

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

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Trustees' report Year to 31 December 2023

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
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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

Trustees' report Year to 31 December 2023

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

Joy Browne

Msgr Vladimir Felzmann

David Lan CBE

Appointed 30 June 2023

Appointed trustee emeritus 30 June 2023

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 to 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 (2021/22): Kendall Feaver, Sami Ibrahim, Charley Miles, Amy Ng, Iman Qureshi, Sam Steiner, Ross Willis
- ◆ Cohort Two (2022/23): Josh Elliot, Eno Mfon, Uma Nada-Rajah, Michael John O'Neill, Ava Pickett, Sid Sagar, Molly Taylor
- ◆ Cohort Three (2023/24): 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 Abrahams, 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 Fyfe 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 Fyfe 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

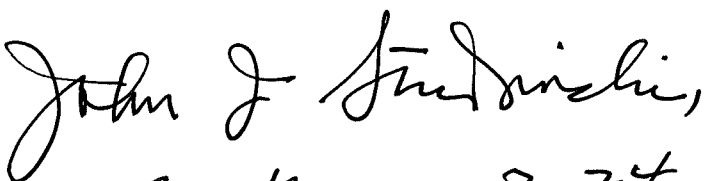
The Foundation will continue to develop the series of public Genesis Conversations (live and online). Continuing to engage with a variety of key issues in the cultural world, these events will be staged in collaboration with the Foundation's established partner organisations, such as the Jewish Literary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



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

		Unrestricted funds	
		Total 2023 £	Total 2022 £
	Notes		
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)

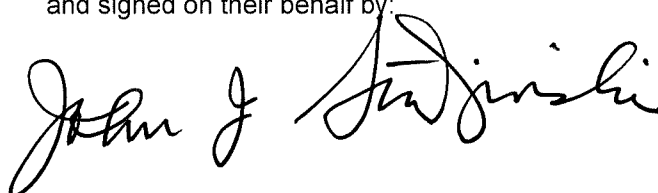
All the Foundation's activities during the above two financial periods derived from continuing operations.

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

	Unrestricted funds	
	Total 2023 £	Total 2022 £
Artistic partnership, project and development work		
. 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

		Unrestricted funds	
		Total 2023 £	Total 2022 £
Partnership costs are allocated across the activities as follows:			
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

		Unrestricted funds	
		Total 2023 £	Total 2022 £
Support costs are allocated across the activities as follows:			
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.