



# 25

years of sustained impact in  
nurturing and mentoring artists



A large, stylized number '25' in a serif font is centered on a dark background. The background features several overlapping, semi-transparent geometric shapes, including triangles and lines, creating a dynamic, starburst-like effect. The number '25' is rendered in a light gray color.

# 25

2001 - 2026

“

The Genesis Foundation grew from spotting a gap in the market: there was a need for an organisation to nurture exceptional creative talent ‘in the round’. It does this partly by offering funding and commissions to people who are aiming to make a living through their talent. So far so conventional. But it also takes a more innovative and distinctive approach by enhancing their access to the kind of knowledge, experience, infrastructure and professional networks that help them develop and sustain their careers.

**John Studzinski CBE**

Founder and Chairman, Genesis Foundation

From his book *A Talent for Giving* (2025)



Credit: Paul Burns



BUCKINGHAM PALACE

John Studzinski C.B.E.,  
Founder and Chairman,  
Genesis Foundation

Please convey my warmest thanks to the Genesis Foundation for their loyal greetings, sent on the occasion of their twenty-fifth Anniversary which is being celebrated this year.

I much appreciate your message of loyal greetings, and was heartened to learn of your sustained commitment to the vitality of the arts and the next generation of artistic talent. In return, I send my warmest good wishes to all those who are present for a most memorable occasion.

CHARLES R

2026

# The Genesis of Genesis

**We all rely on other people for our success. That is as true for someone who has a strong creative drive as it is for the rest of us. Over the past 25 years the Genesis Foundation has viewed the careers of artists and other creative professionals ‘in the round’, nurturing their development by trusting to the inspiration of artistic leaders and the expertise and energy of the organisations they run.**

Projects and programmes in the Genesis name encompass formal or on-the-job training, mentoring, work opportunities, commissions, and the cultivation and leveraging of networks. The Genesis Foundation, always building on its experience and ready to evolve in its thinking, can take pride in its strong record of launching, supporting and sustaining creative careers of exceptional value to society.

My motivation to establish the Genesis Foundation can be traced to an observation from the distinguished actress and director Dame Janet Suzman: that the prospect of a creative career was increasingly the preserve of young people born into some kind of privilege. But the righting of social wrongs is just one element of the Foundation’s mission. Its greater concern is with the common good. After all, if outstanding talent fails to be realised, we all stand to miss out. There is no question in my mind that the work of artists and other creative professionals benefits society – and not just in terms of the huge economic value it can generate. Their talent opens our minds and enhances our lives while feeding into the cultural memory and social cohesion of the future.

Since 2001 the Genesis Foundation has invested a total of £25 million in the creative talent of thousands of professionals, many in the crucial early stages of their careers. In all the Foundation’s programmes the transformative potential of funding is amplified through relationships, partnerships, networks and the judicious use of innovative technology. This all stems from my belief in turning money into treasure that we can all share.

The Genesis Foundation has learned a great deal over its first quarter century. Trial and error have certainly played their part, but our commitment has never faltered. Like so many artists and creative professionals – and in an environment where their financial challenges seem even greater than in 2001 – we remain optimistic, collaborative and entrepreneurial in spirit. Our passion for what we do remains as strong as ever.

**John Studzinski CBE**  
Founder and Chairman, Genesis Foundation

Credit: Adrian Myers



# Our Mission and Impact

For 25 years the Genesis Foundation has been invigorating the performing and visual arts in the UK. Through durable strategic partnerships, we nurture exceptionally talented artists and creative professionals from a diversity of backgrounds at every stage of their career. By ensuring their access to vital resources, training, mentoring, and networks, the Genesis Foundation plays a distinctive role in creating the cultural memory of tomorrow.

## £25 million in 25 years



### £3 million

for commissions of sacred music, performances & recordings

Credit: Adrian Myers



### £3 million

for the cultivation of new opera



Credit: Marc Bremner

### £11 million

for the performing arts - writers, directors, composers and actors



Credit: Steve Gregson



Credit: Adrian Myers

### £3 million

in scholarships and grants

“

John Studzinski asked me to help set up and run the Genesis Foundation. Since its launch in 2001, the Foundation has kept looking forward and moving forward, but it has also stayed true to its ideals and ethos. The 25 years seem to have passed in a flash. It remains as stimulating as ever to channel John’s ideas into initiatives conceived with artistic and creative leaders, and as invigorating as ever to build relationships with everyone involved in our partnership programmes. Above all, it is as fulfilling as ever to witness the development of careers that the Genesis Foundation has nurtured.”

Harriet Capaldi  
Managing Director, Genesis Foundation

### £1 million

for operational costs



Credit: Alex Bremner



### £3 million

for arts and cultural projects

### £500,000

on exhibition sponsorship



Credit: Alistair Veryard

# Music

## Genesis Sixteen

Since 2011, The Sixteen, in partnership with the Genesis Foundation, has been running Genesis Sixteen, an annual programme for young singers aged from 18 to 23. Welcoming its sixteenth cohort in 2026, it is the first-ever UK programme of its kind to be fully funded (i.e. free of charge to participants), and since its inception more than 300 singers have benefitted from the programme.

Over the course of each year, a series of week-long and weekend courses are led in the UK by The Sixteen's founder and conductor Harry Christophers and associate conductor Eamonn Dougan. Participants receive group tuition, individual mentoring and masterclasses run by some of the industry's top vocal experts. Tutors include members of The Sixteen who are qualified advisers in vocal

health and nutrition, so a truly holistic package of support is offered to young singers. Since 2014, the programme has also included a scholarship for emerging choral conductors.

Alumni of the first 14 cohorts have already enjoyed much success. Many are now performing, recording and touring with professional groups, including The Sixteen, Monteverdi Choir, Tenebrae, Tallis Scholars, Gabrieli Consort and BBC Singers. Some have established their own choirs, charities and music businesses, and are showing true entrepreneurialism in developing their brand and reputation on the music circuit.



Credit: Simon Jay Price



Main image: Harry Christophers, Genesis Sixteen (Spirit, Strength & Sorrow, 2014)

“

John and I first talked about a programme for young singers in 2007. Back then one of the traditional paths into the professional choral singing world was through Oxbridge choral scholarships and I was very conscious that we were missing out on many talented young singers who for one reason or another were not able to go down that path. John was all ears and, in his inimitable way, simply said, 'Let's make it happen.'

We wanted to afford the opportunity for all to train at the highest level and bridge the gap between student and professional singing. The result was Genesis Sixteen. From its outset in 2010, Eamonn Dougan and I have masterminded it and, from year to year, it has gone from strength to strength. Now in its 15th year we are so proud of what we have achieved, proud of John's faith in us and proud of the way The Sixteen, in its entirety, has embraced the whole project with enthusiasm and interest. We are as excited as ever for the advent of each new cohort, meeting them for the first time and then witnessing their amazing progress through the year. Words cannot really express the incredible partnership we have with John and the Genesis Foundation. Thank you for making the seemingly impossible possible.”

Harry Christophers CBE  
Conductor & Founder of The Sixteen

# Genesis Sixteen



Main image: Genesis Sixteen alumni at Glyndebourne  
Above: Peter Edge in London Handel Festival  
Above right: Beth Taylor, BBC Cardiff Singer of the Year

Credit: Ben Tomlin

## Alumni successes include:

### Choral ensembles, church and cathedral choirs:

- **The Sixteen** Edward McMullan (cohort 1), Elisabeth Paul (cohort 3), Oscar Golden-Lee (cohort 7)
- **BBC Singers** Nancy Cole (cohort 1)
- **Canterbury Cathedral Lay Clerks** Ben Thompson (cohort 14), Ellen Griffiths (cohort 11)
- **Caritas Chamber Choir** Music Director: Benedict Preece (cohort 7) conducting scholar
- **Echo Vocal Ensemble** Conductor and Co-director: Sarah Latto (cohort 5) conducting scholar
- **Fieri Consort** Director: Hannah Ely (cohort 1)
- **Gesualdo Six** Joshua Cooter (cohort 3), Joseph Wicks (cohort 2)
- **London Youth Chamber Choir** and **Cappella Caeciliana** Conductor: Matthew Quinn (cohort 11) conducting scholar
- **Peterborough Cathedral Lay Clerk** Stella Radić (cohort 12)
- **Southwark Anglican Cathedral Lay Clerk** Owen Winter (cohort 4)
- **St George's Windsor Castle Lay Clerks** Joy Sutcliffe (cohort 9), David Whitworth (cohort 7)
- **St Paul's Cathedral Vicar Choral** Samuel Jenkins (cohort 3)
- **Stile Antico** Nathan Harrison, Jonathan Hanley, Rosie Parker (cohort 6)
- **St-Martin-in-the-Fields** Assistant Director of Music: Olivia Tait (cohort 10) conducting scholar
- **VOCES8** Katie Jeffries-Harris (cohort 7), Euan Williamson (cohort 6), Dominic Carver (cohort 12)
- **Westminster Abbey Lay Clerk** Tristram Cooke (cohort 5)
- **Westminster Cathedral Lay Clerk** Matthew Farrell (cohort 10)
- **York Minster Lay Clerks** Rosie Parker (cohort 6), Jonty Ward (cohort 9), Tania Murphy (cohort 12)

## Alumni successes include:

### Opera: prizes and career landmarks

- **Hilary Cronin** (cohort 3): 1st Prize & Audience Prize, London Handel Festival 2021, soloist for The Sixteen
- **James Newby** (cohort 5): Richard Tauber Prize 2025, Kathleen Ferrier Award 2016, winner of John Christie Award (Glyndebourne) 2017
- **Jessica Cale** (cohort 3): Kathleen Ferrier Award 2020, Audience Prize, London Handel Festival
- **Matthew McKinney** (cohort 8): Kathleen Ferrier Award 2024
- **Michael Ronan** (cohort 3): John Christie Award (Glyndebourne) 2023
- **Beth Taylor** (cohort 4): finalist BBC Cardiff Singer of the World 2023
- **Ted Black** (cohort 7): Oper Graz principal artist, roles at Wiener Staatsoper (young artist programme)
- **Camilla Harris** (cohort 1): Principal roles at Garsington, Opera North, Glyndebourne; BBC Proms soloist
- **Bethany Horack-Hallett** (cohort 3): roles at Royal Swedish Opera, Glyndebourne Opera, ENO
- **Ossian Huskinson** (cohort 6): Jette Parker artist at Royal Opera House, roles at ENO and Deutsche Oper, Berlin
- **Matthew McKinney** (cohort 7), **Jessica Cale** (cohort 3), **Beth Horack-Hallett** (cohort 3): All principal cast members for Glyndebourne's 2025 premiere production of Mark-Anthony Turnage's *The Railway Children*
- **Matthew Quinn** (cohort 11) conducting scholar: Chorus Director of English National Opera
- **Soloists in Will Todd's *Angels on the Underground***: Rebecca Leggett (cohort 6), Zahid Siddiqui (cohort 8), Jessica Cale (cohort 3) and Michael Ronan (cohort 3)
- **James Way** (cohort 1): Principal roles at Glyndebourne, Garsington, Grange Park Opera; BBC Proms soloist; performed with Handel & Haydn Society in Boston, USA

Numerous Genesis Sixteen alumni (over 30 in 2025 alone) are involved in The Sixteen's Learning & Participation programme as singers, conductors, amateurs and workshop leaders; among them are conducting scholars **Harry Bradford** (cohort 8), **Olivia Tait** (cohort 10), **Olivia Shotton** (cohort 12) and **Charlie Perry** (cohort 13). **Maisie Hulbert** (cohort 7) established the highly successful charity Sing Inside, which works with prisoners, and acted as its chief executive from 2014 to 2023.

Genesis Sixteen cohort 10



Above: Hallowed, British Museum  
Left: Sioned Williams, A Garland for the Queen, Tower of London  
Bottom left: Vespers, Hampton Court Palace  
Below: The Sixteen, A Garland for the Queen, Tower of London

Credit: Ami Creates  
Credit: Richard Lea Hair

“

I regard John Studzinski as a significant mentor and adviser in my work as a composer and artistic director. Our ongoing conversations about choral music, sacred music and the way that sacred text can be set to music have been vital stimulations over the years. There are a number of my works which have emerged from these discussions, such as the *Stabat mater*, the *Fifth Symphony* and my most recent piece, *Angels Unawares*, which receives its premiere performances in 2026.”



“John Studzinski and his Genesis Foundation have been great friends and supporters of The Cumnock Tryst since we started in 2014. His encouragement and determination to see how The Sixteen and Genesis Sixteen could connect with our vision and imagination have added greatly to the excitement and creativity at the heart of our Scottish festival. John is a great ally of creative thinkers in the arts and culture worlds.”

Sir James MacMillan CBE,  
Composer

# Music commissions

Through funding the composition, performance and recording of some 35 new choral works by both established and emerging composers, the Genesis Foundation has become one of the UK’s largest commissioners of sacred music.

The commissioning programme has its roots in 1997, when John Studzinski asked Roxanna Panufnik to compose a work to honour Cardinal Hume, then Archbishop of Westminster, on his 75th birthday. *Westminster Mass*, premiered at Westminster Cathedral in 1998, proved transformational for Roxanna Panufnik’s career and, as she has said, the commission represented “the Genesis of Genesis”.

The first piece of sacred music to be commissioned by the Genesis Foundation was Will Todd’s *Among Angels*, premiered in 2006 to mark John Studzinski’s 50th birthday. The performers were Harry Christophers and The Sixteen, who have since given the premieres of all the Foundation’s new commissions, among them further works by Will Todd: *Stay with me, Lord* (2008), *Whisper Him my Name* (2016), *I Shall be an Angel of Peace* (2021), and, most recently, the one-act opera *Angels on the Underground* (2025), which sets a libretto by the award-winning author and illustrator Sally Gardner.

Another composer closely associated with the Foundation is Sir James MacMillan. The relationship has given rise to eight commissions – from *Padre Pio’s Prayer* in 2008 to *Angels Unawares*, a large-scale setting of a text by the late Robert Willis, which will be premiered in 2026. Over the intervening period MacMillan has produced such works as: *Stabat mater*, premiered in 2016, which, in a world first, was live-streamed from the Sistine Chapel in the Vatican in 2018; *Symphony No. 5, ‘Le grand Inconnu’*, premiered by The Sixteen and Britten Sinfonia at the Edinburgh International Festival in 2019, and *Nothing in Vain*, a setting of words by Cardinal Newman (2021).

Working with Harry Christophers and The Sixteen, MacMillan has also mentored a number of younger composers who have received commissions from the Genesis Foundation. These include Ninfea Cruttwell-Read, Millicent B. James, and Lucy Walker, whose interpretations of poems by Robert Willis on the theme of angels were premiered in May 2025, and Alissa Firsova, Tõnu Kõrvits and Matthew Martin, whose *a cappella* settings of the *Stabat mater* were performed in 2014 at the inaugural Cumnock Tryst – the festival established by Sir James MacMillan in his native Ayrshire. The Sixteen and Genesis Sixteen have since appeared several times at the festival to perform Genesis Foundation commissions.

# Theatre

## Royal Court Theatre



Elyse Dodgson and John Studzinski



*The Shitheads* by Jack Nicholls



Credit: Camilla Greenwell

True to its name, the Genesis Foundation has a knack for being there at the beginning of things.

For me as the new Artistic Director at the Royal Court, the return of the Genesis Foundation as one of our key supporters feels both like a homecoming and the start of a thrilling new chapter. Our ambition at

the Court is nothing less than to transform the culture of playwriting in England. The Genesis Foundation is one of the few partners undaunted by this task, thanks to our shared history of taking big swings and giving artists the space and safety net to imagine their boldest work.

For over twenty years, John Studzinski and the Genesis Foundation were at the heart of the Royal Court's International Programme. Through this unique collaboration, more than 300 writers from over 70 countries, working in more than 40 languages, had their work read, developed and brought to life by the International team led by the late, great Elyse Dodgson.

When John first supported the programme, he came to see a small season of European plays performing to almost empty auditoriums. Elyse described it as “a complete disaster”. But John had faith. Shoulder to shoulder, Genesis and the Court built lasting relationships with playwrights from Ukraine, Palestine, Mexico, Iraq, Iran, Nigeria, India, Uganda, South Africa and beyond.

Sloane Square went out into the world – and the world came to Sloane Square.

This rich legacy endures: my first year on stage featured international voices like Amy Jepta's *A Good House* (South Africa), Joel Tan's *Scenes From A Repatriation* (Singapore) and Khawla Ibrahim's *A Knock on the Roof* (Syria/Palestine), all first connected to the Court through the Genesis Foundation.

Now we stand at a new beginning. Over the next three years the Foundation's investment will be doubling our ability to commission new work, will gift time to allow our artists to workshop their most daring ideas, and will more than triple the number of writers from around the world we can support through our legendary writing groups each year.

And because of this sense of adventure and endeavour, at 25, the Genesis Foundation remains – like the Court at 70 – forever young. Ready, together, to reinvent the future of British theatre all over again.

**David Byrne**  
Artistic Director, Royal Court Theatre

Main image: *I See You*  
by Mongiwekhaya  
Credit: Johan Persson



# Almeida Theatre

“

When our audience watches a new play, like Ava Pickett's 1536, they see a finished work. They don't see the first draft that clarifies the central enquiry, the second draft that refines the protagonist's drive and arc through the play, the third, fourth, fifth drafts. They don't see the encouraging, provoking, questioning meetings, phone calls, text messages at all hours of the day. They don't see the developmental workshops, the matchmaking of play with a director and design team. The rehearsal room runs, where the writer learns the pace and rhythm of the whole play. The cuts, cuts, cuts. The first preview where the writer learns how the audience will experience the play.

Through all of these moments, the Artistic Director must be there with the writer supporting them financially, dramaturgically, and pastorally to realise their artistic vision. This support, in its depth and rigour, makes the difference between a play that launches a new voice onto the UK stage and finds an enduring place among the cannon of contemporary plays, and a play that doesn't quite achieve its full expression.

The Almeida's collaboration with the Genesis Foundation makes it possible for us to support a wide, diverse cohort of writers from across the UK at a crucial moment in their careers, when they are making the ambitious and transformative step from working at small scale, studio level to writing the play that will break new ground in

dramatic form, or will capture the cultural moment in a thrilling way. What I can do, at the Almeida, is recognise the talented playwrights who are approaching this crucial moment in their careers and, in our collaboration with John Studzinski and the Genesis Foundation's support, we can realise a pioneering vision for playwright development.

Play development takes a long time and, after three cohorts of Genesis Almeida New Writers Big Plays, we are just starting to see the results of the programme transforming our stage; it's an incredibly exciting moment.”

**Rupert Goold**  
Artistic Director, Almeida Theatre (2013 - 2025)



Credit: Chris McAndrew



Siena Kelly in rehearsal, 1536

Credit: Ava Pickett

## 20 writers. 20 new plays. A new generation of theatre makers.

The Genesis Almeida New Writers programme was established to redress the wider absence of support for playwrights as they graduate from smaller-scale studio work to main-stage work, in the process tackling new demands on their craft and facing new levels of critical and public exposure.

The programme has enabled the Almeida to support talented playwrights in taking risks, thinking ambitiously and developing their craft. The playwrights in each cohort of the two-year programme benefit from rigorous dramaturgical support and opportunities to develop their work. In some cases their plays are presented to audiences in a full production at the Almeida. The programme has also proved transformative for the Almeida as a whole, shifting its focus towards new writing and encouraging creative relationships between the Almeida's artistic team and emerging writers that look set to endure and develop over the years to come.



2019/2020 Genesis Almeida Playwrights

Credit: Robin Fisher

Credit: Philippa Gedge



John Studzinski, Rupert Goold, Genesis Almeida Playwrights and programme leaders

**23** Total alumni (including Genesis Kickstart Fund\*)

**13** Plays that reached workshop stage (including Genesis Kickstart Fund\*)

**3** As of 2025 Plays that reached production stage (including Genesis Kickstart Fund)

\* see page 42

2019/20



**Kendall Feaver**  
Australia/London  
**GODMONEY**  
Royal Exchange, Manchester,  
Almeida Theatre, National Theatre



**Sami Ibrahim**  
London  
**BRICK SHIT HOUSE**  
Royal Exchange,  
Royal Court, The Yard,  
Shakespeare's Globe



**Charley Miles**  
Leeds  
**To be delivered**  
Leeds Playhouse



**Amy Ng**  
Hong Long/London  
**THATCHER IN CHINA**  
Belgrade Theatre, Coventry,  
Hampstead Theatre, Finborough  
Theatre, Kiln Theatre

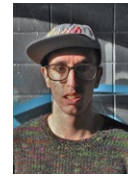


**Iman Qureshi**  
London  
**HOME FIRE**  
Southwark Playhouse

2019/20 (continued)



**Sam Steiner**  
Manchester/London  
**To be delivered**  
Southwark Playhouse, Harold Pinter  
Theatre (West End)



**Ross Willis**  
Bristol  
**To be delivered**  
Theatre 503, Bristol Old Vic

2021/22



**Josh Elliott**  
Kent  
**CANNIBAL TOM**  
Almeida Theatre  
(The Keyworkers Cycle),  
Royal Court



**Eno Mfon**  
London  
**To be delivered**  
Almeida Theatre  
(The Keyworkers Cycle),  
Bristol Old Vic



**Uma Nada-Rajah**  
Scotland  
**GOD OF DREAMS**  
Traverse Theatre, Edinburgh,  
National Theatre of Scotland

2021/22 (continued)



**Michael John O'Neill**  
Northern Ireland/Glasgow  
**To be delivered**  
Hampstead Theatre,  
Traverse Theatre, Edinburgh



**Ava Pickett**  
Essex  
**1536**  
Almeida Theatre



**Sid Sagar**  
London  
**REMEMBER REMEMBER**  
Hampstead Theatre



**Molly Taylor**  
Liverpool  
**KIN**  
Almeida Theatre (The Wave,  
The Keyworkers Cycle), The Yard, Dundee  
Rep, National Theatre of Scotland

2023/25



**Georgia Bruce**  
London  
**RETURN TO THE CONVENT  
OF PLEASURE**



**Shahid Iqbal Khan**  
Greater Manchester  
**WHAT JINNAH SAID**  
Belgrade Theatre, Coventry,  
Bush Theatre



**Martha Loader**  
Suffolk  
**THE TOWN**  
Almeida Theatre, Mercury Theatre,  
Colchester, New Wolsey Theatre, Ipswich,  
Arcola Theatre



**Nikhil Parmar**  
Manchester/London  
**HEIMLICH**  
Bush Theatre

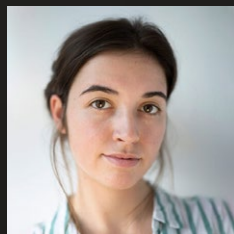


**Eoghan Quinn**  
Dublin/London  
**SPECIAL OCCASION**  
Abbey Theatre, Dublin, Project Arts  
Centre, Dublin, Pavilion Theatre, Dublin



**Kirsty Rider**  
London  
**THE CALCULATOR**

“



The Genesis Programme at the Almeida has been fundamental for me. The opportunity to develop my craft, to have access to workshops, and to be commissioned to write a new original play led to one of the most nourishing experiences of my career. There is no one way to be a writer and the Almeida Genesis programme emphasises this through a variety of workshops with varied practitioners across the industry. In doing so, it allows you to discover not only your voice but your practice – something most writers don't always get the time and space to do. There are a lot of development programmes out there, but the Genesis Foundation and its financial commitment – which means that playwrights can be paid to develop their work – is crucial to keeping new writers in the industry. Being given a focused timeline to work to gives a writer the freedom to develop a profound relationship with a venue. Writing 1536 and having it on at the Almeida has truly been career-changing for me and I wouldn't have been able to do it without Genesis.”

**Ava Pickett**  
Genesis Almeida Playwright and winner of the Susan Smith Blackburn Prize



### 1536 accolades:

- **2024** Susan Smith Blackburn Prize
- **2025** The Stage Debut Awards - Best Writer
- **2025** Standard Theatre Awards - Most Promising Playwright (shortlist)
- **2026** Critics' Circle Theatre Awards - Most Promising Playwright (nominee)
- **2026** Critics' Circle Theatre Awards - Best Ensemble or Cast (nominee)
- **2026** West End transfer, co-produced by Margot Robbie's LuckyChap
- **2026** BBC television series commission



Rehearsal and production photos from 1536, by Ava Pickett (2021-22 cohort).

# Young Vic Theatre



When I joined the Young Vic in 2000, the theatre's assets were a famous name, a superb 400-seat auditorium and an intimate relationship with its neighbourhood, especially with those less likely to visit.

The liabilities were that the physical fabric was blown and, artistically, it had no clear sense of what it was for...

My job, then, was to come up with an irresistibly strong idea to justify a rebuild and to power a future.

As a young person, I'd been thrilled by a kind of theatre in which the relationship between playwright and director seemed as intense as if they were lovers. I'd discovered the possibility that theatre could communicate with its audience with the immediacy and sense of urgency of a news report. At World Theatre Seasons I'd seen *Lorca* directed by Victor Garcia; at the NT Molière directed by Roger Planchon and *Marivaux* by Patrice Chereau; at the Edinburgh Festival a play by Witkiewicz directed by Tadeusz Kantor...

I thought: 'Why don't we do that...?' But how to get there?

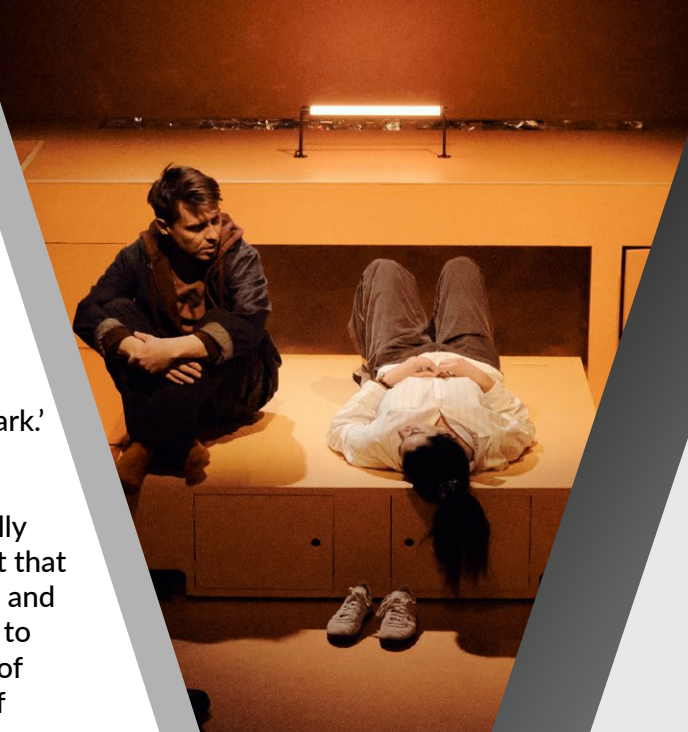
The idea that emerged was of a theatre in which directors at all and any stage of their artistic life would be invited and supported to create shows they couldn't achieve

elsewhere. Our mantra became: 'Do with us what you've never done, take a leap in the dark.' In terms of more experienced directors, I began to seek out work I loved, wherever in the world it might be. To help create a generation of equally daring artists, colleagues and I devised a project that would open our studios to very young directors and our bigger house to those further along, aiming to stretch their artistic muscle, never to the point of injury, all of them assured of the engagement of our whole company – workshop, wardrobe, artistic leadership...

I suggested this to John Studzinski as a prospective Genesis Theatre Directors Programme. Quite properly, it took him a while to make up his mind. When he did, typifying Genesis's uniquely long-sighted philosophy, he proposed a deep and generous partnership, initially for five years, subsequently extended year on year.

As we'd approached agreement, he asked me a challenging question: 'If I do this, how many first-rate directors will you get me?' I had no idea what answer to give – eleven, four, twenty-three? 'Get me one.' A wise and insightful perspective. I believe we've more than fulfilled our brief."

**David Lan**  
Director, Writer, Trustee of the Genesis Foundation,  
Artistic Director, Young Vic (2000-2018)



Left: *The Earthworks*  
Below:  
The company of *Fairview* in rehearsal

Over a period of 20 years, the Genesis Foundation's partnership with the Young Vic – which began with David Lan's Genesis Directors Programme before transitioning in 2010 to embrace the Genesis Fellowship, Genesis Future Directors Award and Genesis Network – helped to launch the careers of many of the UK's most dynamic directors. Rufus Norris, the first Genesis Director at the Young Vic, went on to become Director of the National Theatre.

Through the Genesis Fellowship, a two-year placement at the Young Vic, young directors were invited to participate in the management of the theatre, benefited from mentoring by the artistic director and his team and all directed shows in the theatre, many of these on the main stage. Genesis Fellows – Taio Lawson, Jennifer Tang, Nadia Latif, Gbolahan Obisesan, Natalie Abrahami, Carrie Cracknell and Joe Hill-Gibbins – participated in artistic planning and mentored recipients of the Genesis Future Directors Award.



David Lan and John Studzinski

Credit: Mark Brenner  
Credit: Hayley Benoit  
Credit: Simon Jay Price

The Genesis Future Directors Award supported assistant directors as they took charge of their first show at the Young Vic. Recipients included Annie Kershaw (2024), Andrea Ling (2024), Diyan Zora (2021), Deirdre McLaughlin (2021), Dadiow Lin (2019), Caitriona Shoobridge (2019), Lekan Lawal (2018), Debbie Hannan (2018), John R. Wilkinson (2017), Nancy Medina (2017), Luke Skilbeck (2016), Bryony Shanahan (2016), Ola Ince (2015), Rikki Henry (2015), Tinuke Craig (2014), Finn Beames (2014), Matthew Xia (2013), and Ben Kidd (2012).

The Genesis Network, which made its mark as a pioneering online community, grew to connect over 3,000 theatre professionals across the UK as they shared work opportunities, training, and ideas.

**3,000** theatre professionals in the Genesis Network from across the UK

**18** Genesis Future Directors between 2012 and 2024.

**8** Genesis Fellows between 2010 and 2025

# National Theatre

“

The relationship between music and theatre has been one of my greatest passions, and I have explored it throughout my career. It is in many ways the most complex and demanding of theatre forms, and the generous support of John and the Genesis Foundation has allowed the National Theatre to give extraordinary, unprecedented opportunities for artists to explore the realm of musical theatre. I always believed the National Theatre should be a crucible for the development of new work, and the Genesis Foundation's support meant we could welcome both established and promising musical artists to grow their ideas, bringing several medium and large-scale works to fruition across the last decade.”

**Rufus Norris**  
Director, National Theatre (2015 - 2025)



Rufus Norris

“

I arrived as Director of the National Theatre with a vision to bring the world to the NT and to take the NT to the world. Music has a vital role to play in this, as it is an international language with the power to strengthen communal bonds and reach across borders. The Genesis Foundation's support of the National Theatre plays a vital role in empowering artists to express bold ideas, foster empathy, and unite audiences through the transformative power of musical theatre.”

**Indhu Rubasingham**  
Director, National Theatre (present)

Indhu Rubasingham and John Studzinski



Credit: Harry Richards

“

For UK musical theatre to be able to innovate, grow and become world-leading, we need resources and opportunities like those we were offered by the Genesis Music Theatre Programme.”

**Adam Lenson**  
Theatre Director

The Genesis Foundation has played a key role in the development of home-grown musical theatre at the National Theatre. Nurturing new work, building networks and strengthening collaboration across the UK's musical theatre sector, the Genesis Music Theatre Programme, established in 2019, enables writers and composers to develop new musicals from inception to the stage.

The programme contributes to all aspects of the development of new musical work at the National Theatre. So far, it has facilitated the provision of 14 six-week attachments (paid residencies enabling artists to develop the first ideas for new musicals) and over 50 workshops, where artists test their musical ideas further. Nine musical commissions have been made with the Genesis Foundation's support.

Most prominently, the programme has underpinned the development of two major new musicals, both of which premiered in the NT's Olivier Theatre: *Hex* (2021) and *The Witches* (2023) enchanted audiences young and old and received enthusiastic critical responses.

**Top and far right:**  
*The Witches* production  
**Right:** *Hex* rehearsals



Credit: Mark Brenner  
Credit: Brinkhoff Moegenburg

# Genesis Theatre Design Programme



Genesis Theatre Design cohort 1

“

For a large part of my life in theatre I had been helping actors, musicians, writers and directors from the global majority stage their ideas, visions and truths. In Britain there seemed to be no stage designers from shared backgrounds and heritages who could match the work of these theatre artists. While there had been significant developments (not enough) in equality of opportunity for working-class global majority actors and directors, there was a chronic lack of representation when it came to designers. Where were the creatives with the requisite skills to be able to design and deliver world-class, culturally nuanced story worlds? With the commitment of my friends and colleagues Abdul Shayek (now deceased, sadly missed), Sadeysa Greenaway-Bailey, Gbolahan Obisesan, David Lan and Paul Handley it became possible to set about effecting a change. We found like-minded people along the way:

My alma mater, Motley Theatre Design Course, provided the educational structure for our training programme: project-based teaching; an organic process involving the script, the actors and the space, so that the final product is a cohesive theatrical event; teachers who are active working professionals, sharing their knowledge, expertise and their processes with the trainees, so that a lot of the learning is

by example. Mulberry Schools Trust embraced our plans and offered us studio space and educational facilities inside its Production Arts Department.

The National Theatre welcomed us into its technical departments, to give our students a unique training experience whereby the making of a show from start to finish could be studied. Although we had been setting this all in place since 2018, we had no way of putting it into practice until 2022/3 when John Studzinski took this on as a Genesis project and generously offered to support the first cohort of participants.

In 2025 the funding was extended for another four years, our first cohort emerged as Genesis Designers, and the second cohort prepared to embark on this intensive training scheme. Margaret Harris, who taught me at Motley, used to say it takes about 10 years for a designer to start achieving their potential. But they won't be alone – we help our brilliant Genesis Designers get placements in theatres and they have us as mentors for as long as they need us."

**ULTZ**  
Designer, Director, Teacher



Credit: Helen Murray

“

I would not have been able to do the work I do without a similar intervention early in my career. It's exactly what a National Theatre should be backing. I am proud to be part of it."

**Clint Dyer**  
Associate Artist, National Theatre

“

This programme is an intentional intervention to cultivate a new cohort of creatives, predominantly in backstage roles, from diverse global majority heritage. Along with acquiring new craft and artistic skills, these individuals will, after two years, then take their knowledge to various companies and organisations... That will be the start of new career paths in the creative industries, aiming to redress the imbalance of representation."

**Gbolahan Obisesan**  
Writer and director



Gbolahan Obisesan, ULTZ, Sadeysa Greenaway-Bailey, John Studzinski

The Genesis Theatre Design Programme trains and supports six to eight designers from the global majority, with the aim of increasing diversity within theatre design, broadening the talent pipeline and opening more career opportunities. The programme, a partnership between the Mulberry UTC Creative Industry Training College, the National Theatre, and The School of Historical Dress, is funded by the Genesis Foundation and the National Theatre Foundation, with additional support from the James Family Charitable Trust. The course is delivered free of charge for participants.

Participants benefit from: tutorials with world-class designers and directors; lectures and research projects with staging and costume experts; design projects with directors and artists from the global majority; practical training with production and technical crews; placements as assistants to established designers, and hands-on experience in theatres. They also have opportunities to network and receive mentorship from leading industry professionals.

The Genesis Theatre Design Programme is led and delivered by three theatre practitioners, in collaboration with the programme's patron, Clint Dyer, NT Associate Artist (former Deputy Artistic Director). The course leaders are:

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

The Genesis Theatre Design Programme is a modern evolution of the renowned Motley Theatre Design Course, which ran from 1966 to 2010.



Credit: David Sandison

Gbolahan Obisesan and Charlene James in rehearsal for *Cuttin' It*

# LAMDA

“



Everyone needs a firecracker under their feet, or a steadying hand up a ladder, or an idea that fires them up, and sometimes one is unaware that these complex catalysts are having any effect at all. A long time ago now, as the then Vice-President of LAMDA, I had had several conversations with him about the life of the all too many hard-up drama students, but I had no real idea that my friend John Studzinski would actually start doing something practical about it.

He listened and he absorbed. He understood that giving intelligently is to realise how tiring it is for such a student to hold their concentration on a properly serious three-year acting course if they are eking out their time with a part-time job. How exhausting it is to be creative when you are asleep on your feet. How depressing it is to be worrying about your next meal or how cold your digs are. Or worse still, how your parents are struggling to help you fulfil your dream.

And so began the 20-year Genesis involvement with LAMDA, due to the empathetic response of one man. John's support for talented students – recommended by the school as being well worth the nurturing – has been tremendous, and 25 scholarships were awarded over that time.



I salute him and I salute his Genesis Foundation, a rarely savvy organisation that understands that nurturing a whole person is the better way to guide a deserving career, rather than just doling out fees at arm's length and hoping for the best. Generosity tempered with wisdom is the hallmark of John Studzinski's way through the world. LAMDA is so grateful and I am too.

**Dame Janet Suzman DBE**  
Actress and director

John Studzinski and the Genesis Foundation supported LAMDA (The London Academy of Music & Dramatic Art) over a period of 21 years. Vocational training at LAMDA, an institution established in 1861, gives actors, stage managers, technicians, directors and designers the expertise and resources to meet the highest demands of the worlds of theatre, film, radio and TV.

The Genesis LAMDA scholarship (1998-2019) supported the formal training of exceptionally talented students by paying their tuition fees over the three-year BA (Hons) course in Professional Acting, and by contributing to their living expenses.

Above: *Taming of the Shrew*

Top right: Abubakar Salim

Bottom right: *Twelfth Night*

“

I will always be honoured and humbled to be the first Genesis LAMDA scholar. I can honestly say that without John Studzinski and the Genesis Foundation, I would not have had a career as an actor. I came from a working-class background at a time when there was no help with fees or living expenses for drama school students. John was like an angel. Thanks to his support, I went on to do projects such as *The History Boys*, to lead my own Netflix show alongside Elijah Wood in *Dirk Gently's Holistic Detective Agency*, and to be a two-time Tony nominee. I get to have a career I couldn't even dream of and it continues to surprise me every year. I also get to mentor young actors who are trying to make their way in this industry. I think of all the art that wouldn't have been made without John and the Foundation's support over the past 25 years. I'd like to thank John and the Genesis Foundation for the life I have today, and to wish them both a huge happy birthday.”

**Samuel Barnett**  
Genesis LAMDA Scholar (1998 - 2001)

“

I was astonished to receive the Genesis scholarship when attending LAMDA, and just so grateful. It provided the essential foundation on which to build a career in this wonderful industry. Thank you, Genesis Foundation!”

**Ben Aldridge**  
Genesis LAMDA Scholar (2005 - 2008)

“

Happy Birthday, John and Genesis! Who doesn't love a joint party? Thank you for so generously supporting me in my thespian infancy – your grant cast me off on a wild ride that has taken in the RSC and Globe, leading West End shows, working with my heroes on screen in movies and TV – most recently alongside Russell Crowe in the upcoming *Billion Dollar Spy*. I'll forever be grateful. Cheers to you and your brilliant, important foundation!”

**Ciarán Owens**  
Genesis LAMDA Scholar (2008-2011)

**25** Genesis LAMDA scholarships awarded from 1998 to 2019

**22** Genesis LAMDA scholars have appeared professionally in the theatre

**20** Genesis LAMDA scholars have appeared professionally on television or in film



# Visual Arts

## Royal Academy of Arts

“



Genesis Future Curators at the Royal Academy of Arts is a visionary initiative to support two young curators early in their careers. In line with the underlying aims of the Genesis Foundation the focus is on training and mentorship in preparation

for a future professional career. Entry into a curatorial career is extremely competitive and in this programme our objective was to make a meaningful difference to the career path of the curators over the two years of the placement.

We welcomed two graduates, one each to our Collections and Exhibitions departments. This unique placement provided opportunities for both the individuals and the RA to learn and benefit from the interaction. Both curators became a key member of their team and worked alongside both our Royal Academy and external curators, giving them

the broadest insight into their chosen field. Their presence within the team also gave the organisation the opportunity to engage with the ideas of the upcoming generation of curators. The initiative has not only been invaluable in nurturing the careers of the two curators but has also enriched the future curatorial work of the Royal Academy.

Support of this kind is instrumental in shaping the future for both the Royal Academy and the broader sector. Following the launch of the initiative in 2023, we look forward to welcoming a further two curators in the autumn of 2025.”

Rebecca Salter CBE PRA  
President, Royal Academy of Arts



The inaugural Genesis Future Curators (2023-2025), Gabriel Jamroz (Collections) and Natasha Fyffe (Exhibitions), were succeeded in autumn 2025 by Jada McMillan (Collections) and Emily Pryke (Exhibitions).



### Exhibitions

The Genesis Foundation has sponsored two major exhibitions: in 2018, *Living with gods* at the British Museum, an examination of the practice and expression of religious beliefs in the lives of individuals and communities across the world, and, in 2019, *Bill Viola / Michelangelo: Life, Death, Rebirth* at the Royal Academy of Arts.

Main Image:  
*Living with gods*

# Literature

## Jewish Literary Foundation

“



Working with John Studzinski and the Genesis Foundation has been an inspiring and collaborative experience. From the outset, John, Harriet and the team have supported us with care and commitment. Their backing has enabled us to draw on the wisdom and experience of our established

authors, who share their knowledge with emerging writers throughout the year. The programme continues to develop steadily, and we are enormously proud of its quality and of the writers who have benefited from it.”

**Claudia Rubenstein**  
Director, Jewish Literary Foundation

“

The Genesis Foundation has shown unwavering support for the development of passion, craft and expertise in the Emerging Writers involved in the Jewish Literary Foundation’s programme. The skilled commitment to nurturing talent demonstrated by John Studzinski and his team has been inspirational; and their understanding of the benefits gleaned from reflection and assessment has allowed the programme to grow in both ambition and offering.”

**Sarah Fairbairn**  
Director of Production, Jewish Literary Foundation

**Below:** Members of JLF 2023-24 cohort  
**Right:** Genesis Emerging Writers event, 2022-23 cohort



The Jewish Literary Foundation, the UK’s leading platform for the dissemination of Jewish literature and ideas, is the organiser of Jewish Book Week, London’s longest-running literary festival. The Genesis Emerging Writers programme, open to writers of any age and from any background, was established in 2020 by the Genesis Foundation in partnership with the Jewish Literary Foundation. Since then it has provided 50 emerging poets, novelists and non-fiction authors with mentorship, peer support, bursaries and industry meetings, affording an invaluable opportunity for early-career writers to develop their work and forge their way in the notoriously competitive and challenging world of publishing. Each Genesis Emerging Writer is matched with an established author who offers guidance, support and a sense of inclusion in the literary world.

“

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.”

Genesis Emerging Writer

**50** Alumni in total

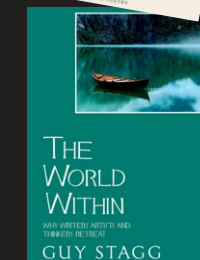
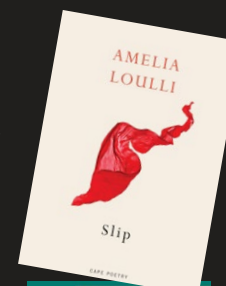
**32** Alumni currently represented by an agent

**20** Books and poetry collections by alumni published or due to be published

Mentors include winners of every major UK literary prize

2025 saw the programme’s first residential retreat in Wales

Participants range in age from 19 to 76



# Genesis Connects

## Genesis Conversations

Genesis Conversations are free discussions which bring together cultural leaders and rising talent in the arts to examine key issues in today's cultural world.

Recently, they have been hosted in partnership with the Royal Academy of Arts, the Royal Court Theatre, Almeida Theatre, National Theatre, Bristol Old Vic, Cumnock Tryst and Jewish Literary Foundation.

These talks, which audiences attend free of charge, are intended primarily as a forum and resource of the highest quality for artists and creative professionals. Presenting healthy debate on key issues of our time, constructive exchanges of ideas, and wisdom gained through experience, the Genesis Conversations aim to equip audiences with new perspectives and valuable advice as they seek to further their careers.



## Creative Industries Forums

The Genesis Foundation also organises regular events at which emerging and established artists, practitioners and leaders in the creative industries and policy meet to discuss our society and the role that culture and the creativity play in it. These events encourage peer-to-peer mentoring and nurture new connections, working relationships and strategies for the future.

“



I recently attended a large dinner for the arts organised by John. It is a mark of his character that he continues to engage in the policy arena, convening arts policy makers and practitioners to discuss how to support the arts and engage with communities.”

**Lord Ed Vaizey**  
Culture and Digital Minister (2010-16)



**Far left:** Genesis Conversation, National Theatre (2023)  
**Left:** Grayson Perry, Creative Industries Forum (2025)



**Main:** Creative Industries Forum (2025)  
**Left:** Creative Industries Forum (2024)



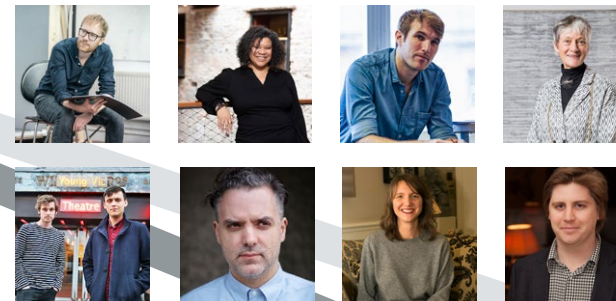
**Left top:** Hadrian Garrard, John Studzinski, Polly Staple  
**Left:** Nancy Medina, Yellowman rehearsals, Young Vic Theatre

Credit: Leon Puplett

# 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. The only award to recognise extraordinary achievement in mentoring in the arts, the £25,000 Genesis Foundation Prize gives winners the means to invest further in their work. The prize is awarded by the Trustees of the Genesis Foundation on the recommendation of industry experts.

Winners of the Genesis Foundation Prize to date are: Joe Hill-Gibbins, Director (2025); Nancy Medina, Artistic Director, Bristol Old Vic (2024); George Turvey, Artistic Director, Papatango Theatre Company (2022); Rebecca Salter, Keeper of the RA Schools (2020); Joe Murphy and Joe Robertson, Founding Co-Artistic Directors, Good Chance Theatre (2018); Hadrian Garrard, Director, Create London (2016); Polly Staple, Director, Chisenhale Gallery (2014), and Hamish Dunbar, Founder, Café Oto (2012).



“

Being awarded the 2025 Genesis Foundation Prize is such a privilege and a joy for me. It feels both like a continuation of my relationship with John and Harriet and the Foundation, and a return to where it all began.

I first encountered the Genesis Foundation as an aspiring theatre director, attending workshops on the Genesis Directors Programme at the Young Vic. I then became the first Genesis Fellow at the Young Vic and started leading workshops and shaping the content of that programme myself. I began to integrate the training of young directors into my own research and development workshops for productions like *The Beauty Queen Of Leenane*, *The Glass Menagerie*, *The Changeling* and *Measure for Measure*. In these spaces younger directors could learn as I learned, discovering these texts and how to direct them in the room alongside me.

Now, as the latest recipient of the Genesis Foundation Prize, I am able to continue this work, making training and mentoring a core part of my activity as a director. Through the award I'm able to work with a group of five brilliant theatre-makers and engage with them on a number of projects – including a short film I've written and directed, called *This Is Your Five Minute Call*, and the establishment of a new, ensemble-based theatre company, Bandits.

It's wonderful to be part of the history of the Genesis Foundation Prize, and to celebrate all its achievements to date, in bringing new art and new artists into the world. By giving artistic leaders the chance to extend a ladder for the next generation of theatre-makers to climb, it holds an invaluable place in our theatre landscape. Bravo!”

**Joe Hill-Gibbins**  
 2025 Winner of the Genesis Foundation Prize

# Genesis Kickstart Fund

In 2020, in response to the threat of a talent drain caused by Covid-19, the Genesis Foundation acted swiftly, unlocking emergency funding and launching the Genesis Kickstart Fund: £1 million was distributed over two years to 95 innovative artistic projects, helping more than 1,000 artists stay on track in their careers and to adapt to a radically changed world.



“

The Genesis Kickstart Fund grew out of our response to the pandemic, but we have always been looking to the longer term. Beyond enabling paid work on worthwhile, innovative projects, the grants were about nurturing resourcefulness and resilience – and developing ideas and momentum in a dramatically changed environment.”

John Studzinski CBE

“

The Genesis grant is helpful in ways beyond the financial assistance. It justifies and legitimises my choice of work and gives me confidence that my chosen path is a worthwhile investment. It is also encouraging to feel valued and part of the Genesis family at a time when social interaction with friends and colleagues in the industry is not possible.”

Sophie Overin  
Mezzo-Soprano (written in 2020)

“

This grant is highly important as it is invaluable in providing much needed financial support that will allow me to balance my reduced income. It is also a real boost to the confidence I have in my writing, as it is recognition that the diverse world that I seek to create in my plays does have worth and substance, and is worth writing about. The grant is also a ray of hope in times which are so very bleak and have been so very pressured.”

Maxine Kolaru  
Playwright (written in 2020)

“



One of John's great strengths is his agility in responding to need. In 2020 he quickly recognised the threat posed by the pandemic to the livelihood of artists and freelancers. The Genesis Foundation was one of the first charitable bodies to make a 'covid' commitment to individuals and such is his authority that his lead was soon followed by others”

Sir Nicholas Serota CH  
Chairman of Arts Council England

Left top: Tangram  
left bottom: Echo Vocal Ensemble  
Above: Sir Nicholas Serota  
Below: The Multi-Story Orchestra  
Main: Isadora Now



# A Talent for Giving

John Studzinski's book **A TALENT FOR GIVING**, published by Bloomsbury Business, offers a vision of 'entrepreneurial giving', redefining philanthropy as a universal calling rooted in talent, time, and purpose. Its central thesis is that everyone possesses a unique, God-given talent that can be activated and applied for the common good.

*"We all have it in us to become a 'philanthropist', but what interests me is the part that each of us can play in creating a new vision for giving. Each one of us needs to take this personally and to concentrate on what we can achieve within our own capacities and frame of reference ... Giving is not about what other people think of us, but about what we can do for the world, step by step. We can best achieve our aspirations by taking a realistic approach to building structures and networks that accommodate and amplify our talents. We shouldn't be afraid of doing things our way, but we need to be honest and realistic about what 'our way' is. It must be a reflection of our true self. Each of us is different and each of us has something distinctive to contribute. We shouldn't tangle ourselves up by worrying what other people think, though we should make room for the opinions of people we really know and trust. By freeing ourselves from received wisdom, we can take a new and enlightened approach to giving, an entrepreneurial approach that recognizes and unleashes the power of our talents to the full."*

An excerpt from John Studzinski's book *A Talent for Giving* (2025)

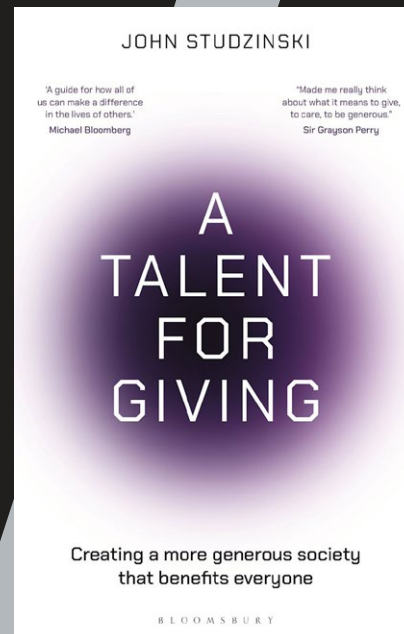
“

The Genesis Foundation has catalysed some key moments in my career. I am very grateful, and it was an honour to create this cover art for John.

Its source is a photo I took of the sun as it rose in Greece, before my morning meditation practice. Stillness is a portal to the Divine, in which I find much of my inspiration. For me, as an artist working with light, the sun is the ultimate source. Sun of God no less. It was an intuitive sense that led me to develop the piece for *A Talent for Giving*. The nurturing and creative energy of the sunlight, transmuted into Modulation 1.3, felt resonant with the very essence of John's book.”

Chris Levine, artist

The artist **Chris Levine**, known for his pioneering work with light and lasers and long associated with the Genesis Foundation, created the image (entitled Modulation 1.3) that appears on the cover of *A Talent for Giving*.



Credit: Alistair Verrard



## Genesis Foundation Team & Trustees

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**Joy Browne**, Charity Secretary & Trustee

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[admin@genesisfoundation.org.uk](mailto:admin@genesisfoundation.org.uk)

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Credit: Steve Gregson

Main: *Girl in the Machine*,  
Young Vic Theatre



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