred Jarry) (2015); Androma-que, with Thomas Condemine (2017); [Zaklin] Jacqueline, texts by Art Brut, with Philippe Foch (2019); PEPLUM

(working title), a Medieval epic that seeks to blend genres and pay tribute to the colourful madness of the Middle Ages (scheduled for production in 2023).

http://www.olivier-martin-salvan.fr/



Agathe L'Huillier (IN ROTATION) CO-AUTHOR ACTOR

After studying with Odile Mallet, she joined the Cours Florent and then the Conservatoire National Supérieur d'Art Dramatique, where she completed her training in 2006. While there, she took part in

a number of productions directed by Michel Fau, Jean-Michel Rabeux, Matthias Langhoff, Philippe Adrien, Nada Strancar, Dominique Valadié, Andrzej Seweryn and Alain Françon.

She has worked with Alain Françon (La Cerisaie, Chekhov; L'Hôtel du libre échange, Feydeau; Solness le constructeur,Ibsen), Thomas Condemine (Pla-tonov, Chekhov; L'échange, Claudel; Andromaque, Racine), Christophe Perton (Le Faiseur de théâtre, Bernhard) Christelle Larra (Gibiers du temps, Gabily, II faut tenir ferme sa couronne, based on texts by Henry Miller) She has also performed in shows by Julie Timmerman, Valérie Grail, Stéphane Douret, Marion Guerrero and Géraldine Martineau at the Comédie Française.

In 2014, she co-wrote and performed in BIGRE, a burlesque show by Pierre Guillois that played nearly 500 times in Paris at the Théâtre du Rond-Point, the Théâtre Tristan Bernard and the Edinburgh Fringe Festival. The show is currently on tour in France and abroad, and won the Molière de la Comédie 2017. She recently appeared in «Harvey», a play by M. Chase directed by Laurent Pelly (Molière du Comé-dien 2022) at the Théâtre du Rond-Point in Paris.

In September 2023, she will star in Jean-Christophe Hembert's next production, Wendy and Peter Pan, based on the novel by JM Barrie and in films directed directed by Quentin Dupieux, Benjamin Euvrard, Christian Carion and René Féret. She has also acted in short films by Tony Gatlif, Romain Raynaldy and Noémie Gillot, and recorded radio plays for France Culture and France Inter.



Anne Cressent (IN ROTATION) ACTOR

A graduate of the Conservatoire National Supérieur d'Art Dramatique, her teachers include Daniel Mesguich, Catherine Hiegel, Alain Françon, Lukas Hemleb, Caroline Marcadé and Hélène Vincent.

Previously, Anne worked under the direction of Yves Pignot, Jean-Claude Cotillard and Maryline Klein, whom she met while studying at the ESAD in Paris. Her en-counter with Daniel Mesguich continued with Racine's Esther, followed by Molière's Dom Juan on graduating from the Conservatoire, where she played Elvire. She then worked with Laurent Laffargue (Paradise by Daniel Keene, La grande Magie by Eduardo de Filippo, Castel-jaloux by Laurent Laffargue), Philippe Adrien (Yvonne princesse de Bourgogne by Gombrowicz) and Serge Tranvouez at the Comédie Française (L'élégant profil d'une Bugatti sous la lune by Jean Audureau). Anne then met Paul Desveaux, with whom she continued to work faithfully (Maintenant ils peuvent venir by Arezki Mellal, Pearl by Fabrice Melquiot-musical tragedy about Janis Joplin, Lulu by Wedekind), Benoît Lavigne (Adultères by Woody Allen, Grand écart by Belbert), Yves Pignot (Le vol de Kitty Hawk by Dupuis), Crystal Shepherd-Cross (La Famille, Triptyque by Philippe Mi-nyana, Noëlle Renaude and Carole Fréchette), Elisabeth Chailloux (L'illusion comique by Corneille, Mademoiselle Julie by Strindberg), Lukas Hemleb (Les arrangements by Pauline Sales).

Anne's encounter with Pauline Sales and her writing continued with a theatrical serial, Docteur Camiski ou l'esprit du sexe, by Pauline Sales and Fabrice Melquiot, meshed by Pauline Bureau. Anne has also worked with S. Lecarpentier (Le mariage de Figaro by Beaumarchais, Kvetch by Berkoff, Nos éducations sentimentales ins-pired by Flaubert's novel) and Thomas Condemine (An-dromaque by Racine). Together with Julie Timmerman, she is an advocate of committed theatre, with plays by and mes by Julie Timmerman, Un démocrate , Bananas and Kings and soon Zoé . Anne recently played in Les femmes de la maison by Pauline Sales mes par Pauline Sales, and will soon be appearing in Mort d'un commis voyageur by Arthur Miller mes par Philippe Baronnet, as well as in Amsterdam by Maya Arad Yasur mes par Laurent Brethome. In film, Anne has worked under the direction of Patrice Chéreau, played the character of Charlotte in the series Boulevard du Palais for several years, and recently acted for Jean-Xavier de Lestrade in the series Jeux d'influence, Les combattantes.



Éléonore Auzou-Connes (IN ROTATION) ACTOR

Éléonore has always wanted to combine theoretical and practical training. In 2013, she joined the École du Théâtre National de Strasbourg (group 42) where she worked with Dominique Valadié, Thomas Jolly, Stuart Seide, Julie Brochen, Arpad Shilling, Jean-Yves Ruf, Christine Letailleur, Christian Burgess, Robert Schuster, Maëlle Dequiedt, Mathilde Delahaye and others. She also studied singing with Françoise Rondeleux, bodywork with Marc Proulx and Loïc Touzé, and accordion with Christophe Oury. After graduating, she performed in two plays at the Avignon Festival: Le Radeau de la Méduse, directed by Thomas Jolly, and Stoning Mary, directed by Rémy Barché. Mathieu Bauer at the Nouveau théâtre de Montreuil, where she is associate artist until 2022. She directed and acted in Musique de Tables, a show created collectively from the eponymous score by Thierry de Mey. She also acted in Bigre by Pierre Guillois (Molière de la comédie 2017) and was directed by Pauline Ringeade in a solo adapted from Baptiste Morizot's Pister les créatures fabuleuses. She co-wrote and performed the concert-spectacles Hymnes en Jeux with the Orchestre de spectacle de Montreuil. She collaborates regularly with the F71 collective and assists Lucie Nicolas in directing Le Dernier Voyage (AQUARIUS) and Parler la poudre, a flat show in which she also performs. At the same time, she workshops and stage productions in schools in schools, associations and prisons.



Jonathan Pinto-Rocha (IN ROTATION) ACTOR

Self-taught singer and musician Jonathan Pinto-Rocha com-pleted two years of training as an actor at L'Éponyme theatre school in Paris.

Since 2011, he has played the Genie in Jean-Philippe Daguerre's Aladin, and has performed for audiences in Paris (Théâtres des Variétés, Théâtre du Palais-Royal, Théâtre du Gymnase) and further afield (France, Belgium and Switzerland). His dramatic temperament and love of singing earned him (among other roles) the part of Papageno in Jean-Philippe Daguerre's produc-tion of La Flûte Enchantée, adapted musically for the theatre by Petr Ruzicka and performed at

Théâtre des Variétés. In 2011, he performed in Clément Gonza-lez's short film Casse-Gueule, which won a Special Jury prize for Overall Distribution as well as the Audience Favourite and Best Film awards at the 48 Heures Film Project Paris and P'tit Clap Levallois festivals.

Through this role, Pinto-Rocha met Simon Astier, who in 2013 offered him a part in the third season of the Hero Corp series. 2012 saw him participate for the second time in the 48 Heures Film Project Festival, where he appeared in the short film Du Sable Dans Les Pompes by Clément Gonzalez, which won

the Audience Favourite and Best Distribution awards. Since December 2015, Pinto-Rocha has portrayed the dancing master and Covielle in Jean-Philippe Daguerre's production of Le Bour-geois Gentilhomme at Théâtre Michel.

In rotation with Olivier Martin-Salvan, he has played the role of Olivier in Fish Bowl since 2016. In 2018, Pinto-Rocha was offe-red the role of Richard in L'Arche, an offbeat musical comedy by Olivier Denizet and Suzanne Legrand. He was spotted in this production by Les Franglaises, whom he joined in 2019 in the role of master of ceremonies. He has performed with the troupe at Bobino and throughout France.



Bruno Fleury (IN ROTATION) ACTOR

Bruno Fleury trained at the École du Théâtre National

in Strasbourg from 1987 to 1990, under the direction of Jacques Lasalle. Here, he worked with (to name but some) Alain Knapp, Philippe Sireuil, Jean-Claude Perrin, Daniel Girard, Dominique Boissel, Charles Joris, Jean-Gabriel Nordman, Alain Ollivier, André Steiger, and Christian Rist. In the theatre, he has appeared in around forty different productions for different directors, including Jean Lacor-nerie (Roubaud, Michaux), Alain Knapp (Brecht), Jacques Lassalle (Corneille), Ivan Morane (Fassbinder), Pierre As-caride (Valletti), Frédéric Constant and Michel Fau, Laurent Serrano, Hans-Peter Cloos, Christian Caro, Jean-Christophe Barbaud, Daniel Pâris (Jonson, Shakespeare), and Guy Freixe (Hanokh Levin).

Since 1995 he has regularly worked with Gloria Paris, in particular at the Théâtre de l'Athénée, Théâtre du Nord Lille, TEP, Théâtre de la Croix-Rousse and in Reims he has directed shows / performances on the works of Barthes, Michaux, Marinetti, Joyce, Jarry, Gogol, and living-room theatre performances. For television, he has appeared in series three of Un village Français, Engrenages, 10%, and Virage Nord, a mini-series produced by the Franco-German channel Arte produced by Virginie Sauveur. For the cinema, some of his films include Free Men by Ismaël Ferroukhi, The Family by Luc Besson, and Numéro Une by Tonie Marshall. He teaches a vocational course (Parcours Pro) at Enfants de la Comédie.



Laura Léonard Set designer

Set designer, interior designer, and designer, Laura Léonard creates set designs, scenery and sometimes costumes for plays such as Tabac Rouge by James Thierrée / Théâtre de la Ville, and Fume cette cigarette, directed by Edouard Molinaro / Théâtre des Mathurins. She also regularly works with director Jérémie Lippmann on the shows Le 20 Novembre by Lars Norén / Théâtre de la Madeleine, Winter by Jon Fosse / Théâtre de l'Atelier, Paris, with Nathalie Baye and Pascal Bongard, and L'Affaire de la rue by Lourcine d'E. Labiche / Théâtre de la Pépinière. She created the scenery for the short film À l'Abri (Canal +) with Nathalie Baye and produced by Jérémie Lippmann. She has also created scenery for the concert tours of singers such as Johnny Hallyday, Chris-tophe Maé, and Ours and has just completed the interior design for the bar Le Rosie on rue Müller in Paris.

Marie-Hélène Pinon LIGHTING DESIGNER

Marie-Hélène Pinon received the 2009 Molière prize for lighting for Le Diable Rouge by Antoine Rault, directed by Christophe Lidon, scenography by Catherine Bluwal at the Théâtre Montpar-nasse. She created her first lighting designs in 1991 and over 100 creations later her résumé includes theatre, opera, dance, music and contemporary circus including The Magic Flute by Mozart, directed by Laura Scozzi, Nuremberg and Bordeaux operas, Tous les Algériens sont des mécaniciens, by and for Fellag and Marianne Epin, Théâtre du Rond-Point, Antigone by Sophocles di-rected by Elise Chatauret, Centre Culturel J.Houdremont la Cour-neuve, as well as Bye Bye Prospero, the graduation performance of the class of CNAC (14th year). Since 1999, she has done the lighting for the operas performed by the undergraduates at CREA and since 2010 she is in charge of CFPTS training. Some of her current projects include La Visite de la Vieille Dame by Frederich Dürrenmatt directed by C. Lidon, CADO-Comédie Française, and Pierre et le Loup with 18 jazz musicians and Denis Podalydès reciting, Salle Gaveau.



Axel Aust COSTUME DESIGNER

After training as a costume designer at the Berlin School of Fine Arts and completing several assistantships at Berliner Ensemble and Schaubühne, Axel Aust's first accredited creations were for the Sophieensäle of Berlin, at the National Theatre in Weimar or the Warsaw and Los Angeles Operas (La Damnation de Faust de Berlioz direc-ted by Achim Freyer). He works between Germany and France where he regularly collaborates with the directors Laurent Gutmann (Plateau S by Oriza Hirata, TNS 2002), / Chants d'adieu, by Oriza Hirata, 2006 / Je suis tombé by Malcom Lowry 2008, Gloria Paris (Les Amoureux, Goldo-ni, Théâtre du Nord, Lille, 2007). He has regularly worked with, among others, Pierre Guillois on Le Brame des biches and Minna Von Barnhelm and most recently with Dominique Pitoiset, Brigitte Jaques-Wajeman, Richard Brunel and Arpad Schilling.

Robin Causse ASSISTANT DIRECTOR

Robin Causse trained, in particular, at the Studio Théâtre d'Asnières. As an actor, he has worked with Jean-Marie Besset (Perthus at the Théâtre du Rond-Point and Théâtre Marigny), Thierry Harcourt (Frères du Bled at the Vingtième Théâtre), Yves-Noël Genod (Hamlet at the Théâtre de Vanves), Jonathan Drillet & Marlène Saldana (Le Prix Khadafi and La Coupe Bruce at the Centre Georges Pompidou, the Quartz), Rafael Spregelburd

(L'École des Maîtres 2012, European travelling workshop) and with Marcial di Fonzo Bo (Lorca at the Théâtre National de Chaillot). Most recently, he was Assistant Director on L'Otage and Le Pain Dur by Paul Claudel, that was directed by Thomas Condemine and premiered at the Théâtre National de Toulouse. He is the author and performer of Narcisse ! Tu perds ton corps, created in collaboration with Julie Bertin.

ACTENT -

Brighton is a very special place.

It has a spring in its step, a swagger in its walk, the sea air in its lungs and mischief in its heart. Keith Waterhouse famously said that Brighton always looks like it's up to something.

More than anywhere else I can think of, Brighton seems to look towards the future. There's no better place to be if you're trying to imagine a better world – a world that is more equal, greener, more tolerant, more beautiful and, above all, more fun. That spring in Brighton's step – I like to think it's Hope.

This festival is a chance for Brighton to share its fun, gags, bright ideas and beauty with the rest of the world. To give us all a bit of that Brighton Bounce. To give us hope.

Einstein said the imagination was a trailer for forthcoming attractions. Go to the end of the pier. Look through a pair of those binoculars and I swear you'll see Good Times coming.

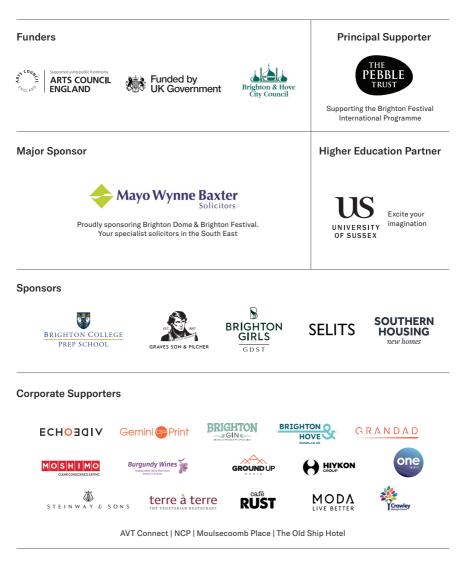
So come and see, or better still come and get involved. Brighton is up to something.

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Frank Cottrell-Boyce Guest Director Brighton Festival 2024

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