Genesis Foundation

England & Wales · Charity number 1084555

Details

Other names	THE GENESIS FOUNDATION, THE STUDS TRUST
Status	Registered
Legal form	Charitable company
Company number	04136427
Registered	2001-01-16
Register	View on the Charity Commission register

Contact

Address	Po Box 72511 London SW3 9DZ
Phone	02076039237
Email	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk

Activities

Objects: (A) TO PROMOTE SUCH PURPOSES AS ARE EXCLUSIVELY CHARITABLE ACCORDING TO THE LAW OF ENGLAND AND WALES AS THE CHARITY MAY FROM TIME TO TIME DECIDE; AND (B) WITHOUT PREJUDICE TO THE GENERALITY OF THE ABOVE, TO PROMOTE MAINTAIN IMPROVE ENCOURAGE THE DEVELOPMENT OF AND ADVANCE EDUCATION IN THE ARTS OF ALL DESCRIPTIONS FOR THE BENEFIT OF THE PUBLIC.

Activities: The main objective of The Genesis Foundation is to set exceptionally talented young people in the arts, primarily active at undergraduate and postgraduate level, firmly on the path to fulfilling their creative and professional potential.

Classification

- **How:** Makes Grants To Organisations, Provides Services
- **What:** General Charitable Purposes, Arts/culture/heritage/science
- **Who:** The General Public/mankind

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Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£285,370	£265,585	-	-
2023-12-31	£291,904	£306,165	-	-
2022-12-31	£415,810	£424,663	-	-
2021-12-31	£413,544	£402,914	-	-
2020-12-31	£330,178	£290,131	-	-

Trustees

Name	Role	Appointed
JOHN JOSEPH STUDZINSKI CBE	Chair	2011-07-20
DAVID LAN		2022-06-30
JOY BROWNE		
Matthew Armstrong		2023-06-12

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Genesis Foundation

England & Wales - Charity number 1084555

Accounts

Genesis Foundation

(previously known as The Studs Trust)

Annual Report and Financial Statements

31 December 2024

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Charity Registration Number 1084555

Contents

Reports

Reference and administrative details of the charity, its trustees and advisers 3

Trustees' report 3

Independent auditor's report 30

Financial Statements

Statement of financial activities 35

Balance sheet 36

Statement of cash flows 37

Principal accounting policies 38

Notes to the financial statements 42

Reference and administrative details of the charity, its trustees and advisers Year to 31 December 2024

Trustees	John Studzinski CBE Matthew Armstrong Joy Browne David Lan CBE
Trustee Emeritus	Msgr Vladimir Felzmann
Company Secretary	Joy Browne
Managing Director	Harriet Capaldi
Registered office	130 Wood Street London EC2V 6DL
Administrative office	PO Box 72511 London SW3 9DZ
Telephone	020 3844 8658
E mail	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk
Company registration number	04136427 (England and Wales)
Charity registration number	1084555
Auditor	Buzzacott Audit LLP 130 Wood Street London EC2V 6DL
Bankers	HSBC Private Bank (UK) Limited 78 St James's Street London SW1A 1JB
Solicitors	Farrer & Co LLP 66 Lincoln's Inn Fields London WC2A 3LH

The trustees present their statutory report together with the financial statements of the Genesis Foundation for the year ended 31 December 2024. Up until 9 July 2021, the "Genesis Foundation" was registered under the name of "The Studs Trust".

The financial statements have been prepared in accordance with the accounting policies set out on pages 38 to 41 and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The Genesis Foundation is a company limited by guarantee and a registered charity, which undertakes arts projects.

The charitable company's governing document is its memorandum and articles of association dated 5 January 2001, amended by special resolution on 12 January 2001.

The trustees are appointed or re-appointed every three years by John Studzinski, the Founder and Chairman of the Genesis Foundation. The induction process consists of informing new trustees or employees of the ethos and aims of the Foundation, its working practices and objectives. New trustees are briefed on all the Foundation's projects with partner organisations and with artists concerned, and on their role in helping to steer the Foundation towards its clearly articulated goals. Trustees are expected to carry out their duties and responsibilities diligently. They constitute directors of the charity for the purposes of the Companies Act 2006.

There must be at least three and not more than five trustees, one third of whom must retire at each AGM, although they are free to be reappointed.

The following trustees served throughout the period and were in office at the date of approval of these financial statements.

Trustees
John Studzinski CBE
Matthew Armstrong
Joy Browne
David Lan CBE

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

John Studzinski CBE is Founder and Chairman of the Genesis Foundation. Since 2001, the Foundation has supported programmes that nurture the careers of outstanding young and emerging artists in the UK, enabling them to develop their professional skills and experience and gain access to mentors and valuable networks.

He is Managing Director and Vice Chairman of global firm PIMCO, and his more than 40 years in investment banking and investment management have also embraced senior roles at Blackstone, HSBC Group and Morgan Stanley. Born in the US and long resident in Britain, he holds an MBA from the University of Chicago and a bachelor's degree from Bowdoin College.

As a hands-on philanthropist and as a thought leader, John Studzinski focuses primarily on the arts, human rights, homelessness, and volunteering. He is Founding President of Arise, which was established in 2015 to support frontline work against modern slavery. This role complements his activities to promote transparency in business supply chains, which have included a period as co-chair of the Home Office's Business Against Slavery Forum.

Awarded a CBE in 2008 for his services to the Arts and Charity, John Studzinski has also received the Papal honours of Knight of the Order of St. Gregory and Knight Commander of St. Sylvester, the Montblanc de la Culture Arts Patronage Award, the Beacon Prize for Philanthropy, the Prince of Wales Medal for Arts Philanthropy and, for his work with the homeless, the Prince of Wales Ambassador Award. In 2017 the Catholic Herald named him Catholic of the Year.

Matthew Armstrong was appointed trustee of the Genesis Foundation in March 2023, effective from 30 June 2023. Matt is Associate Director of Policy at the National Theatre, helping to lead the theatre's relationships with Government. He is a trustee of award-winning theatre company Wise Children, and The Curious School of Puppetry, which trains the next generation of puppeteers. His prior roles include Chair of science-inspired theatre company curious directive, and positions at the Royal Shakespeare Company and Kneehigh Theatre. He holds an MA in English Literature, with a specialism in Shakespeare, from the University of Warwick, and is currently studying for an MBA from the University of Exeter. He was instrumental in setting up the Genesis Music Theatre Programme, launching the Foundation's first ever partnership with the National Theatre.

Joy Browne runs John Studzinski's personal office from southern Spain, where she lives with her family. Previously, she worked in the banking industry in London and for 22 years she was PA to John Studzinski in all his banking roles in the UK. She has supported John Studzinski in administration and advisory capacities with all aspects of his working and personal life throughout this time, including his involvement with various charities in the UK and abroad. She shares John's interest in supporting emerging talent in the arts and is committed to helping him in his charitable work.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

David Lan CBE was appointed trustee of the Genesis Foundation in June 2022. Born in South Africa, he lives in London. He has a PhD in social anthropology from LSE, was writer-in-residence at the Royal Court 1994/96, artistic director of the Young Vic 2000/18, consulting artistic director at PAC/NYC 2014/16 and theatre associate at BAM in NYC in 2019/20. He is the originator and co-producer of *Little Amal* in support of refugees 2020-present as well as co-producer of The Herds. For his work in theatre he has won multiple Olivier and Tony awards. He is a board member of the Belarus Free Theatre and the Genesis Theatre Design Programme. His publications include *Guns and Rain: Guerrillas and Spirit Mediums in Zimbabwe*, a volume of collected plays and a memoir *As if by Chance: Journeys, Theatres, Lives*. His play 'The Land of the Living' will be at the National Theatre in the autumn.

Msgr Vladimir Felzmann, who was a trustee of the Genesis Foundation from 2001-2023, now holds the honorary title of Trustee Emeritus in recognition of his long and invaluable service to the Foundation.

Key management personnel

The trustees, together with Harriet Capaldi, Managing Director of the Genesis Foundation, comprise the key management of the charity, in charge of directing, controlling and operating the charity on a day-to-day basis.

Harriet Capaldi has been Managing Director of the Genesis Foundation since its inception in 2001. A BA (Hons) graduate of Durham University, where she read Music, she has had a long and distinguished career in public relations (Burson-Marsteller – London and New York) and in the classical record industry – she was Manager (Press & Artist Promotion) for Warner Classics UK in the 1990s.

None of the trustees receives any remuneration or reimbursement of expenses in connection with their duties as trustees. The remuneration of the Managing Director is set annually by the trustees.

Statement of trustees' responsibilities

The trustees (who are also directors of the Genesis Foundation for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)

- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Managing Director of the Foundation has responsibility, under the Board of trustees, for the overall organisation and management of the Foundation and for its financial and other procedures. The Managing Director meets with the trustees at least once a quarter and reports on all ongoing business and possible new approaches to the charity for funding.

In addition, the Managing Director communicates with the trustees via management reports and briefing documents and is also in regular contact with the trustees in person and via telephone or email as required. The Managing Director has regular meetings with people at partner organisations who administer each of the major initiatives or programmes of the Genesis Foundation and receives quarterly reports from each of them.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Risk management

The trustees have assessed the risks to which the charity is exposed, in particular those relating to the specific operational areas of the Foundation and its finances and have established consistent and effective systems to mitigate those risks.

John Studzinski has undertaken personally to underwrite all risks of the Foundation and its works and commitments. A key element in the management of financial risk is a regular review of available liquid funds to settle donations as they fall due and regular liaison with the bank.

The Genesis Foundation retains trustees of sufficient skill and expertise to scrutinise the projects it supports and the quality of the institutions and people with which it collaborates. The Foundation has a policy of collaborating with well-established and prestigious partners that already have a solid record of success. Genesis Foundation inserts a 'key man' clause in its contracts: if there is a change in artistic leadership at any of its partner organisations, the Foundation can reconsider its funding and end the contract if deemed necessary. This situation has, to date, never arisen.

The rigorous process of reporting and reviewing established by the Foundation assists it, and those it supports, in keeping track on how its work is developing. This review process consistently trains the Foundation's focus onto the benefits that artists derive from its funding of their work.

The Foundation's policy is also to employ respected providers of professional services, thus ensuring high-quality advisory and operational support for its activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's objectives and aims and in planning future activities.

The Genesis Foundation is a partnership between two UK charities, Genesis America (UK Ltd) and the Genesis Foundation. Genesis America (UK) is the grant-making arm of the partnership, whilst the Genesis Foundation operates the Foundation's office, makes some smaller grants to organisations, and organises events to promote the work and achievement of the artistic talent nurtured and developed by the Foundation's programmes. Through its website (www.genesisfoundation.org.uk) and social media channels, and through public relations and promotional activities undertaken by a team of communications specialists, the Genesis Foundation brings the work of its partner organisations, and of the artists who are its beneficiaries, to the attention of creative communities and the general public in the UK and around the world.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Public benefit (continued)
The trustees consider that the aims of the Genesis Foundation are demonstrably to the public benefit in that it aims:

- to feed and invigorate theatre, music and the visual arts in the UK – and more broadly the country's creative industries – and to play a role in creating the cultural memory of tomorrow, by:
  - ◊ setting exceptionally talented young people firmly on the path to fulfilling their creative and professional potential;
  - ◊ supporting exceptional artists in making crucial progress at a later, 'mid-career' stage in their professional lives;
  - ◊ providing a range of structured opportunities for people who show artistic promise.
- through its partner programmes, to enable prestigious, progressive public-facing organisations in the fields of theatre, music and visual arts to nurture the careers of outstanding artists and creative professionals, both young and more mature, developing their talents and facilitating their access to influential mentors, valuable networks and high-profile opportunities.
- through commissioning new works from both established and rising composers, whether directly or through its partner organisations, to enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith.
- through the targeted efforts and policies of its portfolio of partners, to promote diversity in the creative community and among audiences.
- to encourage creative and artistic excellence.
- to further innovation in the cultural sector and the creative use of technology by encouraging agility, adaptability and resourcefulness in artists, and to build and enhance their resilience, not least through enabling access to mentoring and networks.

The Genesis Foundation, in association with its partner organisations, has so far furthered the careers of several thousand artists and creative professionals from many genres and backgrounds. Many of them are achieving, or have achieved, a substantial public profile.

Activities and specific objectives
The main objective of the Genesis Foundation has always been to set exceptional artists, whether at the beginning or in a later stage of their careers, firmly on the path to fulfilling their creative and professional potential.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Activities and specific objectives (continued)
In addition, the Foundation has become an important commissioner of sacred choral music and has devoted considerable resources to making these new works available to a wide public. From time to time, it also sponsors carefully chosen events, including concerts and exhibitions, particularly in the field of art inspired by religious faith.

The primary vehicle for the Genesis Foundation's work is its arts projects. Since it was established in 2001, the Foundation has devoted more than £23 million to opening opportunities to exceptional artists from a diversity of backgrounds. As the funder of programmes designed to encourage, develop and provide platforms for exceptional talent, the Genesis Foundation acts as an enabling partner for a select group of established arts organisations, all of which operate under the leadership of inspired artistic directors, such as the Almeida, National Theatre and Young Vic, and the choral group The Sixteen.

The principal areas of focus for the Genesis Foundation's support are the worlds of theatre, music and the visual arts. Its purpose is not only to aid established arts organisations in identifying exceptional creative talent for the future, but also to nurture talent in a congenial, supportive and professional environment, so that artists can continue to develop securely and ultimately meet their full potential.

With all this in mind, the Genesis Foundation partners with a select group of respected and influential organisations on a variety of artistic programmes. A complementary initiative, launched in 2012, is the Genesis Prize – renamed the Genesis Foundation Prize in 2022; it awards a grant of £25,000 to an outstanding mentor of artistic talent. The importance of mentoring is central to the Foundation's beliefs and the prize is unique as the first and still the only award that specifically recognises individuals who give others the confidence and inspiration to achieve artistic excellence in their chosen arts field.

John Studzinski has said that: "For me, the key to philanthropy is the six Ts: Time, Talent, Ties (i.e. networks and connections), Trust, Technology and Treasure. So much of philanthropy is thought of in terms of Treasure, i.e. money, but the real success of the Genesis Foundation lies in embracing Talent, nurturing that talent, working as a team with our partners and creating a network that continually supports every artist the Foundation has worked with."

The Genesis Foundation seeks to achieve maximum and sustained benefit for each of its recipients. Even when the artists have left the direct tutelage of the Genesis Foundation's partner organisations, the Foundation, like John Studzinski himself, continues to take an active and supportive interest in their careers and the artists will continue to benefit from access to the professional networks they were encouraged to develop as beneficiaries of the Foundation. In 2024 the Foundation established Genesis Connects, an online directory to connect past and present members of the Genesis community, bringing together artists and creative professionals from all disciplines and enabling new relationships and collaboration.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Grant-making policy

The Foundation believes in collaborating with partner organisations whose ethos and achievements it admires, and, crucially, with individuals at those partner organisations whom it respects, trusts and finds sympathetic. These principles are reflected in the Foundation's grant-making policy and in its approach to initiating, managing and developing partnerships.

The Foundation's overall policy is to provide funding to outstanding organisations in the arts rather than specific young and developing artists; it trusts in the skill and judgement of its partners in selecting the talented people who will participate in and benefit from the programmes it funds. Representatives of the Foundation are, however, actively involved in the selection process for recipients of scholarships and prizes, and in the choice and briefing of professional creative artists who are commissioned to produce new works in the context of its programmes.

While commissions form a component of certain projects, the Genesis Foundation consistently places an emphasis on the processes of training, mentoring, creation and building professional networks, rather than simply on the production and presentation of an end product. This emphasis is taken into consideration in its planning and grant-making.

Reflecting the wider philanthropic activities of its Founder and Chairman, John Studzinski, from time to time the Genesis Foundation supports other charities with which he is associated.

Fundraising statement

Genesis Foundation does not raise funds from the general public, but does receive some donations from supporters. The vast majority of income received are donations from the charity's founder trustee. The charity has not received any complaints with regard to fundraising practices and does not work with fundraising agents.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES

Genesis Foundation's Partners
In 2024 the Genesis Foundation partnered with the following arts organisations:

Programme partners

- Almeida Theatre
- National Theatre
- Young Vic Theatre
- The Sixteen

Training partners

- Genesis Theatre Design Programme
- Jewish Literary Foundation
- Royal Academy of Arts

Prizes & special projects

- Genesis Conversations
- Genesis Foundation Prize
- Commissioning
- Genesis Creative Industries Forum

Almeida Theatre

Genesis Almeida New Playwrights, Big Plays
The Genesis Almeida New Playwrights, Big Plays Programme, established in 2019 at the Almeida Theatre under the leadership of Rupert Goold, is a comprehensive programme that supports emerging and mid-career writers, notably from underrepresented or marginalised communities, in the development of new plays for larger stages. In a broader environment that makes theatre managements increasingly risk-averse – in both creative and commercial terms – the programme aims to provide a springboard for writers to expand the ambition, scope and scale of their work and to create plays of wide cultural resonance.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Programme partners *(continued)*

Almeida Theatre (continued)

- **Genesis Almeida New Playwrights, Big Plays (continued)**
  Taking in a new cohort of participants every two years, Genesis Almeida New Playwrights, Big Plays has now provided support to a total of 20 exceptional playwrights. In 2024 the members of Cohort Three benefited from 10 masterclasses with world-class theatre-makers and, in a new initiative, training in commercial practice and intellectual property – especially relevant in the light of government action on copyright and AI. Members of Cohorts One and Two also continued to receive one-on-one dramaturgical support from the Almeida's Literary and Artistic Team.

  A landmark was reached in Spring 2024 with the staging at the Almeida of *Alma Mater* by Kendall Feaver, who had been a member of Cohort One of the programme: it became the first play by a Genesis Almeida writer to reach the theatre's mainstage. *Alma Mater* was described by The Stage as "a thrilling confrontation of systemic sexual misconduct on university campuses" and judged "Theatre's most thoughtful take on the culture wars yet" (Telegraph) and "Brave and electrifying" (Sunday Times). Kendall Feaver also made a much-praised stage adaptation of Noel Streatfeild's classic book *Ballet Shoes*, which opened at the National Theatre in December 2024 (and is scheduled to return for a three-month run in November 2025).

  Other Genesis-Almeida writers are also asserting a presence on high-profile stages: Eoghan Quinn (Cohort Three) with his adaptation of J.M. Coetzee's *The Jesus Trilogy* at the Dublin Theatre Festival; Martha Loader (Cohort Three) with her *Bindweed* at the Arcola and on tour, and, in productions scheduled for London's Kiln Theatre in 2025, Amy Ng (Cohort One) with *Shanghai Dolls* and Iman Qureshi (Cohort One) with *The Ministry of Lesbian Affairs*.

  Scheduled at the Almeida for May-June 2025 is *1536*, a play which resulted from author Ava Pickett's participation in the Genesis-Almeida programme as a member of Cohort Two. In March 2024, *1536* (set during the reign of Henry VIII and examining three women's responses to the arrest of Anne Boleyn) won her the $25,000 Susan Smith Blackburn Prize – the largest and oldest award for women+ playwrights in English-speaking theatre. The judges were impressed by *1536*'s "sparkling dialogue and thrilling, charismatic writing underpinned by great craft and restraint."

  In May 2024 Ava Pickett was on the panel of the Genesis Conversation 'Playwriting Today: The Hard Questions', chaired by the Almeida's Artistic Director Rupert Goold. (See also page 22.) The event attracted 207 attendees and subsequently c1300 views online.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

National Theatre (continued)

- **Genesis Music Theatre Programme**
  Since 2017, the Genesis Foundation, in partnership with the National Theatre, has supported writers and composers as they develop bold, compelling and accessible new forms of British music theatre. The Genesis Music Theatre Programme, inaugurated in 2019, was conceived by the National Theatre's Artistic Director, Rufus Norris (in 2003 the first Genesis Director at the Young Vic), and he leads it in a triumvirate with Marc Tritschler, the NT's Creative Director of Music, and Nina Steiger, the NT's Head of Play Development.

  As announced in 2023, Rufus Norris will leave his position at the National Theatre in 2025. His successor is Indhu Rubasingham, who became the National Theatre's Director Designate in 2024. Her Deputy Director will be Rob Hastie, Artistic Director of the Sheffield Theatres, director of the successful musical *Standing at the Sky's Edge*, and in 2023 a panellist for the Genesis Conversation on the Future of British Musical Theatre, which took place at the National Theatre.

  The Genesis Music Theatre Programme is designed to interact closely with the National Theatre's performance planning as it develops new shows. There are three strands of activity to provide relevant support at the different stages of development:

  - **Genesis Music Theatre Attachments**: writers and composers attend workshops at the NT Studio to develop initial ideas;
  - **Genesis Music Theatre Workshops:** writers and composers whose projects are at a more advanced stage are given the opportunity to workshop their shows..
  - **Genesis Music Theatre Commissions:** creative teams are supported in developing shows that the NT hopes to stage.

  Over its first five years the Genesis Music Theatre Programme has given rise to: NT Studio attachments for 23 composers and writers; 45 development workshops for a total of 18 musical projects, and nine commissions of new works of musical theatre. Some of these projects have been/will be staged at the NT, while others will be taken on by theatres and companies elsewhere.

  In 2024 the programme covered four attachments and workshops for five projects. In the course of the year, serious development of two new musical productions was initiated at the NT Studio, one an adaptation of a popular British film, the other a musical based on the back catalogue of an English singer-songwriter.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Programme partners *(continued)*

National Theatre (continued)

- **Genesis Music Theatre Programme** (continued)
  For several years the Genesis Music Theatre Programme has also played a role in the NT's community theatre initiative, Public Acts. In 2024 it underpinned the development of the show *Public Record*, which is being developed with community groups in Sunderland.

Young Vic Theatre

The Young Vic Theatre, one of London's leading theatres, was founded in 1970 as a space for world premieres and for the staging of classic plays in a way that challenges preconceptions and speaks to a contemporary audience.

In 2024 the Genesis Foundation funded the Genesis Network, the Genesis Fellowship and the Genesis Future Directors Award as part of the Young Vic's Creators Program, which is led by the Young Vic's Associate Artistic Director, Sue Emmas. The Program offers professional directors, theatre-makers, multi-disciplinary artists and producers the opportunity to participate in workshops, events, assistantships and productions.

The Genesis Foundation's relationship with the Young Vic dates back to 2003, when David Lan was the theatre's Artistic Director and when Rufus Norris – who subsequently rose to become Artistic Director of the National Theatre – was appointed its first Genesis Director. This initiative was followed by the establishment of the Genesis Network (now a national network of some 2500 theatre-making professionals), the Genesis Fellowship (a two-year residency at the Old Vic) and the Genesis Future Directors Award (which has been made to a total 18 of rising directors).

In February 2024, Kwame Kwei-Armah, the theatre's Artistic Director since 2018, announced his departure from the Young Vic. In May 2024 Nadia Fall was confirmed as his successor, assuming her post in January 2025.

- **Genesis Fellowship**
  In 2024 Genesis Fellow Taio Lawson entered the second year of his two-year tenure at the Young Vic. In addition to providing support for the theatre's artistic team with productions and programming, he provided mentoring and guidance to Genesis Future Directors and their creative teams. In collaboration with a team from the Royal College of Art and Imperial College he explored the integration of mobile technology and artificial intelligence into live performance, and he developed relationships with leading theatres in the Netherlands, Norway and Bulgaria.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Programme partners *(continued)*

Young Vic Theatre (continued)

- **Genesis Future Directors Award**
  The Genesis Future Directors Award nurtures emerging directors by providing them with the opportunity to create their first fully resourced production in the Young Vic's Clare Theatre. The 2024 Genesis Future Directors Award winner was Annie Kershaw, who in October 2024 directed Stef Smith's play The Girl in the Machine, described by The Guardian on its first staging in 2017 as "a dystopian sci-fi two-hander". The production played to sold-out houses, as did the production of Tom Morton-Smith's The Earthworks (another play first seen in 2017) by the 2023 Genesis Future Director Andrea Ling. The play centres on an encounter between a journalist and a scientist in Geneva, the night before the Large Hadron Collider is switched on. Ling made the ticket-holders part of a live experiment through sound design that registered verbal interactions in the theatre's corridors and auditorium, manipulated them, and replayed them to the audience. After the performance, audience members were invited to interact with features of the set that were prompted to emit light or sound through physical contact.

  Previous recipients of the Genesis Future Directors Award continue to make their mark: the production by Matthew Xia (2013) of Feeling Afraid as if Something Terrible Is Going To Happen by Marcelo Dos Santos, first seen at London's Bush Theatre, subsequently toured in Australia; Dyan Zora (2021) directed Wesker's Roots at the Almeida Theatre in Autumn 2024; Bryony Shanahan (2016) was appointed Associate Artist at the Traverse Theatre in Edinburgh; Tinu Craig (2014) was appointed Associate Artistic Director of Regent Park's Open Air Theatre, and John R Wilkinson (2018) continued as Associate Director at York's Theatre Royal.

The Sixteen

- **Genesis Sixteen**
  Since 2006, through its collaboration with the world-class choral ensemble The Sixteen and its founder-conductor Harry Christophers, the Genesis Foundation has become the UK's leading commissioner of new sacred choral music.

  Meanwhile, Genesis Sixteen, established in 2011, nurtures the next generation of professional choral singers and creates a bridge into the singing profession for students at conservatories and universities. A fully-funded programme for young singers (aged 18-23), it takes the form of four intensive courses and associated performance opportunities over the period of a year. Participants benefit from group tuition, individual mentoring, and masterclasses run by top vocal experts. Since 2014 the programme has also included a scholarship for an emerging choral conductor.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Programme partners *(continued)*

The Sixteen (continued)

- **Genesis Sixteen** (continued)
  Genesis Sixteen singers regularly join forces with The Sixteen for large-scale concerts, and alumni of the scheme have gone on to sing with leading professional groups, to take the entreprenerial route of establishing their own independent ensembles, and to assume leadership positions in music education, community music projects and music therapy.

  Two cohorts of Genesis Sixteen singers were active during calendar year 2024: the members of Cohort 13 attended their final two courses while Cohort 14 attended their first two courses.
  Cohort 13's courses included a new collaboration with Canterbury Cathedral and its choirs, a recording at St James's Piccadilly of choral evensong for BBC Radio 3, and preparation for a performance at Sounds Sublime, The Sixteen's annual Choral Festival, also at St James's Piccadilly. A further performance, greeted with a standing ovation, took place at the Petworth Festival in West Sussex.

  The second of Cohort 14's courses took the form of a weekend at Dumfries House in Cumnock, where the singers worked with Sir James MacMillan and the three young composers commissioned by the Genesis Foundation to produce new choral works for premieres in London in May 2025 (see ***Prizes & special projects*, Commissioning**, page 22)

  In 2023 the Talent Development Pipeline was launched with the aim of diversifying talent in Genesis Sixteen, and in 2024 the programme welcomed tenor Temi Lasekan, a member of Leeds Cathedral Choir who had auditioned for Genesis Sixteen following a TDP weekend in October 2023 in Leeds. He became one of seven Cohort 14 participants from a minority ethnic backgound. This compares to four in Cohort 13 and just one person in 2022-23.

  News of Genesis Sixteen alumni:

  - In the course of 2024 Genesis Sixteen alumni led and acted as guides and mentors in the programme's Learning & Participation events around the country (Newport, Barnsley, Leeds, London).

  - Eight Genesis Sixteen alumni, under the direction of Cohort 12 conducting scholar Olivia Shotton, recorded a video of the carol 'O Holy Night' for a Classic FM promotional campaign.

  - Tenor Matthew McKinney (Cohort 7) won First Prize in the 2024 Kathleen Ferrier Awards.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Programme partners *(continued)*

The Sixteen (continued)

- **Genesis Sixteen** (continued)
  - ◊ Conductor Olivia Shotton (Cohort 12) reached the finals of the 2024 London International Choral Conducting Competition.
  - ◊ Conductor Matthew Quinn (Cohort 11) was appointed Chorus Master at English National Opera.
  - ◊ Conductor Sarah Latto (Cohort 5) and the Echo Vocal Ensemble (formed from Cohort 5) released the album Innocence on the Resonus label. As Gramophone magazine wrote: "If you're in search of an album of choral music that embraces the rich diversity and encyclopaedic range of the world's vocal and choral traditions, look no further than the debut release of the Echo Vocal Ensemble, formed following their involvement in the Genesis Sixteen programme (run by Harry Christophers and The Sixteen) ... These performances are crafted with skill, flair, understanding, passion and respect for the traditions to which they belong ... All in all, an impressive debut from a choir from whom I'm sure we will hear far more in the future."

Training partners

- **Genesis Theatre Design Programme**
  The Genesis Theatre Design Programme, initiated in April 2023 , is a free two-year part-time course for six trainee designers. A key aim of the programme is to expand the pipeline of talent in theatre design by opening more career opportunities for designers from global-majority backgrounds. A new iteration of the renowned Motley Theatre Design Course which ran from 1966 to 2010, the programme is a partnership between the Mulberry UTC Creative Industry Training College, the National Theatre, The School of Historical Dress and Brixton House, and is funded by the Genesis Foundation and National Theatre Foundation, with additional support from the James Family Charitable Trust.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

***Training partners** (continued)*

- **Genesis Theatre Design Programme** (continued)
  The Genesis Theatre Design Programme is led and delivered by three theatre artists in collaboration with Clint Dyer, Deputy Artistic Director of the National Theatre. They are Gbolahan Obisesan, the award-winning British-Nigerian writer and director (a former Genesis Fellow at the Young Vic), and two award-winning theatre designers, Sadeysa Greenaway-Bailey and ULTZ. The programme runs for two evenings a week at Mulberry University Technical College in East London and on Saturdays at the National Theatre's design studio.

  Over the next four years the programme aims to provide rigorous professional training, followed by professional work placements, for a further 16 designers. It is tailored to each trainee's particular interests and includes: tutorials with world-class designers and directors; lectures and research projects with staging and costume experts; design projects with global-majority directors and artists; practical training with production and technical staff; assistant-designer placements, and practical experience in theatres. Trainees also network with and receive mentoring from leading industry figures such as Rufus Norris, Artistic Director of the National Theatre, designer Es Devlin (who is on the Board of Trustees for the programme), and Kwame Kwei-Armah, artistic director of the Young Vic from 2018 to 2024.

  Each term of the programme is centred around a design project, and in their first two terms trainees received multi-faceted training in theatre history, the relationship between design and the principles of drama, and craft skills such as modelmaking and costume rendering. The trainees in the programme also benefited from visiting working theatres and in particular from the programme partnership with the National Theatre, where they can follow design projects from conception to execution and performance.

  At a time when funding issues are placing even established theatre design course under threat, the programme has faced some challenges, not least the rises in the cost of materials and other resources over the course of 2023 and 2024. Since trainees attend the programme on a part-time basis they have to balance its demands with their other professional and personal commitments; the resultant pressures caused two of the six inaugural trainees to withdraw from the course.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Training partners (continued)

- **The Genesis Jewish Literary Foundation Emerging Writers Programme**
  In 2021 the Genesis Foundation and the Jewish Literary Foundation (formerly Jewish Book Week) launched the Genesis Emerging Writers' Programme to champion and support emerging writers in the UK. The programme offers bursaries and mentoring to 10 emerging writers (fiction, non-fiction, poetry), aged over 18 and from any background.

  In August 2024 a new cohort of 10 emerging writers entered the programme. Each was paired with an established mentor in the relevant field (fiction, non-fiction and poetry) and mentees and mentors then worked together to refine the emerging writers' projects in preparation for pitching to publishers.
  These one-on-one activities were complemented by a new initiative – a working day with the full cohort in central London. Feedback from previous cohorts had highlighted the value of time spent as a group, not least as an opportunity for providing mutual feedback and peer support. The first working day, also embracing writing workshops and group discussions on projects and progress, was held in November 2024; another is planned for January 2025.

  Also planned for 2025 are a workshop and a celebration of the programme at Jewish Book Week (Kings Place in London) in March and meetings with potential literary agents in April.

  The programme has consistently proved transformative for mentees, who have gone on to establish strong connections with prominent publishers and literary agents. Since its inception in 2021, 50% of projects developed on the programme and subsequently completed have led to representation and/or publishing deals for mentees within a year.

  In 2024 mentees Sean Gilbert (fiction), Angus Railly (non-fiction) and Michael Mullen (poetry) secured agency representation. Angus Railly's book on Henry Kissinger is due for release in 2026 and a collection of poems by Michael Mullen is also being prepared for publication. Timothy Fox, a member of the 2024/25 intake of mentees will have a collection of poetry published by The Braag in early 2025: *Every House Needs a Ghost.*

Training partners

Royal Academy of Arts: Genesis Future Curators programme
The Genesis Future Curators Programme, inaugurated in Autumn 2023, provides two salaried curatorial positions at the Royal Academy. The positions, one in the Royal Academy's Exhibitions department, the other in the Collections department, run for a fixed period of two years. They provide an exceptional opportunity for recent arts graduates to gain a 360-degree view and hands-on professional experience of life as a curator at a major institution.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Genesis Foundation's Partners (continued)

Training partners (continued)

Royal Academy of Arts: Genesis Future Curators programme (continued)
The programme's inaugural Genesis Future Curators, selected from 400 applicants, are Natasha Fyffe (Exhibitions) and Gabriel Jamroz (Collections). In their work in 2024 the two curators assumed responsibilities integral to the creation and management of an exhibition, such as contributing to exhibition catalogues, meeting and liaising with designers, and helping to ensure safe transit for artworks, whether within the Academy's building or, in the case of lent items, internationally. In addition, the two Genesis Future Curators benefited from regular mentoring from the President of the Royal Academy, Rebecca Salter CBE, the recipient in 2020 of the Genesis Foundation Prize.

In Summer 2024, both Genesis Future Curators successfully applied to attend the Paul Mellon Centre's Art Trade Forum, a prestigious fully funded four-day course designed for emerging curators and art professionals. Thanks to funding available from the Genesis Foundation, Natasha Fyffe was also able to join a curatorial research trip to Venice which served, as she explains, "to build relationships with a gallery who we are working in partnership with on a future project. We visited the gallery's collection and the Venice Biennale. It was an enriching opportunity to learn about the global contemporary art world and to be able to discuss the curation of the biennale with an experienced curator."

Meanwhile, Gabriel Jamroz, in his work with the Royal Academy's outstanding collection of historical and contemporary art, researched and catalogued newly acquired works, often working directly with Royal Academicians. He also collaborated with other departments of the Royal Academy, including the RA Schools and RA Learning programmes.

The Royal Academy, which was founded nearly 260 years ago, has highlighted the important role played by the Genesis Future Curators Programme as it opens doors to talented, committed people who might otherwise have found it difficult to gain access to professional experience in the art world. The programme is furthering the cause of inclusivity as the Royal Academy renews its traditions and practice and nurtures the next generation of art professionals.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects

Genesis Conversations

Genesis Conversations is a series of public events, available free of charge to audience members. Each Conversation brings together a panel of cultural leaders and rising talent in the arts to discuss key issues in today's cultural world. Each discussion is followed by questions from the audience.The events are organised in collaboration with the Genesis Foundation's partner organisations, and with other organisations associated with the Foundation.

In January 2024, in partnership with the Jewish Literary Foundation, the Genesis Foundation hosted 'The Art of Publishing', chaired by journalist Adam LeBor, at Kings Place in London. The topics for discussion ranged from the ways a writer's passions are transmitted to the reader to the art of negotiation in publishing.

In May the Almeida Theatre in London hosted 'Playwriting Today: The Hard Questions', chaired by the Almeida's Artistic Director Rupert Goold. The panel discussed the particular challenges of writing for live performance, the impact of mentoring for both emerging and established writers, and the nature of the playwriting community.

In October at the Dumfries Arms Hotel, Cumnock, 'The Cumnock Hour: a Genesis Conversation' took place in collaboration with The Cumnock Tryst (composer James MacMillan's prizewinning Scottish festival), and the Boswell Book Festival. The panel, chaired by journalist Iain Macwhirter, explored the role the arts can play in rural regeneration, discussing the importance of fostering local cultural identity in rural areas, the challenges of ensuring accessibility and inclusivity in the arts, and the need for sustainable funding models to support cultural festivals and initiatives.

Genesis Foundation Prize

The Genesis Foundation Prize recognises an outstanding mentor of artistic talent whose work has effected real change in the practice and careers of arts professionals or graduates. First awarded in 2012, and standing at £25,000, it is the only prize to recognise extraordinary talent for mentoring in the arts and gives prizewinners the means to invest further in their work.

The 2024 prize was awarded to Nancy Medina, artistic director of Bristol Old Vic since Spring 2023 and previously joint artistic director of the Bristol School of Acting, of which she was also co-founder. She directed her Genesis Foundation Prize to launching her programme for the development of new British writing at Bristol Old Vic. This includes the Five Year Commitment, designed to provide support over a full five-year period for writers at different stages of their careers.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

***Genesis Foundation Prize** (continued)*
In September 2024, the award-winning playwright Winsome Pinnock was announced as Bristol Old Vic's inaugural legacy writer, i.e. a celebrated, published and produced contemporary dramatist whose influence and talent will be honoured through the BOV initiative. In September 2024 the theatre launched a national open-call recruitment process to discover writers at early and mid-career points to join the programme with Winsome Pinnock. [In January 2025, the names of the selected writers were announced: Hannah Khalil, Sam Parke and Muneera Pilgrim.]

Commissioning

Angels on the Underground and *Voices of Angels*
The Genesis Foundation has now commissioned more than 30 pieces of choral music on sacred themes from contemporary composers.

Angels on the Underground, which will be premiered in May 2025 at the Young Vic's Maria Studio, is a 50-minute theatrical chamber work for four soloists, choir, and four instruments, composed by Will Todd (in his fifth Genesis Foundation commission) to a libretto by the multi-award-winning British author Sally Gardner. Set in and around a London Underground station, *Angels on the Underground* is described as "an intense examination of the desperation of a young life spiralling out of control and an encounter with angels set within the dark tunnels under London." Directed by Aidan Lang, and with video projections by Nina Dunn, it will be premiered by The Sixteen and Harry Christophers with principal singers selected from alumni of Genesis Sixteen.

In a complementary project, 'Voices of Angels', the Genesis Foundation has commissioned three choral pieces by young British composers – all women – which will be premiered in May 2025 in both London and Cumnock by The Sixteen and Harry Christophers. The pieces are *The Call of Gideon* by Ninfea Cruttwell-Reade, *The Call of Isaiah* by Millicent B. James, and *The Song of James the Son of Zebede* by Lucy Walker. They are all settings of poems from the cycle *Angels Unawares*, which was commissioned by the Genesis Foundation from poet Robert Willis, who served as Dean of Canterbury from 2001 to 2022 and died suddenly in October 2024.

Genesis Creative Industries Forum
In May 2024, the Genesis Foundation hosted the inaugural Genesis Creative Industries Forum, inviting 50 leaders from the arts, education and government to propose and discuss active solutions for the UK creative sector, which contributes £125 billion annually to the economy and provides work for 2.4 million people, half of whom are self-employed.

The subsidised arts are integral to the creative industries. Their relationship with the exclusively commercial segment of the creative industries is symbiotic – not least when it comes to the lifelong development of talent and skills, as creative professionals move between the two segments, whether as employees or freelancers.

GENESIS FOUNDATION IN 2024: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

***Genesis Creative Industries Forum** (continued)*

A particular focus of the discussion at the event was the future role of private subsidy and funding in asserting the primacy of artistic excellence in the subsidised segment, and in strengthening the golden thread of innovation that runs through the UK's creative industries.

There was a consensus among participants on the necessity for structured collaboration across the different artistic genres and professional disciplines as the creative industries evolve to overcome challenges and generate new opportunities.

In October, the Genesis Foundation hosted a follow-up event for a smaller group of participants, among them Chris Bryant, Minister of State for Media, Tourism and Creative Industries. The focus on this occasion was on funding models in the creative industries. A particular emphasis was placed on achieving a multiple return on investment in creative talent, both through rethinking current funding models and by means of structured collaboration among the sector's financial stakeholders. With growth now so strongly on the government's agenda, the participants discussed opportunities for applying entrepreneurial principles to the UK's 'hybrid' model for the arts – juggling income from public, charitable and commercial sources – with a view to releasing its full potential. For instance, there is huge further potential for public-private funding deployed on the model of venture capital and embracing the concepts of incubators and start-ups.

At Chris Bryant's request, a 12-point plan for Government initiatives to boost cultural philanthropy in the UK was subsequently drafted. The plan was submitted to Minister Bryant by the Genesis Foundation in December 2024.

GENESISFOUNDATION.ORG.UK AND SOCIAL MEDIA

In 2024 the Genesis Foundation's activities in the digital arena centred on:

- The production of informational/promotional films with partner organisations
- Marketing campaigns around the Genesis Conversations (see page 25)
- The launch of the Genesis Connects Directory.

GENESISFOUNDATION.ORG.UK AND SOCIAL MEDIA (continued)

Informational/promotional films

The Foundation's in-house team produced two films for Genesis partners, one for the Royal Academy of Arts (Genesis Future Curators) https://www.youtube.com/watch?v=6WuACF8uCk8, the other for the Jewish Literary Foundation (Emerging Writers) https://www.youtube.com/watch?v=pIMGg8yHLrI

The Royal Academy film featured interviews with the two Genesis Future Curators and with Rebecca Salter and Rebecca Bray (Royal Academy), and Harriet Capaldi (Genesis Foundation). The Jewish Literary Foundation film featured footage from the Genesis Conversation 'The Art of Publishing' in January 2024, and comment from participants in the programme, from author and journalist Adam LeBor (one of the programme's mentors), and from Claudia Rubenstein (Jewish Literary Foundation). The films were distributed by the Genesis Foundation and the two partner organisations, via social media and newsletters, and both achieved well over 3000 views in the course of 2024.

Genesis Conversations campaigns

A digital marketing campaign was rolled out for each of the three Genesis Conversations that took place in 2024: 'The Art of Publishing' with the Jewish Literary Foundation, 'Playwriting: The Hard Questions' with the Almeida Theatre, and 'The Arts and Rural Regeneration' with The Cumnock Tryst. Social media assets were created to announce each Conversation, digital programmes distributed to registered audience members before each event, and a QR code was made available to audience members at the venue so that they could view the programme. Immediately after each Conversation, John Studzinski commented on the event on his LinkedIn profile (he has some 3800 followers), and subsequently two-minute highlight videos were distributed on the Genesis Foundation's social media channels, linking to the video of the entire Conversation on YouTube:

The Art of Publishing	https://www.youtube.com/watch?v=wkAr-rge4WU
Playwriting: The Hard Questions	https://www.youtube.com/watch?v=MfhyHJwARtU
The Arts and Rural Regeneration	https://www.youtube.com/watch?v=E_Viln3y-Vo

Genesis Connects Directory

The Genesis Connects Directory came into being in the course of 2024. It welcomes participants in Genesis programmes and projects, both past and present, to connect and collaborate. Each directory member creates a personal profile specifying their occupation and the sector in which they are active, their contact details and links to their website/social media channels. They can also present a portfolio of their work. The directory includes a bulletin board for updates and news of opportunities, and a discussion board to promote debate. Invitations to connect were sent to the database of Genesis programme participants, prompting an initial sign-up of 150 people and so establishing a new Genesis community.

FINANCIAL REPORT FOR THE YEAR

Genesis Foundation

The Genesis Foundation is a partnership between the Genesis Foundation and Genesis America (UK). This means that the attached financial statements only provide a partial report of the financial activity of the Genesis Foundation for the year. The following table has been drawn up to give a financial report of all the Genesis Foundation activity described in this trustees' report.

	2024 Total £	2023 Total £
Genesis Kickstart Fund		
. Grants awarded	—	—
. Project costs	—	8,196
	—	8,196
Arts projects		
. Almeida Theatre	**30,000**	49,608
. Genesis Theatre Design Programme	**100,000**	100,000
. National Theatre	**100,000**	100,000
. Royal Academy	**89,000**	89,000
. The Sixteen - Genesis Sixteen	**156,000**	156,000
. Young Vic Theatre – Genesis Directors Project	**40,000**	100,000
	515,000	594,608
Scholarships and grants		
. Jewish Book Week	—	56,000
. Genesis Foundation Prize	**25,000**	10,000
	25,000	66,000
Commissions, concerts and events		
. Music commissions	**50,700**	86,600
. Genesis Conversations	**5,000**	34,041
. Rome Art Pilgrimage 2025	—	3,000
	55,700	123,641
Artistic collaboration, donations and communications	**81,867**	174,031
Support costs	**106,003**	86,787
Total	**783,570**	1,053,263

FINANCIAL REPORT FOR THE YEAR (continued)

Results for the year

Details of the Foundation's income and expenditure for the year are given in the statement of financial activities on page 356.

The Foundation continued to be supported mainly by John Studzinski, both directly and via Genesis America (UK) Limited.

Financial position, reserves policy and going concern assessment

During the year, the charity incurred a surplus of £19,785 (2023 – deficit of £14,261).

The balance sheet shows overall surplus on funds of £4,559 (2023 – deficit of £15,226) however the Foundation held cash balances at year end of £11,321 (2023 - £5,209), sufficient to ensure that trade creditors are paid as they fall due and continued to receive regular funding following the year end date.

The trustees have examined the requirement for free reserves and consider that they need £15,000 which, in their opinion, would provide sufficient flexibility to cover any fluctuations in income flows and in meeting other contingencies.

The free reserves fall short of the desired level. There is still work to be done to achieve the aim of matching the timing of the income with that of the expenditure.

As stated under risk management, John Studzinski is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation as they fall due and, on this basis, the Foundation is considered to be a going concern.

PLANS FOR FUTURE PERIODS

2026 will be a landmark year for the Genesis Foundation, since it brings the organisation's 25th anniversary. In addition, its Founder and Chairman, John Studzinski, will celebrate his 70th birthday; in late 2025 Bloomsbury will publish his first book, *A Talent for Giving*, which will offer a fresh, distinctive and entrepreneurial perspective on philanthropy and on the role each of us can play in creating a more generous society.

Programme partners

In 2025 and beyond the Genesis Foundation will retain its tight, but creative and resourceful focus on investment in a balanced, stable portfolio of evolving long-term partnerships with established and respected arts organisations, and with the outstanding leaders of those organisations.

Each programme run in the Genesis Foundation's name is conceived to fulfil a specific creative and functional need that would otherwise remain unmet, and to occupy a specific niche that would otherwise remain empty. This is especially important at a time when public funding for arts and culture is being spread ever more thinly, when arts organisations are becoming increasingly risk-averse, and when traditional approaches to philanthropic funding are becoming out of phase with the evolution of society's attitudes and broader practice when it comes to giving.

PLANS FOR FUTURE PERIODS (continued)

Programme partners (continued)

The Foundation's funding will thus continue to nurture the development of a diversity of exceptional artists and creative professionals at different points in their careers. In doing so it will continue to encourage a wide range of audiences to discover and appreciate artistic endeavour that exemplifies excellence. It will also play a growing role in 'feeding' the UK's creative industries and shaping the cultural memory of tomorrow.

Commissions

Commissions of new music will play an important role in the 25th anniversary celebration of the Genesis Foundation. Notably, since 2006, through its collaboration with choral ensemble The Sixteen and its founder-director Harry Christophers, the Foundation has established itself as the leading UK commissioner of sacred choral music.

Three new Genesis commissions, all taking angels as their theme, will be premiered in the course of 2025/26. Angels are figures that have a universal resonance, as much spiritual as religious, and John Studzinski is keen that this should find expression in musical works that are serious in their conception, but which hold a wide potential appeal and which stand to enter the repertoire for performers around the world.

The central work in the commissioning programme is *Angels Unawares*, a 60-70-minute work for trumpets, strings, harp, vocal soloists and choir, commissioned from Sir James MacMillan, whose Stabat mater, another Genesis Foundation commission, made an immediate and powerful impact when premiered in 2016. *Angels Unawares* sets a text compiled and adapted by Robert Willis, the former Dean of Canterbury who died suddenly in Autumn 2024. The premiere, with Britten Sinfonia and Harry Christophers and The Sixteen, is scheduled for June 2026 at London's Cadgan Hall.

In a complementary project, 'Voices of Angels', the Genesis Foundation has commissioned three choral pieces by young British composers – all women. They will be premiered by The Sixteen and Harry Christophers in May 2025 at a public concert at St James's Piccadilly in London. A further performance follows two days later in Cumnock, East Ayrshire, as part of the 10th anniversary celebrations for James MacMillan's prizewinning festival, The Cumnock Tryst. Again setting poems by Robert Willis, the pieces are *The Call of Gideon* by Ninfea Cruttwell-Reade, *The Call of Isaiah* by Millicent B. James, and *The Song of James the Son of Zebede* by Lucy Walker. In November 2024, the composers, mentored by Sir James MacMillan, refined their pieces in the course of rehearsals with the young singers of Cohort 14 of Genesis Sixteen.

PLANS FOR FUTURE PERIODS (continued)

Commissions (continued)

The third 'angels project' is *Angels on the Underground*, a 50-minute theatrical chamber work, to be premiered in May 2025 at the Young Vic's Maria Studio. The composer is Will Todd (producing his fifth Genesis Foundation commission), who is making a setting for four vocal soloists, choir, and four instruments of a libretto by the multi-award-winning British author Sally Gardner. Set in and around a London Underground station, *Angels on the Underground* is described as "an intense examination of the desperation of a young life spiralling out of control and an encounter with angels set within the dark tunnels under London". Directed by Aidan Lang, and with video projections by Nina Dunn, it will be premiered by The Sixteen and Harry Christophers with principal singers selected from alumni of Genesis Sixteen. *Angels on the Underground* will be filmed for digital broadcast on social media platforms.

Events & Thought leadership

The Foundation will further develop the established series of public Genesis Conversations (live and online). Engaging with a variety of key issues in the cultural world, these events will continue to be staged in collaboration with the Foundation's partner organisations.

The Genesis Foundation will also continue to act as a convener and encourage thought leadership by hosting the Genesis Creative Industries Forum, a series of private events launched in May 2024. The Forum takes a multidisciplinary approach, bringing together cultural leaders, creative professionals, and influential figures from the worlds of government, policy-making, business and philanthropy. A prime point of focus for the Forum is the role and evolution of philanthropic funding for cultural organisations, and in particular its current and future relationship with funding from other sources, such as government and business, and the potential for income from commercial entrepreneurial activity.

TRUSTEES' EXPENSES AND INTERESTS IN CONTRACTS

No trustee received any remuneration for their services as a trustee and no trustee had any beneficial interest in any contract with the charity during the period.

Approved by the trustees and signed on their behalf by John Studzinski CBE:

Date:

May 22, 2025.

Independent auditor's report to the members of the Genesis Foundation

Opinion

We have audited the financial statements of the Genesis Foundation (the 'charitable company') for the year ended 31 December 2024 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2024 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also a directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records; or

Matters on which we are required to report by exception (continued)

- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatements when it exists. Misstatements can arise from fraud or error and are considered material if, individually, or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

Auditor's responsibilities for the audit of the financial statements (continued)

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006).

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships; and

- tested journal entries to identify unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and

- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott Audit LLP

10 June 2025

Shachi Blakemore (Senior Statutory Auditor)
For and on behalf of Buzzacott Audit LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (incorporating the income and expenditure)
Year to 31 December 2024

	Notes	Unrestricted funds Total 2024 £	Total 2023 £
Income and expenditure			
Income from:			
Donations and legacies	1	**285,370**	291,904
Total income		**285,370**	291,904
Expenditure on:			
Charitable activities			
. Arts projects	2	**182,339**	188,310
. Commissions, concerts and events	2	**83,146**	117,745
. Other donations	2	**100**	110
Total expenditure		**265,585**	306,165
Net income (expenditure) and net movement in funds		**19,785**	(14,261)
Reconciliation of funds:			
Fund balances brought forward at 1 January		**(15,226)**	(965)
Fund balances carried forward at 31 December		**4,559**	(15,226)

All the Foundation's activities during the above two financial periods derived from continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

Balance sheet 31 December 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets:					
Tangible assets	11		**3,176**		2,739
Current assets:					
Debtors	12	**5,744**		6,259	
Cash at bank		**11,321**		5,209	
Total current assets		**17,065**		11,468	
Liabilities:					
Creditors: amounts falling due within one year	13	**(15,682)**		(29,433)	
Net current assets (liabilities)			**1,383**		(17,965)
Total net assets (liabilities)			**4,559**		(15,226)
The funds of the charity:					
Funds and reserves					
Unrestricted funds					
. General fund			**4,559**		(15,226)
Total charity funds			**4,559**		(15,226)

Approved by the trustees
and signed on their behalf by:

John Studzinski CBE

Approved by the board on:

22 May 2025

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Statement of cash flows 31 December 2024

	Notes	2024 £	2023 £
Cash flow provided by used in operating activities:			
Net cash provided by (used in) operating activities	A	7,311	(445)
Cash flow from investing activities:			
Purchase of tangible fixed assets	11	(1,199)	(2,593)
Change in cash and cash equivalents in the year		6,112	(3,038)
Cash and cash equivalents at 1 January	B	5,209	8,247
Cash and cash equivalents at 31 December	B	11,321	5,209

Notes to the statement of cash flows for the year to 31 December:

A Reconciliation of net (expenditure) to net cash flow from operating activities

	2024 £	2023 £
Net income (expenditure) (as per the statement of financial activities)	19,785	(14,261)
Adjustments for:		
Depreciation charge	400	1,969
Loss on disposal of Fixed assets	362	—
Decrease in debtors	515	3,263
(Increase) decrease in creditors	(13,751)	8,584
Net cash provided by (used in) operating activities	7,311	(445)

B Analysis of net debt

	2024 £	2023 £
Cash at bank and in hand	11,321	5,209
Total cash and cash equivalents	11,321	5,209

The charity has no loans or overdrafts, and net debt consists of solely cash at bank and at hand. As such, no reconciliation of net debt has been prepared.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

The financial statements have been prepared for the year to 31 December 2024, presented in sterling and rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policies or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ('Charities FRS 102 SORP 2019'), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- estimating the allocation of support costs; and
- estimating the useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees have concluded that, there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

One of the trustees, John Studzinski, is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation and, on this basis, the Foundation is considered to be a going concern.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount can be measured reliably and it is probable that the income will be received. Income comprises donations, interest receivable and other income.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for when receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fully met in the reporting period.

Donated services provided to the charity are recognised in the period when it is probable that the economic benefits will flow to the charity, provided that they can be measured reliably. This is normally when the service is provided. An equivalent amount is included as expenditure. Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer or economic benefits will be received in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

Resources expended comprise the following:

Expenditure on charitable activities comprises all costs associated with funding the charitable purposes of the charity through the provision of its charitable activities. Such costs include:

- Grants payable to project partners
- Direct costs of projects
- Support costs

Expenditure recognition (continued)

a. Grants payable are included in the statement of financial activities when approved and when the intended recipient has either received the funds or been informed of the decision to make the grant and has satisfied all performance conditions. Grants approved but not paid at the end of the financial year are accrued. Grants where the beneficiary has not been informed or has to fulfil performance conditions before the grant is released are not accrued for but are disclosed as financial commitments in the notes to the financial statements.

b. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of the management of project partnerships, marketing and promotion, provision of office services and equipment and a suitable working environment. These costs are allocated out to the activities they are supporting on the basis described in note 5.

c. Governance costs comprise the costs attributable to the governance of the charity including audit costs and the necessary legal procedures for compliance with statutory requirements.

Any costs not directly attributable to specific activities are apportioned on the basis of staff time.

All expenditure is stated inclusive of irrecoverable VAT.

Debtors
Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand
Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions
Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund accounting
Unrestricted funds comprise those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's objects.

Tangible fixed assets

All assets costing more than £500 and with an expected life exceeding one year are capitalised. Computer equipment is capitalised and depreciated on a straight line basis over three years in order to write it off over its estimated useful life.

Financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost, prepayments are not a financial instrument.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments and are measured at amortised cost.

1 Donations and legacies

	Unrestricted funds	
	Total 2024 £	Total 2023 £
Donations from:		
. Founder trustee (see note 14) – donations in kind	**99,088**	83,333
. Genesis America (UK) Limited (see note 14)	**186,232**	208,252
. Other donations	**50**	319
Total	**285,370**	291,904

2 Charitable activities

	Unrestricted funds			
	Events (note 3) £	Artist Partnership (note 4) £	Support Costs (note 5) £	**2024 Total funds £**
Arts projects	—	108,137	74,202	**182,339**
Commissions and events	5,000	46,345	31,801	**83,146**
Other donations	100	—	—	**100**
2024 Total funds	5,100	154,482	106,003	**265,585**

	Unrestricted funds			
	Events (note 3) £	*Artist Partnership (note 4) £*	*Support Costs (note 5) £*	*2023 Total funds £*
Arts projects	—	*127,559*	*60,751*	*188,310*
Commissions and events	*37,041*	*54,668*	*26,036*	*117,745*
Other donations	*110*	—	—	*110*
2023 Total funds	*37,151*	*182,227*	*86,787*	*306,165*

3 Commissions, concerts and events

	Unrestricted funds	
	Total 2024 £	Total 2023 £
Commissions, concerts and events		
. Genesis Conversations	**5,000**	34,041
. Rome Art Pilgrimage 2025	**—**	3,000
	5,000	37,041
Other donations		
Other	**100**	110
Total	**5,100**	37,151

4 Artist partnership

Artistic partnership, project and development work	Unrestricted funds Total 2024 £	Total 2023 £
. Genesis Kickstart project costs	—	8,196
. Website development	**3,477**	9,133
. Consultancy	**57,380**	52,177
. Communications	**93,625**	112,720
	154,482	182,226

Partnership costs are allocated across the activities as follows:		Unrestricted funds Total 2024 £	Total 2023 £
Arts projects	70%	**108,137**	127,559
Commissions and events	30%	**46,345**	54,667
		154,482	182,226

5 Support costs

	Unrestricted funds Total 2024 £	Total 2023 £
Administration	**57,810**	59,663
Office equipment and software	**2,629**	1,708
Depreciation	**762**	1,969
Bank charges and interest	**119**	194
Travel and accommodation	**3,735**	4,058
Other	**725**	1,470
Governance (note 6)	**40,223**	17,725
Total	**106,003**	86,787

Support costs are allocated across the activities as follows:		Unrestricted funds Total 2024 £	Total 2023 £
Arts projects	70%	**74,202**	60,751
Commissions and events	30%	**31,801**	26,036
		106,003	86,787

6 Governance

	Unrestricted funds Total 2024 £	Total 2023 £
Audit and accountancy fees	**21,629**	15,964
Insurance	**1,822**	1,761
Legal and professional fees	**16,772**	—
	40,223	17,725

7 Net income (expenditure) and net movement in funds

This is stated after charging:

	Unrestricted funds	
	Total 2024 £	Total 2023 £
Staff and consultancy costs (see note 8)	**194,328**	210,836
Auditor's remuneration		
. Statutory audit services	**10,530**	12,460
. Other services	**4,344**	4,489

8 Staff and consultancy costs and remuneration of key management personnel

Staff and consultancy costs during the year were as follows:

	Unrestricted funds	
	Total 2024 £	Total 2023 £
Wages and salaries, including consultancy costs	**182,254**	200,673
Social security costs	**10,753**	8,842
Pension costs	**1,321**	1,321
	194,328	210,836

The remuneration of the one staff member (2023 – one) of the Foundation is shown above along with costs associated with public relations, digital content, project management and website consultants who support the organisation in its operations.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the trustees and the Managing Director. Total remuneration of key management during the year, including gross salary, payment for overtime, taxable benefits, social security and employer pension contributions was £99,088 (2023: £83,333), with gross salary within the banding £80,001 - £90,000 (2023: on employee in £70,001 - £80,000).

9 Trustees' remuneration

No trustee received any remuneration or reimbursement of expenses during the period.

10 Taxation

The Genesis Foundation is a registered charity and therefore is not liable to income tax or capital gains tax on income and gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

11 Tangible fixed assets

	Office equipment £	Computer equipment £	**Total £**
Cost			
At 1 January 2024	3,681	3,318	**6,999**
Additions	1,199	—	**1,199**
Disposals	(1,088)	—	**(1,088)**
At 31 December 2024	3,792	3,318	**7,110**
Depreciation			
At 1 January 2024	942	3,318	**4,260**
Charge for period	400	—	**400**
Disposals	(726)	—	**(726)**
At 31 December 2024	616	3,318	**3,934**
Net book values			
At 31 December 2024	3,176	—	**3,176**
At 31 December 2023	2,739	—	**2,739**

12 Debtors

	2024 £	2023 £
Other debtors and prepayments	**5,744**	6,259

13 Creditors: amounts falling due within one year

	2024 £	2023 £
Accruals	**15,156**	13,720
Trade creditors	**34**	15,713
Other creditors	**492**	—
	15,682	29,433

14 Related party transactions

Total donations, including gifts in kind, during the year of £ 99,088 (2023 - £83,333) were provided by the founder trustee, John Studzinski.

In addition, donations totalling £ 186,232 (2023 - £208,252) were received from Genesis America (UK) Limited (registered charity no 1103351). Genesis America (UK) Limited is a registered charity and in the year, has the same trustees as Genesis Foundation.

The charity has purchased trustee indemnity insurance to protect its trustees and officers against personal liability arising from the execution of their duties. For the financial year ended 31 December 2024, the cost of this insurance was £1,435. The insurance is funded by the charity and is not considered a personal benefit to the trustees.

Genesis Foundation

England & Wales - Charity number 1084555

Accounts

Genesis Foundation

(previously known as The Studs Trust)

Annual Report and Financial Statements

31 December 2023

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Charity Registration Number 1084555

Contents

Reports

Reference and administrative details of the charity, its trustees and advisers 3

Trustees' report 4

Independent auditor's report 29

Financial Statements

Statement of financial activities 33

Balance sheet 34

Statement of cash flows 35

Principal accounting policies 36

Notes to the financial statements 40

Trustees	John Studzinski CBE Matthew Armstrong Joy Browne David Lan CBE
Trustee Emeritus	Msgr Vladimir Felzmann
Company Secretary	Joy Browne
Managing Director	Harriet Capaldi
Registered office	130 Wood Street London EC2V 6DL
Administrative office	PO Box 72511 London SW3 9DZ
Telephone	020 3844 8658
E mail	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk
Company registration number	04136427 (England and Wales)
Charity registration number	1084555
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	HSBC Private Bank (UK) Limited 78 St James's Street London SW1A 1JB
Solicitors	Farrer & Co LLP 66 Lincoln's Inn Fields London WC2A 3LH

The trustees present their statutory report together with the financial statements of the Genesis Foundation for the year ended 31 December 2023. Up until 9 July 2021, the "Genesis Foundation" was registered under the name of "The Studs Trust".

The financial statements have been prepared in accordance with the accounting policies set out on pages 36 to 39 and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The Genesis Foundation is a company limited by guarantee and a registered charity, which undertakes arts projects.

The charitable company's governing document is its memorandum and articles of association dated 5 January 2001, amended by special resolution on 12 January 2001.

The trustees are appointed or re-appointed every three years by John Studzinski, the Founder and Chairman of the Genesis Foundation. The induction process consists of informing new trustees or employees of the ethos and aims of the Foundation, its working practices and objectives. New trustees are briefed on all the Foundation's projects with partner organisations and with artists concerned, and on their role in helping to steer the Foundation towards its clearly articulated goals. Trustees are expected to carry out their duties and responsibilities diligently. They constitute directors of the charity for the purposes of the Companies Act 2006.

There must be at least three and not more than five trustees, one third of whom must retire at each AGM, although they are free to be reappointed.

The following trustees served throughout the period and were in office at the date of approval of these financial statements.

Trustees	
John Studzinski CBE	
Matthew Armstrong	Appointed 30 June 2023
Joy Browne	
Msgr Vladimir Felzmann	Appointed trustee emeritus 30 June 2023
David Lan CBE	

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

John Studzinski CBE is Founder and Chairman of the Genesis Foundation. Since 2001, the Foundation has supported programmes that nurture the careers of outstanding young and emerging artists in the UK, enabling them to develop their professional skills and experience and gain access to mentors and valuable networks.

He is Managing Director and Vice Chairman of global firm PIMCO, and his more than 40 years in investment banking and investment management have also embraced senior roles at Blackstone, HSBC Group and Morgan Stanley. Born in the US and long resident in Britain, he holds an MBA from the University of Chicago and a bachelor's degree from Bowdoin College.

As a hands-on philanthropist and as a thought leader, John Studzinski focuses primarily on the arts, human rights, homelessness, and volunteering. He is Founding President of Arise, which was established in 2015 to support frontline work against modern slavery. This role complements his activities to promote transparency in business supply chains, which have included a period as co-chair of the Home Office's Business Against Slavery Forum.

Awarded a CBE in 2008 for his services to the Arts and Charity, John Studzinski has also received the Papal honours of Knight of the Order of St. Gregory and Knight Commander of St. Sylvester, the Montblanc de la Culture Arts Patronage Award, the Beacon Prize for Philanthropy, the Prince of Wales Medal for Arts Philanthropy and, for his work with the homeless, the Prince of Wales Ambassador Award. In 2017 the Catholic Herald named him Catholic of the Year.

Matthew Armstrong was appointed trustee of the Genesis Foundation in March 2023, effective from 30 June 2023. Matt is Associate Director of Policy at the National Theatre, helping to lead the theatre's relationships with Government. He is a trustee of award-winning theatre company Wise Children, and The Curious School of Puppetry, which trains the next generation of puppeteers. His prior roles include Chair of science-inspired theatre company curious directive, and positions at the Royal Shakespeare Company and Kneehigh Theatre. He holds an MA in English Literature, with a specialism in Shakespeare, from the University of Warwick, and is currently studying for an MBA from the University of Exeter. He was instrumental in setting up the Genesis Music Theatre Programme, launching the Foundation's first ever partnership with the National Theatre.

Joy Browne runs John Studzinski's personal office from southern Spain, where she lives with her family. Previously, she worked in the banking industry in London and for 22 years she was PA to John Studzinski in all his banking roles in the UK. She has supported John Studzinski in administration and advisory capacities with all aspects of his working and personal life throughout this time, including his involvement with various charities in the UK and abroad. She shares John's interest in supporting emerging talent in the arts and is committed to helping him in his charitable work.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

Msgr Vladimir Felzmann was born in Prague in 1939 and came to the UK in 1946. He entered the priesthood in 1969 after receiving an MSc in Engineering from Imperial College, London and DD from the Lateran University, Rome. He has been a teacher, a Diocesan Chaplain and was Director of All Saints Pastoral Centre 1991-2011 where he set up SPEC, a peer-educational residential centre for young adults. A social entrepreneur, Vladimir Felzmann started the National Association of School Chaplains 1984, organised the Young Adults Pilgrimage to Lourdes 1986-1992, and in 1990 launched the Westminster Diocese Pilgrimage to Lourdes, in which more than one thousand pilgrims now participate annually. He works with young adults in various charities and was involved in the development of The Passage Day Centre for the Homeless in Victoria. In 1995 he founded the Bright Lights Festival for Young Adults and in 1997 he founded LOFT, a residential spiritual field centre for 9-15-year-olds. In 2001 he set up SPECeast in Wapping. In 2010 he was appointed Catholic Chaplain for Sport and became a Roman Catholic member of the Canary Wharf Multi-faith Chaplaincy Team. In October 2011 he launched the John Paul II Foundation for Sport as a registered charity. In March 2019 Msgr Felzmann was appointed Visiting Professor in the Faculty of Sport, Health and Applied Science at St Mary's University. Father Vladimir was one of the keynote speakers at the Religious Tolerance in Britain Conference organised in April 2004 by the East London Mosque. He became a trustee of the Genesis Foundation in 2001 and stepped down from the post in June 2023. He now holds the honorary title of Trustee Emeritus in recognition of his long and invaluable service to the Foundation.

David Lan CBE was appointed trustee of the Genesis Foundation in June 2022. Born in South Africa, he now lives in London. He was writer-in-residence at the Royal Court 1994/1996, artistic director of the Young Vic 2000-2018, consulting artistic director at the Performing Arts Center in NYC 2014-2016 and theatre associate at BAM in NYC in 2019/20. He is the originator and one of the producers of *The Walk, the journeys of the puppet Little Amal* in support of refugees 2020-present. His theatre productions have won multiple Olivier and Tony awards. He is a board member of Sadler's Wells, the Belarus Free Theatre and the Genesis Theatre Design Programme. His publications include *Guns and Rain: Guerrillas and Spirit Mediums in Zimbabwe*, a volume of collected plays, and a memoir *As if by Chance: Journeys, Theatres, Lives*.

Key management personnel

The trustees, together with Harriet Capaldi, Managing Director of the Genesis Foundation, comprise the key management of the charity, in charge of directing, controlling and operating the charity on a day-to-day basis.

Harriet Capaldi has been Managing Director of the Genesis Foundation since its inception in 2001. A BA (Hons) graduate of Durham University, where she read Music, she has had a long and distinguished career in public relations (Burson-Marsteller – London and New York) and in the classical record industry – she was Manager (Press & Artist Promotion) for Warner Classics UK in the 1990s.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Key management personnel (continued)
None of the trustees receives any remuneration or reimbursement of expenses in connection with their duties as trustees. The remuneration of the Managing Director is set annually by the trustees.

Statement of trustees' responsibilities
The trustees (who are also directors of the Genesis Foundation for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)
This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Managing Director of the Foundation has responsibility, under the Board of trustees, for the overall organisation and management of the Foundation and for its financial and other procedures. The Managing Director meets with the trustees at least once a quarter and reports on all ongoing business and possible new approaches to the charity for funding.

In addition, the Managing Director communicates with the trustees via management reports and briefing documents and is also in regular contact with the trustees in person and via telephone or email as required. The Managing Director has regular meetings with people at partner organisations who administer each of the major initiatives or programmes of the Genesis Foundation and receives quarterly reports from each of them.

Risk management
The trustees have assessed the risks to which the charity is exposed, in particular those relating to the specific operational areas of the Foundation and its finances and have established consistent and effective systems to mitigate those risks.

John Studzinski has undertaken personally to underwrite all risks of the Foundation and its works and commitments. A key element in the management of financial risk is a regular review of available liquid funds to settle donations as they fall due and regular liaison with the bank.

The Genesis Foundation retains trustees of sufficient skill and expertise to scrutinise the projects it supports and the quality of the institutions and people with which it collaborates. The Foundation has a policy of collaborating with well-established and prestigious partners that already have a solid record of success. Genesis Foundation inserts a 'key man' clause in its contracts: if there is a change in artistic leadership at any of its partner organisations, the Foundation can reconsider its funding and end the contract if deemed necessary. This situation has, to date, never arisen.

The rigorous process of reporting and reviewing established by the Foundation assists it, and those it supports, in keeping track on how its work is developing. This review process consistently trains the Foundation's focus onto the benefits that artists derive from its funding of their work.

The Foundation's policy is also to employ respected providers of professional services, thus ensuring high-quality advisory and operational support for its activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's objectives and aims and in planning future activities.

The Genesis Foundation is a partnership between two UK charities, Genesis America (UK Ltd) and the Genesis Foundation. Genesis America (UK) is the grant-making arm of the partnership, whilst the Genesis Foundation operates the Foundation's office, makes some smaller grants to organisations, and organises events to promote the work and achievement of the artistic talent nurtured and developed by the Foundation's programmes. Through its website (www.genesisfoundation.org.uk) and social media channels, and through public relations and promotional activities undertaken by a team of communications specialists, the Genesis Foundation brings the work of its partner organisations, and of the artists who are its beneficiaries, to the attention of creative communities and the general public in the UK and around the world.

The trustees consider that the aims of the Genesis Foundation are demonstrably to the public benefit in that it aims:

- to feed and invigorate theatre, music and the visual arts in the UK – and more broadly the country's creative industries – and to play a role in creating the cultural memory of tomorrow, by:
  - ◊ setting exceptionally talented young people firmly on the path to fulfilling their creative and professional potential;
  - ◊ supporting exceptional artists in making crucial progress at a later, 'mid-career' stage in their professional lives;
  - ◊ providing a range of structured opportunities for people who show artistic promise.
- through its partner programmes, to enable prestigious, progressive public-facing organisations in the fields of theatre, music and visual arts to nurture the careers of outstanding artists, both young and more mature, developing their talents and facilitating their access to influential mentors, valuable networks and high-profile opportunities.
- through commissioning new works from both established and rising creative artists, whether directly or through its partner organisations, to enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith.
- through the targeted efforts and policies of its portfolio of partners, to promote diversity in the creative community and among audiences.
- to encourage creative and artistic excellence.
- to further innovation in the cultural sector and the creative use of technology by encouraging agility, adaptability and resourcefulness in artists, and to build and enhance their resilience, not least through enabling access to mentoring and networks.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Public benefit (continued)

The Genesis Foundation, in association with its partner organisations, has so far furthered the careers of several thousand artists and creative professionals from many genres and backgrounds. Many of them are achieving, or have achieved, a substantial public profile.

Activities and specific objectives

The main objective of the Genesis Foundation has always been to set exceptional artists, whether at the beginning or in a later stage of their careers, firmly on the path to fulfilling their creative and professional potential.

In addition, the Foundation has become an important commissioner of new works of art, especially in the field of sacred art – predominantly music – and has devoted considerable resources to making these new works available to a wide public. From time to time, it also sponsors carefully chosen events, including concerts and exhibitions, particularly in the field of art inspired by religious faith.

The primary vehicle for the Genesis Foundation's work is its arts projects. Since it was established in 2001, the Foundation has devoted more than £20 million to opening opportunities to exceptional artists from a diversity of backgrounds. As the funder of programmes designed to encourage, develop and provide platforms for exceptional talent, the Genesis Foundation acts as an enabling partner for a select group of established arts organisations, all of which operate under the leadership of inspired artistic directors, such as the Almeida, National Theatre and Young Vic, and the choral group The Sixteen.

The principal areas of focus for the Genesis Foundation's support are the worlds of theatre, music and the visual arts. Its purpose is not only to aid established arts organisations in identifying exceptional creative talent for the future, but also to nurture talent in a congenial, supportive and professional environment, so that artists can continue to develop securely and ultimately meet their full potential.

With all this in mind, the Genesis Foundation partners with a select group of respected and influential organisations on a variety of artistic programmes. A complementary initiative, launched in 2012, is the biennial Genesis Prize – renamed the Genesis Foundation Prize in 2022; it awards a budget of £25,000 to an outstanding mentor of artistic talent. The importance of mentoring is central to the Foundation's beliefs and the prize is unique as the first and still the only award that specifically recognises individuals who give others the confidence and inspiration to achieve artistic excellence in their chosen arts field.

John Studzinski has said that: "For me, the key to philanthropy is the six Ts: Time, Talent, Ties (i.e. networks and connections), Trust, Technology and Treasure. So much of philanthropy is thought of in terms of Treasure, i.e. money, but the real success of the Genesis Foundation lies in embracing Talent, nurturing that talent, working as a team with our partners and creating a network that continually supports every artist the Foundation has worked with."

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Activities and specific objectives (continued)
The Genesis Foundation seeks to achieve maximum and sustained benefit for each of its recipients. Even when the artists have left the direct tutelage of the Genesis Foundation's partner organisations, the Foundation, like John Studzinski himself, continues to take an active and supportive interest in their careers and the artists will continue to benefit from access to the professional networks they were encouraged to develop as beneficiaries of the Foundation.

Grant-making policy
The Foundation believes in collaborating with partner organisations whose ethos and achievements it admires, and, crucially, with individuals at those partner organisations whom it respects, trusts and finds sympathetic. These principles are reflected in the Foundation's grant-making policy and in its approach to initiating, managing and developing partnerships.

The Foundation's overall policy is to provide funding to outstanding organisations in the arts rather than specific young and developing artists; it trusts in the skill and judgement of its partners in selecting the talented people who will participate in and benefit from the programmes it funds. Representatives of the Foundation are, however, actively involved in the selection process for recipients of scholarships and prizes, and in the choice and briefing of professional creative artists who are commissioned to produce new works in the context of its programmes.

While commissions form a component of certain projects, the Genesis Foundation consistently places an emphasis on the processes of training, mentoring, creation and building professional networks, rather than simply on the production and presentation of an end product. This emphasis is taken into consideration in its planning and grant-making.

Reflecting the wider philanthropic activities of its Founder and Chairman, John Studzinski, from time to time the Genesis Foundation supports other charities with which he is associated.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES

The Genesis Foundation's Partners
In 2023 the Genesis Foundation partnered with the following arts organisations:

Programme partners
- Almeida Theatre
- National Theatre
- Young Vic Theatre
- The Sixteen

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

Training partners

- Genesis Theatre Design Programme
- Jewish Literary Foundation
- Royal Academy of Arts

Prizes & special projects

- Genesis Conversations
- Genesis Foundation Prize
- Genesis Kickstart Fund: Impact report

GENESISFOUNDATION.ORG & SOCIAL MEDIA

Programme partners

Genesis Almeida New Playwrights, Big Plays

The Almeida exists to launch the next generation of British artists onto the world stage. Under the leadership of the Almeida's artistic director, Rupert Goold, the Genesis Almeida New Playwrights, Big Plays programme discovers and nurtures exceptional emerging playwrights. Since 2019, the programme has provided 20 writers with vital support and training in expanding the ambition, scope and scale of their work, with the aim of making it fit for the stage of the Almeida and other leading theatres across the country.

The programme's third cohort of writers was named in September 2023: Georgia Bruce, Shahid Iqbal Khan, Martha Loader, Nikhil Parmar, Eoghan Quinn and Kirsty Rider. Among the projects are a play (by Shahid Iqbal Khan) about Muhammad Ali Jinnah, Pakistan's first Governor-General, and a 'Restoration comedy' (by Georgia Bruce), based on Margaret Cavendish's 1668 play *The Convent of Pleasure*, which explores contemporary politics of identity. In the final months of 2023 the cohort attended sessions led by playwrights Mike Bartlett and Anne Washburn and dramaturg Ola Animashawun.

In the course of 2023 the Almeida's Literary Team provided feedback on 28 scripts produced by the programme's writers. In addition, the programme participants benefited from nine reading sessions and workshops with respected artists such as director Nadia Latif, Pulitzer Prize-winning playwright, Lynn Nottage, and actors Rory Kinnear and Sacha Dhawan.

Current and former participants in the programme achieved significant recognition in 2023 from the panels of the George Devine Award (Ava Pickett – who received a Special Mention, Georgia Bruce, and Shahid Iqbal Khan) and the Susan Smith Blackburn Prize (NOTE: Ava Pickett went on the receive the $25k prize, for her play *1536*, in March 2024).

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

Genesis Almeida New Playwrights, Big Plays (continued)
Three plays by writers nurtured by the programme are being developed for performance at the Almeida in 2024-25: in June 2024 Kendall Feaver's *Alma Mater*, directed by Polly Findlay, will star Phoebe Campbell and Lia Williams. Director Max Webster is working closely with Amy Ng on *Thatcher in China*, while Iman Qureshi, with composer James Frewer, is developing a stage musical adaptation of Kamila Shamsie's prize-winning novel *Home Fire*.

Genesis Almeida Playwrights:

- Cohort One (20219/20): Kendall Feaver, Sami Ibrahim, Charley Miles, Amy Ng, Iman Qureshi, Sam Steiner, Ross Willis
- Cohort Two (2021/22): Josh Elliot, Eno Mfon, Uma Nada-Rajah, Michael John O'Neill, Ava Pickett, Sid Sagar, Molly Taylor
- Cohort Three (20223/25): Georgia Bruce, Shahid Iqbal Khan, Martha Loader, Nikhil Parmar, Eoghan Quinn, Kirsty Rider

NATIONAL THEATRE

Genesis Music Theatre Programme
Since 2017, the Genesis Foundation has supported artists at the National Theatre as they develop bold, accessible, new forms of British music theatre. The Genesis Music Theatre Programme is led by the NT's Director Rufus Norris (a former Genesis Director at the Young Vic) with Marc Tritschler, the NT's Creative Director of Music, and Nina Steiger, the NT's Head of Play Development.

The programme's three strands of activity support writers and composers at different stages of developing a piece of music theatre:

Attachments for writers and composers as they develop initial ideas;

1. Workshops for creative teams whose projects are at a later stage of development.
2. The pieces are workshopped with performers and other creative teams;
3. Commissions: creative teams develop projects that the NT hopes to stage.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

Genesis Music Theatre Programme (continued)
On 7 September 2023, the National Theatre hosted Genesis Conversations: The Future of British Musical Theatre, a panel discussion and Q&A with Rufus Norris chairing a panel comprising Robert Hastie (Artistic Director, Sheffield Theatres), Maimuna Memon (writer, composer, musician and actor) and Tali Pelman (Group Creative Managing Director, Stage Entertainment). Reporting on the event, The Stage concluded with Rufus Norris's statement that: "Our take-away is to work together to listen to the artists coming up and to the people giving them the opportunities, to look at what our responsibility is, what the opportunities are and how we can listen and learn from each other."

November 2023 brought the opening of *The Witches*, a new musical version of Roald Dahl's children's story, written by the team of Lucy Kirkwood and Dave Malloy and directed by Lyndsey Turner. Developed with the support of the Genesis Music Theatre Programme, it proved an outstanding success with audiences and critics, receiving five-star reviews from The Times (which described the show as "a stunning achievement"), Financial Times, Independent and Time Out. *The Witches* ran from 7 November 2023 to 27 January 2024.

In late 2023 it was confirmed that *Standing at the Sky's Edge*, a musical that emerged from the Genesis Music Theatre Programme and which enjoyed sold-out runs at Sheffield Theatres and the National Theatre, would transfer to the West End (Gillian Lynne Theatre, February 2024).

Also in 2023 *The Odyssey*, the NT's 'Public Acts' national community production, was performed in five chapters at venues in Stoke-on-Trent, Doncaster, Trowbridge, Sunderland and at the National Theatre, and it was confirmed that the musical *Black Power Desk*, set in 1970s Notting Hall, will have a public showcase at Brixton House Theatre in February 2024.

YOUNG VIC THEATRE

The Young Vic Creators Program & The Genesis Network
Two years after the **Young Vic Creators Program** superseded the Young Vic Directors Program, the partnership continued to evolve. In the course of 2023 the well-established **Genesis Network** expanded considerably, with more than 450 directors and multidisciplinary theatre-makers joining from across the UK. At the Young Vic itself, a new Creators Program Producer Sandra Thompson-Quartey and a new **Genesis Fellow/Associate Director** (Taio Lawson) joined the team.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

The Young Vic Creators Program & The Genesis Network (continued)
The **Genesis Network** continued to offer short courses, one-off workshops, and intensive sessions for its members. Established directors such as Katie Mitchell, Natalie Abrahami, Atri Banerjee, and Paula Varjack facilitated workshops on themes including theatre-making in a climate emergency, reimagining classic plays, and working in multi-platform, multimedia environment. The Tech Tower, a plug-and-play unit which provides participants with remote online access to theatre facilities, widened access to Genesis Network events. Several of these were mounted in partnership with other organisations, providing further opportunities for networking and collaboration.

In the course of 2024 Taio Lawson, who joined the Young Vic as **Genesis Fellow/Associate Director** in June 2023, worked with Kwame Kwei-Armah on the Young Vic's artistic programme and played a key role in running the Creators Program. He also acted as a mentor to the 19 early-career theatre professionals spending six months on the Young Vic's Fresh Direction Project and to Genesis Future Directors Award recipients Andrea Ling and Annie Kershaw. In addition he led the Young Vic's partnership project with Black Lives in Music and the Musicians Union, which provides training for black and global-majority music directors.

Reflecting on his first six months at the Young Vic, Taio Lawson said: "Whilst our industry battles through incredible hardship, our artist-centred approach is increasingly important to us. It gives opportunities for us to listen, learn and support. Through our networking events and workshops in the Creators Program department, we can become a meeting point for artists to bolster each other. In the many times I have thought about stepping away from the industry, a brilliant friend of mine would call and will me to 'persevere, be patient'. Persevering together is easier than persevering alone"

In late 2023, he began planning a project that aims to explore the integration of AI and mobile technology platforms into live theatre performances. He will also lead a project to bring together mid-career artists for mutual support and peer-to-peer mentorship. These projects will commence formally in early 2024.

In the initial stage of recruitment for the 2023 **Genesis Future Directors Award**, nearly 150 early-career directors met the team in charge of the Young Vic's Creators Program . In the fourth and final stage, five directors had the opportunity to meet with Kwame Kwei-Armah, Taio Lawson (Genesis Fellow/Associate Director), Christabel Holmes (Producer), Sue Emmas (Associate Artistic Director) and Harriet Capaldi (Managing Director of the Genesis Foundation). The Award was finally made to two directors: Andrea Ling, who will be directing *The Earthworks* by Olivier Award winner Tom Morton-Smith (to be staged at the Young Vic in March-April 2024), and Annie Kershaw (play and performance dates to be confirmed).

Andrea Ling said: "Through the Creators Program, the Young Vic has been my artistic playground and a holding space for community, so I am thrilled to be directing *The Earthworks* for Young Vic audiences. It explores existentialism, grief and awe in a funny yet honest way."

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

THE SIXTEEN

Genesis Sixteen

Calendar year 2023 spanned two cohorts of Genesis Sixteen, the annual training programme for ensemble singers aged 18 to 23, which the Genesis Foundation established in 2011 in partnership with choral group The Sixteen and its founder-director Harry Christophers.

In July the members of the 12th cohort attended their fourth and final week-long course. It embraced a BBC Radio 3 broadcast of Choral Evensong from St Alban-the Martyr Church in Holborn, performances in The Sixteen's Sounds Sublime Festival at St James's Church, Piccadilly, and a Genesis Sixteen reunion concert at King's Place, where the 12th cohort was joined by 20 alumni of the programme in two 40-part motets (Tallis's *Spem in alium,* and David Bednall's *Lux Orta*). The Sounds Sublime Festival also showcased performing groups with links to previous Genesis Sixteen cohorts: Exodus, which grew out of the 10th cohort, was conducted by Olivia Tate, a former Genesis Sixteen conducting scholar who is now Assistant Director of Music at St Martin-in-the-Fields; the Mancunium Consort, founded and directed by bass Harry Mobbs (12th cohort), and Solstice, which was founded by bass Matthew Welch (10th cohort).

In August the members of the 13th cohort attended the first two of their four courses. A week-long stay at Magdalen College, Oxford was followed by a weekend course in London, which focused on Bach motets.

Genesis Sixteen has always sought to attract applicants from a diversity of backgrounds. Further broadening the pipeline of singing talent, a weekend of singing workshops, led by Harry Christophers and involving a quartet of Genesis Sixteen alumni, was staged in October 2023 in collaboration with Leeds Diocese, one of The Sixteen's Learning & Participation partners. In spring 2024, for the first time, a day of auditions (for Genesis Sixteen's 14th cohort) will be held in Leeds. Also with diversity in mind, Genesis Sixteen has reshaped its audition process and is exploring partnerships with the National Youth Choir and London Youth Choir.

Over the year more than 20 Genesis Sixteen alumni contributed to The Sixteen's Learning & Participation programme, as performers and as animateurs, leading sessions with schoolchildren. Two Genesis Sixteen alumni joined two Sixteen singers to form a quartet for Streetwise Opera, a charity which works with people who have experienced homelessness, and which was shortlisted for an RPS Award in January 2024.

Genesis Sixteen alumni continued to assert a strong presence on the musical scene.

- A number of alumni sang in The Monteverdi Choir, conducted by Sir John Eliot Gardiner, at the Coronation of King Charles;
- Three alumni reached the final stages of the high-profile Kathleen Ferrier Awards;

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

***Programme partners** (continued)*

Genesis Sixteen (continued)

- Mezzo-soprano Beth Taylor and baritone Arthur Bruce were soloists at a performance of Elgar's *Dream of Gerontius* at the Papal Basilica of St Paul in Rome (supported by funding from the Genesis Foundation);
- Tenor Tom Kelly appeared (with The Sixteen and Harry Christophers) in a double bill of Gluck's *Orfeo ed Euridice* and Purcell's *Dido and Aeneas* at The Grange Festival;
- Soprano Hilary Cronin was a soloist in The Sixteen's performances of Haydn's 'Nelson' Mass at Saffron Hall and Handel's *Messiah* at St Martin-in-the-Fields;
- Baritone Michael Ronan received Glyndebourne's prestigious John Christie Award;
- Continuing Genesis Sixteen's partnership with Southwell Music Festival in Nottinghamshire, four alumni were the festival's 2023 vocal apprentices, both performing and receiving coaching from the festival's founder/artistic director Marcus Farnsworth;
- Thirteen Genesis Sixteen alumni sang with the Monteverdi Choir, conducted by John Eliot Gardiner and Dinis Sousa, in concert performances of Berlioz's *Les Troyens* in France, Austria, Germany, and at the Royal Albert Hall in the BBC Proms. Beth Taylor sang the principal role of Anna in *Les Troyens à Carthage*.

The Sixteen – new commission

Since 2006 the Genesis Foundation has commissioned a number of new choral works that have been premiered by The Sixteen. In December 2023 it was the turn of a *pièce d'occasion* by Bob Chilcott, commissioned to celebrate Harry Christophers' 70th birthday. Its first performance took place at a private event hosted by John Studzinski.

Training partners

Genesis Theatre Design Programme

Launched in 2023, the Genesis Theatre Design Programme is a free two-year part-time course. Training and supporting six designers, it aims to improve global majority representation among professional theatre designers, expanding the talent pipeline and opening career opportunities. A partnership between the Mulberry UTC Creative Industry Training College, National Theatre, School of Historical Dress and Brixton House, it is funded by the Genesis Foundation and National Theatre Foundation, with additional support from the James Family Charitable Trust.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

Training partners *(continued)*

Genesis Theatre Design Programme (continued)
The programme covers tutorials with world-class designers and directors, lectures and research projects with staging and costume experts, design projects with global majority directors and artists, practical training with production and technical staff, placements for participants as assistants to designers, and experience in theatres. Participants also network with and receive mentoring from leading industry professionals.

The Genesis Theatre Design Programme, a new iteration of the renowned Motley Theatre Design Course (1966 to 2010), is led and delivered by three theatre artists in collaboration with Clint Dyer, Deputy Artistic Director of the National Theatre. The course leaders are:

- Gbolahan Obisesan, award-winning British-Nigerian writer and director and former Artistic Director of Brixton House;
- Sadeysa Greenaway-Bailey, Black British Theatre Award-winning designer who has recently worked on *Death of England* at the NT, *Anansi the Spider* at the Unicorn;
- ULTZ, Olivier Award-winning, Tony Award-nominated designer who has recently worked on *Death of England* and *The Corn is Green* at the NT and *Jerusalem* in the West End.

In the first two terms the participants received training in theatre history, practical craft skills and an approach to text, and Professor Jenny Tiramani of the School of Historical Dress prepared a bespoke programme of teaching and learning. The cohort visited multiple theatres, including the NT, Kiln, Shakespeare's Globe, Young Vic, Royal Court and Barbican, and joined the audience of several shows, including an arena show, with GTDP trustee, Es Devlin. As part of the programme strand 'How people lived', insights were supplied by Saava Benjamin Busenze Balagadde, Assistant Curator of Musical Collections and Cultures at the Horniman museum.

Genesis funding enabled participants to create their first design and model boxes for *The Black Hermit* by Ngũgĩ wa Thiong'o and two different versions of Ibsen's *A Doll's House*. Award-winning lighting designer Jai Morjaria instructed the group on stage lighting and stage and screen director Poonam Brah led the *Doll's House* project.

The Genesis Jewish Literary Foundation Emerging Writers Programme
(formerly Genesis Jewish Book Week Emerging Writers Programme)
Three cohorts of emerging writers have now participated in the Genesis Jewish Literary Foundation Emerging Writers programme. The annual programme pairs 10 emerging writers (mentees) with 10 established writers (mentors), matching each mentee with a mentor active in the appropriate literary genre; each mentor selects a mentee from a shortlist of three writers. In addition, all the mentors have formal experience of teaching. The 2023-24 cohort comprises four fiction writers, three non-fiction writers and three poets.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

Training partners *(continued)*

The Genesis Jewish Literary Foundation Emerging Writers Programme (continued)

Mentees 2023-24

- **Poetry**
  Michael Mullen, Evie Ward, Beth Frieden
- **Non-fiction**
  Angus Reilly, Eleanor Thom, Sharon Kanolik
- **Fiction**
  Sean Gilbert, Harriet Matthews, Susan Royston, Mariyam Karolia

Mentors 2023-24

- **Poetry**
  Michael Pedersen, Sarah Blake, Jen Calleja
- **Non-fiction**
  Helen Fry, Viv Groskop, Kieron Pim
- **Fiction**
  Sophie Mackintosh, Ruth Gilligan, Adam Lebor, Julie Cohen

Each participant receives a bursary of up to £1,500, one-to-one mentoring sessions, and invitations to 10 seminars, each given by one of the mentors. The programme culminates with a showcase at the Emerging Writers event at the Jewish Literary Foundation's annual March festival, Book Week. Writers on the programme also have the opportunity to pitch their work to agents from Curtis Brown and Lewinsohn Literary.

Writers from the 2022-23 cohort enjoyed success in the course of 2023:

- Helen Bain, shortlisted for the Lucy Cavendish Fiction Price 2023, has been in discussion with literary agents to sign her novel. She has said: "The programme was wonderful and Ashley Hickson-Lovence a huge and generous support to me."
- Madeleine Dunnigan was a finalist in the Mslexia First Novel Award 2022 and is now represented by Emma Paterson at Aitken Alexander.
- Linda Ford's first poetry collection, *Lucent*, was published in October 2022 by erbacce-press. Linda praised "the excellent support from the Genesis Jewish Book Week Emerging Writers Programme".

Three of the 2023-24 cohort have secured agents for the projects they have been working on during the programme.

Royal Academy of Arts: Genesis Future Curators programme

In 2023 the Royal Academy of Arts partnered with the Genesis Foundation to launch the Genesis Future Curators Programme. Through this initiative the RA will train two graduates as curators, one in its Exhibitions team, the other in its Collections team. In addition to gaining first-hand experience from the RA's curatorial teams, the Genesis Future Curators will be trained and mentored by industry experts and Royal Academicians.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

The Genesis Foundation's Partners (continued)

Training partners *(continued)*

Royal Academy of Arts: Genesis Future Curators programme (continued)
John Studzinski, Founder and Chairman of the Genesis Foundation said: *"The Genesis Foundation has been investing for over two decades in the careers of exceptional creative professionals, enabling them to develop their skills, networks and resilience. We are proud to launch the Genesis Future Curators scheme with the Royal Academy. Many arts organisations approached us with a similar proposal, but what makes the Royal Academy so unique is its embedded, outstanding culture of mentoring. Rebecca Salter, PRA, a previous winner of the Genesis Foundation Prize is a mentoring role model in this industry. The two Future Curators will benefit from her training and mentoring, working within a visionary organisation."*

With the inclusive aim of opening up new opportunities for young professionals in the art world, the RA invited graduates from across the UK to apply for the two newly established Genesis Future Curator roles. Natasha Fyffe was finally chosen to join the Exhibitions team, and Gabriel Jamroz to join the Collections team. The two Future Curators took up their positions in September 2023. In their first months:

- Natasha Fyffe worked on several exhibitions – Angelica Kauffman (March-June 2024), Entangled Pasts (Feb-April 2024), Impressionists on Paper (Nov 23-March 24) – and assisted in the running of Marina Abramovic AccessArt25 (October 2023), which attracted 2,000 attendees, all aged between 16 and 25.

- Gabriel Jamroz, reporting to Annette Wickham, the RA's Curator of Works on Paper, catalogued original artworks by Royal Academicians, researched Sir Joshua Reynolds' sitters' books, researched and selected architectural drawings for display, and assisted with a rehang, with photographing of the RA's collection, and with viewing sessions.

In addition to receiving formal training and learning through attachments to teams across the RA, the curators enjoy opportunities to expand their professional networks and to receive mentoring from, among others, Rebecca Salter (President of the RA), Adrian Locke (Chief Curator to Artistic Programmes – Exhibitions), and Rebecca Lyons (Director of Collections & Learning).

Prizes & special projects

Genesis Conversations
The regular series of Genesis Conversations continued in 2023. The Conversations, built around a panel of the UK's cultural leaders, use a Genesis programme as a springboard for discussion of key issues in the creative industries.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

Genesis Conversations *(continued)*

Each event takes place before both a live and an online audience and is recorded for future access and reference. While Conversations in previous years had been open to the general public, in 2023 the emphasis shifted to an invited audience of industry professionals, adding further focus to the Q&A sessions and maximising networking opportunities for attendees.

- The first Genesis Conversation of the year, held in June 2023 in partnership with the Greater London Authority at its new headquarters in East London, explored the role of art and culture in placemaking and regeneration. The panel for 'People make places' comprised Sanaz Amidi (Chief Executive, Rosetta Arts), Dr Gus Casely-Hayford OBE (Director, V&A East), Nadia Fall, (Artistic Director, Stratford East), Amanda Parker (Vice Chair, Mayor's Culture Leadership Board), and East-London based artist Bob and Roberta Smith OBE; the chair was journalist Brenda Emmanus OBE.

  Unlike the subsequent Genesis Conversations in 2023, this event was not associated with a Genesis programme.

- In September 2023, 'The Future of British Musical Theatre' was organised in partnership with the National Theatre, which runs the Genesis Music Theatre Programme. The discussion centred on funding for musical theatre projects in the UK, the differences between UK and US models, and the national educational curriculum for music. Panellists were Robert Hastie (Artistic Director, Sheffield Theatres), Maimuna Memon (writer, composer, musician and actor) and Tali Pelman (Group Creative Managing Director, Stage Entertainment), and the chair was the National Theatre's Artistic Director and CEO Rufus Norris. The event was covered in the two top news stories in The Stage the following day.

- 'What next for new writing?' was the title of the final Genesis Conversation of 2023, held in November 2023 at Bristol Old Vic and tying in with the Genesis programmes run by the Almeida and National Theatre. The panellists debated the term 'new writing' itself and discussed new models to compensate for the current dearth of literary departments at theatres, particularly in south-west Britain. Chaired by Bristol Old Vic's Artistic Director Nancy Medina (a former recipient of the Genesis Future Directors Award at the Young Vic) and moderated by the theatre's New Work Producer Ben Atterbury, the panel featured Miriam Battye (writer), Juliet Gilkes Romero (writer) and George Turvey (Co-founder, Papatango Theatre Company). The Stage reported on the event the following day.

Genesis Conversations are planned for 2024 in partnership with the Jewish Literary Foundation (January), Almeida Theatre (May) and Cumnock Tryst (October).

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

Genesis Foundation Prize

The bi-annual Genesis Foundation Prize recognises an outstanding mentor of young artistic talent whose work has effected real change in the practice and careers of arts professionals or graduates.

The 2022 prize was awarded to George Turvey, who is using his £25,000 prize money to pilot a new scheme, the Playwright-Player Commission, with his Papatango Theatre Company. Offering an innovative model for championing rising talent, the scheme is designed to create a pipeline of ambitious new work for major stages. The inaugural Playwright-Player Commission, in collaboration with Bristol Old Vic, will connect a highly promising early-stage playwright, Samuel Bailey (winner of The Times Breakthrough Award at the Sky Arts South Bank Awards for his play *Shook*) with Olivier Award-winning director Sally Cookson and a yet-to-be-confirmed actor. They will collaborate on a brief to create an ambitious, large-scale new play for Bristol Old Vic's main stage.

In addition, George Turvey is devoting part of the Genesis Foundation Prize money to the production of a short film to celebrate 15 years of the Papatango New Writing Prize (the UK's biggest playwriting award). Actor and writer Josh Barrow, whose script narrowly missed the New Writing Prize shortlist, was awarded £2,500 commission to create a 10-minute film, for release in 2024, in partnership with producer Phil Temple of Birdie Pictures.

Genesis Kickstart Fund: Impact report

In June 2023 the Genesis Foundation published a report assessing the impact of the £1million Genesis Kickstart Fund, launched in October 2020 as the Foundation's strategic response to the Covid-induced crisis for creative professionals. The prime aim of the fund was to enable outstanding freelance artists to stay on their career paths and explore new possibilities in a world radically altered by Covid-19. The fund, steered by an Advisory Council of 32 leading figures in the arts, provided grants for 95 diverse, future-facing arts projects around the UK (visual, performing, digital and screen arts). The vast majority of the Kickstart projects received a £10,000 grant, while £20,000 was allocated to a small number of more ambitiously scaled projects and to projects proposed by the Genesis Foundation's existing partner organisations. All projects were completed by March 2023, having offered paid work to over 1,000 freelance creative professionals.

The impact report was based on a survey of organisations and freelance creative professionals who had benefited from Genesis Kickstart Fund (GKF) grants. The questionnaire probed the impact of the fund on careers, skills and employment, and soliciting participants' views on the creative sector.

- 100% of participating organisations said that the Genesis Kickstart Fund had resulted in, or contributed towards, further creative opportunities or relationships for the freelancers involved in the project.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

Genesis Kickstart Fund: Impact report *(continued)*

- 100% of participating organisations said that working on a GKF project had enabled new skills to be built within the organisation.
- 94% of participating freelance creative professionals said their GKF project had helped them stay on track with their creative career at a time of crisis in the cultural sector.
- 86% of participating organisations said their GKF-funded project had helped them prepare for the challenges of the post-Covid era.
- 82% of participating freelance creative professionals said that the experience of their GKF project had better equipped them to deal with the challenges of making a career in the creative sector in light of the past three years.

Commenting on the report, John Studzinski said:

"The Genesis Kickstart Fund represents the Genesis Foundation's single largest investment in its 22 years of nurturing the careers of creative professionals. The contents of this report reassure us that it was money well spent ... We wanted to prevent creative freelancers from abandoning their profession at a time of crisis. We wanted to sustain their skills and so generate value for society. That value became immediately evident through the Kickstart projects, but the participating creative professionals will continue to generate value throughout their careers as they exercise their talents and skills, and act as advisors and mentors to younger colleagues ...These professionals are such a powerful force in our creative industries: they play an important role in defining the UK's current place in the world, in energising its economy, and in creating the cultural memory of the future."

GenesisFoundation.org.uk and social media

High-quality video production became the key focus for the Genesis Foundation's digital team in 2023, following record numbers of views for video content in 2022.

- In order to capitalise in a cost-effective fashion on the popularity of video, in August 2023 the Foundation's digital team undertook formal training in filming, interviewing and editing; high-quality video equipment was also acquired for the Foundation. The team is thus now in a position to manage the majority of video content production in-house, and so to economise on the use of external production companies while maintaining high standards of presentation. The team's enhanced capacity to create high-quality content on a regular basis will engender further opportunities for engaging with the Foundation's current and potential audiences.
- Video content produced by the Genesis Foundation is also carried on the Instagram feeds of the relevant partner organisation(s), thus expanding the potential audience.

GENESIS FOUNDATION IN 2023: OVERVIEW OF ACTIVITIES (continued)

Prizes & special projects (continued)

***GenesisFoundation.org.uk and social media** (continued)*

- The first film produced in-house by the digital team recorded audience feedback after the Genesis Conversation at Bristol Old Vic in November 2023. It featured comment from, among others, the Artistic Director of the Royal & Derngate Theatre in Northampton and a student from the Bristol Old Vic Theatre School. The video attracted over 3,000 views across the Foundation's social media channels.

- In December, the team filmed the premiere of the choral piece commissioned by the Genesis Foundation from Bob Chilcott to celebrate Harry Christophers' 70th birthday. By April 2024 this had generated more than 14,000 views on social media channels.

- TikTok, the short-form video platform, provided further opportunities to maximise reach amongst the Foundation's key target audience of 25-34-year-old artists. Collectively, the Foundation's videos attracted 50,000 views on Tik-Tok. The three most popular posts were: an audience perspective on the Young Vic's 24-hr production *The Second Woman*; the addition of the musical *Hex* to the National Theatre's digital service NT at Home, and an audience perspective on *A Streetcar Named Desire* at the Almeida Theatre.

- In June 2023, following the completion of the final phase of projects facilitated by the Genesis Kickstart Fund, the Foundation released the Genesis Kickstart Fund Impact Report (see also page 19). The report outlined the social and economic context in which the Fund was produced, a methodology and timeline, key findings, and case studies. It was distributed to the entire Genesis Kickstart community (funding recipients and the Advisory Council), the Foundation's 700+-strong mailing list, arts media and key industry figures. The report was also placed on the Genesis Foundation website and promoted on the Foundation's social media channels. All in all it generated some 10,000 views.

FINANCIAL REPORT FOR THE YEAR

The Genesis Foundation

The Genesis Foundation is a partnership between the Genesis Foundation and Genesis America (UK). This means that the attached financial statements only provide a partial report of the financial activity of the Genesis Foundation for the year. The following table has been drawn up to give a financial report of all the Genesis Foundation activity described in this trustees' report.

FINANCIAL REPORT FOR THE YEAR (continued)

The Genesis Foundation (continued)

	2023 Total £	2022 Total £
Genesis Kickstart Fund		
. Grants awarded	**—**	360,000
. Project costs	**8,196**	41,499
	8,196	401,499
Arts projects		
. Almeida Theatre	**49,608**	—
. Cathedral Music Trust		12,500
. Durham Cathedral		—
. Genesis Theatre Design Programme	**100,000**	—
. National Theatre	**100,000**	100,000
. Royal Academy	**89,000**	—
. The Sixteen - Genesis Sixteen	**156,000**	155,000
. Young Vic Theatre – Genesis Directors Project	**100,000**	143,000
	594,608	410,500
Scholarships and grants		
. Jewish Book Week	**56,000**	50,000
. Genesis Foundation Prize	**10,000**	15,000
	66,000	65,000
Commissions, concerts and events		
. Music commissions	**86,600**	87,760
. Genesis Conversations	**34,041**	40,697
. Newman Concert	—	—
. Rome Art Pilgrimage 2025	**3,000**	29,219
. Tower of London Concert	—	77,922
	123,641	235,598
Artistic collaboration, donations and communications	**174,031**	155,645
Support costs	**86,787**	79,626
Total	**1,053,263**	1,347,868

FINANCIAL REPORT FOR THE YEAR (continued)

Results for the year

Details of the Foundation's income and expenditure for the year are given in the statement of financial activities on page 33.

The Foundation continued to be supported mainly by John Studzinski, both directly and via Genesis America (UK) Limited.

Financial position, reserves policy and going concern assessment

During the year, the charity incurred a deficit of £14,261 (2022 – deficit of £8,853).

The balance sheet shows overall deficit on funds of £15,226 (2022 – deficit of £965) however the Foundation held cash balances at year end of £5,209 (2022 - £8,247), sufficient to ensure that trade creditors are paid as they fall due and continued to receive regular funding following the year end date.

The trustees have examined the requirement for free reserves and consider that they need £15,000 which, in their opinion, would provide sufficient flexibility to cover any fluctuations in income flows and in meeting other contingencies.

The free reserves fall short of the desired level. There is still work to be done to achieve the aim of matching the timing of the income with that of the expenditure.

As stated under risk management, John Studzinski is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation as they fall due and, on this basis, the Foundation is considered to be a going concern.

PLANS FOR FUTURE PERIODS

Programme partners

In 2024 and beyond the Genesis Foundation will retain its tight, but creative and resourceful focus on investment in a balanced, stable portfolio of evolving long-term partnerships with established and respected arts organisations, and with the outstanding leaders of those organisations.

The Foundation's funding will thus continue to nurture the development of a diversity of exceptional artists and creative professionals at different points in their careers. In doing so it will continue to encourage a wide range of audiences to discover and appreciate artistic endeavour that exemplifies excellence. It will also play a growing role in 'feeding' the UK's creative industries and shaping the cultural memory of tomorrow.

PLANS FOR FUTURE PERIODS (continued)

Programme partners (continued)

The Foundation is currently working with its partners to assess and consolidate achievement to date. A considerable number of alumni have now passed through programmes funded by the Foundation – 250 singers have participated in Genesis Sixteen, and the partnership with the Young Vic has generated a total of more than 20 Genesis Fellows and winners of the Genesis Future Director Award.

Reflecting the Foundation's emphasis on the role of networks and mentoring, the Genesis Connects networking database, currently under development, will aid freelance alumni of Genesis programmes, and other freelance creative professionals, in furthering their careers.

Commissions

Advancing the Genesis Foundation's sacred music programme, *Angels Unawares*, a 60-70-minute work for trumpets, strings, harp, vocal soloists and choir, has been commissioned from Sir James MacMillan; it will set a text compiled and adapted by Robert Willis. The premiere, with Britten Sinfonia and Harry Christophers and The Sixteen, is scheduled for May 2026. Three shorter 'Cherubs' commissions, settings by three young female composers of further texts by Robert Willis, are also planned for workshopping by Genesis Sixteen and premieres at the Cumnock Tryst in 2025.

Another musical commission on the theme of angels, a cantata by Will Todd setting a text by Sally Gardner, is scheduled for a premiere in London in May 2025. Its working title is *Angels on the Underground.*

Events

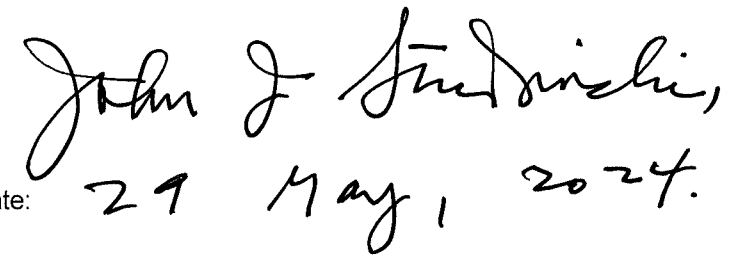
The Foundation will continue to develop the series of public Genesis Conversations (live and online). Continuing to engage with a variety of key issues in the cultural world, these events will be staged in in collaboration with the Foundation's established partner organisations, such as the Jewish Literary Foundation, Almeida Theatre, and Cumnock Tryst.

A special event scheduled for May 2024 is a discussion on 'Rethinking the UK's Creative Industries' which will take place at a dinner at the River Café in London. The event will bring together cultural leaders, creative professionals and guests from the worlds of government and business. A particular talking point will be the future role of private subsidy and funding in asserting the primacy of artistic excellence in the subsidised arts, and in strengthening the golden thread of innovation that runs through the UK's creative industries.

TRUSTEES' EXPENSES AND INTERESTS IN CONTRACTS

No trustee received any remuneration for their services as a trustee and no trustee had any beneficial interest in any contract with the charity during the period.

Approved by the trustees and signed on their behalf by John Studzinski CBE:



Date: 29 May, 2024.

Independent auditor's report to the members of the Genesis Foundation

Opinion

We have audited the financial statements of the Genesis Foundation (the 'charitable company') for the year ended 31 December 2023 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2023 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also a directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006).

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

Auditor's responsibilities for the audit of the financial statements (continued)
To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships; and
- tested journal entries to identify unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP 24 June 2024

Shachi Blakemore (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (incorporating the income and expenditure)
Year to 31 December 2023

	Notes	Unrestricted funds **Total 2023** **£**	 Total 2022 £
Income and expenditure			
Income from:			
Donations and legacies	1	**291,904**	415,810
Total income		**291,904**	415,810
Expenditure on:			
Charitable activities			
. Arts projects	2	**188,310**	193,739
. Commissions, concerts and events	2	**117,745**	230,869
. Other donations	2	**110**	55
Total expenditure		**306,165**	424,663
Net (expenditure) income and net movement in funds	7	**(14,261)**	(8,853)
Reconciliation of funds:			
Fund balances brought forward at 1 January		**(965)**	7,888
Fund balances carried forward at 31 December		**(15,226)**	(965)

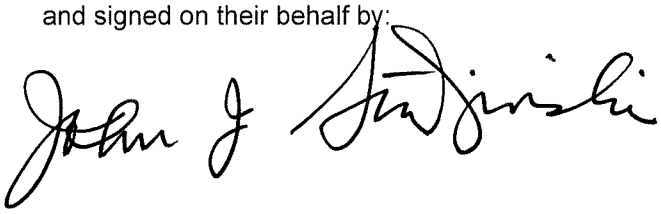
All the Foundation's activities during the above two financial periods derived from continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

Balance sheet 31 December 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets:					
Tangible assets	11		**2,739**		2,115
Current assets:					
Debtors	12	**6,259**		9,522	
Cash at bank		**5,209**		8,247	
Total current assets		**11,468**		17,769	
Liabilities:					
Creditors: amounts falling due within one year	13	**(29,433)**		(20,849)	
Net current (liabilities)			**(17,965)**		(3,080)
Total net (liabilities)			**(15,226)**		(965)
The funds of the charity:					
Funds and reserves					
Unrestricted funds					
. General fund			**(15,226)**		(965)
Total charity funds			**(15,226)**		(965)

Approved by the trustees
and signed on their behalf by:



Trustee

29 May, 2024.

Approved by the board on:

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Statement of cash flows 31 December 2023

	Notes	2023 £	2022 £
Cash flow used in operating activities:			
Net cash used in operating activities	A	**(445)**	(14,257)
Cash flow from investing activities:			
Purchase of tangible fixed assets	A	**(2,593)**	(1,088)
Change in cash and cash equivalents in the year		**(3,038)**	(15,345)
Cash and cash equivalents at 1 January	B	**8,247**	23,592
Cash and cash equivalents at 31 December	B	**5,209**	8,247

Notes to the statement of cash flows for the year to 31 December:

A Reconciliation of net (expenditure) to net cash flow from operating activities

	2023 £	2022 £
Net (expenditure) (as per the statement of financial activities)	**(14,261)**	(8,853)
Adjustments for:		
Depreciation charge	**1,969**	1,327
Decrease (increase) in debtors	**3,263**	(312)
Decrease in creditors	**8,584**	(6,419)
Net cash used in operating activities	**(445)**	(14,257)

B Analysis of net debt

	2023 £	2022 £
Cash at bank and in hand	**5,209**	8,247
Total cash and cash equivalents	**5,209**	8,247

The charity has no loans or overdrafts and net debt consists of solely cash at bank and at hand. As such, no reconciliation of net debt has been prepared.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

The financial statements have been prepared for the year to 31 December 2023, presented in sterling and rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policies or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ('Charities FRS 102 SORP 2019'), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- estimating the allocation of support costs; and
- estimating the useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees have concluded that, there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

One of the trustees, John Studzinski, is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation and, on this basis, the Foundation is considered to be a going concern.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount can be measured reliably and it is probable that the income will be received. Income comprises donations, interest receivable and other income.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for when receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fully met in the reporting period.

Donated services provided to the charity are recognised in the period when it is probable that the economic benefits will flow to the charity, provided that they can be measured reliably. This is normally when the service is provided. An equivalent amount is included as expenditure. Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer or economic benefits will be received in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

Resources expended comprise the following:

Expenditure on charitable activities comprises all costs associated with funding the charitable purposes of the charity through the provision of its charitable activities. Such costs include:

- Grants payable to project partners
- Direct costs of projects
- Support costs

Expenditure recognition (continued)

a. Grants payable are included in the statement of financial activities when approved and when the intended recipient has either received the funds or been informed of the decision to make the grant and has satisfied all performance conditions. Grants approved but not paid at the end of the financial year are accrued. Grants where the beneficiary has not been informed or has to fulfil performance conditions before the grant is released are not accrued for but are disclosed as financial commitments in the notes to the financial statements.

b. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of the management of project partnerships, marketing and promotion, provision of office services and equipment and a suitable working environment. These costs are allocated out to the activities they are supporting on the basis described in note 5.

c. Governance costs comprise the costs attributable to the governance of the charity including audit costs and the necessary legal procedures for compliance with statutory requirements.

Any costs not directly attributable to specific activities are apportioned on the basis of staff time.

All expenditure is stated inclusive of irrecoverable VAT.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund accounting

Unrestricted funds comprise those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's objects.

Tangible fixed assets

All assets costing more than £500 and with an expected life exceeding one year are capitalised. Computer equipment is capitalised and depreciated on a straight line basis over three years in order to write it off over its estimated useful life.

Financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost, prepayments are not a financial instrument.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments and are measured at amortised cost.

1 Donations and legacies

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Donations from:		
. Founder trustee (see note 14) – donations in kind	**83,333**	132,855
. Genesis America (UK) Limited (see note 14)	**208,252**	281,612
. Other donations	**319**	1,343
Total	**291,904**	415,810

2 Charitable activities

	Unrestricted funds			
	Events (note 3) £	Artist Partnership (note 4) £	Support Costs (note 5) £	**2023 Total funds £**
Arts projects	—	127,559	60,751	**188,310**
Commissions and events	37,041	54,668	26,036	**117,745**
Other donations	110	—	—	**110**
2023 Total funds	37,151	182,227	86,787	**306,165**

	Unrestricted funds			
	Events (note 3) £	*Artist Partnership (note 4) £*	*Support Costs (note 5) £*	*2022 Total funds £*
Arts projects	—	*138,001*	*55,738*	*193,739*
Commissions and events	*147,838*	*59,143*	*23,888*	*230,869*
Other donations	*55*	—	—	*55*
2022 Total funds	*147,893*	*197,144*	*79,626*	*424,663*

3 Commissions, concerts and events

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Commissions, concerts and events		
. Genesis Conversations	**34,041**	40,697
. Rome Art Pilgrimage 2025	**3,000**	29,219
. Tower of London Concert	**—**	77,922
	37,041	147,838
Other donations		
Other	**110**	55
	110	55
Total	**37,151**	147,893

4 Artist partnership

Artistic partnership, project and development work	Unrestricted funds Total 2023 £	Total 2022 £
. Genesis Kickstart project costs	**8,196**	41,499
. Website development	**9,133**	21,557
. Consultancy	**52,177**	56,342
. Communications	**112,720**	77,746
	182,226	197,144

Partnership costs are allocated across the activities as follows:		Unrestricted funds Total 2023 £	Total 2022 £
Arts projects	70%	**127,559**	138,001
Commissions and events	30%	**54,667**	59,143
		182,226	197,144

5 Support costs

	Unrestricted funds Total 2023 £	Total 2022 £
Administration	**59,663**	52,685
Office equipment and software	**1,708**	1,367
Depreciation	**1,969**	1,327
Bank charges and interest	**194**	150
Travel and accommodation	**4,058**	2,829
Other	**1,470**	467
Governance (note 6)	**17,725**	20,801
Total	**86,787**	79,626

Support costs are allocated across the activities as follows:		Unrestricted funds Total 2023 £	Total 2022 £
Arts projects	70%	**60,751**	55,738
Commissions and events	30%	**26,036**	23,888
		86,787	79,626

6 Governance

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Professional fees	**15,964**	19,312
Insurance	**1,761**	1,489
	17,725	20,801

7 Net expenditure and net movement in funds

This is stated after charging:

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Staff and consultancy costs (see note 8)	**210,836**	199,589
Auditor's remuneration		
. Statutory audit services	**12,460**	12,720
. Other services	**4,489**	5,813

8 Staff and consultancy costs and remuneration of key management personnel

Staff and consultancy costs during the year were as follows:

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Wages and salaries, including consultancy costs	**200,673**	189,477
Social security costs	**8,842**	8,791
Pension costs	**1,321**	1,321
	210,836	199,589

The remuneration of the one staff member (2022 – one) of the Foundation is shown above along with costs associated with public relations, digital content, project management and website consultants who support the organisation in its operations.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the trustees and the Managing Director. Total remuneration of key management during the year, including gross salary, payment for overtime, taxable benefits, social security and employer pension contributions was £83,333 (2022: £79,669), with gross salary within the banding £70,001 - £80,000.

9 Trustees' remuneration

No trustee received any remuneration or reimbursement of expenses during the period.

10 Taxation

The Genesis Foundation is a registered charity and therefore is not liable to income tax or capital gains tax on income and gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

11 Tangible fixed assets

	Office equipment £	Computer equipment £	**Total £**
Cost			
At 1 January 2023	1,088	3,318	**4,406**
Additions	2,593	—	**2,593**
At 31 December 2023	3,681	3,318	**6,999**
Depreciation			
At 1 January 2023	363	1,928	**2,291**
Charge for period	579	1,390	**1,969**
At 31 December 2023	942	3,318	**4,260**
Net book values			
At 31 December 2023	2,739	—	**2,739**
At 31 December 2022	725	1,390	**2,115**

12 Debtors

	2023 £	2022 £
Other debtors and prepayments	**6,259**	9,522

13 Creditors: amounts falling due within one year

	2023 £	2022 £
Accruals	**13,720**	12,900
Trade creditors	**15,713**	7,838
Other creditors	**—**	111
	29,433	20,849

14 Related party transactions

Total donations, including gifts in kind, during the year of £83,333 (2022 - £132,855) were provided by the founder trustee, John Studzinski.

In addition, donations totalling £208,252 (2022 - £281,612) were received from Genesis America (UK) Limited (registered charity no 1103351). John Studzinski, Joy Browne and David Lan CBE were trustees of both the Genesis Foundation and Genesis America (UK) throughout the year. Matthew Armstrong was a trustee of both Genesis Foundation and Genesis America (UK) from the 30 June 2023 and Msgr Vladimir Felzmann was a trustee of both Genesis Foundation and Genesis America (UK) until the 30 June 2023.

Genesis Foundation

England & Wales - Charity number 1084555

Accounts

Genesis Foundation

(previously known as The Studs Trust)

Annual Report and Financial Statements

31 December 2022

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Charity Registration Number 1084555

Contents

Reports

Reference and administrative details of the charity, its trustees and advisers 1

Trustees' report 2

Independent auditor's report 23

Financial Statements

Statement of financial activities 27

Balance sheet 28

Statement of cash flows 29

Principal accounting policies 30

Notes to the financial statements 34

Reference and administrative details of the charity, its trustees and advisers

Trustees	John Studzinski CBE Joy Browne Msgr Vladimir Felzmann David Lan
Company Secretary	Joy Browne
Managing Director	Harriet Capaldi
Registered office	130 Wood Street London EC2V 6DL
Administrative office	PO Box 72511 London SW3 9DZ
Telephone	020 3844 8658
E mail	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk
Company registration number	04136427 (England and Wales)
Charity registration number	1084555
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	HSBC Private Bank (UK) Limited 78 St James's Street London SW1A 1JB
Solicitors	Charles Russell Speechlys 5 Fleet Place London EC4M 7RD

The trustees present their statutory report together with the financial statements of the Genesis Foundation for the year ended 31 December 2022. Up until 9 July 2021, the "Genesis Foundation" was registered under the name of "The Studs Trust".

The financial statements have been prepared in accordance with the accounting policies set out on pages 30 to 33 and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The Genesis Foundation is a company limited by guarantee and a registered charity, which. undertakes arts projects.

The charitable company's governing document is its memorandum and articles of association dated 5 January 2001, amended by special resolution on 12 January 2001.

The trustees are appointed or re-appointed every three years by John Studzinski, the Founder and Chairman of the Genesis Foundation. The induction process consists of informing new trustees or employees of the ethos and aims of the Foundation, its working practices and objectives. New trustees are briefed on all the Foundation's projects with partner organisations and with artists concerned, and on their role in helping to steer the Foundation towards its clearly articulated goals. Trustees are expected to carry out their duties and responsibilities diligently. They constitute directors of the charity for the purposes of the Companies Act 2006.

There must be at least three and not more than five trustees, one third of whom must retire at each AGM, although they are free to be reappointed.

The following trustees served throughout the period and were in office at the date of approval of these financial statements.

Trustees	
John Studzinski CBE	
Joy Browne	
Msgr Vladimir Felzmann	
David Lan CBE	Appointed 30 June 2022

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

John Studzinski CBE is Founder and Chairman of the Genesis Foundation. Since 2001, the Foundation has supported programmes that nurture the careers of outstanding young and emerging artists in the UK, enabling them to develop their professional skills and experience and gain access to mentors and valuable networks.

He is Managing Director and Vice Chairman of global firm PIMCO, and his more than 35 years in investment banking and investment management have also embraced senior roles at Blackstone, HSBC Group and Morgan Stanley. Born in the US and long resident in Britain, he holds an MBA from the University of Chicago and a bachelor's degree from Bowdoin College.

As a hands-on philanthropist and as a thought leader, John Studzinski focuses primarily on the arts, human rights, homelessness, and volunteering. He is Founding President of Arise, which was established in 2015 to support frontline work against modern slavery. This role complements his activities to promote transparency in business supply chains, which have included a period as co-chair of the Home Office's Business Against Slavery Forum.

Awarded a CBE in 2008 for his services to the Arts and Charity, John Studzinski has also received the Papal honours of Knight of the Order of St. Gregory and Knight Commander of St. Sylvester, the Montblanc de la Culture Arts Patronage Award, the Beacon Prize for Philanthropy, the Prince of Wales Medal for Arts Philanthropy and, for his work with the homeless, the Prince of Wales Ambassador Award. In 2017 the Catholic Herald named him Catholic of the Year.

Joy Browne runs John Studzinski's personal office from southern Spain, where she lives with her family. Previously, she worked in the banking industry in London and for 22 years she was PA to John Studzinski in all his banking roles in the UK. She has supported Mr Studzinski in administration and advisory capacities with all aspects of his working and personal life throughout this time, including his involvement with various charities in the UK and abroad. She shares John Studzinski's interest in supporting emerging talent in the arts and is committed to helping him in his charitable work.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Msgr Vladimir Felzmann was born in Prague in 1939 and came to the UK in 1946. He entered the priesthood in 1969 after receiving an MSc in Engineering from Imperial College, London and DD from the Lateran University, Rome. He has been a teacher, a Diocesan Chaplain and was Director of All Saints Pastoral Centre 1991-2011 where he set up SPEC, a peer-educational residential centre for young adults. A social entrepreneur, Vladimir Felzmann started the National Association of School Chaplains 1984, organised the Young Adults Pilgrimage to Lourdes 1986-1992, and in 1990 launched the Westminster Diocese Pilgrimage to Lourdes, in which more than one thousand pilgrims now participate annually. He works with young adults in various charities and was involved in the development of The Passage Day Centre for the Homeless in Victoria. In 1995 he founded the Bright Lights Festival for Young Adults and in 1997 he founded LOFT, a residential spiritual field centre for 9-15-year-olds. In 2001 he set up SPECeast in Wapping. In 2010 he was appointed Catholic Chaplain for Sport and became a Roman Catholic member of the Canary Wharf Multi-faith Chaplaincy Team. In October 2011 he launched the John Paul II Foundation for Sport as a registered charity. In March 2019 Msgr Felzmann was appointed Visiting Professor in the Faculty of Sport, Health and Applied Science at St Mary's University. Father Vladimir was one of the keynote speakers at the Religious Tolerance in Britain Conference organised in April 2004 by the East London Mosque. He has been a trustee of the Genesis Foundation since 2001.

David Lan CBE was appointed trustee of the Genesis Foundation in June 2022. Born in South Africa, he lives in London. He was writer-in-residence at the Royal Court 1994/1996, artistic director of the Young Vic 2000-2018, consulting artistic director at the Performing Arts Center in NYC 2014-2016 and theatre associate at BAM in NYC in 2019/20. He is the originator and one of the producers of *The Walk, the journeys of the puppet Little Amal* in support of refugees 2020-present. His theatre productions have won multiple Olivier and Tony awards. He is a board member of Sadler's Wells, the Belarus Free Theatre and the Genesis Theatre Design Programme. His publications include *Guns and Rain: Guerrillas and Spirit Mediums in Zimbabwe*, a volume of collected plays, and a memoir *As if by Chance: Journeys, Theatres, Lives*.

Key management personnel

The trustees, together with Harriet Capaldi, Managing Director of the Genesis Foundation, comprise the key management of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis.

Harriet Capaldi has been Managing Director of the Genesis Foundation since its inception in 2001. A BA (Hons) graduate of Durham University, where she read Music, she has had a long and distinguished career in public relations (Burson-Marsteller – London and New York) and in the classical record industry – she was Manager (Press & Artist Promotion) for Warner Classics UK in the 1990s.

None of the trustees receives any remuneration or reimbursement of expenses in connection with their duties as trustees. The remuneration of the Managing Director is set annually by the trustees.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities

The trustees (who are also directors of the Genesis Foundation for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

The trustees are responsible for the maintenance and integrity of the corporate information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Managing Director of the Foundation has responsibility, under the Board of trustees, for the overall organisation and management of the Foundation and for its financial and other procedures. The Managing Director meets with the trustees at least once a quarter and reports on all ongoing business and possible new approaches to the charity for funding.

In addition, the Managing Director communicates with the trustees via management reports and briefing documents and is also in regular contact with the trustees in person and via telephone or email as required. The Managing Director has regular meetings with people at partner organisations who administer each of the major initiatives or programmes of the Genesis Foundation and receives quarterly reports from each of them.

Risk management

The trustees have assessed the risks to which the charity is exposed, in particular those relating to the specific operational areas of the Foundation and its finances and have established consistent and effective systems to mitigate those risks.

John Studzinski has undertaken personally to underwrite all risks of the Foundation and its works and commitments. A key element in the management of financial risk is a regular review of available liquid funds to settle donations as they fall due and regular liaison with the bank.

The Genesis Foundation retains trustees of sufficient skill and expertise to scrutinise the projects it supports and the quality of the institutions and people with which it collaborates. The Foundation has a policy of collaborating with well-established and prestigious partners that already have a solid record of success. Genesis Foundation inserts a 'key man' clause in its contracts: if there is a change in artistic leadership at any of its partner organisations, the Foundation can reconsider its funding and end the contract if deemed necessary. This situation has, to date, never arisen.

The rigorous process of reporting and reviewing established by the Foundation assists it, and those it supports, in keeping track on how its work is developing. This review process consistently trains the Foundation's focus onto the benefits that artists derive from its funding of their work.

The Foundation's policy is also to employ respected providers of professional services, thus ensuring high-quality advisory and operational support for its activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's objectives and aims and in planning future activities.

The Genesis Foundation is a partnership between two UK charities, Genesis America (UK Ltd) and the Genesis Foundation. Genesis America (UK) is the grant-making arm of the partnership, whilst the Genesis Foundation operates the Foundation's office, makes some smaller grants to organisations, and organises events to promote the work and achievement of the artistic talent nurtured and developed by the Foundation's programmes. Through its website (www.genesisfoundation.org.uk) and social media channels, and through public relations and promotional activities undertaken by a team of communications specialists, the Genesis Foundation brings the work of its partner organisations, and of the artists who are its beneficiaries, to the attention of creative communities and the general public in the UK and around the world.

The trustees consider that the aims of the Genesis Foundation are demonstrably to the public benefit in that it aims:

- to feed and invigorate theatre, music and the visual arts in the UK, and to play a role in creating the cultural memory of tomorrow, by:
    - setting exceptionally talented young people firmly on the path to fulfilling their creative and professional potential;
    - supporting exceptional artists in making crucial progress at a later, 'mid-career' stage in their professional lives;
    - providing a range of structured opportunities for people who show artistic promise.
- through its partner programmes, to enable prestigious, progressive public-facing organisations in the fields of theatre, music and visual arts to nurture the careers of outstanding artists, both young and more mature, developing their talents and facilitating their access to influential mentors, valuable networks and high-profile opportunities.
- through commissioning new works from both established and rising creative artists, whether directly or through its partner organisations, to enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith.
- through the targeted efforts and policies of its portfolio of partners, to promote diversity in the creative community and among audiences.
- to further innovation in the cultural sector and the creative use of technology by encouraging agility, adaptability and resourcefulness in artists, and to build and enhance their resilience, not least through enabling access to mentoring and networks.

The Genesis Foundation, in association with its partner organisations, has so far furthered the careers of several thousand artists and creative professionals from many genres and backgrounds. Many of them are achieving, or have achieved, a substantial public profile.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Activities and specific objectives

The main objective of the Genesis Foundation has always been to set exceptional artists, whether at the beginning or in a later stage of their careers, firmly on the path to fulfilling their creative and professional potential.

In addition, the Foundation has become an important commissioner of new works of art, especially in the field of sacred art – predominantly music – and has devoted considerable resources to making these new works available to a wide public. From time to time, it also sponsors carefully chosen events, including concerts and exhibitions, particularly in the field of art inspired by religious faith.

The primary vehicle for the Genesis Foundation's work is its arts projects. Since it was established in 2001, the Foundation has devoted more than £20 million to opening opportunities to exceptional artists from diverse backgrounds. As the funder of programmes designed to encourage, develop and provide platforms for exceptional talent, the Genesis Foundation acts as an enabling partner for a select group of established arts organisations, all of which operate under the leadership of inspired artistic directors, such as the Almeida, National Theatre and Young Vic, and the choral group The Sixteen.

The principal areas of focus for the Genesis Foundation's support are the worlds of theatre, music and visual arts. Its purpose is not only to aid established arts organisations in identifying exceptional creative talent for the future, but also to nurture talent in a congenial, supportive and professional environment, so that artists can continue to develop securely and ultimately meet their full potential.

With all this in mind, the Genesis Foundation partners with a select group of respected and influential organisations on a variety of artistic programmes. A complementary initiative is the biennial Genesis Prize (renamed the Genesis Foundation Prize in 2022), which was launched in 2012 and awards £25,000 to an outstanding mentor of artistic talent. The importance of mentoring is central to the Foundation's beliefs and the prize is unique as the first and still the only award that specifically recognises individuals who give others the confidence and inspiration to achieve artistic excellence in their chosen arts field.

John Studzinski has said that: "For me, the key to philanthropy is the six Ts: Time, Talent, Ties (i.e. networks and connections), Trust, Technology and Treasure. So much of philanthropy is thought of in terms of Treasure, i.e. money, but the real success of the Genesis Foundation lies in embracing Talent, nurturing that talent, working as a team with our partners and creating a network that continually supports every artist the Foundation has worked with."

The Genesis Foundation seeks to achieve maximum and sustained benefit for each of its recipients. Even when the artists have left the direct tutelage of the Genesis Foundation's partner organisations, the Foundation, like John Studzinski himself, continues to take an active and supportive interest in their careers and the artists will continue to benefit from access to the professional networks they were encouraged to develop as beneficiaries of the Foundation.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Grant-making policy

The Foundation believes in collaborating with partner organisations whose ethos and achievements it admires, and with individuals at those partner organisations whom it respects, trusts and finds sympathetic. These principles are reflected in the Foundation's grant-making policy and in its approach to managing and developing partnerships.

The Foundation's overall policy is to provide funding to outstanding organisations in the arts rather than specific young and developing artists; it trusts in the skill and judgement of its partners in selecting the talented people who will participate in and benefit from the programmes it funds. Representatives of the Foundation are, however, actively involved in the selection process for recipients of scholarships and prizes, and in the choice and briefing of professional creative artists who are commissioned to produce new works in the context of its programmes.

While commissions form a component of certain projects, the Genesis Foundation consistently places an emphasis on the processes of training, mentoring, creation and building professional networks, rather than simply on the production and presentation of an end product. This emphasis is taken into consideration in its planning and grant-making.

Reflecting the wider philanthropic activities of its Founder and Chairman, John Studzinski, the Genesis Foundation sometimes supports other charities with which he is personally affiliated.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES

THE GENESIS FOUNDATION'S PARTNERS

In 2022 the Genesis Foundation partnered with the following arts organisations:

Programme partners

- Almeida Theatre
- National Theatre
- Young Vic Theatre
- The Sixteen

Training partners

- Cathedral Music Trust
- Jewish Book Week

PRIZES & SPECIAL PROJECTS

- Genesis Conversations
- Genesis Foundation Prize
- Genesis Kickstart Fund

GENESISFOUNDATION.ORG & SOCIAL MEDIA

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners

ALMEIDA THEATRE

Genesis Almeida New Playwrights, Big Plays

The Almeida exists to launch the next generation of British artists onto the world stage. Through the **Genesis Almeida New Playwrights, Big Plays** programme, the Almeida, under the leadership of Rupert Goold and in partnership with the Genesis Foundation, discovers and nurtures exceptional emerging playwrights. Since 2019, the Genesis programme has supported 14 writers, giving them vital training and tools for expanding the scale, scope and ambition of their work – making it fit for the stage of the Almeida and leading theatres across the country.

In 2022, the Almeida continued to support the members of the programme's 2019/20 cohort in developing and refining their plays. Concurrently, the 2021/22 cohort benefited from a monthly programme of masterclasses led by some of the world's most exciting artists, and from the introduction of a buddy system to strengthen peer networks. As a consequence of the writers' progress over 2022, some of their plays have emerged as strong contenders for staging at the Almeida in 2024. Four draft scripts have already been submitted and four are in development. Dramaturgical support for both cohorts will continue in 2023.

- 2019/2020 Cohort:
  Kendall Feaver, Sami Ibrahim, Charley Miles, Amy Ng, Iman Quashie, Sam Steiner, Ross Willis

- 2021/22 Cohort:
  Josh Elliot, Eno Mfon, Uma Nada-Rajah, Michael John O'Neill, Ava Pickett, Sid Sagar, Molly Taylor

Among the topics covered in monthly masterclasses were: adapting texts for stage; character and dialogue; political writing, and practical writing exercises. Leading masterclasses were Rupert Goold, Stephanie Bain, Mike Bartlett (*King Charles III*), Lolita Chakrabarti (*Life of Pi*), Beth Steel, (*The House of Shades*), Anne Washburn (*Mr Burns*), Dipo Baruwa-Etti (*The Clinic*), Ned Bennett (*Pomona*), Lyndsey Turner (*The Crucible*), Jenny Worton (Roald Dahl Company), Jeremy O. Harris (*Daddy*), Will Arberry (*Corsicana*) and, in a move that fostered mentoring relationships between cohorts, Iman Qureshi from the 19/20 cohort.

NATIONAL THEATRE

Genesis Music Theatre Programme

Since 2017, the Genesis Foundation has supported artists at the National Theatre as they develop bold, accessible, new forms of British music theatre. The **Genesis Music Theatre Programme** is led by the NT's Director Rufus Norris (a former Genesis Director at the Young Vic) with Marc Tritschler, the NT's Creative Director of Music, and Nina Steiger, the NT's Head of Play Development.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

The Genesis Music Theatre Programme gives theatre-makers the resources they need to think, test and create together. The programme's three strands of activity provide bespoke support to artists at different stages of developing a piece of music theatre:

1. Attachments: Supporting writers and composers as they develop initial ideas.
2. Workshops: Artists whose projects are at a later stage of development workshop their pieces with other creative teams and performers.
3. Commissions: Creative teams are given support in developing projects that the NT hopes to stage.

2022 brought a number of Genesis Music Theatre Programme projects to fruition, including:

- **The Doncastrian Chalk Circle**
  At Doncaster's Cast theatre in August 2022, the NT staged *The Doncastrian Chalk Circle*, a new musical adaptation of Bertolt Brecht's *The Caucasian Chalk Circle* by Chris Bush and Ruth Chan. The production united a company of 112, including professional musicians and local community members, in a joyful celebration of togetherness, local identity and music. Ruth Chan said that she "loved every minute of creating a community musical adaption of one of Brecht's classic works," while Musical Theatre Review wrote: "This is a passionate retelling of a timeless tale, with songs I'd love to hear again on a Spotify playlist."
- **Hex**
  Hex, the very first musical to be developed through the Genesis Music Theatre Programme, reached the stage for a second time in December 2022 in the NT's Olivier Theatre. Hailed as a "musical must" by Culture Whisper and "a fabulous musical" by the Guardian, Hex delighted audiences over the Christmas period. Support from the Genesis Foundation had enabled the NT to redevelop the production first seen at the Olivier in late 2021: seven new songs had been written by Jim Fortune and Rufus Norris. A new song performed by Lisa Lambe, 'Above It All' was released on Spotify, while songs from the 2021 cast recording have been listened to more than 90,000 times in the past 12 months.

YOUNG VIC THEATRE

The Young Vic Directors Program/Creators Program &
The Genesis Network

At the beginning of 2022 the **Young Vic's Directors Program**, which had been running for 20 years, transitioned into the multi-disciplinary **Creators Program**. The Young Vic had been considering this move for some time, having taken account of the evolving skillsets and practices of the artists and creative professionals in the UK-wide Genesis Network, active since 2004. The aim of the Creators Program is to give artists a space for experimentation with form and content as they develop and validate their complete creative identities.

Though the impact of Covid persisted in 2022, the **Genesis Network** continued to attract new members: 500+ new artists and creative professionals joined, while the Creators Program

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

offered a valuable resource for a diversity of artists and producers. The theatre piloted rehearsals with freelancers working remotely, taking the opportunity to assess the effect of a fibre connection on the level of collaboration and inclusion in the hybrid creative process. Members of the Network were offered long-term courses, one-off workshops and intensive sessions spanning an array of disciplines and roles. Among the renowned figures leading workshops (which covered such topics as digital rights, multimedia design, and writing pitches for audio productions) were Katie Mitchell, Paula Varjak, Joe Hill-Gibbins, and Luke J Skilbeck. In addition, workshops were led on a peer level by members of the Network.

Genesis Fellowship
Jennifer Tang completed her second and final year as Genesis Fellow, leading and contributing collaboratively to a range of projects while developing her craft. With Daniel Phung (movement director) Darius Shu (cinematographer) Jasmin Kent Rodgman (composer/sound designer) Titilola Dawudu (facilitator) and a group of actors, she set up an R&D project to explore anti-hierarchical working. In March 2023 Jennifer will direct Zinnie Harris's award-winning play *Further Than the Furthest Thing*, a story inspired by real events in a community haunted by its past and under threat from a modern world in crisis.

At the end of her two years as Genesis Fellow, Jennifer Tang thanked the Genesis Foundation: "The past couple of years have been a real adventure, where I have been able to become part of the rich ecology of an incomparable theatre and arts organisation creating an artistically ambitious and exceptional programme of work. The way in which this Fellowship has allowed me to develop as an artist is wide-ranging and deep-seated and I am incredibly grateful to the Genesis Foundation and all at the Young Vic for this opportunity." Kwame Kwei-Armah, the Young Vic's Artistic Director, said: "Jennifer is an exceptional multi-disciplinary artist who has made vital contributions to the Young Vic. It has been a pleasure to be a part of her journey as Genesis Fellow. It is a unique opportunity that is only possible through the amazing support of the foundation."

Genesis Future Directors Award
Deirdre McLaughlin was the 2022 recipient of the Genesis Future Directors Award. From April to June, she workshopped and rehearsed *The Secretaries* by The Five Lesbian Brothers. Deirdre was subsequently awarded an ACE Developing Your Creative Practice Award and the project mentor Rachel Bagshaw was appointed a National Theatre Associate Artist.

Best Seat in Your House
The Young Vic's bespoke broadcast platform, Best Seat in Your House, owes its existence to a Genesis Kickstart Fund grant awarded [May 2021]. The project, led by video projectionist Duncan McLean, has revolutionised access to the Young Vic's productions: In the period since the launch of the platform (August 2021) to [March 2023], the theatre has streamed four productions, reaching over 10,000 viewers in 69 countries. The creative teams for the productions of *Best of Enemies* and *Mandela* involved assistants in these multi-camera livestreams so they could gain valuable experience in digital theatre-making.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

THE SIXTEEN

Concerts/Commissions

On 11 October 2022, just over a month after the death of Queen Elizabeth II, the Genesis Foundation presented the fifth in a series of concerts given since 2016 in historic places of worship; once again the performance was given by choral group The Sixteen under its director Harry Christophers. The Chapel Royal of St Peter ad Vincula at the Tower of London was the setting for A Garland for the Queen: A Tribute to the Life and Reign of Elizabeth II. The programme of 'choral crown jewels' was built around music, both sacred and secular, from collections assembled for Elizabeth II and her Tudor predecessor, Elizabeth I. Complementing music by such composers as Byrd, Tallis, Vaughan Williams, Stanford, Britten and Tippett was a new work, specially commissioned by the Genesis Foundation from one of today's leading choral composers, Cecilia McDowall. In 'O Lord, make thy servant, Elizabeth', McDowall drew on the text of an anthem that William Byrd composed for Elizabeth I and which also featured in the concert programme. The new piece was the Genesis Foundation's 30th commission of contemporary sacred choral music.

As with previous concerts in the series, A Garland for the Queen was live-streamed by Classic FM, reaching a large global audience. In the lead-up to the event a quartet of Genesis Sixteen alumni was filmed in the Tower of London's Chapel of St John the Evangelist and the recorded performance formed a preface to Classic FM's live stream.

In early 2022 The Sixteen recorded the choral works commissioned by the Genesis Foundation for the Newman Meditations concert given at Farm Street Church, Mayfair in June 2021. The composers in this instance were Sir James MacMillan, Will Todd, Anna Semple, Eoghan Desmond, Lisa Robertson and (in a separate Genesis commission) Bob Chilcott. The Sunday Times wrote that the disc (released on The Sixteen's Coro label) "coheres into a compelling exposition of supreme choral balance and nuance," while Gramophone magazine felt that: "As with all The Sixteen's releases, this new one manages to magically bridge the old and the new with ingenuity and complete integrity. The concept of building an album around the Meditations of John Henry Newman has, to my knowledge, not been attempted before. The five new choral works are the fruits of the generosity of the Genesis Foundation ... A generous programme both in length and breadth and a joyful inspiration. Congratulations to Harry Christophers, his wonderful singers, and the Coro production team."

Genesis Sixteen

Genesis Sixteen is The Sixteen's young artists' scheme, now in its 12th year. Delivered at no charge to participants. It aims to nurture the next generation of talented choral singers and create a bridge from conservatories/universities into the singing profession. Some 250 outstanding singers are now alumni of the Genesis Sixteen programme.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

Following the disruption of the pandemic, a final, fourth course for Genesis Sixteen Cohort 10, postponed from 2020, was held in 2022 beside courses 3 and 4 for Cohort 11 and courses 1 and 2 for Cohort 12, which were taking place according to the regular plan.

The courses – embracing choral work, consort groups, one-on-one teaching sessions with members of The Sixteen, and workshops with external facilitators – took place in London, Oxford and Manchester. In 2022 two conducting scholars – Matthew Quinn (Cohort 11) and Olivia Shotton (Cohort 12) – joined the programme. Genesis Sixteen performed before audiences at St Stephen's House and Magdalen College in Oxford, at Chetham's School in Manchester, and in London at the National Opera Studio and Kings Place (as part of the annual Sounds Sublime Festival). In addition, the group sang Choral Evensong before a congregation at St Stephen's House; the service was broadcast on BBC Radio 3.

To close the year, the Genesis Foundation arranged for an ensemble of Genesis Sixteen alumni (including two conductors) to perform at the entrance to Westminster Abbey, welcoming guests arriving for the Princess of Wales's 'Together At Christmas' carol service.

Genesis Sixteen alumni continued to enjoy professional success. Notably, three recent alumni were selected to take part in the Monteverdi Choir & Orchestra's apprenticeship programme; James Newby (Cohort 5) and Hilary Cronin (Cohort 5) were soloists in The Sixteen's performances of *Messiah* at Saffron Hall and St Martin-in-the-Fields in December 2022 and the entirety of Cohort 11 joined in the chorus. Dominic Carver from cohort 11 has recently become a member of choral ensemble Voces8.

In 2023 several Genesis Sixteen alumni will be appearing as chorus members and soloists at summer opera festivals in the UK – Grange Park, Garsington, Longborough and Waterperry Opera. Mezzo-soprano Beth Taylor from Cohort 4 will compete in the finals of BBC Cardiff Singer of the World, and in April 203 she will be joined by baritone Arthur Bruce (from Cohort 5) in a performance of Elgar's *Dream of Gerontius* at the Papal Basilica of Saint Paul Outside the Walls in Rome.

TRAINING PARTNERS

CATHEDRAL MUSIC TRUST

Cathedral Music Trust seeks to nurture the next generation of choral singers, organists and composers, and to enable people from all backgrounds to have the opportunity to experience and benefit from access to world-class choral and organ music. Since 2020, the Genesis Foundation has supported Cathedral Music Trust in employing a Marketing and Communications Officer to increase the impact of this work.

The partnership with the Genesis Foundation has made a crucial difference to cathedral music throughout the UK. Not only is it now fostering the next generation of exceptionally talented

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Training partners (continued)

musicians through the Future Leaders programme, it has also enabled the Trust to reinforce initiatives to ensure the accessibility of world-class choral music to people of all backgrounds. The success of the Marketing and Communications Officer has encouraged the Trust to invest in a full-time digital communications role with the aim of further building awareness of choral music's integral role in the UK's creative industries.

JEWISH BOOK WEEK

The Genesis Jewish Book Week Emerging Writers' Programme
Two cohorts of writers have now participated in the Genesis Jewish Book Week Emerging Writers' Programme. Each has consisted of ten mentees (emerging writers) and ten mentors (established writers), matched according to the genre in which they work.

Applications for the programme open each year in April, and the final mentees are selected by the mentors by the end of June. Successful applicants benefit from: a bursary of up to £1,500; nine months of one-on-one mentoring; seminars run by the programme mentors; opportunities to pitch to agents, and an invitation to speak at the annual Jewish Book Week festival (March).

Of the 20 emerging writers so far mentored, three have secured publishing contracts for their work and two have already published the work developed during the programme. All the mentees have maintained ongoing relationships with their mentors.

Sample comments from the 2021-2022 cohort about their experience of the mentoring process:

- "This was really the highlight of the whole process for me."
- "My mentor was very generous with his time, meeting me at least once a month or sometimes fortnightly."
- "My mentor has been 100% amazing. I feel so lucky. She is thoughtful, engaged, and constructive. She has been very available and has promised to see the project through, beyond the programme. I also couldn't ask for a better match in terms of the writing she does and what I hope to achieve."

Sample comments from the cohorts about the seminar component of the programme:

- "I have never missed a seminar--they have been my top priority. I have gotten so much out of them and the range has been great."
- "The best ones were excellent … For the most valuable ones, we were given something to read beforehand, and they had a classroom-like quality."

Based on feedback from the programme participants, a clearer briefing document has been drawn up advising the mentors on structure and style for their seminars. JBW also proposes limiting the selection of mentors to writers who have some formal teaching experience.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Training partners (continued)

Mentors participating in the 2022/23 programme are:
Ashley Hickson-Lovence, **Charlotte Mendelson** (fiction)
Bidish Mamata, Anne Sebba, Dominic Selwood (non-fiction)
Wayne Holloway-Smith, **Ruth Padel, Jack Underwood** (poetry).

The ten selected emerging writers in the 2022/23 programme are:
Caroline Gardiner, **Tilly Rubens, Aaron Taylor** (non-fiction)
Oakley Flanagan, **Rachel Lewis**, **Amelia Loulli, Natalie Perman** (poetry)
Amy Abrahams, **Helen Bain, Leeor Ohayon** (fiction)

PRIZES & SPECIAL PROJECTS

GENESIS CONVERSATIONS

The Genesis Foundation launched its Genesis Conversations in 2022. The programme evolved from the Lord Mayor of the City of London's Cultural Conversations, which the Genesis Foundation sponsored in 2020 and 2021. The new series of conversations was launched in partnership with the Barbican Centre, Bristol Old Vic and the Greater London Authority in East London. The panel discussions gather cultural leaders – well-known figures, emerging talent, and mid-career artists and creative professionals – to engage with a key issue in the cultural world today. The events take place before both a live and an online audience and are recorded for future access and reference.

In 2022, two Genesis Conversations took place:

'Networks', Barbican Centre, September 2022
Chaired by Will Gompertz, Artistic Director, Barbican Centre
with

Sue Emmas	Associate Director, Genesis Network, Young Vic
Jack Gamble	Director and CEO, Public Campaign for the Arts
Pip Jamieson	Founder and CEO, The Dots
Shanice Mears	Head of Talent, The Elephant Room
Jamie Njoku-Goodwin	Chief Executive, UK Music
Audrey Solvar	Founder, Black Creators Matter

The panel discussed professional networks: the benefits, the challenges, and how to establish and sustain a network.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

PRIZES & SPECIAL PROJECTS (continued)

'Arts in a time of crisis', at Bristol Old Vic, November 2022
Chaired by Tom Morris, Artistic Director of Bristol Old Vic, 2009-2022, Associate Director of the National Theatre
with

Angie Bual	Creative Director and Joint CEO, Trigger
Shami Chakrabarti	Human rights lawyer and Chair of the Gate Theatre
Sado Jirde	Director, Black South West Network
Vanessa Kisuule	Poet and performer
Alan Lane	Artistic Director, Slung Low

The Conversation took place the week following Arts Council England's announcement of its 2023-26 NPO investment programme, so was particularly timely.

The next Genesis Conversation will be held at the Greater London Authority in June 2023. The theme is placemaking and the role that cultural innovation plays in urban regeneration.

GENESIS FOUNDATION PRIZE

The 2022 Genesis Foundation Prize was awarded to George Turvey. The bi-annual award recognises an outstanding mentor of young artistic talent whose work has effected real change in the practice and careers of arts professionals or graduates.

George Turvey is using his £25,000 prize money to pilot a new scheme, the Playwright-Player Commission, with his Papatango Theatre Company. Offering an innovative model for championing rising talent, the scheme is designed to create a pipeline of ambitious new work for major stages.

The inaugural Playwright-Player Commission, in collaboration with Bristol Old Vic, will connect a hugely promising early-stage playwright, Samuel Bailey (winner of The Times Breakthrough Award at the Sky Arts South Bank Awards for his play *Shook*) with Olivier Award-winning director Sally Cookson, and a yet-to-be-confirmed actor. They will collaborate on a brief to create an ambitious, large-scale new play for Bristol Old Vic's prestigious main stage, hopefully in 2024.

GENESIS FOUNDATION £1 MILLION KICKSTART FUND

Actively responding to the crisis caused for creative professionals by the pandemic, the Genesis Foundation launched its £1 million Kickstart Fund in October 2020. Its prime aim was to enable outstanding freelance artists to stay on their career paths and explore new possibilities in a world radically altered by Covid-19. The first round of funding was distributed in 2021, the Genesis Foundation's 20th anniversary year. It took the form of grants, in the main for £10,000, for 59 future-facing projects around the UK, all offering paid work to exceptional artists. The allocation of the grants was steered by an advisory council of 30 distinguished and diverse figures from the cultural sector.

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

PRIZES & SPECIAL PROJECTS (continued)

In 2022, in a second round of funding, the Genesis Foundation dispensed a total of £360,000 in grants to a further 36 projects, thus allocating the entirety of the £1 million fund. The grants furthered initiatives in theatre, dance, music, opera and sculpture. Some of the recipients were established organisations, including partners of the Genesis Foundation such as the Almeida Theatre, which used its grant to support the research and development of two plays. Others were newly formed, project-specific teams of creative professionals.

The Genesis Foundation also launched the evaluation process for the Genesis Kickstart Fund with the aim of assessing the impact of the grants on the artists, creative professionals and organisations involved. Throughout 2022, and as the projects were completed, every lead artist was asked to complete an evaluation form, providing details of timeline and expenditure, a summary of key learnings, and commentary on the artistic growth and professional development enabled by the grant. Every freelance creative taking part in a Genesis Kickstart Fund project also received a survey for feedback on the impact of funding initiatives on their careers at a challenging time for the arts. Having gathered key data from the evaluations and survey, the Genesis Foundation will produce a Genesis Kickstart Fund Impact Report in 2023.

Genesis Kickstart Fund: Project Funding Allocations 2022

£10,000 grants

Almeida Theatre (2 projects)
Bold Tendencies
Box Tale Soup
Britten Pears Arts
Cheryl Frances-Hoad's Group of Artists
Corvus Consort
Dash Arts
Eleesha Drennan Dance
English National Ballet
Ex Cathedra
Explore Ensemble
Guleraana Mir's Group of Artists
Hijinx Theatre
Jennifer Tang's Group of Artists
Jonathan Watkins' Group of Artists
Kennedy Muntanga Dance Theatre (KMDT)
Kleiner Shames
Maimuna Memon's Group of Artists
Mat Fraser's Group of Artists
OperaEd opera for young hearts
Outside Edge Theatre Company
Sacconi Quartet
Stage One
Stephanie Street's Group of Artists
Stockroom Productions Ltd.
Strange Cargo
Tala Lee-Turton's Group of Artists
Tara Theatre
The Mono Box
tiata fahodzi Ltd
TRACE
Treephonia
Tribe Arts
Tuyet Van Huynh's Group of Artists
Urielle Klein-Mekongo

GENESIS FOUNDATION IN 2022: OVERVIEW OF ACTIVITIES (continued)

GENESISFOUNDATION.ORG.UK AND SOCIAL MEDIA

In 2022, the Genesis Foundation saw significant audience growth in the audiences on its social media platforms. This was largely a consequence of the marketing campaigns for the concert A Garland for the Queen and the Genesis Kickstart Fund; in both cases the Foundation found creative ways to engage with new audiences.

- The marketing and advertising campaign for A Garland for the Queen resulted in 10,000 live views for the concert livestream and a total of 20,000 views in less than 24 hours. The concert has continued to attract an audience on the Genesis Foundation's YouTube channel.
- High-quality video has become a key promotional tool for the Foundation and a series of films produced to raise awareness of A Garland for the Queen featured John Studzinski, conductor Harry Christophers, Reverend Canon Roger Hall (Chaplain at the Tower of London), composer Cecilia McDowall and Genesis Sixteen alumni.
- Advertising on social media proved highly effective in building new audiences with specific interests. The Foundation conducted a six-week Facebook and Instagram advertising campaign for A Garland for the Queen, targeting and engaging with thousands of people with an active interest in choral music, the monarchy and the Historic Royal Palaces.
- The Genesis Kickstart Fund allocated grants to multiple art forms (theatre, music, visual arts, photography, filmography, dance), and this was reflected in social media activity related to the fund and the projects it supported. Content on the Foundation's social media channels therefore reached new and wider audiences with an interest in these various art forms. For example, GKF-related posts on the Foundation's Instagram account reached nearly 4,500 new accounts between April 22 and March 23.

The Cultural Conversations at the Barbican and Bristol Old Vic were promoted in partnership with the organisations in question, capitalising on their substantial social media followings.

Instagram became the Genesis Foundation's core social media channel, achieving sustained engagement with the principal target audience of 25-34-year-old artists. With over 1,000 followers by the end of 2022, the Foundation's following grew 100% in relation to 2021.

The Genesis Foundation became active on two further social media platforms in 2022: LinkedIn and TikTok. TikTok is currently the most popular social media platform for younger users and thus provides the Foundation with further opportunities to build awareness amongst its principal target audience.

FINANCIAL REPORT FOR THE YEAR

The Genesis Foundation

The Genesis Foundation is a partnership between the Genesis Foundation and Genesis America (UK). This means that the attached financial statements only provide a partial report of the financial activity of the Genesis Foundation for the year. The following table has been drawn up to give a financial report of all the Genesis Foundation activity described in this trustees' report.

	2022 Total £	2021 Total £
Genesis Kickstart Fund		
. Grants awarded	**360,000**	640,000
. Project costs	**41,499**	80,635
	401,499	720,635
Arts projects		
. Almeida Theatre	**—**	43,000
. Cathedral Music Trust	**12,500**	25,000
. Durham Cathedral	**—**	10,000
. National Theatre	**100,000**	125,000
. The Sixteen - Genesis Sixteen	**155,000**	195,000
. Young Vic Theatre – Genesis Directors Project	**143,000**	63,250
	410,500	461,250
Scholarships and grants		
. Jewish Book Week	**50,000**	37,500
. Genesis Prize	**15,000**	—
	65,000	37,500
Commissions, concerts and events		
. Music commissions	**87,760**	44,700
. Lord Mayor Cultural Conversations	**40,697**	66,000
. Newman Concert	**—**	21,010
. Rome Art Pilgrimage 2025	**29,219**	9,699
. Tower of London Concert	**77,922**	—
	235,598	141,409
Artistic collaboration, donations and communications	**155,645**	136,191
Support costs	**79,626**	89,479
Total	**1,347,868**	1,586,464

FINANCIAL REPORT FOR THE YEAR (continued)

Results for the year

Details of the Foundation's income and expenditure for the year are given in the statement of financial activities on page 27.

The Foundation continued to be supported mainly by John Studzinski, both directly and via Genesis America (UK) Limited.

Financial position, reserves policy and going concern assessment

During the year, the charity incurred a deficit of £8,853 (2021 – surplus of £10,630).

The balance sheet shows overall deficit on funds of £965 (2021 – surplus of £7,888) however the Foundation held cash balances at year end of £8,247 (2021 - £23,592), sufficient to ensure that trade creditors are paid as they fall due and continued to receive regular funding following the year end date.

The trustees have examined the requirement for free reserves and consider that they need £15,000 which, in their opinion, would provide sufficient flexibility to cover any fluctuations in income flows and in meeting other contingencies.

The free reserves fall short of the desired level. There is still work to be done to achieve the aim of matching the timing of the income with that of the expenditure.

As stated under risk management, John Studzinski is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation as they fall due and, on this basis, the Foundation is considered to be a going concern.

PLANS FOR FUTURE PERIODS

Programme partners

In 2023 and beyond the Genesis Foundation will retain its tight, but creative focus on investment in a balanced and stable portfolio of evolving long-term partnerships with the artistic leaders of established and respected arts organisations. Its funding will thus continue to nurture the development of a diversity of exceptional artists and creative professionals at different points in their careers. In doing so it will continue to encourage a wide range of audiences to discover and appreciate artistic endeavour of outstanding quality. It will also play a growing role in 'feeding' the UK's creative industries and shaping the cultural memory of tomorrow.

The Foundation is currently working with its partners to assess and consolidate achievement to date. A considerable number of alumni have now passed through programmes funded by the Foundation – 250 singers have participated in Genesis Sixteen, and the partnership with the Young Vic has generated a total of more than 20 Genesis Fellows and winners of the Genesis Future Director Award. John Studzinski and other representatives of the Foundation are meeting partners' management teams and programme alumni for roundtable discussions that centre on the ways in which experience of a Genesis programme contributes to life as a creative professional in a particular artform or discipline.

PLANS FOR FUTURE PERIODS (continued)

The Foundation's emphasis on the role of networks and mentoring will be reflected in the development of the Genesis Connects networking database to aid freelance alumni of Genesis programmes, and other freelance creative professionals, in their endeavours.

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Training programmes

In 2023 the Foundation will launch two programmes responding to the acute demand for high-calibre training opportunities for creative professionals from diverse and global majority backgrounds.

- Launching in April 2023: the Genesis Theatre Design Programme (formerly the Motley Theatre Design Group) will provide training at the Mulberry University Technical College and National Theatre for six promising global majority students.
- Launching in September 2023: the Royal Academy's Genesis Future Curators programme will provide in-house positions in the Collections and Exhibitions departments for two curators for two years.

Events

The Foundation will continue to develop the series of public (live and online) Genesis Conversations, which engages with a variety of key issues in the cultural world. This will be in collaboration with Bristol Old Vic, the Barbican, the GLA, and the Foundation's established partner organisations.

Board of Trustees

David Lan, former artistic director of the Young Vic, was appointed trustee to the Genesis Foundation in 2022, and his skills and knowledge have already proved to be a huge asset. The Foundation has decided to broaden its trustee base by adding a further respected creative industries professional to the board in 2023.

TRUSTEES' EXPENSES AND INTERESTS IN CONTRACTS

No trustee received any remuneration for their services as a trustee and no trustee had any beneficial interest in any contract with the charity during the period.

Approved by the trustees and signed on their behalf by John Studzinski CBE:

Date: 12 June, 2023.

Independent auditor's report to the members of the Genesis Foundation

Opinion

We have audited the financial statements of the Genesis Foundation (the 'charitable company') for the year ended 31 December 2022 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2022 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also a directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006).

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

Auditor's responsibilities for the audit of the financial statements (continued)
To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships; and
- tested journal entries to identify unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP 12 June 2023

Shachi Blakemore (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (incorporating the income and expenditure)
Year to 31 December 2022

	Notes	Unrestricted funds **Total 2022** £	Total 2021 £
Income and expenditure			
Income from:			
Donations and legacies	1	**415,810**	413,544
Total income		**415,810**	413,544
Expenditure on:			
Charitable activities			
. Arts projects	2	**193,739**	213,398
. Commissions, concerts and events	2	**230,869**	188,166
. Other donations	2	**55**	1,350
Total expenditure		**424,663**	402,914
Net (expenditure) income and net movement in funds	7	**(8,853)**	10,630
Reconciliation of funds:			
Fund balances brought forward at 1 January		**7,888**	(2,742)
Fund balances carried forward at 31 December		**(965)**	7,888

All the Foundation's activities during the above two financial periods derived from continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

Balance sheet 31 December 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets:					
Tangible assets	11		**2,115**		2,354
Current assets:					
Debtors	12	**9,522**		9,210	
Cash at bank		**8,247**		23,592	
Total current assets		**17,769**		32,802	
Liabilities:					
Creditors: amounts falling due within one year	13	**(20,849)**		(27,268)	
Net current (liabilities) assets			**(3,080)**		5,534
Total net (liabilities) assets			**(965)**		7,888
The funds of the charity:					
Funds and reserves					
Unrestricted funds					
. General fund			**(965)**		7,888
Total charity funds			**(965)**		7,888

Approved by the trustees
and signed on their behalf by :

Trustee John J. Sandrichi,

Approved by the board on: 12 June, 2023.

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Statement of cash flows 31 December 2022

	Notes	2022 £	2021 £
Cash flow used in operating activities:			
Net cash used in operating activities	A	**(14,257)**	(1,181)
Cash flow from investing activities:			
Purchase of tangible fixed assets	A	**(1,088)**	(3,318)
Change in cash and cash equivalents in the year		**(15,345)**	(4,499)
Cash and cash equivalents at 1 January	B	**23,592**	28,091
Cash and cash equivalents at 31 December	B	**8,247**	23,592

Notes to the statement of cash flows for the year to 31 December:

A Reconciliation of net (expenditure) income to net cash flow from operating activities

	2022 £	2021 £
Net (expenditure) income (as per the statement of financial activities)	**(8,853)**	10,630
Adjustments for:		
Depreciation charge	**1,327**	964
(Increase) decrease in debtors	**(312)**	128
Decrease in creditors	**(6,419)**	(12,903)
Net cash used in operating activities	**(14,257)**	(1,181)

B Analysis of net debt

	2022 £	2021 £
Cash at bank and in hand	**8,247**	23,592
Total cash and cash equivalents	**8,247**	23,592

The charity has no loans or overdrafts and net debt consists of solely cash at bank and at hand. As such, no reconciliation of net debt has been prepared.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

The financial statements have been prepared for the year to 31 December 2022, presented in sterling and rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policies or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ('Charities FRS 102 SORP 2019'), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- estimating the allocation of support costs; and
- estimating the useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees have concluded that, there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

One of the trustees, John Studzinski, is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation and, on this basis, the Foundation is considered to be a going concern.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount can be measured reliably and it is probable that the income will be received. Income comprises donations, interest receivable and other income.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for when receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fully met in the reporting period.

Donated services provided to the charity are recognised in the period when it is probable that the economic benefits will flow to the charity, provided that they can be measured reliably. This is normally when the service is provided. An equivalent amount is included as expenditure. Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer or economic benefits will be received in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

Resources expended comprise the following:

Expenditure on charitable activities comprises all costs associated with funding the charitable purposes of the charity through the provision of its charitable activities. Such costs include:

- Grants payable to project partners
- Direct costs of projects

Expenditure recognition (continued)

- Support costs

a. Grants payable are included in the statement of financial activities when approved and when the intended recipient has either received the funds or been informed of the decision to make the grant and has satisfied all performance conditions. Grants approved but not paid at the end of the financial year are accrued. Grants where the beneficiary has not been informed or has to fulfil performance conditions before the grant is released are not accrued for but are disclosed as financial commitments in the notes to the financial statements.

b. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of the management of project partnerships, marketing and promotion, provision of office services and equipment and a suitable working environment. These costs are allocated out to the activities they are supporting on the basis described in note 5.

c. Governance costs comprise the costs attributable to the governance of the charity including audit costs and the necessary legal procedures for compliance with statutory requirements.

Any costs not directly attributable to specific activities are apportioned on the basis of staff time.

All expenditure is stated inclusive of irrecoverable VAT.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund accounting
Unrestricted funds comprise those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's objects.

Tangible fixed assets
All assets costing more than £500 and with an expected life exceeding one year are capitalised. Computer equipment is capitalised and depreciated on a straight line basis over three years in order to write it off over its estimated useful life.

Financial instruments
The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost, prepayments are not a financial instrument.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments and are measured at amortised cost.

1 Donations and legacies

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Donations from:		
. Founder trustee (see note 14) – donations in kind	**132,855**	83,625
. Genesis America (UK) Limited (see note 14)	**281,612**	319,796
. Other donations	**1,343**	10,123
Total	**415,810**	413,544

2 Charitable activities

	Unrestricted funds			
	Events (note 3) £	Artist Partnership (note 4) £	Support Costs (note 5) £	**2022 Total funds £**
Arts projects	—	138,001	55,738	**193,739**
Commissions and events	147,838	59,143	23,888	**230,869**
Other donations	55	—	—	**55**
2022 Total funds	147,893	197,144	79,626	**424,663**

	Unrestricted funds			
	Events (note 3) £	*Artist Partnership (note 4) £*	*Support Costs (note 5) £*	*2021 Total funds £*
Arts projects	—	*150,763*	*62,635*	*213,398*
Commissions and events	*96,709*	*64,613*	*26,844*	*188,166*
Other donations	*1,350*	—	—	*1,350*
2021 Total funds	*98,059*	*215,376*	*89,479*	*402,914*

3 Commissions, concerts and events

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Commissions, concerts and events		
. Genesis Conversations	**40,697**	66,000
. Newman Concert	**—**	21,010
. Rome Art Pilgrimage 2025	**29,219**	9,699
. Tower of London Concert	**77,922**	—
	147,838	96,709
Other donations		
Other	**55**	1,350
	55	1,350
Total	**147,893**	98,059

4 Artist partnership

	Unrestricted funds	
Artistic partnership, project and development work	**Total 2022 £**	Total 2021 £
. Genesis Kickstart project costs	**41,499**	80,535
. Website development	**21,557**	11,715
. Consultancy	**56,342**	43,254
. Communications	**77,746**	79,872
	197,144	215,376

		Unrestricted funds	
Partnership costs are allocated across the activities as follows:		**Total 2022 £**	Total 2021 £
Arts projects	70%	**138,001**	150,763
Commissions and events	30%	**59,143**	64,613
		197,144	215,376

5 Support costs

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Administration	**52,685**	52,225
Office equipment and software	**1,367**	1,366
Depreciation	**1,327**	964
Bank charges and interest	**150**	378
Travel and accommodation	**2,829**	1,471
Other	**467**	5,793
Governance (note 6)	**20,801**	27,282
Total	**79,626**	89,479

		Unrestricted funds	
Support costs are allocated across the activities as follows:		**Total 2022 £**	Total 2021 £
Arts projects	70%	**55,738**	62,635
Commissions and events	30%	**23,888**	26,844
		79,626	89,479

6 Governance

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Professional fees	**19,312**	25,916
Insurance	**1,489**	1,366
	20,801	27,282

7 Net income and net movement in funds

This is stated after charging:

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Staff and consultancy costs (see note 8)	**199,589**	220,696
Auditor's remuneration		
. Statutory audit services	**12,720**	10,920
. Other services	**5,813**	1,360

8 Staff and consultancy costs and remuneration of key management personnel

Staff and consultancy costs during the year were as follows:

	Unrestricted funds	
	Total 2022 £	Total 2021 £
Wages and salaries, including consultancy costs	**189,477**	204,821
Overtime payments	**—**	5,645
Social security costs	**8,791**	8,910
Pension costs	**1,321**	1,320
	199,589	220,696

The remuneration of the one staff member (2021 – one) of the Foundation is shown above along with costs associated with public relations, digital content, project management and website consultants who support the organisation in its operations.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the trustees and the Managing Director. Total remuneration of key management during the year, including gross salary, payment for overtime, taxable benefits, social security and employer pension contributions was £79,669 (2021: £83,625), with gross salary within the banding £60,001 - £70,000.

9 Trustees' remuneration

No trustee received any remuneration or reimbursement of expenses during the period.

10 Taxation

The Genesis Foundation is a registered charity and therefore is not liable to income tax or capital gains tax on income and gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

11 Tangible fixed assets

	Computer equipment £
Cost	
At 1 January 2022	**3,318**
Additions	**1,088**
At 31 December 2022	**4,406**
Depreciation	
At 1 January 2022	**964**
Charge for period	**1,327**
At 31 December 2022	**2,291**
Net book values	
At 31 December 2022	**2,115**
At 31 December 2021	**2,354**

12 Debtors

	2022 £	2021 £
Other debtors and prepayments	**9,522**	9,210

13 Creditors: amounts falling due within one year

	2022 £	2021 £
Accruals	**12,900**	12,782
Trade creditors	**7,838**	13,050
Other creditors	**111**	1,436
	20,849	27,268

14 Related party transactions

Total donations, including gifts in kind, during the year of £132,855 (2021 - £83,625) were provided by the founder trustee, John Studzinski.

In addition, donations totalling £281,612 (2021 - £319,796) were received from Genesis America (UK) Limited (registered charity no 1103351). John Studzinski, Joy Browne, David Lan and Msgr Vladimir Felzmann were the trustees of both the Genesis Foundation and Genesis America (UK) throughout the year.

Genesis Foundation

England & Wales - Charity number 1084555

Accounts

Genesis Foundation

(previously known as The Studs Trust)

Annual Report and Financial Statements

31 December 2021

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Charity Registration Number 1084555

Contents

Reports

Reference and administrative details of the charity, its trustees and advisers	1
Trustees' report	2
Independent auditor's report	24

Financial Statements

Statement of financial activities	28
Balance sheet	29
Statement of cash flows	30
Principal accounting policies	31
Notes to the financial statements	35

Reference and administrative details of the charity, its trustees and advisers

Trustees	Joy Browne Msgr Vladimir Felzmann John Studzinski CBE
Company Secretary	Joy Browne
Managing Director	Harriet Capaldi
Registered office	130 Wood Street London EC2V 6DL
Administrative office	PO Box 72511 London SW3 9DZ
Telephone	020 3844 8658
E mail	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk
Company registration number	04136427 (England and Wales)
Charity registration number	1084555
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	HSBC Private Bank (UK) Limited 78 St James's Street London SW1A 1JB
Solicitors	Charles Russell Speechlys 5 Fleet Place London EC4M 7RD

The trustees present their statutory report together with the financial statements of the Genesis Foundation for the year ended 31 December 2021. Up until 9 July 2021, the "Genesis Foundation" was registered under the name of "The Studs Trust".

The financial statements have been prepared in accordance with the accounting policies set out on pages 31 to 34 and of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The Genesis Foundation is a company limited by guarantee and a registered charity, which. undertakes arts projects.

The charitable company's governing document is its memorandum and articles of association dated 5 January 2001, amended by special resolution on 12 January 2001.

The trustees are appointed or re-appointed annually by John Studzinski, the Founder and Chairman of the Genesis Foundation. The induction process consists of informing new trustees or employees of the ethos and aims of the Foundation, its working practices and objectives. New trustees are briefed on all the Foundation's projects with partner organisations and with artists concerned, and on their role in helping to steer the Foundation towards its clearly articulated goals. Trustees are expected to carry out their duties and responsibilities diligently. They constitute directors of the charity for the purposes of the Companies Act 2006.

There must be at least three and not more than five trustees, one third of whom must retire at each AGM, although they are free to be reappointed.

The following trustees served throughout the period and were in office at the date of approval of these financial statements.

Trustees
John Studzinski CBE
Joy Browne
Msgr Vladimir Felzmann

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

John Studzinski CBE is Founder and Chairman of the Genesis Foundation. Since 2001, the Foundation has supported programmes that nurture the careers of outstanding young artists in the UK, enabling them to develop their professional skills and experience and gain access to mentors and valuable networks.

He is Managing Director and Vice Chairman of global firm PIMCO, and his more than 35 years in investment banking and investment management have also embraced senior roles at Blackstone, HSBC Group and Morgan Stanley. Born in the US and long resident in Britain, he holds an MBA from the University of Chicago and a Bachelor's degree from Bowdoin College.

As a hands-on philanthropist and as a thought leader, John Studzinski focuses primarily on the arts, human rights, homelessness and volunteering. He is Founding President of Arise, which was established in 2015 to support frontline work against modern slavery. This role complements his activities to promote transparency in business supply chains, which have included a period as co-chair of the Home Office's Business Against Slavery Forum.

Awarded a CBE in 2008 for his services to the Arts and Charity, John Studzinski has also received the Papal honours of Knight of the Order of St. Gregory and Knight Commander of St. Sylvester, the Montblanc de la Culture Arts Patronage Award, the Beacon Prize for Philanthropy, the Prince of Wales Medal for Arts Philanthropy and, for his work with the homeless, the Prince of Wales Ambassador Award. In 2017 the Catholic Herald named him Catholic of the Year.

Joy Browne has worked in the banking industry in London since graduating from college in 1974. For 22 years she was PA to John Studzinski in all his banking roles in the UK and for the past 15 years has run his personal office from southern Spain where she lives with her family.

She has supported Mr Studzinski in administration and advisory capacities with all aspects of his working and personal life throughout this time, including his involvement with various charities in the UK and abroad. She shares John Studzinski's interest in supporting emerging talent in the arts and is committed to helping him in his charitable work.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

Msgr Vladimir Felzmann was born in Prague in 1939 and came to the UK in 1946. He entered the priesthood in 1969 after receiving an MSc in Engineering from Imperial College, London and DD from the Lateran University, Rome. He has been a teacher, a Diocesan Chaplain and was Director of All Saints Pastoral Centre 1991-2011 where he set up SPEC, a peer-educational residential centre for young adults. A social entrepreneur, Vladimir Felzmann started the National Association of School Chaplains 1984, organised the Young Adults Pilgrimage to Lourdes 1986-1992, and in 1990 launched the Westminster Diocese Pilgrimage to Lourdes, in which more than one thousand pilgrims now participate annually. He works with young adults in various charities and was involved in the development of The Passage Day Centre for the Homeless in Victoria. In 1995 he founded the Bright Lights Festival for Young Adults and in 1997 he founded LOFT, a residential spiritual field centre for 9–15-year-olds. In 2001 he set up SPECeast in Wapping. In 2010 he was appointed Catholic Chaplain for Sport and became a Roman Catholic member of the Canary Wharf Multi-faith Chaplaincy Team. In October 2011 he launched the John Paul II Foundation for Sport as a registered charity. In March 2019 Msgr Felzmann was appointed Visiting Professor in the Faculty of Sport, Health and Applied Science at St Mary's University. Father Vladimir was one of the keynote speakers at the Religious Tolerance in Britain Conference organised in April 2004 by the East London Mosque. He has been a trustee of the Genesis Foundation since 2001.

Key management personnel

The trustees, together with Harriet Capaldi, Managing Director of the Genesis Foundation, comprise the key management of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis.

Harriet Capaldi has been Managing Director of the Genesis Foundation since its inception in 2001. A BA (Hons) graduate of Durham University, where she read Music, she has had a long and distinguished career in public relations (Burson-Marsteller – London and New York) and in the classical record industry – she was Manager (Press & Artist Promotion) for Warner Classics UK in the 1990s.

None of the trustees receives any remuneration or reimbursement of expenses in connection with their duties as trustees. The remuneration of the Managing Director is set annually by the trustees.

Statement of trustees' responsibilities

The trustees (who are also directors of the Genesis Foundation for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)
In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Managing Director of the Foundation has responsibility, under the Board of trustees, for the overall organisation and management of the Foundation and for its financial and other procedures. The Managing Director meets with the trustees at least once a quarter and reports on all ongoing business and possible new approaches to the charity for funding.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)
In addition, the Managing Director communicates with the trustees via management reports and briefing documents and is also in regular contact with the trustees via telephone or email as required. The Managing Director has regular meetings with people at partner organisations who administer each of the major initiatives or programmes of the Genesis Foundation and receives quarterly reports from each of them.

Risk management
The trustees have assessed the risks to which the charity is exposed, in particular those relating to the specific operational areas of the Foundation and its finances and have established consistent and effective systems to mitigate those risks.

John Studzinski has undertaken personally to underwrite all risks of the Foundation and its works and commitments. A key element in the management of financial risk is a regular review of available liquid funds to settle donations as they fall due and regular liaison with the bank.

The Genesis Foundation retains trustees of sufficient skill and expertise to scrutinise the projects it supports and the quality of the institutions and people with which it collaborates. The Foundation has a policy of collaborating with well-established and prestigious partners that already have a solid record of success. Genesis Foundation inserts a 'key man' clause in its contracts: if there is a change in artistic leadership at any of its partner organisations, the Foundation can reconsider its funding and end the contract if deemed necessary. This situation has, to date, never arisen.

The rigorous process of reporting and reviewing established by the Foundation assists it, and those it supports, in keeping track on how its work is developing. This review process consistently trains the Foundation's focus onto the benefits that artists derive from its funding of their work.

The Foundation's policy is also to employ respected providers of professional services, thus ensuring high-quality advisory and operational support for its activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES

Public benefit
The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's objectives and aims and in planning future activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Public benefit (continued)

The Genesis Foundation is a partnership between two UK charities, Genesis America (UK Ltd) and the Genesis Foundation. Genesis America (UK) is the grant-making arm of the partnership, whilst the Genesis Foundation operates the Foundation's office, makes some smaller grants to organisations and organises events to promote the work and achievement of the artistic talent nurtured and developed by the Foundation's programmes. Through its website (www.genesisfoundation.org.uk) and social media channels, and through public relations and promotional activities undertaken by a team of communications specialists, the Genesis Foundation brings the work of its partner organisations, and of the artists who are its beneficiaries, to the attention of creative communities and the general public in the UK and around the world.

The trustees consider that the aims of the Genesis Foundation are demonstrably to the public benefit in that it aims:

- to feed and invigorate theatre, music and the visual arts in the UK, and to play a role in creating the cultural memory of tomorrow, by:
    - setting exceptionally talented young people firmly on the path to fulfilling their creative and professional potential;
    - supporting exceptional artists in making crucial progress at a later, 'mid-career' stage in their professional lives;
    - providing a range of structured opportunities for people who show artistic promise.
- through its partner programmes, to enable prestigious, progressive public-facing organisations in the fields of theatre, music and visual arts to nurture the careers of outstanding artists, both young and more mature, developing their talents and facilitating their access to influential mentors, valuable networks and high-profile opportunities.
- through commissioning new works from both established and rising creative artists, whether directly or through its partner organisations, to enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith.
- through the targeted efforts and policies of its portfolio of partners, to promote diversity in the creative community and among audiences.
- to further innovation in the cultural sector and the creative use of technology by encouraging agility, adaptability and resourcefulness in artists, and to build and enhance their resilience, not least through enabling access to mentoring and networks.

The Genesis Foundation, in association with its partner organisations, has so far furthered the careers of several thousand artists and creative professionals from many genres and backgrounds. A number of them are achieving, or have achieved, a substantial public profile.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Activities and specific objectives

Since 2001 the main objective of the Genesis Foundation has been to set exceptional artists, whether at the beginning or in a later stage of their careers, firmly on the path to fulfilling their creative and professional potential.

In addition, the Foundation has become an important commissioner of new works of art, especially in the field of sacred art – predominantly music – and has devoted considerable resources to making these new works available to a wide public. From time to time, it also sponsors carefully chosen events, including concerts and exhibitions, particularly in the field of art inspired by religious faith.

The primary vehicle for the Genesis Foundation's work is its arts projects. Since it was established in 2001, the Foundation has devoted more than £20 million to opening opportunities to exceptional artists from diverse backgrounds. As the funder of programmes designed to encourage, develop and provide platforms for exceptional talent, the Genesis Foundation acts as an enabling partner for a select group of established arts organisations, all of which operate under the leadership of inspired artistic directors, such as the Young Vic and National Theatre, and the choral group The Sixteen.

The principal areas of focus for the Genesis Foundation's support are the worlds of theatre, music and visual arts; it is also actively developing its involvement in the digital and screen arts. Its purpose is not only to aid established arts organisations in identifying exceptional creative talent for the future, but also to nurture talent in a congenial, supportive and professional environment, so that artists can continue to develop securely and ultimately meet their full potential.

With all this in mind, the Genesis Foundation partners with a select group of respected and influential organisations on a variety of artistic programmes. A complementary initiative is the biennial Genesis Prize (renamed the Genesis Foundation Prize in 2022), which was launched in 2012 and awards £25,000 to an outstanding mentor of artistic talent. The importance of mentoring is central to the Foundation's beliefs and the prize is unique as the first and still the only award that specifically recognises individuals who give others the confidence and inspiration to achieve artistic excellence in their chosen arts field.

John Studzinski has said that: "For me, the key to philanthropy is the six Ts: Time, Talent, Ties (i.e. networks and connections), Trust, Technology and Treasure. So much of philanthropy is thought of in terms of Treasure, i.e. money, but the real success of the Genesis Foundation lies in embracing Talent, nurturing that talent, working as a team with our partners and creating a network that continually supports every artist the Foundation has worked with."

The Genesis Foundation seeks to achieve maximum and sustained benefit for each of its recipients. Even when the artists have left the direct tutelage of the Genesis Foundation's partner organisations, the Foundation, like John Studzinski himself, continues to take an active and supportive interest in their careers and the artists will continue to benefit from access to the professional networks they were encouraged to develop as beneficiaries of the Foundation.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Grant-making policy

The Foundation believes in collaborating with partner organisations whose ethos and achievements it admires, and with individuals at those partner organisations whom it respects, trusts and finds sympathetic. These principles are reflected in the Foundation's grant-making policy and in its approach to managing and developing partnerships.

The Foundation's overall policy is to provide funding to outstanding organisations in the arts rather than specific young and developing artists; it trusts in the skill and judgement of its partners in selecting the talented people who will participate in and benefit from the programmes it funds. Representatives of the Foundation are, however, actively involved in the selection process for recipients of scholarships and prizes, and also in the choice and briefing of professional creative artists who are commissioned to produce new works in the context of its programmes.

While commissions form a component of certain projects, the Genesis Foundation consistently places an emphasis on the processes of training, mentoring, creation and building professional networks, rather than simply on the production and presentation of an end product. This emphasis is taken into consideration in its planning and grant-making.

Reflecting the wider philanthropic activities of its Founder and Chairman, John Studzinski, the Genesis Foundation sometimes supports other charities with which he is personally affiliated.

ACHIEVEMENTS AND PERFORMANCE

Genesis Foundation in 2021

In 2021 the Covid-19 pandemic continued to prove both disruptive and transformative in every sector of society. The impact of lockdowns on the cultural sector, particularly the performing arts, was in some respects catastrophic. In order to ensure continuity and enhance stability for its partner organisations, the Foundation adhered to the funding commitments and the timescales it had agreed, on the understanding that some operational adaptation would be necessary.

Genesis Kickstart Fund

Actively responding to the crisis caused for creative professionals by the pandemic, the Genesis Foundation launched its £1 million Kickstart Fund in October 2020. Its prime aim was to enable outstanding freelance artists to stay on their career paths and explore new possibilities in a world radically altered by Covid-19. The first round of funding was distributed in 2021, the Genesis Foundation's 20th anniversary year. It took the form of grants, in the main for £10,000, for 59 future-facing projects around the UK, all offering paid work to exceptional artists. The allocation of the grants was steered by an advisory council of 30 distinguished and diverse figures from the cultural sector.

ACHIEVEMENTS AND PERFORMANCE (continued)

Genesis Kickstart Fund (continued)

The members of the Advisory Council, assigned to disciplinary sub-committees, were:

Music	
Harry Christophers CBE	Founder and Conductor, The Sixteen
Polly Graham	Artistic Director, Longborough Festival Opera; Genesis Opera Director
Tanya Joseph	Board Member, London Philharmonic Orchestra
Sir James MacMillan CBE	Composer
Kathryn McDowell CBE	Managing Director, London Symphony Orchestra
Jamie Njoku-Goodwin	Chief Executive, UK Music
Marie-Sophie Willis	Chief Executive, The Sixteen
Theatre & Film	
Samuel Barnett	Actor, Genesis LAMDA Scholar
Barbara Broccoli OBE	Producer, EON Productions (Special Adviser)
Benedict Cumberbatch CBE	Actor, LAMDA President
Rupert Goold CBE	Artistic Director, Almeida Theatre
Kwame Kwei-Armah OBE	Artistic Director, Young Vic Theatre
David Lan CBE	Writer, Producer, Director
Rufus Norris	Artistic Director, National Theatre
Abukabar Salim	Actor, Genesis LAMDA Scholar
Abdul Shayek	Artistic Director and Joint CEO, Tara Arts
Dame Janet Suzman	Actress, LAMDA Vice-President
Dance	
Farooq Chaudhry OBE	Co-Founder & Executive Producer, Akram Khan Company
Stina Quagebeur	Dancer and Choreographer, English National Ballet
Art/ Photography	
Michael Armitage	Artist
Emma Bowkett	Director of Photography, FT Magazine
Chris Levine	Artist
Frances Morris	Director, Tate Modern
Renee Odjidja	Senior Lecturer in Fine Art, University of The Arts
Grayson Perry CBE RA	Artist (Special Adviser)
Rebecca Salter PRA	President, Royal Academy of Arts
Yinka Shonibare CBE RA	Artist
Arts Leaders and Champions	
Harriet Capaldi	Managing Director, Genesis Foundation
Jan Dalley	Arts Editor, Financial Times
Jemma Read	Global Head of Corporate Philanthropy, Bloomberg
John Studzinski CBE	Founder and Chairman, Genesis Foundation
Veronica Wadley, Baroness Fleet	Chair, Department for Education's Expert Panel for the Model Music Curriculum

When the Kickstart Fund was launched, John Studzinski CBE, Founder and Chairman of the Genesis Foundation, said: "For Kickstart, we've reached out to our network and way beyond, and invited visionary artists and cultural leaders to join the Advisory Council. They will scout and guide the best freelance creative talent across the UK and provide a boost to the sector at this challenging time."

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES

THE GENESIS FOUNDATION'S PARTNERS

In 2021 the Genesis Foundation partnered with the following arts organisations:

Programme partners

- Young Vic Theatre
- National Theatre
- Almeida Theatre
- The Sixteen

Training partners

- Cathedral Music Trust
- Jewish Book Week

SPONSORSHIP

- Lord Mayor of the City of London's Cultural Conversations

THE GENESIS FOUNDATION'S PARTNERS

Programme partners

- **Young Vic Theatre: The Young Vic Directors Program**

Throughout 2021 and the continuing challenges of the pandemic, the Young Vic remained steadfast in its commitment to supporting and nurturing artists. Crucially, the theatre also evolved its offer to meet the specific needs of freelancers and to respond to the wider demands of the theatre industry.

The Genesis Network remained the lynchpin of the Young Vic's artist support in 2021. Nearly 2,000 artists across the UK are members of the online network, which, even during periods of physical lockdown, continued to promote a sense of community and connection and enabled creative and practical collaboration. The functionality of the Genesis Network's technological platform was enhanced, enabling members to define more fully their skills and creative capacities as multidisciplinary artists. Via the Network the Young Vic provided 100+ skills-based workshops and sessions, led online by respected and high-profile figures.

In August 2021, Genesis Future Directors Award recipient Diyan Zora was able to stage her production of Jessica Siân's South African-set play *Klippies* in the Maria Theatre. She said: "The Genesis Award has been the opportunity of a lifetime for me. It has allowed me to find my voice as an artist. I have been encouraged at every stage to remain faithful to my individuality, and challenged to make the best work I possibly can." She is due to direct *TOM FOOL* by the German writer Franz Xaver Kroetz at Richmond's Orange Tree Theatre in Spring 2022 and is now a member of the Bush Theatre's Emerging Writers' Group.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)
Programme partners (continued)

Deidre McLaughlin is the next recipient of Genesis Future Directors Award. She will stage *The Secretaries* written by The Five Lesbian Brothers, in the Clare Theatre in June 2022.

Genesis Fellow Jennifer Tang's hybrid research performance *AI* made use of the deep-learning system GPT-3 (AI) to generate human-like dialogue in a new work for the stage. This ground-breaking production, staged in August 2021, attracted global attention (TIME, The New York Times) and became a highlight of the Young Vic's reopening season. The Guardian wrote: "The process is surreal and spellbinding, laying bare not only the potential in machine creativity but a theatrical process that normally takes place behind closed doors." Jennifer is currently developing a mainstage production scheduled for early 2023.

A grant from the Genesis Kickstart Fund enabled the Young Vic to invest in a bespoke broadcast platform, Best Seat in Your House. The project, led by video projectionist Duncan McLean, has revolutionised access to the Young Vic's productions: in 2021, Best Seat in Your House attracted audiences of 5,000+ per show across 37 countries.

Sue Emmas, the Young Vic's Associate Artistic Director, thanked the Genesis Foundation by saying: "Your ongoing support strengthens us, the entire industry and most significantly, the next generation of our artistic leaders."

♦ **National Theatre: Genesis Music Theatre Programme**

Since 2017, the Genesis Foundation has supported artists at the National Theatre as they develop bold, accessible, new forms of British music theatre. Leading the programme are the NT's Director Rufus Norris (a former Genesis Director at the Young Vic) with Marc Tritschler, the NT's Creative Director of Music, and Nina Steiger, the NT's Head of Play Development

The Genesis Music Theatre Programme has been designed to give theatre-makers the resources they need to think, test and create together. The programme has three strands of activity to provide bespoke support to artists at different stages of developing work:

- Attachments: Supporting writers and composers as they develop initial ideas.
- Workshops: Artists whose projects are at a later stage of development workshop their shows with other creative team members and performers.
- Commissions: Creative teams are supported in developing work the NT hopes to stage.

As Covid-related restrictions eased in 2021, much of the programme took place physically at the NT's dedicated developmental facilities. Emerging and established theatre-makers came together to develop projects that included:

- The NT's musical adaptation of Bertolt Brecht's *The Caucasian Chalk Circle* by writer Chris Bush and composer Ruth Chan, which plays at Cast in Doncaster in August 2022.
- An original musical set in a community in the north of England.
- A new version of a much-loved children's book, which the NT hopes to stage in 2023.
- An adaptation of a classic 20th century novel by writer Stef Smith and composer Isobel Waller-Bridge.
- A musical based on the life of a British pop culture icon.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

In 2021 the NT prepared its first staging of a show developed through the Genesis Music Theatre Programme: *Hex*, a retelling of Sleeping Beauty. *Hex* was workshopped throughout 2021, and a series of behind-the-scenes webinars explored the process of developing the show with members of the creative team.

Hex was due to open in the NT's Olivier Theatre in December 2021 with a cast including Rosalie Craig, Tamsin Carroll and Kat Ronney. Unfortunately, Covid badly disrupted the final rehearsals and previews, and in the event *Hex*'s official opening night and subsequent performances into early January were cancelled. It remained possible to run a number of preview performances in December 2021 / January 2022 and a full opening run is scheduled at the Olivier Theatre for November 2022. Through a new partnership with Broadway Records, the NT also released a *Hex* EP and a highlights album.

Almeida Theatre: Genesis Almeida New Playwrights, Big Plays

Under the leadership of Rupert Goold, the Almeida is increasingly seen as a home for the very best new writing. With the support of the Genesis Foundation, the Almeida has created a comprehensive programme to support emerging writers, particularly people from under-represented or marginalized communities. The aim is to provide a springboard for writers to expand the scale, scope and ambition of their work and to create plays of wide cultural resonance.

Funding from the Genesis Foundation has enabled the following activity:

- Research led by the Literary Manager to identify new writing talent.
- Six direct grants for emerging writers identified by the Almeida.
- Six workshops/readings or equivalent research support to enable emerging writers to develop their work.
- 11 monthly masterclasses with established playwrights, dramaturges and other leading creatives.

In 2020/21 the Almeida recruited a cohort of writers for the programme: Temi Wilkey, Carmen Nasr, Molly Taylor, Emma Dennis Edwards, Zia Ahmed, Yasmin Joseph, and Phoebe Éclair-Powell. As the masterclass programme was beginning, a photo on the Almeida's Twitter account of one of the black writers was mistakenly captioned with the name of another black writer. Following this and after discussion with the writers, the programme was put on hold and the group decided not to continue. Following this suspension of activity, the Almeida undertook an in-depth review of equality, diversity and inclusion, and instituted anti-racism training in partnership with Inc Arts UK. The theatre also took on the cost of the six initial signature fees for the 2020/21 writers' commissions, which had already been paid. The entire Genesis funding for 2020/21 was carried over to the 2021/22 programme, which began in November 2021. All the writers from the 2020/21 cohort were offered places on the 2021/22 programme. Molly Taylor chose to continue in 2021/22, joining Uma Nada-Rajah, Michael John O'Neill, Sid Sagar, Ava Pickett, Eno Mfon and Josh Elliott.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

Programme partners (continued)

The Almeida continued to support the 2019/2020 cohort during 2020/2021, providing dramaturgical expertise as they took their plays towards the R&D segment of the programme.

- **The Sixteen & Genesis Sixteen**

A landmark Genesis Foundation event in June 2021 was a concert inspired by the writings of Cardinal Newman, who was canonised as Saint John Henry Newman in 2019. It was given at Farm Street Church in Mayfair by The Sixteen and the group's founder/conductor, Harry Christophers. Live-streamed on Classic FM's Facebook page, the concert formed an oasis in the midst of the Covid-19 pandemic and also a springboard for resumption of live performance. It featured two world premieres: Genesis Foundation commissions of choral works by James MacMillan and Will Todd, both drawing on the words of a meditation written in the late 1840s by Newman. Classic FM presenter Alexander Armstrong participated in the concert and read the words of Cardinal Newman and poet and churchman John Donne.

Genesis Sixteen is The Sixteen's young artists' scheme, delivered at no charge to participants. It aims to nurture the next generation of talented choral singers and create a bridge from conservatories/universities into the singing profession. As a consequence of the pandemic and lockdowns in 2020, the training programmes for two separate intakes of Genesis Sixteen singers, cohorts 10 and 11, ran concurrently throughout 2021. As much of the activity as possible took place in a live setting, backed up by rigorous risk assessments and contingency plans.

Courses – embracing choral work, consort groups, one-one-one teaching sessions with members of The Sixteen, and a vocal health workshop – took place in London (The Warehouse and National Opera Studio), Oxford (Magdalen College) and Cumnock (Dumfries House in Cumnock, in partnership with composer Sir James MacMillan's Cumnock Tryst Festival and the Royal Conservatoire of Scotland). Sir James MacMillan participated in the course in Cumnock, which included the workshopping of three new Genesis Foundation choral commissions from rising composers Eoghan Desmond, Lisa Robertson and Anna Semple. In 2021 two conducting scholars, Olivia Tait (Cohort 10) and Matthew Quinn (Cohort 11) joined the programme.

In addition to online performances, there were live Genesis Sixteen performances before an audience or congregation at Saffron Hall in Saffron Walden, Magdalen Chapel in Oxford, and, in London, St Clement Danes, the Temple Church and St Anne's Church in Wandsworth.

Genesis Sixteen alumni continued to enjoy success, winning prizes (at the London Handel Singing Competition, AESS Patricia Routledge National English Song Competition, the Guildhall English Song Prize, and the Charles Wood Song Competition), reaching the semi-finals of the prestigious Kathleen Ferrier Awards, or becoming an Alvarez Young Artist with Garsington Opera. Former participants in the programme continued their studies at such institutions as the Sibelius Academy in Helsinki and Vienna Music Institute and sang professionally with such groups as The Sixteen and The Monteverdi Choir.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS (continued)

TRAINING PARTNERS

- **Cathedral Music Trust**

The Cathedral Music Trust seeks to nurture the next generation of choral singers, organists and composers, and to enable people from all backgrounds to have the opportunity to benefit from access to world-class choral and organ music. Since 2020, funding from the Genesis Foundation has supported the Cathedral Music Trust's newly established role in the organisation: Marketing and Communications Officer.

This partnership with the Genesis Foundation has substantially enhanced the Cathedral Music Trust's capabilities. 2021 was a watershed year for the Trust, bringing the launch of a new brand, a new communications and digital strategy, and a new website and CRM system. The Marketing and Communications Officer played a crucial role in these initiatives and in the ongoing delivery of the Trust's grant programmes and educational activities. In 2021, the Trust awarded nearly £500,000 in grants to choral foundations across the UK, welcomed over 1,500 people to events, either online or in person, and reached over 4.6 million people online through digital activity. It is now in a stronger position than ever before to respond effectively and rapidly to the needs of cathedral choirs across the UK and Republic of Ireland.

- **Jewish Book Week**

The Genesis Jewish Book Week Emerging Writers' Programme

In April 2021, the Genesis Foundation and Jewish Book Week (JBW) announced The Genesis Jewish Book Week Emerging Writers' Programme, which each year offers bursaries and mentorship to 10 emerging UK writers, aged over 18, from any cultural or religious background, and producing fiction, non-fiction or poetry.

The ten selected emerging writers in the inaugural programme are: Sara Doctors, Sophie Dumont, Madeleine Dunnigan, Linda Ford, Philip Glassborow, Fiona Monahan, Eleanor Myerson, Julie Noble, Karen Skinazi and Guy Stagg.

Mentors participating in the 2021/22 programme are: Tracy Chevalier, Benjamin Markovits, and AD Miller (fiction); Sam Leith and Kavita Puri (journalism); Caroline Moorehead, George Prochnik and Cathy Rentzenbrink (non-fiction), and Sophie Herxheimer and George Szirtes (poetry). In addition, the writers on the programme will benefit from sessions with: novelist and TED Global speaker Elif Shafak; Adam Freudenheim, publisher of Pushkin Press and previously Penguin Classics, and agents from The Blair Partnership, whose clients include JK Rowling, Rafael Behr and Pete Townshend.

Claudia Rubenstein, Director, Jewish Book Week, said: "As Jewish Book Week enters its 70th year, we are delighted to be working with the Genesis Foundation in offering mentorship and support to emerging writers. Our annual festival celebrates the wealth and diversity of writing talent within the Jewish community, and this new programme seeks to draw on the expertise of our festival speakers to foster and develop the careers of new writers from all backgrounds."

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

SPONSORSHIP

♦ **The Lord Mayor of the City of London's Cultural Conversations**

Continuing to expand the scope of its sponsorship activities, in 2021 the Genesis Foundation supported the second series of the Lord Mayor of the City of London's Cultural Conversations. The series had been launched in 2020 by Lord Mayor William Russell, who exceptionally remained in his post for a second year (2020-2021) as a consequence of the pandemic. Bringing together leading figures from the UK's cultural scene and reflecting the Lord Mayor's focus on arts and culture in alliance with commerce, the conversations examined the relationship between the arts and society, and notably their role in transforming communities and individuals.

All three Conversations in the 2021 series were available to an online audience. As online events, the Conversations reached a large and diverse audience – in London, around the UK and internationally. The themes and speakers in the second series of Conversations were:

Culture, Technology and Innovation (May 2021)

Chair

- Farah Nayeri, journalist, author and podcast host

Panellists

- Javaad Alipoor, Artistic Director, Javaad Alipoor Company
- Daniel Birnbaum, Artistic Director, Acute Art
- Sarah Ellis, Director Digital Development, Royal Shakespeare Company
- Suhair Khan, Strategic Projects, Google
- Rich Waterworth, General Manager UK & EU, TikTok

The Conversation considered how technology has democratised culture and sustained society during the pandemic, and how cultural institutions can continue to push the bounds of technological innovation in the digital era.

Young People & The Arts: Making Space and Opening Doors (July 2021)

Chair

- Gemma Cairney, broadcaster and author

Panellists

- Cherry Eckel, Artist and Advisory Group member at Boundless Theatre
- Neil Griffiths, Chief Executive at Arts Emergency
- Montana Hall, Founder of Run the Check and Trustee at The Photographers Gallery
- Renee Odjidja, Curator: Youth Programmes at Whitechapel Gallery
- Abdul Shayek, Artistic Director at Tara Theatre
- Lemn Sissay OBE, Poet, Playwright and Broadcaster

The Conversation centred on: how young people, especially those from diverse and underrepresented backgrounds, can enjoy better access to the arts, whether professionally or as audience members; the cultural and business sectors' efforts to create sustainable employment.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

SPONSORSHIP (continued)

The New Future: Art and Culture in the Making of a Vibrant Economy (September 2021)
[A live and online event].
Chair

- Will Gompertz, Director of Arts and Learning, Barbican Centre

Panellists

- Tarek Iskander, Artistic Director & CEO, Battersea Arts Centre
- Claire McColgan MBE, Director of Culture, Liverpool City Council
- Alderman William Russell, Lord Mayor of the City of London
- Nina Skero, Chief Executive, Centre for Economic and Business Research
- John Studzinski CBE, Founder & Chairman, Genesis Foundation
- Kully Thiarai, Creative Director & CEO, LEEDS 2023 Year of Culture
- Ayanna Witter-Johnson, Singer, Songwriter, Cellist

The theme of the Conversation was a more positive, inclusive, dynamic future for the arts, and how to build it across the country, with regional partnerships and collaboration between culture and commerce contributing to jobs, skills, innovation and creativity.

GENESISFOUNDATION.ORG.UK AND SOCIAL MEDIA

In 2021 the Genesis Foundation registered a record year-on-year increase in online audience. This was largely due to the launch of the Genesis Kickstart Fund, which provided a series of opportunities for social media campaigns targeting the Genesis Foundation's core demographic of artists aged between 25 and 34.

- Over the year Instagram became an increasingly important channel of communication for the Foundation, which started the year with 187 followers and ended it with 546. The growth was achieved with an aesthetic overhaul, video content, and activity based on analysis of audience behaviour.
- YouTube also became further embedded in the Genesis Foundation's marketing activity. Newman: Meditation & Prayer (see page 14) provided some key video content in the form of interviews and concert footage. Generating 4,912 views over the year, the channel also achieved its most consistent audience engagement since its launch 12 years ago.
- The Genesis Foundation podcast Artistic Minds continued to extend its scope with discussions featuring leading names from theatre (notably Rufus Norris and Abdul Shayek), dance (Farooq Chaudhry and Viviana Durante), and literature, (Tracy Chevalier and George Prochnik).
- February 2021 brought the launch of John Studzinski: the Philanthropist's View, a blog series designed to stimulate debate on philanthropy and positive action; topics included volunteering, mentoring and virtual reality.
- In May, a synchronised social media announcement of the Newman: Meditation & Prayer concert launched a 4-week multi-channel campaign to attract UK and US audiences. It was made jointly by the Genesis Foundation, Classic FM, Farm Street Church, The Sixteen, and composers Sir James MacMillan and Will Todd. The concert trailer attracted thousands of views, and the Foundation also published a promotional video.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

GENESISFOUNDATION.ORG.UK AND SOCIAL MEDIA (continued)

- For its 20th Anniversary, the Foundation surveyed its history and highlighted key projects and events with an interactive webpage. The page features video interviews with key figures in the Genesis Network and images and videos of past Genesis productions and concerts. https://genesisfoundation.org.uk/20-years/

GENESIS FOUNDATION £1 MILLION KICKSTART FUND

In October 2020, the Genesis Foundation announced a significant and in many ways transformative initiative, the Genesis Kickstart Fund. This £1 million fund, running into 2023, has been designed to enable outstanding freelance artists to stay on their career paths and explore new possibilities in a world radically altered by Covid-19. John Studzinski has described the fund's long-term aim as "encouraging some of today's most inspiring artists to create the cultural memory of tomorrow".

The Genesis Kickstart Fund has been steered by an Advisory Council, chaired by John Studzinski and comprising 30 distinguished artistic leaders and industry experts. The Advisory Council has contributed in a number of ways: some members 'scouted' future-facing projects across the UK to propose them for funding, while others selected the most promising and relevant projects to receive grants of £10,000 and upwards. The projects were required to conform to a number of clearly defined criteria and to provide paid work for freelance creative professionals.

In 2021 Kickstart grants were distributed to 59 projects involving hundreds of freelance creative professionals and embracing the visual, performing, digital and screen arts. The vast majority of grant recipients received £10,000, while a limited number of special projects, nominated by the Genesis Foundation's existing partners, received £20,000 – for instance, the Young Vic's immersive live-stream programme (Best Seat In Your House) and the National Theatre's Immersive Storytelling Studio.

Funds were distributed in tranches in May, July, September and December 2021, bringing the total 2021 Genesis Kickstart Fund expenditure to £640,000. A further 36 projects (all receiving a £10,000 grant) will receive funding in 2022. A total of 95 projects, involving more than 1000 creative freelancers, will have been funded and completed by March 2023. By the end of 2021 the funding had already clearly proved transformative for a number of organisations and individual professionals, but a formal assessment of all projects, applying designated criteria, will be carried out in 2022 and 2023.

The Kickstart Fund has also enabled the Genesis Foundation to extend its reach further around the UK, to provide support for an unprecedented diversity of artistic projects and audiences, and to deepen its relationship with the creative community as a whole, from established and influential figures to emerging talent.

GENESIS FOUNDATION IN 2021: OVERVIEW OF ACTIVITIES (continued)

GENESIS FOUNDATION £1 MILLION KICKSTART FUND (continued)

Genesis Kickstart Fund: Project Funding Allocations 2021

£20,000

Acme Artist Studios Ltd.
London Academy of Music and Dramatic Art
National Theatre Immersive Storytelling Studio
The Sixteen
Young Vic

£10,000

_inventory platform
Akram Khan Company (AKC)
Alisdair Kitchen
Almeida Theatre (3 grants)
August 012 Limited
Beyond Face CIC
Birds of Paradise Theatre Company
Blueprint Theatre and Film Company
Box of Tricks Theatre Company
Bristol Old Vic
Burum
Caitriona Shoobridge's Group of Artists
Creative Juices CIC
DEBUT
Echo Vocal Ensemble
English National Ballet
Dickson Mbi Company
Fieri Consort
Good Chance
HighRise Theatre
Hussina Raja
JAM - John Armitage Memorial Trust
James Cousins Company
Jess and Morgs
John Pfumojena's Group of Artists
Lewis Doherty's Group of Artists
London Alternative Photography Collective CIC (LAPC)
London Electronic Orchestra
Nadeem Din-Gabisi
Oliver Zeffman's Group of Artists
Peter Brathwaite
Robert Green's Group of Artists
Sacha Wares' Group of Artists
Sandrine Monin's Group of Artists
SANSARA (Working name of 'Sansara Choir')
Seen Fifteen
Sita Thomas' Group of Artists
Sophie Winter's Group of Artists
Stef O'Driscoll's Group of Artists
Sunita Hinduja's Group of Artists
TANGLE
Tangram
Tara Theatre
The Cumnock Tryst
The Gesualdo Six
The Multi-Story Orchestra
Tyne Coast Arts Collective
Valleys Kids
Viviana Durante Company
Whitechapel Gallery
Yinka Shonibare Foundation (Guest Projects)
Young Identity (legal name Wordsmith Awards)

FINANCIAL REPORT FOR THE YEAR

The Genesis Foundation

The Genesis Foundation is a partnership between the Genesis Foundation and Genesis America (UK). This means that the attached financial statements only provide a partial report of the financial activity of the Genesis Foundation for the year. The following table has been drawn up to give a financial report of all the Genesis Foundation activity described in this trustees' report.

FINANCIAL REPORT FOR THE YEAR (continued)

	2021 Total £	2020 Total £
Genesis Kickstart Fund		
. Grants awarded	**640,000**	—
. Project costs	**80,635**	—
	720,635	—
Arts projects		
. Almeida Theatre	**43,000**	43,000
. Cathedral Music Trust	**25,000**	10,000
. Durham Cathedral	**10,000**	—
. National Theatre	**125,000**	75,000
. The Sixteen - Genesis Sixteen	**195,000**	155,000
. Young Vic Theatre – Genesis Directors Project	**63,250**	78,750
	461,250	361,750
Scholarships and grants		
. Jewish Book Week	**37,500**	—
. Genesis Prize	—	25,000
. Other grants less than £10,000	—	25,000
	37,500	50,000
Covid-19 grants	—	100,000
Cancelled or returned grants	—	(400,750)
Commissions and events		
. Music commissions	**44,700**	17,500
. Genesis Christmas Film	**—**	8,624
. Lord Mayor Cultural Conversations	**66,000**	65,856
. Newman Concert	**21,010**	—
. Rome Art Pilgrimage 2025	**9,699**	—
	141,409	91,980
Artistic collaboration, donations and communications	**136,191**	152,293
Support costs	**89,479**	63,358
Total	**1,586,464**	418,631

FINANCIAL REPORT FOR THE YEAR (continued)

Results for the year

Details of the Foundation's income and expenditure for the year are given in the statement of financial activities on page 28.

The Foundation continued to be supported mainly by John Studzinski, both directly and via Genesis America (UK) Limited.

Financial position, reserves policy and going concern assessment

During the year, the charity made a surplus of £10,630 (2020 – surplus of £40,047).

The balance sheet shows overall funds of £7,888 (2020 – deficit on funds of £2,742).

The trustees have examined the requirement for free reserves and consider that they need £15,000 which, in their opinion, would provide sufficient flexibility to cover any fluctuations in income flows and in meeting other contingencies.

The free reserves fall short of the desired level. There is still work to be done to achieve the aim of matching the timing of the income with that of the expenditure.

As stated under risk management, John Studzinski is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation as they fall due and, on this basis, the Foundation is considered to be a going concern.

PLANS FOR FUTURE PERIODS

- In 2022 and beyond the Genesis Foundation will retain its tight, but creative focus on its investment in a balanced and stable portfolio of long-term partnerships with the artistic leaders of established and respected arts organisations. Its funding will thus continue to nurture the development of a diversity of exceptional artists at different points in their careers while encouraging a wide range of audiences to discover and appreciate art of outstanding quality.
- In 2022 the Foundation will roll out the second phase of grants from the £1million Genesis Kickstart Fund (extending into 2023). All completed projects will undergo assessment in accordance with the following key criteria, established when the projects were proposed and selected: quality, value for money, innovation and benefit to society. In addition, it will further empower freelance artists with the launch of Genesis Connect, a dedicated networking platform.
- The Queen's Platinum Jubilee Year will be celebrated in October 2022 with a concert given by Harry Christophers and The Sixteen in the Chapel Royal of St Peter ad Vincula at the Tower of London, It will include a new work commissioned by the Genesis Foundation from the distinguished composer Cecilia McDowall, especially noted for her choral music.
- The Foundation intends to stage a further series of Cultural Conversations, starting in Autumn 2022. The geographical scope will be explicitly expanded through events in partnership with institutions around the UK (there are plans for Bristol and Edinburgh in addition to London). Members of the Kickstart Fund Advisory and recipients of Kickstart grants will be among participants in the speaker panels.

TRUSTEES' EXPENSES AND INTERESTS IN CONTRACTS

No trustee received any remuneration for their services as a trustee and no trustee had any beneficial interest in any contract with the charity during the period.

Approved by the trustees and signed on their behalf by John Studzinski CBE:

John J Studzinski,

Date: June 30, 2022.

Independent auditor's report to the members of the Genesis Foundation

Opinion

We have audited the financial statements of the Genesis Foundation (the 'charitable company') for the year ended 31 December 2021 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2021 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also a directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006).

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

Auditor's responsibilities for the audit of the financial statements (continued)
To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships; and
- tested journal entries to identify unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP 30 June 2022

Shachi Blakemore (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (incorporating the income and expenditure)
Year to 31 December 2021

	Notes	Unrestricted funds Total 2021 £	Total 2020 £
Income and expenditure			
Income from:			
Donations and legacies	1	**413,544**	330,178
Total income		**413,544**	330,178
Expenditure on:			
Charitable activities			
. Arts projects	2	**198,155**	136,923
. Scholarships	2	**15,243**	10,533
. Commissions and events	2	**188,166**	137,675
. Other donations	2	**1,350**	5,000
Total expenditure		**402,914**	290,131
Net income and net movement in funds	7	**10,630**	40,047
Reconciliation of funds:			
Fund balances brought forward at 1 January		**(2,742)**	(42,789)
Fund balances carried forward at 31 December		**7,888**	(2,742)

All the Foundation's activities during the above two financial periods derived from continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

Balance sheet 31 December 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets:					
Tangible assets	11		**2,354**		—
Current assets:					
Debtors	12	**9,210**		9,338	
Cash at bank		**23,592**		28,091	
Total current assets		**32,802**		37,429	
Liabilities:					
Creditors: amounts falling due within one year	13	**(27,268)**		(40,171)	
Net current assets (liabilities)			**5,534**		(2,742)
Total net assets (liabilities)			**7,888**		(2,742)
The funds of the charity:					
Funds and reserves					
Unrestricted funds					
. General fund			**7,888**		(2,742)
Total charity funds			**7,888**		(2,742)

Approved by the trustees
and signed on their behalf by :

John J Studzinski
June 30, 2022.

Trustee John Studzinski

Approved by the board on:

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Statement of cash flows 31 December 2021

	Notes	2021 £	2020 £
Cash flow from operating activities:			
Net cash (used in) provided by operating activities	A	**(1,181)**	22,397
Cash flow from investing activities:			
Purchase of tangible fixed assets	A	**(3,318)**	—
Change in cash and cash equivalents in the year		**(4,499)**	22,397
Cash and cash equivalents at 1 January	B	**28,091**	5,694
Cash and cash equivalents at 31 December	B	**23,592**	28,091

Notes to the statement of cash flows for the year to 31 December:

A Reconciliation of net income to net cash flow from operating activities

	2021 £	2020 £
Net income (as per the statement of financial activities)	**10,630**	40,047
Adjustments for:		
Depreciation charge	**964**	—
Decrease (increase) in debtors	**128**	(5,705)
Decrease in creditors	**(12,903)**	(11,945)
Net cash (used in) provided by operating activities	**(1,181)**	22,397

B Analysis of net debt

	2021 £	2020 £
Cash at bank and in hand	**23,592**	28,091
Total cash and cash equivalents	**23,592**	28,091

The charity has no loans or overdrafts and net debt consists of solely cash at bank and at hand. As such, no reconciliation of net debt has been prepared.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

The financial statements have been prepared for the year to 31 December 2021, presented in sterling and rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policies or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ('Charities FRS 102 SORP 2019'), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- estimating the allocation of support costs; and
- estimating the useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees have concluded that, there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

One of the trustees, John Studzinski, is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation and, on this basis, the Foundation is considered to be a going concern.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount can be measured reliably and it is probable that the income will be received. Income comprises donations, interest receivable and other income.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for when receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fully met in the reporting period.

Donated services provided to the charity are recognised in the period when it is probable that the economic benefits will flow to the charity, provided that they can be measured reliably. This is normally when the service is provided. An equivalent amount is included as expenditure. Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer or economic benefits will be received in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

Resources expended comprise the following:

Expenditure on charitable activities comprises all costs associated with funding the charitable purposes of the charity through the provision of its charitable activities. Such costs include:

- Grants payable to project partners
- Direct costs of projects
- Support costs

a. Grants payable are included in the statement of financial activities when approved and when the intended recipient has either received the funds or been informed of the decision to make the grant and has satisfied all performance conditions. Grants approved but not paid at the end of the financial year are accrued. Grants where the beneficiary has not been informed or has to fulfil performance conditions before the grant is released are not accrued for but are disclosed as financial commitments in the notes to the financial statements.

b. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of the management of project partnerships, marketing and promotion, provision of office services and equipment and a suitable working environment. These costs are allocated out to the activities they are supporting on the basis described in note 5.

c. Governance costs comprise the costs attributable to the governance of the charity including audit costs and the necessary legal procedures for compliance with statutory requirements.

Any costs not directly attributable to specific activities are apportioned on the basis of staff time.

All expenditure is stated inclusive of irrecoverable VAT.

Debtors
Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand
Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions
Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund accounting
Unrestricted funds comprise those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's objects.

Tangible fixed assets
All assets costing more than £500 and with an expected life exceeding one year are capitalised. Computer equipment is capitalised and depreciated on a straight line basis over three years in order to write it off over its estimated useful life.

Financial instruments
The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost, prepayments are not a financial instrument.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments and are measured at amortised cost.

1 Donations and legacies

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Donations from:		
. Founder trustee (see note 14) – donations in kind	**83,625**	77,207
. Genesis America (UK) Limited (see note 14)	**319,796**	230,390
. Other donations	**10,123**	22,581
Total	**413,544**	330,178

2 Charitable activities

	Unrestricted funds			
	Events (note 3) £	Artist Partnership (note 4) £	Support Costs (note 5) £	**2021 Total funds £**
Arts projects	—	150,763	62,635	**213,398**
Commissions and events	96,709	64,613	26,844	**188,166**
Other donations	1,350	—	—	**1,350**
2021 Total funds	98,059	215,376	89,479	**402,914**

	Unrestricted funds			
	Events (note 3) £	*Artist Partnership (note 4) £*	*Support Costs (note 5) £*	*2020 Total funds £*
Arts projects	—	*103,105*	*44,351*	*147,456*
Commissions and events	*74,480*	*44,188*	*19,007*	*137,675*
Other donations	*5,000*	—	—	*5,000*
2020 Total funds	*79,480*	*147,293*	*63,358*	*290,131*

3 Commissions and events

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Commissions and events		
. Lord Mayor Cultural Conversations	**66,000**	65,856
. Newman Concert	**21,010**	—
. Rome Art Pilgrimage 2025	**9,699**	—
. Genesis Christmas Film	**—**	8,624
	96,709	74,480
Other donations		
Other	**1,350**	5,000
	1,350	5,000
Total	**98,059**	79,480

4 Artist partnership

	Unrestricted funds	
Artistic partnership, project and development work	**Total 2021 £**	Total 2020 £
. Genesis Kickstart project costs	**80,635**	22,046
. Website development	**11,715**	20,839
. Consultancy	**43,254**	39,048
. Communications	**79,872**	65,360
	215,376	147,293

		Unrestricted funds	
Partnership costs are allocated across the activities as follows:		**Total 2021 £**	Total 2020 £
Arts projects	70%	**150,763**	103,105
Commissions and events	30%	**64,613**	44,188
		215,376	147,293

5 Support costs

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Administration	**52,225**	49,403
Office equipment and software	**1,366**	1,268
Depreciation	**964**	—
Bank charges and interest	**378**	49
Travel and accommodation	**1,471**	889
Other	**5,793**	180
Governance (note 6)	**27,282**	11,569
Total	**89,479**	63,358

		Unrestricted funds	
		Total 2021 £	Total 2020 £
Support costs are allocated across the activities as follows:			
Arts projects	70%	**62,635**	44,351
Commissions and events	30%	**26,844**	19,007
		89,479	63,358

6 Governance

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Professional fees	**25,916**	9,726
Insurance	**1,366**	1,843
	27,282	11,569

7 Net income and net movement in funds

This is stated after charging:

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Staff costs (see note 8)	**83,625**	77,207
Auditor's remuneration		
. Statutory audit services – current year	**10,000**	8,650
. Statutory audit services – prior year	**920**	—
. Other services – current year	**1,360**	4,500
. Other services – prior year	**—**	996

8 Staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	Unrestricted funds	
	Total 2021 £	Total 2020 £
Wages and salaries	**67,750**	67,750
Overtime payments	**5,645**	—
Social security costs	**8,910**	8,143
Pension costs	**1,320**	1,314
	83,625	77,207

The Foundation had one staff member during the year (2020 - one), the remuneration of the staff member is shown above..

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the trustees and the Managing Director.

9 Trustees' remuneration

No trustee received any remuneration or reimbursement of expenses during the period.

10 Taxation

The Genesis Foundation is a registered charity and therefore is not liable to income tax or capital gains tax on income and gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

11 Tangible fixed assets

	Computer equipment £
Cost	
At 1 January 2021	**3,057**
Additions	**3,318**
Disposals	**(3,057)**
At 31 December 2021	**3,318**
Depreciation	
At 1 January 2021	**3,057**
Charge for period	**964**
Eliminated on disposal	**(3,057)**
At 31 December 2021	**964**
Net book values	
At 31 December 2021	**2,354**
At 31 December 2020	**—**

12 Debtors

	2021 £	2020 £
Other debtors and prepayments	**9,210**	9,338

13 Creditors: amounts falling due within one year

	2021 £	2020 £
Accruals	**12,782**	31,614
Trade creditors	**13,050**	8,139
Other creditors	**1,436**	418
	27,268	40,171

14 Related party transactions

Total donations, including gifts in kind, during the year of £83,625 (2020 - £77,207) were provided by the founder trustee, John Studzinski.

In addition, donations totalling £319,796 (2020 - £230,390) were received from Genesis America (UK) Limited (registered charity no 1103351). John Studzinski, Joy Browne and Msgr Vladimir Felzmann were the trustees of both the Genesis Foundation and Genesis America (UK) throughout the year.

Genesis Foundation

England & Wales - Charity number 1084555

Accounts

Genesis Foundation

(previously known as The Studs Trust)

Annual Report and Financial Statements

31 December 2020

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Charity Registration Number 1084555

Contents

Reports

Reference and administrative details of the charity, its trustees and advisers	1
Trustees' report	2
Independent auditor's report	25

Financial Statements

Statement of financial activities	29
Balance sheet	30
Statement of cash flows	31
Principal accounting policies	32
Notes to the financial statements	36

Reference and administrative details of the charity, its trustees and advisers

Trustees	Joy Browne Msgr Vladimir Felzmann John Studzinski CBE
Company Secretary	Joy Browne
Managing Director	Harriet Capaldi
Registered office	130 Wood Street London EC2V 6DL
Administrative office	PO Box 72511 London SW3 9DZ
Telephone	020 3844 8658
E mail	admin@genesisfoundation.org.uk
Website	www.genesisfoundation.org.uk
Company registration number	04136427 (England and Wales)
Charity registration number	1084555
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	HSBC Private Bank (UK) Limited 78 St James's Street London SW1A 1JB
Solicitors	Charles Russell Speechlys 5 Fleet Place London EC4M 7RD

The trustees present their statutory report together with the financial statements of the Genesis Foundation for the year ended 31 December 2020. Up until 9 July 2021, the "Genesis Foundation" was registered under the name of "The Studs Trust".

The financial statements have been prepared in accordance with the accounting policies set out on pages 32 to 35 and of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The Genesis Foundation is a company limited by guarantee and a registered charity, which. undertakes arts projects.

The charitable company's governing document is its memorandum and articles of association dated 5 January 2001, amended by special resolution on 12 January 2001.

The trustees are appointed or re-appointed annually by John Studzinski, the Founder and Chairman of the Genesis Foundation. The induction process consists of informing new trustees or employees of the ethos and aims of the Foundation, its working practices and objectives. New trustees are briefed on all the Foundation's projects with partner organisations and with artists concerned, and on their role in helping to steer the Foundation towards its clearly articulated goals. Trustees are expected to carry out their duties and responsibilities diligently. They constitute directors of the charity for the purposes of the Companies Act 2006.

There must be at least three and not more than five trustees, one third of whom must retire at each AGM, although they are free to be reappointed.

The following trustees served throughout the period and were in office at the date of approval of these financial statements.

Trustees
John Studzinski CBE
Joy Browne
Msgr Vladimir Felzmann

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

John Studzinski CBE is Founder and Chairman of the Genesis Foundation. Since 2001, the Foundation has supported programmes that nurture the careers of outstanding young artists in the UK, enabling them to develop their professional skills and experience and gain access to mentors and valuable networks.

He is Managing Director and Vice Chairman of global investment management firm PIMCO, and his 30 years in investment banking have also embraced senior roles at Blackstone, HSBC Group and Morgan Stanley. Born in the US and long resident in Britain, he holds an MBA from the University of Chicago and a bachelor's degree from Bowdoin College.

As a hands-on philanthropist and as a thought leader, John Studzinski focuses primarily on the arts, human rights, homelessness and volunteering. He is Founding President of Arise, which was established in 2015 to support frontline work against modern slavery. This role complements his activities to promote transparency in business supply chains, which have included a period as co-chair of the Home Office's Business Against Slavery Forum.

Awarded a CBE in 2008 for his services to the Arts and Charity, John Studzinski has also received the Papal honours of Knight of the Order of St. Gregory and Knight Commander of St. Sylvester, the Montblanc de la Culture Arts Patronage Award, the Beacon Prize for Philanthropy, the Prince of Wales Medal for Arts Philanthropy and, for his work with the homeless, the Prince of Wales Ambassador Award. In 2017 the Catholic Herald named him Catholic of the Year.

Joy Browne has worked in the banking industry in London since graduating from college in 1974. For 22 years she was PA to John Studzinski in all his banking roles in the UK and for the past 14 years has run his personal office from southern Spain where she lives with her family.

She has supported Mr Studzinski in administration and advisory capacities with all aspects of his working and personal life throughout this time, including his involvement with various charities in the UK and abroad. She shares John Studzinski's interest in supporting emerging talent in the arts and is committed to helping him in his charitable work.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Governance (continued)

Msgr Vladimir Felzmann was born in Prague in 1939 and came to the UK in 1946. He entered the priesthood in 1969 after receiving an MSc in Engineering from Imperial College, London and DD from the Lateran University, Rome. He has been a teacher, a Diocesan Chaplain and was Director of All Saints Pastoral Centre 1991-2011 where he set up SPEC, a peer-educational residential centre for young adults. A social entrepreneur, Vladimir Felzmann started the National Association of School Chaplains 1984, organised the Young Adults Pilgrimage to Lourdes 1986-1992, and in 1990 launched the Westminster Diocese Pilgrimage to Lourdes, in which more than one thousand pilgrims now participate annually. He works with young adults in various charities and was involved in the development of The Passage Day Centre for the Homeless in Victoria. In 1995 he founded the Bright Lights Festival for Young Adults and in 1997 he founded LOFT, a residential spiritual field centre for 9-15 year olds. In 2001 he set up SPECeast in Wapping. In 2010 he was appointed Catholic Chaplain for Sport and became a Roman Catholic member of the Canary Wharf Multi-faith Chaplaincy Team. In October 2011 he launched the John Paul II Foundation for Sport as a registered charity. In March 2019 Msgr Felzmann was appointed Visiting Professor in the Faculty of Sport, Health and Applied Science at St Mary's University. Father Vladimir was one of the keynote speakers at the Religious Tolerance in Britain Conference organised in April 2004 by the East London Mosque. He has been a trustee of the Genesis Foundation since 2001.

Key management personnel

The trustees, together with Harriet Capaldi, Managing Director of the Genesis Foundation, comprise the key management of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis.

Harriet Capaldi has been Managing Director of the Genesis Foundation since its inception in 2001. A BA (Hons) graduate of Durham University, where she read Music, she has had a long and distinguished career in public relations (Burson-Marsteller – London and New York) and in the classical record industry – she was Manager (Press & Artist Promotion) for Warner Classics UK in the 1990s.

None of the trustees receives any remuneration or reimbursement of expenses in connection with their duties as trustees. The remuneration of the Managing Director is set annually by the trustees.

Statement of trustees' responsibilities

The trustees (who are also directors of the Genesis Foundation for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)
In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Managing Director of the Foundation has responsibility, under the Board of trustees, for the overall organisation and management of the Foundation and for its financial and other procedures. The Managing Director meets with the trustees at least once a quarter and reports on all ongoing business and possible new approaches to the charity for funding.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Statement of trustees' responsibilities (continued)
In addition, the Managing Director communicates with the trustees via management reports and briefing documents and is also in regular contact with the trustees via telephone or email as required. The Managing Director has regular meetings with people at partner organisations who administer each of the major initiatives or programmes of the Genesis Foundation and receives quarterly reports from each of them.

Risk management
The trustees have assessed the risks to which the charity is exposed, in particular those relating to the specific operational areas of the Foundation and its finances and have established consistent and effective systems to mitigate those risks.

John Studzinski has undertaken personally to underwrite all risks of the Foundation and its works and commitments. A key element in the management of financial risk is a regular review of available liquid funds to settle donations as they fall due and regular liaison with the bank.

The Genesis Foundation retains trustees of sufficient skill and expertise to scrutinise the projects it supports and the quality of the institutions and people with which it collaborates. The Foundation has a policy of collaborating with well-established and prestigious partners that already have a solid record of success. Genesis Foundation inserts a 'key man' clause in its contracts: if there is a change in artistic leadership at any of its partner organisations, the Foundation can reconsider its funding and end the contract if deemed necessary. This situation has, to date, never arisen.

The rigorous process of reporting and reviewing established by the Foundation assists it, and those it supports, in keeping track on how its work is developing. This review process consistently trains the Foundation's focus onto the benefits that artists derive from its funding of their work.

The Foundation's policy is also to employ respected providers of professional services, thus ensuring high-quality advisory and operational support for its activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES

Public benefit
The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's objectives and aims and in planning future activities.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Public benefit (continued)

The Genesis Foundation is a partnership between two UK charities, Genesis America (UK Ltd) and the Genesis Foundation. Genesis America (UK) is the grant-making arm of the partnership, whilst the Genesis Foundation operates the Foundation's office, makes some smaller grants to organisations and organises events to promote the work and achievement of the artistic talent nurtured and developed by the Foundation's programmes. Through its website (www.genesisfoundation.org.uk) and through public relations and promotional activities undertaken by an outsourced team of communications specialists, the Genesis Foundation brings the work of its partner organisations, and of the artists and performers who are its beneficiaries, to the attention of both the creative communities and the general public in the UK and around the world.

The trustees consider that the aims of the Genesis Foundation are demonstrably to the public benefit in that it aims to:

- feed and invigorate theatre, music and the visual arts in the UK by:
  - setting exceptionally talented young people firmly on the path to fulfilling their creative and professional potential, and
  - supporting exceptional artists in making crucial progress at a later, 'mid-career' stage in their professional lives.
- through its partner programmes, enable prestigious, progressive public-facing organisations in the fields of theatre, music and visual arts to nurture the careers of outstanding artists, both young and more mature, developing their talents and giving them access to influential mentors, valuable networks and high-profile opportunities.
- through commissioning new works from both established and rising creative artists, whether directly or through its partner organisations, to enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith.
- through the targeted efforts and policies of its portfolio of partners, to promote diversity in the creative community and among audiences.
- further innovation in the cultural sector and the creative use of technology by encouraging agility, adaptability and resourcefulness in creative professionals, and to build and enhance their resilience.

The Genesis Foundation, in association with its partner organisations, has so far furthered the careers of some 2,000 artists from many genres and backgrounds, and a number of them are achieving, or have achieved, a substantial public profile.

Activities and specific objectives

Since 2001 the main objective of the Genesis Foundation has been to set exceptionally talented young people in the arts, primarily currently active at undergraduate and postgraduate level, firmly on the path to fulfilling their creative and professional potential.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Activities and specific objectives (continued)
In addition, the Foundationt has become an important commissioner of new works of art, especially in the field of sacred art – predominantly music and has devoted considerable resources to making these new works available to a wide public. From time to time, it also sponsors carefully chosen events such as concerts and exhibitions, particularly in the field of art inspired by religious faith.

The primary vehicle for the Genesis Foundation's work is its arts projects. Since it was established in 2001, the Foundation has devoted more than £20 million to opening opportunities to exceptional artists from diverse backgrounds. As the funder of programmes designed to encourage, develop and provide platforms for exceptional talent, the Genesis Foundation acts as an enabling partner for a select group of established arts organisations, all of which operate under the leadership of inspired artistic directors, such as the Young Vic and National Theatre, and the choral group The Sixteen.

The principal areas of focus for the Genesis Foundation's support are the worlds of theatre, music and visual arts. The purpose of its work is not only to aid established arts organisations in identifying exceptional creative talent for the future, but also to nurture talent in a congenial, supportive and professional environment, so that artists can continue to develop securely and ultimately meet their full potential.

With all this in mind, the Genesis Foundation partners with a select group of respected and influential organisations on a variety of artistic programmes. A complementary initiative is the biennial Genesis Prize, launched in 2012, which awards £25,000 to an outstanding mentor of artistic talent. The importance of mentoring is central to the Foundation's beliefs and the prize is unique as the first and still the only award that specifically recognises individuals who give others the confidence and inspiration to achieve artistic excellence in their chosen arts field.

John Studzinski has said that "For me, the key to philanthropy is the six Ts: Time, Talent, Ties (i.e. networks and connections), Trust, Technology and Treasure. So much of philanthropy is thought of in terms of Treasure, i.e. money, but the real success of the Genesis Foundation lies in embracing Talent, nurturing that talent, working as a team with our partners and creating a network that continually supports every artist the Foundation has worked with."

The Genesis Foundation seeks to achieve maximum and sustained benefit for each of its recipients. Even when the artists have left the direct tutelage of the Genesis Foundation's partner organisations, the Foundation, like John Studzinski himself, continues to take an active and supportive interest in their careers and the artists will continue to benefit from access to the professional networks they were encouraged to develop as beneficiaries of the Foundation.

OBJECTIVES, ACTIVITIES AND RELEVANT POLICIES (continued)

Grant-making policy

The Foundation believes in collaborating with partner organisations whose ethos and achievements it admires, and with individuals at those partner organisations whom it respects, trusts and finds sympathetic. These principles are reflected in the Foundation's grant-making policy and in its approach to managing and developing partnerships.

The Foundation's overall policy is to provide funding to outstanding organisations in the arts rather than specific young artists, and it trusts in the skill and judgement of its partners in selecting the talented young people who will participate in and benefit from the programmes it funds. Representatives of the Foundation are, however, actively involved in the selection process for recipients of scholarships and prizes, and also in the choice and briefing of professional creative artists who are commissioned to produce new works in the context of its programmes.

While commissions form a component of certain projects, the Genesis Foundation consistently places an emphasis on the processes of training, mentoring, creation and building professional networks, rather than simply on the production and presentation of an end product. This emphasis is taken into consideration in its planning and grant-making.

Reflecting the wider philanthropic activities of its Founder and Chairman, John Studzinski, the Genesis Foundation sometimes supports other charities with which he is personally affiliated.

ACHIEVEMENTS AND PERFORMANCE

Genesis Foundation in 2020: response to the Covid-19 pandemic

In 2020 the Covid-19 pandemic proved both disruptive and transformative in every sector of society. The impact of lockdowns on the cultural sector, particularly the performing arts, was in some respects catastrophic. In order to ensure continuity and enhance stability for its partner organisations, the Foundation adhered to the funding commitments and the timescales it had agreed, on the understanding that some operational adaptation would be necessary.

Actively responding to the crisis caused for creative professionals by the pandemic, in July 2020 the Foundation launched the £100,000 Genesis Covid-19 Artists Fund. The aim was to provide a lifeline to freelance artists participating in the Foundation's programmes with the Almeida Theatre, LAMDA, National Theatre, the Young Vic and The Sixteen.

This was followed in October by the announcement of a still more ambitious initiative, a £1million Kickstart Fund to enable outstanding freelance artists to stay on their career paths and explore new possibilities in a world radically altered by Covid-19. The funding is scheduled for 2021, the Genesis Foundation's 20th anniversary year, and will take the form of grants for future-facing projects around the UK, all offering paid work to exceptional creative professionals. The allocation of the grants is steered by an advisory council of 30 distinguished and diverse figures from the cultural sector.

ACHIEVEMENTS AND PERFORMANCE (continued)

Genesis Covid-19 Artists Fund

Following the July announcement of the government's ambitious rescue package for the arts, the Genesis Foundation launched the Genesis Covid-19 Artists Fund to support the many freelancers involved in the Foundation's programmes.

The Genesis Covid-19 Artists Fund added a further £100,000 – equivalent to an extra 20 per cent – to the total annual funding committed to the Foundation's current Partners: the Almeida, LAMDA, National Theatre, the Young Vic, and The Sixteen. Each partner organisation distributed grants at its discretion to best support the many freelance creative professionals in the Genesis network whose livelihood was threatened by the lockdown. The funding was released in two tranches, each of £50,000, the first in July and the second at Christmas.

John Studzinski, Founder and Chairman of the Genesis Foundation, said: "The UK's creative industries have suffered unprecedented damage from Covid-19. Emergency aid has come from Arts Council England and the Heritage Lottery fund, and we welcome the Government's ambitious rescue package. In the meantime, freelancers are bearing the brunt as theatres, museums and music organisations are struck by catastrophe. Our Genesis Fund is intended as a lifeline to the artists the Genesis Foundation believes in. Supporting the arts is not charity, it is an investment. The sector is a crucial driver for this country's economy and prestige. It reinforces communities. It enhances our mental health, well-being and spiritual growth. We need artists more than ever."

The first tranche of the Genesis Covid-19 Artists Fund was distributed as follows:

• **Almeida Theatre**

Genesis Almeida New Playwrights: Big Plays Programme

The Genesis Almeida New Playwrights, Big Plays Programme supports emerging and experienced writers in developing new plays for larger stages, giving them the space and time to experiment with form and scale. The grant to the Almeida was distributed equally between the current Genesis Almeida Writers, most of whom had suffered the postponement or cancellation of work. Rupert Goold, Artistic Director of the Almeida Theatre, said: "We are hugely grateful to the Genesis Foundation for its Covid-19 Artists Fund and continued generosity ... With the theatre closed and no box office income, it is grants such as this that allow us to continue offering support to artists such as our Genesis Almeida Writers group."

• **London Academy of Music and Dramatic Art**

LAMDA used the Genesis Covid-19 Artists grant to put towards the UK Student Hardship Fund it established to help students who are in great need. Sarah Frankcom, Director of LAMDA, said: "The Genesis Foundation has been a vital partner of LAMDA over the years ... now, at this very difficult time, [it is] supporting our Student Hardship Fund. This will help students who are struggling financially due to the pandemic and enable them to thrive creatively in their studies."

ACHIEVEMENTS AND PERFORMANCE (continued)

- **National Theatre**

The Genesis Music Theatre programme

The National Theatre's Genesis Music Theatre programme plays a vital role in the NT's strategy to support the next generation of musical theatre production and to enhance opportunity, structure and rigour around music theatre work in the UK. The National Theatre used the Genesis Covid-19 Artists Fund to support performers who have taken part in two or more programme workshops over the past two years. Rufus Norris, Artistic Director of the National Theatre, said: "Freelancers are the creative lifeblood of the theatre sector, and we know they have been amongst the hardest hit during this very challenging time. We are incredibly thankful to the Genesis Foundation for supporting music theatre at the National Theatre, and are grateful that this additional grant allows us to provide some financial support to some of the performers who have been vital in helping us to develop this important strand of our activity over the last two years."

- **The Sixteen**

Genesis Sixteen

Genesis Sixteen is The Sixteen's young artists' scheme, delivered at no charge to participants. It aims to nurture the next generation of talented choral singers and create a bridge from conservatories/universities into the singing profession. The Sixteen distributed grants from the Genesis Covid-19 Artists Fund to Genesis Sixteen Alumni who are facing hardship (the first tranche of £10,000 in the summer) and to members of The Sixteen who have had significant work cancelled because of the crisis (the second tranche, also £10,000, in December). The Sixteen's Founder and Conductor Harry Christophers CBE, said: "The Genesis Covid-19 Artist Fund epitomises John Studzinski's empathy and generosity of spirit. It is absolutely no surprise at all that he and the Genesis Foundation are extending their support in this way to members of the Genesis Foundation family."

- **Young Vic Theatre**

Genesis Network, Genesis Future Directors Awards, Genesis Fellowship

The Genesis Foundation currently funds the Young Vic's two-year Genesis Fellowship, the Genesis Network and the Genesis Future Directors Awards. Kwame Kwei-Armah, Artistic Director of the Young Vic, said: "In recognition of the vital place the Genesis Future Directors Award plays in our support of artists we have decided to support 10 directors who are part of the Genesis Network and who work with the Young Vic's Take Part department. We believe these grants will make a real difference to these individuals, whether they use them to enhance their practice or pay their bills – it shows that the Genesis Foundation is invested in their future."

ACHIEVEMENTS AND PERFORMANCE (continued)

Genesis Kickstart Fund

The £1million Genesis Kickstart Fund was launched in October 2020 to support freelancers in the creative sector and specifically to help them survive and thrive in an environment transformed by Covid-19. The challenges posed by the pandemic have forced the cultural sector to explore new ways of working, for instance by exploiting technology to find new ways of engaging with audiences.

The Fund will be rolled out in 2021, the year that marks the 20th anniversary of the Genesis Foundation. It will generate structured work opportunities for a diversity of freelance creative professionals, who, as they participate in future-facing projects, will earn an income and continue to build their careers and professional networks. The first projects are expected to go live mid-2021.

The members of the Fund's Advisory Council, chaired by John Studzinski, will contribute in a variety of ways. Some will scout high-quality, inclusive, and innovative artistic projects to involve freelance creative professionals across the UK, while others will select the most promising and relevant projects to receive grants of £10,000 and up. Certain members of the council will also mentor the freelance creatives who have received project grants.

ACHIEVEMENTS AND PERFORMANCE (continued)

Genesis Kickstart Fund (continued)

Council Members, assigned to disciplinary sub-committees, are as follows:

• Music	
Harry Christophers CBE	Founder and Conductor, The Sixteen
Polly Graham	Artistic Director, Longborough Festival Opera; Genesis Opera Director
Tanya Joseph	Board Member, London Philharmonic Orchestra
Sir James MacMillan CBE	Composer
Kathryn McDowell CBE	Managing Director, London Symphony Orchestra
Jamie Njoku-Goodwin	Chief Executive, UK Music
Marie-Sophie Willis	Chief Executive, The Sixteen
• Theatre & Film	
Samuel Barnett	Actor, Genesis LAMDA Scholar
Barbara Broccoli OBE	Producer, EON Productions (Special Adviser)
Benedict Cumberbatch CBE	Actor, LAMDA President
Rupert Goold CBE	Artistic Director, Almeida Theatre
Kwame Kwei-Armah OBE	Artistic Director, Young Vic Theatre
David Lan CBE	Writer, Theatre Producer
Rufus Norris	Artistic Director, National Theatre
Abukabar Salim	Actor, Genesis LAMDA Scholar
Abdul Shayek	Artistic Director and Joint CEO, Tara Arts
Dame Janet Suzman	Actor, LAMDA Vice-President
• Dance	
Farooq Chaudhry OBE	Co-Founder & Executive Producer, Akram Khan Company
Stina Quagebeur	Dancer and Choreographer, English National Ballet
• Art/ Photography	
Michael Armitage	Artist
Emma Bowkett	Director of Photography, FT Magazine
Chris Levine	Artist
Frances Morris	Director, Tate Modern
Renee Odjidja	Curator: Youth Programmes, Whitechapel Gallery
Grayson Perry CBE RA	Artist (Special Advsier)
Rebecca Salter PRA	President, Royal Academy of Arts
Yinka Shonibare CBE RA Artist	
• Arts Leaders and Champions	
Harriet Capaldi	Managing Director, Genesis Foundation
Jan Dalley	Arts Editor, Financial Times
Jemma Read	Head of Philanthropy, Bloomberg
John Studzinski CBE	Founder and Chairman, Genesis Foundation
Veronica Wadley, Baroness Fleet	Chair, Department for Education's Expert Panel for the Model Music Curriculum

John Studzinski CBE, Founder and Chairman of the Genesis Foundation, said: "For Kickstart, we've reached out to our network and way beyond, and invited visionary artists and cultural leaders to join the Advisory Council. They will scout and guide the best freelance creative talent across the UK and provide a boost to the sector at this challenging time."

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES

THE GENESIS FOUNDATION'S PARTNERS

In 2020 the Genesis Foundation partnered with the following arts organisations:

Programme partners

- Young Vic Theatre
- National Theatre
- Almeida Theatre
- The Sixteen

Training partners

- LAMDA
- Cathedral Music Trust

SPONSORSHIP & PRIZES

- Lord Mayor of the City of London's Cultural Conversations
- Genesis Prize 2020

GENESISFOUNDATION.ORG.UK AND ONLINE MEDIA

THE GENESIS FOUNDATION'S PARTNERS

Programme partners

- **Young Vic Theatre: The Young Vic Directors Program**

When the national lockdown was imposed in March 2020, the Young Vic Directors Program immediately pivoted to delivering its free workshops online. Thanks to the Genesis Foundation's commitment to the Genesis Network, already web-enabled and serving an engaged community of 1000+ early-career directors and theatre-makers, the Young Vic was able to effect the change quickly with the aid of the necessary digital infrastructure. 3-6 remote workshops were delivered each week, including one-off sessions on dramaturgy, inclusive theatre and artistic freedom. The workshops also provided paid opportunities for the freelance practitioners who ran the online events. The events attracted an average of 60 participants per session, more than double the typical number for a physical workshop. Peak attendance was 140 participants.

Since the adverse effects of Covid-19 have been especially keenly felt in certain communities, artists appreciated having a 'safe space' to discuss particular issues and challenges. Artist-led groups were established to support East Asian and South East Asian artists, working-class artists, Queer womxn and non-binary artists, amongst others.

As a consequence of the pandemic, the theatre industry will continue to face challenges in 2021 and beyond and these workshops will play a part in tiding over the next generation of theatre-makers and in ensuring that today's talent is not lost to alternative employment.

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS

Programme partners (continued)

While the Genesis Network remained highly active, the Genesis Future Directors Awards had to be put on hold. The most recent Award recipient, Diyan Zora, is yet to stage her planned production, but she has been working with the Young Vic in the interim, reading and considering a range of potential plays. The theatre is hopeful that her production will be staged for a socially distanced audience at the Young Vic in Summer 2021.

Jen Tang, the Young Vic's Genesis Fellow, has directed for the main stage (*The New Tomorrow*), facilitated numerous workshops and acted as a key mentor as part of the Directors Program. In February 2021 she oversees the production of *Five Plays*, a digital live stream of five new five-minute plays directed by artists who have worked with the Young Vic either as Assistant Directors or through Reach Out, the Young Vic's dedicated programme supporting artists beyond London. Jen has also worked closely with Kwame Kwei-Armah on future planning for the company and has made an essential contribution to script development and commissions.

Overall, Genesis Foundation funding has helped hundreds of theatre-makers through providing individual grants and opportunities to develop new skills, and through enabling a professional peer network.

- **National Theatre: Genesis Music Theatre Programme**

Since 2017, the Genesis Foundation has supported artists at the National Theatre as they develop bold, accessible, new forms of British music theatre. The Genesis Music Theatre Programme has been designed to give theatre-makers unconstrained space to think, test and create. The programme was conceived by the National Theatre's Director Rufus Norris (a former Genesis Director at the Young Vic). He leads it in partnership with Marc Tritschler, the NT's Creative Director of Music, Emily McLaughlin, Director of New Work, and Nina Steiger, Head of Play Development.

Despite the impact of the pandemic, the Genesis Music Theatre Programme stayed on track. In some cases, activity was accelerated, since the cancellation of performances has given composers time to concentrate on their Genesis projects. Planning is underway for the first production of a Genesis Music Theatre commission, which has largely been developed during 2020.

The Genesis Music Theatre Programme has three strands of activity to provide bespoke support to artists at different stages of development.

- **Genesis Music Theatre Attachments**
  In a normal year, writers and composers attend workshops at the NT Studio to develop initial ideas. While the NT Studio was closed for much of 2020, the NT was able to work remotely with a smaller number of artists, including playwright Stef Smith and composer Isobel Waller-Bridge who are developing a musical based on a classic novel.
- **Genesis Music Theatre Workshops**
  Artists whose work is at a later stage of development are given the opportunity to workshop their projects. Before lockdown, the NT was able to host workshops for a new musical adaptation of Bertolt Brecht's *The Caucasian Chalk Circle* by Chris Bush, Ruth

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS

Programme partners (continued)

Chan and Jim Fortune, to be premiered in 2022. When restrictions were lifted midway through 2020, physically-distanced workshops were staged.

- **Genesis Music Theatre Commissions**
  Writing teams are supported in developing work that the NT hopes to stage. Currently these include a new musical adaptation of a much-loved children's book, an original musical set in a community in the north of England; and a new musical version of a well-known fairytale.

In addition, Rufus Norris and Nina Steiger recorded a podcast for the Genesis Foundation's Artistic Minds series, and several participants in the Genesis Music Theatre Programme supplied blogs for the Foundation's Artists in Quarantine series. Rufus Norris also joined the Genesis Kickstart Fund's Advisory Council.

♦ **Almeida Theatre: Genesis Almeida New Playwrights, Big Plays**

Under the leadership of Rupert Goold, the Almeida is increasingly seen as a home for the very best new writing. With the support of the Genesis Foundation, the Almeida has created a comprehensive programme to support emerging writers, with a particular focus on people from under-represented or marginalized communities. The aim is to provide a springboard for writers to expand the scale, scope and ambition of their work and to create plays of wide cultural resonance.

Funding from the Genesis Foundation has enabled the following activity:

- A monthly script club led by the Almeida's Literary Manager
- Six direct grants for emerging writers identified by the Almeida
- Six workshops/readings or equivalent research support to enable emerging writers to develop their work
- 11 monthly masterclasses with established playwrights, dramaturges and other leading creatives.

The participants in the 2019/20 Genesis Almeida New Playwrights, Big Plays programme were: Kendall Feaver, Sami Ibrahim, Charley Miles, Amy Ng, Iman Qureshi, Sam Steiner and Ross Willis.

Under the pandemic conditions of 2020 it was not possible for the Almeida to provide the usual theatre-based experience for its Genesis Writers, but the programme was adapted to deliver activity (such as masterclasses) online, and deadlines on commissions were extended. Writers also received support via the Genesis Covid-19 Artist Fund.

♦ **The Sixteen: Genesis Sixteen**

The aim of the well-established Genesis Sixteen programme is to nurture the next generation of talented ensemble singers. Its participants are aged 18 to 23.

The third of the four courses for the singers of Cohort 9 of Genesis Sixteen was held in February 2020 in the Chapel Royal, Hampton Court Palace and explored the music of former Gentlemen of the Chapel, Henry Purcell and John Blow. The singers were joined by five

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS

Programme partners (continued)

principal members of The Sixteen Orchestra.

In March the majority of auditions for Cohort 10 were held around the UK, but the final two days of auditions moved online as a result of the first lockdown. Three of the 22 successful applicants for Cohort 10 were auditioned online.

As a result of the pandemic the final course for Cohort 9, planned for July, was postponed until 2021, along with the subsequent courses for Cohort 10. In its place, Harry Christophers and The Sixteen's Associate Conductor Eamonn Dougan ran a successful Zoom-based course which included:

- a poetry seminar with renowned baritone Roderick Williams;
- the annual presentation on vocal health by Declan 'The Voice Doctor' Costello;
- a talk exploring the effects of the pandemic; using the resultant changes and limitations to our advantage;
- a session on teaching with Charlotte Mobbs, a Sixteen soprano;
- virtual seminars with consort tutors;
- online performances.

Auditions for the Genesis Sixteen Conducting Scholar were held in the autumn of 2020 and Olivia Tait was appointed. She is currently studying for a Choral Conducting Masters at Royal Academy of Music.

Successes for Genesis Sixteen alumni:

- Jamie Wright (Cohort 4) joined The Swingles and, with Tori Longdon, co-founded the online initiative Stay at Home Choir, which has nominated for multiple awards.
- Genesis Sixteen alumni were strongly represented in the 2020 edition of the prestigious Kathleen Ferrier Awards. Four of them reached the semi-final and finals, and Jessica Cale (Cohort 3) took first place.
- At the London Handel Festival Jessica Cale again reached the final, receiving the Audience Prize.
- Joseph Cavalli-Price (Cohort 9) received the Jacob Barnes Award from the Royal Academy of Music for his work in establishing his new Music in Hospices initiative.
- Sam Leggett and Sally Carr (both Cohort 5) were selected for the Dunedin Consort's 2020-21 Bridging the Gap young artist scheme.

♦ LAMDA

The **Genesis LAMDA Network** is a targeted mentoring and networking programme, funded by the Genesis Foundation. It was established in 2017 to harness the expertise and experience of LAMDA graduates in supporting and guiding the next generation of actors and technicians. Students are paired in their last few months at LAMDA with a graduate mentor, already in the profession, who supports them as they complete their training and during their crucial first year in the industry. After graduating from LAMDA, the mentees receive continued support through professional skills development sessions hosted at LAMDA, and through ongoing engagement with their mentors.

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES (continued)

THE GENESIS FOUNDATION'S PARTNERS

Programme partners (continued)

The initial three-year contract between LAMDA and the Genesis Foundation came to an end in 2019 and LAMDA is preparing a new proposal for continued funding of the programme from 2021. In re-thinking the programme, LAMDA is seeking to position the programme more centrally in its activities, so that it links the academy's industry contacts with alumnus engagement activities, CPD opportunities, and entrepreneurship initiatives. The academy also hopes to explore ways in which the Network can support the development work of its graduates.

- **Cathedral Music Trust**

Cathedral Music Trust is a voice for cathedral music, upholding this integral part of the nation's cultural heritage by campaigning on behalf of cathedral music and musicians, supporting cathedral choirs and choristers in need, and encouraging the pursuit of excellence in choral and organ music. Harry Christophers CBE, founder and conductor of The Sixteen, is its President.

With two years of funding committed by the Genesis Foundation, the Cathedral Music Trust has created a new role of Communications and Marketing Officer within its Development Team, thereby extending its effectiveness and reach. In particular, this will enable the Trust to streamline its messaging across a broad range of platforms and media, while promoting its work to wider audiences and encouraging new supporters.

SPONSORSHIP & PRIZES

- **The Lord Mayor of the City of London's Cultural Conversations**

In a new sponsorship initiative the Genesis Foundation supported the Lord Mayor of the City of London's Cultural Conversations. Bringing together leading figures from the UK's cultural scene and reflecting the focus of the Lord Mayor, William Russell, on the power of arts and culture, the conversations examined the relationship between the arts and society, and art's role in transforming communities and individuals.

The first conversation, chaired by John Studzinski CBE, was held in February 2020 at the Mansion House before an invited audience of 250 guests. Its theme was 'Art for Social Change' and it explored the potential for artists to prompt a rethinking and reframing of values and behaviour.

On the panel were: Farooq Chaudhry OBE, Co-founder and Producer of Akram Khan Company; Chi-chi Nwanoku OBE, Founder, Artistic and Executive Director, Chineke! Orchestra, Europe's first majority Black and Minority Ethnic (BAME) orchestra; Jemma Read, Head of Bloomberg's Philanthropy & Engagement for Europe, the Middle East and Africa (EMEA) and Asia Pacific (APAC); Indhu Rubasingham MBE, Artistic Director, Kiln Theatre, Kilburn,

The second Cultural Conversation was held online in June 2020, reaching 550 attendees. It was chaired by Tim Marlow OBE, Chief Executive and Director of the Design Museum, and the speakers were architect and designer Asif Khan MBE and Sharon Ament, Director of the

GENESIS FOUNDATION IN 2020: OVERVIEW OF ACTIVITIES (continued)

SPONSORSHIP & PRIZES (continued)

Museum of London. Focusing on the new Museum of London, which is scheduled to open in West Smithfield by 2024, the conversation examined the broader role of museums in place-making and shaping the future of cities.

The third and final Cultural Conversation for 2020 was held online in September. Chaired by journalist and broadcaster Kirsty Lang, the panel comprised: Artistic Director of the Young Vic, Kwame Kwei-Armah OBE; Senior Global Director at Galerie Thaddaeus Ropac, Dame Julia Peyton-Jones OBE; President of the Royal Academy of Arts, Rebecca Salter PRA; Chair of Arts Council England, Sir Nicholas Serota CH, and Founder and Chairman of the Genesis Foundation, John Studzinski CBE.

The conversation explored: philanthropic responses to the current crisis affecting the arts; the difference between the role of philanthropy in arts funding in the UK, US and Europe; the impact of Covid-19 on arts funding, and ways of ensuring that philanthropic giving is ethical.

In this 2020 season an additional, more intimate event took place, involving conductor Sir Simon Rattle and the Lord Mayor in conversation over a 'virtual breakfast'.

William Russell is to remain as Lord Mayor until November 2021, in order to ensure continuity of leadership through the pandemic period. This unprecedented occurrence affords both the Office of the Lord Mayor and the Genesis Foundation the opportunity to build further on the achievements of 2020.

- **Genesis Prize 2020**

The 2020 Genesis Prize was awarded to Rebecca Salter, President of the Royal Academy of Arts. First awarded in 2012, the £25,000 biennial prize recognises an outstanding mentor of artistic talent.

Rebecca Salter received the prize for her work in her previous role as Keeper of the Royal Academy, where she was responsible for guiding the RA Schools. She has dedicated the £25,000 to the development of a new programme which trains graduates of the RA School in the professional skills and resilience that a practising artist needs for survival in the commercial world.

John Studzinski said: "Everyone at the Genesis Foundation has been impressed by Rebecca's passion and commitment to nurturing young artistic talent. Her ability to recognise the changing needs of young artists and to develop practical programmes to support them makes her a worthy winner of the Genesis Award."

GENESISFOUNDATION.ORG.UK AND ONLINE MEDIA

In 2020, the main focus of the Genesis Foundation's online activity was on supporting the work of its partners, notably their growing provision of online content for both creative professionals and their audiences.

- An initial response to the pandemic was a new blog series on the Genesis Foundation website: Artists in Quarantine: creativity in a crisis. In the course of Spring/Summer 2020 it spotlighted Genesis artists and the resilience they were showing in the face of the challenges posed by the pandemic.
- Artistic Minds: A Genesis Foundation podcast, a series launched in 2019, has gone from strength to strength, expanding its scope through cooperation with new partners and addressing the issues highlighted by the Genesis Kickstart Fund. To date it has had almost 1,000 plays.
- The Genesis Foundation Newsletter was launched in May 2020, enabling the Foundation to keep in regular touch with its network and extending the reach of its podcasts, blogs and PR activities.
- The Genesis Foundation's online Christmas concert – given by Harry Christophers and The Sixteen in the company of some surprise guests – demonstrated just how much artists can enrich our lives.
- The Foundation also continued to strengthen and broaden its reach across social media channels, raising ever-greater awareness among audiences worldwide of its projects and partners. Followers and 'likes' increased substantially in 2020.

FINANCIAL REPORT FOR THE YEAR

The Genesis Foundation

The Genesis Foundation is a partnership between The Genesis Foundation and Genesis America (UK). This means that the attached financial statements only provide a partial report of the financial activity of the Genesis Foundation for the year. The following table has been drawn up to give a financial report of all the Genesis Foundation activity described in this trustees' report.

FINANCIAL REPORT FOR THE YEAR (continued)

	2020 Total £	2019 Total £
Arts projects		
. Almeida Theatre	**43,000**	86,000
. Cathedral Music Trust	**10,000**	—
. National Theatre	**75,000**	50,000
. Royal College of Art	**—**	400,000
. The Sixteen - Genesis Sixteen	**155,000**	153,000
. The Sixteen – Royal Academy Concert	**—**	16,200
. Young Vic Theatre – Genesis Directors Project	**78,750**	155,000
	361,750	844,000
Scholarships and grants		
. Create London	**—**	15,000
. Genesis Prize	**25,000**	—
. London Academy of Music and Dramatic Art	**—**	25,000
. Other grants less than £10,000	**25,000**	—
	50,000	40,000
Covid-19 grants	**100,000**	—
Cancelled or returned grants	**(400,750)**	—
Commissions and events		
. Music commissions	**17,500**	59,650
. Genesis Christmas Film	**8,624**	—
. Lord Mayor Talks	**65,856**	—
. MacMillan Symphony No. 5 – The Sixteen	—	91,460
. MacMillan Symphony No. 5 Events (Edinburgh and London)	—	225,285
. Royal Academy of Arts Bill Viola / Michelangelo Exhibition	—	125,611
. The Sixteen – Royal Academy of Arts Concert	—	16,200
. Christmas Carol Event	—	1,200
	91,980	503,206
Artistic collaboration, donations and communications	**152,293**	145,898
Support costs	**63,358**	68,217
Total	**418,361**	1,601,321

FINANCIAL REPORT FOR THE YEAR (continued)

Results for the year

Details of the Foundation's income and expenditure for the year are given in the statement of financial activities on page 29.

The Foundation continued to be supported mainly by John Studzinski, both directly and via Genesis America (UK) Limited.

Financial position, reserves policy and going concern assessment

During the year, the charity made a surplus of £40,047 (2019 – deficit of £53,827).

The balance sheet shows overall funds in deficit by £2,742 (2019 – deficit by £42,789).

The trustees have examined the requirement for free reserves and consider that they need £15,000 which, in their opinion, would provide sufficient flexibility to cover any fluctuations in income flows and in meeting other contingencies.

The free reserves fall short of the desired level. There is still work to be done to achieve the aim of matching the timing of the income with that of the expenditure.

As stated under risk management, John Studzinski is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation as they fall due and, on this basis, the Foundation is considered to be a going concern.

PLANS FOR FUTURE PERIODS

The Genesis Foundation will be 20 years old in 2021. At every stage in its development the Foundation has been firm in its aims, but it has also evolved in accordance with changes in its environment – such as, in 2020, the Covid-19 pandemic – and through the wisdom it has gathered over its existence. Notably, it makes sure to maintain a clear understanding of what has constituted success in its endeavours and in the work of its partner organisations.

The Foundation will continue to evolve over the coming years as it maintains its balanced portfolio of long-term partnerships with the artistic leaders of established and respected arts organisations. These organisations, complementary to each other, represent a variety of art forms, nurture the development of a diversity of artists and arts professionals at different points in their careers, and encourage a wide range of audiences to discover and appreciate art of uncompromising quality.

The Genesis Foundation has always had a commitment to artists in the early stages of their careers. In 2019 it started to place an explicit emphasis on furthering the professional progress of exceptional 'mid-career' artists (generally aged 35-40): like a young artist, a relatively well-established artist often needs support as he/she works to take his/her career to the next level. This principle is clearly manifest in the Foundation's partnerships with the National Theatre and Almeida Theatre.

The Foundation continues to explore the theme of 'Art and Faith', in particular in its commissioning of new works from both established and rising creative artists, whether directly or through its partner organisations. These enrich and renew the fund of art available to the public, particularly in the field of works inspired by faith. Two important commissions made in 2020 were for choral works based on the words of Cardinal Newman (St John Henry Newman). These will be composed by Sir James MacMillan and Will Todd, both of whom have enjoyed a long and productive relationship with the Genesis Foundation, and will be premiered by The Sixteen and Harry Christophers in June 2021.

As in many other fields of endeavour, the pandemic has highlighted the need for creative professionals to be more agile, adaptable, resourceful and innovative then ever. It is as much a matter of surviving as of thriving. These imperatives are very much reflected in the goals and practical principles of the £1million Genesis Kickstart Fund, launched in October 2020. The fund will engender vital new opportunities for creative professionals through paid work on exciting, well-structured, future-facing projects run in collaboration with respected arts organisations, including the Genesis Foundation's existing partners. These projects will be based around the UK, will demand a diversity of creative, technical and managerial skills, and address a diversity of audiences. They will also be constantly and rigorously assessed against four key criteria: quality, value for money, innovation and benefit to society.

As John Studzinski wrote in November 2020: "Now, at a crucial and hazardous juncture in history, we cannot afford to risk losing a whole generation of outstanding creative talent through the destructive impact of Covid-19. The pandemic has jeopardised the careers of both young and established professionals in the arts. Freelancers – a vital, entrepreneurial force in the sector – have been especially adversely affected.

PLANS FOR FUTURE PERIODS (continued)

"Since its inception 20 years ago, the Genesis Foundation has played a significant role in nurturing exceptional artistic talent, enabling opportunities for thousands of young artists, especially in theatre and music, and building their experience and resilience, both personal and professional.

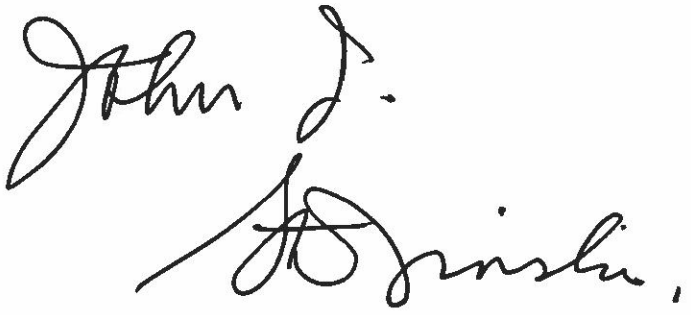
"Everyone needs to remember that artists are professionals. They have trained assiduously, they take their work seriously and they deserve to get paid for it. This is not just a matter of their livelihood, but of their dignity: they must receive due recognition for the contribution they make to the quality of our lives.

"The Genesis Foundation will spend 2021, its 20th anniversary year, looking to the future. We will celebrate by continuing to collaborate with our established partners, getting the Kickstart fund off the ground, and encouraging some of today's most inspiring artists to experiment, innovate and create the cultural memory of tomorrow. At the same time, the Kickstart Fund upholds the Genesis Foundation's long-term strategy of affirming human dignity through the arts, one person at a time."

TRUSTEES' EXPENSES AND INTERESTS IN CONTRACTS

No trustee received any remuneration for their services as a trustee and no trustee had any beneficial interest in any contract with the charity during the period.

Approved by the trustees and signed on their behalf by John Studzinski CBE:



John Studzinski
28 September 2021

Independent auditor's report to the members of the Genesis Foundation

Opinion

We have audited the financial statements of the Genesis Foundation (the 'charitable company') for the year ended 31 December 2020 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2020 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also a directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006).

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

Auditor's responsibilities for the audit of the financial statements (continued)
To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships; and
- tested journal entries to identify unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Shachi Blakemore (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (incorporating the income and expenditure)
Year to 31 December 2020

	Notes	Unrestricted funds Total 2020 £	Total 2019 £
Income and expenditure			
Income from:			
Donations and legacies	1	**330,178**	390,261
Total income		**330,178**	390,261
Expenditure on:			
Charitable activities			
. Arts projects	2	**136,923**	139,175
. Scholarships	2	**10,533**	10,706
. Commissions and events	2	**137,675**	294,207
. Other donations	2	**5,000**	—
Total expenditure		**290,131**	444,088
Net income (expenditure) and net movement in funds	7	**40,047**	(53,827)
Reconciliation of funds:			
Fund balances brought forward at 1 January		**(42,789)**	11,038
Fund balances carried forward at 31 December		**(2,742)**	(42,789)

All the Foundation's activities during the above two financial periods derived from continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

Balance sheet 31 December 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Fixed assets:					
Tangible assets	11		—		—
Current assets:					
Debtors	12	**9,338**		3,633	
Cash at bank		**28,091**		5,694	
Total current assets		**37,429**		9,327	
Liabilities:					
Creditors: amounts falling due within one year	13	**(40,171)**		(52,116)	
Net current liabilities			**(2,742)**		(42,789)
Total net liabilities			**(2,742)**		(42,789)
The funds of the charity:					
Funds and reserves					
Unrestricted funds					
. General fund			**(2,742)**		(42,789)
Total charity funds			**(2,742)**		(42,789)

Approved by the trustees
and signed on their behalf by :

Trustee John Studzinski

Approved by the board on: 28 September 2021

Company Limited by Guarantee
Registration Number
04136427 (England and Wales)

Statement of cash flows 31 December 2020

	Notes	2020 £	2019 £
Cash flow from operating activities:			
Net cash provided by operating activities	A	**22,397**	2,548
Change in cash and cash equivalents in the year		**22,397**	2,548
Cash and cash equivalents at 1 January	B	**5,694**	3,146
Cash and cash equivalents at 31 December	B	**28,091**	5,694

Notes to the statement of cash flows for the year to 31 December:

A Reconciliation of net expenditure income to net cash flow from operating activities

	2020 £	2019 £
Net income (expenditure) (as per the statement of financial activities)	**40,047**	(53,827)
Adjustments for:		
(Increase) decrease in debtors	**(5,705)**	14,276
(Decrease) increase in creditors	**(11,945)**	42,099
Net cash provided by operating activities	**22,397**	2,548

B Analysis of net debt

	2020 £	2019 £
Cash at bank and in hand	**28,091**	5,694
Total cash and cash equivalents	**28,091**	5,694

The charity has no loans or overdrafts and net debt consists of solely cash at bank and at hand. As such, no reconciliation of net debt has been prepared.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

The financial statements have been prepared for the year to 31 December 2020, presented in sterling and rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policies or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) ('Charities FRS 102 SORP 2015'), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- estimating the allocation of support costs; and
- estimating the useful economic life of tangible fixed assets for the purposes of determining the annual depreciation charge.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees have concluded that, there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

One of the trustees, John Studzinski, is committed to providing sufficient donations to meet the expenditure and liabilities of the Foundation and, on this basis, the Foundation is considered to be a going concern.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount can be measured reliably and it is probable that the income will be received. Income comprises donations, interest receivable and other income.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for when receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fully met in the reporting period.

Donated services provided to the charity are recognised in the period when it is probable that the economic benefits will flow to the charity, provided that they can be measured reliably. This is normally when the service is provided. An equivalent amount is included as expenditure. Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer or economic benefits will be received in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

Resources expended comprise the following:

Expenditure on charitable activities comprises all costs associated with funding the charitable purposes of the charity through the provision of its charitable activities. Such costs include:

- Grants payable to project partners
- Direct costs of projects
- Support costs

a. Grants payable are included in the statement of financial activities when approved and when the intended recipient has either received the funds or been informed of the decision to make the grant and has satisfied all performance conditions. Grants approved but not paid at the end of the financial year are accrued. Grants where the beneficiary has not been informed or has to fulfil performance conditions before the grant is released are not accrued for but are disclosed as financial commitments in the notes to the financial statements.

b. Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of the management of project partnerships, marketing and promotion, provision of office services and equipment and a suitable working environment. These costs are allocated out to the activities they are supporting on the basis described in note 5.

c. Governance costs comprise the costs attributable to the governance of the charity including audit costs and the necessary legal procedures for compliance with statutory requirements.

Any costs not directly attributable to specific activities are apportioned on the basis of staff time.

All expenditure is stated inclusive of irrecoverable VAT.

Debtors
Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand
Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions
Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund accounting
Unrestricted funds comprises those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's objects.

Tangible fixed assets
All assets costing more than £500 and with an expected life exceeding one year are capitalised. Computer equipment is capitalised and depreciated on a straight line basis over three years in order to write it off over its estimated useful life.

Financial instruments
The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost, prepayments are not a financial instrument.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments, and are measured at amortised cost.

1 Donations and legacies

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Donations from:		
. Founder trustee (see note 14) – donations in kind	**77,207**	82,792
. Genesis America (UK) Limited (see note 14)	**230,390**	279,422
. Other donations	**22,581**	28,047
Total	**330,178**	390,261

2 Charitable activities

	Unrestricted funds			
	Events (note 3) £	Artist Partnership (note 4) £	Support Costs (note 5) £	**2020 Total funds £**
Arts projects	—	95,740	41,183	**136,923**
Scholarships	—	7,365	3,168	**10,533**
Commissions and events	74,480	44,188	19,007	**137,675**
Other donations	5,000	—	—	**5,000**
2020 Total funds	79,480	147,293	63,358	**290,131**

	Unrestricted funds			
	Events (note 3) £	*Artist Partnership (note 4) £*	*Support Costs (note 5) £*	*2019 Total funds £*
Arts projects	—	*94,834*	*44,341*	*139,175*
Scholarships	—	*6,875*	*3,411*	*10,286*
Commissions and events	*229,973*	*44,189*	*20,465*	*294,207*
2019 Total funds	*229,973*	*145,898*	*68,217*	*444,088*

3 Commissions and events

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Commissions and events		
. MacMillan Symphony No. 5	**—**	225,560
. Royal Academy of Arts: Bill Viola / Michelangelo exhibition	**—**	3,213
. Christmas Carol concert	**—**	1,200
. Lord Mayor Talks	**65,856**	—
. Genesis Christmas Film	**8,624**	—
	74,480	229,973
Other donations		
Other	**5,000**	—
	5,000	—
Total	**79,480**	229,973

4 Artist partnership

	Unrestricted funds	
Artistic partnership, project and development work	**Total 2020 £**	Total 2019 £
. Genesis Kickstart project costs	**22,046**	—
. Website development	**20,839**	29,945
. Consultancy	**39,048**	49,547
. Public relations	**65,360**	66,406
	147,293	145,898

		Unrestricted funds	
Partnership costs are allocated across the activities as follows:		**Total 2020 £**	Total 2019 £
Arts projects	65%	**95,740**	94,834
Scholarships	5%	**7,365**	7,295
Commissions and events	30%	**44,188**	43,769
		147,293	145,898

5 Support costs

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Administration	**49,403**	48,471
Office equipment and software	**1,268**	887
Bank charges and interest	**49**	72
Travel and accommodation	**889**	4,203
Other	**180**	1,318
Governance (note 6)	**11,569**	13,266
Total	**63,358**	68,217

Support costs are allocated across the activities as follows:		Unrestricted funds **Total 2020 £**	Total 2019 £
Arts projects	65%	**41,183**	44,341
Scholarships	5%	**3,168**	3,411
Commissions and events	30%	**19,007**	20,465
		63,358	68,217

6 Governance

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Professional fees	**9,726**	11,860
Insurance	**1,843**	1,406
	11,569	13,266

7 Net income (expenditure) and net movement in funds

This is stated after charging:

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Staff costs (see note 8)	**77,207**	76,156
Auditor's remuneration		
. Statutory audit services	**8,650**	9,520
. Other services – current year	**4,500**	3,732
. Other services – prior year	**996**	1,590

8 Staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	Unrestricted funds	
	Total 2020 £	Total 2019 £
Wages and salaries	**67,750**	66,917
Social security costs	**8,143**	8,051
Pension costs	**1,314**	1,188
	77,207	76,156

The Foundation had one staff member during the year (2019 - one).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the trustees and the Managing Director.

9 Trustees' remuneration

No trustee received any remuneration or reimbursement of expenses during the period.

10 Taxation

The Genesis Foundation is a registered charity and therefore is not liable to income tax or capital gains tax on income and gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

11 Tangible fixed assets

	Computer equipment £
Cost	
At 1 January 2020 and 31 December 2020	**3,057**
Depreciation	
At 1 January 2020	**3,057**
Charge for period	**—**
At 31 December 2020	**3,057**
Net book values	
At 31 December 2020	**—**
At 31 December 2019	**—**

12 Debtors

	2020 £	2019 £
Other debtors and prepayments	**9,338**	3,633

13 Creditors: amounts falling due within one year

	2020 £	2019 £
Accruals	**31,614**	19,320
Trade creditors	**8,139**	32,782
Other creditors	**418**	14
	40,171	52,116

14 Related party transactions

Total donations, including gifts in kind, during the year of £77,207 (2019 - £82,792) were provided by the founder trustee, John Studzinski.

In addition, donations totalling £230,390 (2019 - £279,422) were received from Genesis America (UK) Limited (registered charity no 1103351). John Studzinski, Joy Browne and Msgr Vladimir Felzmann were the trustees of both the Genesis Foundation and Genesis America (UK) throughout the year.