

Lockdown Cézanne, one of the paintings submitted from HMP Grendon for the 2020 Koestler Awards.

Marie-Louise von Motesiczky Charitable Trust
Trustees' Annual Report
Year ended 5 April 2021

Company Registration Number 7572024
Charity Registration Number 1140890

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
ANNUAL REPORT AND ACCOUNTS
Year ended 5 April 2021

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MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
LEGAL AND ADMINISTRATIVE INFORMATION
Year ended 5 April 2021

Directors and Trustees	Frances Carey Keir McGuinness Sean Rainbird David Scrase (died 31 October 2020)
Company Registered Number	7572024
Charity Registered Number	1140890
Solicitors	Charles Russell Speechlys LLP 5 Fleet Place London EC4M 7RD
Registered Office address	5 Fleet Place London EC4M 7RD
Accountants	Tittensor and Co. Limited Chartered Accountants Fourwinds Wengeo Lane Ware Herts SG12 OEH
Independent Examiner	Hew Tittensor FCA Fourwinds Wengeo Lane Ware Herts SG12 OEH
Bankers	Coutts & Co 440 Strand London WC2R 0QS

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

CHAIR'S REPORT

Year ended 5 April 2021

2020-21 has been profoundly affected by Covid-19, wittily expressed in the painting *Lockdown Cézanne* submitted by one of the men at HMP Grendon for the annual Koestler Prize awards. The humour of that work should not in any way diminish the seriousness of the consequences of the pandemic for all our beneficiaries, nowhere more so than within the criminal justice system: 22 hour lockdowns – sometimes longer – were imposed, all outside visitors were proscribed, educational, arts programmes and therapy sessions halted. It is a tribute to the Marie-Louise von Motesiczky Charitable Trust's artist attached to Grendon, Dean Kelland, working with James Latunji-Cockbill from Ikon Gallery in Birmingham, that they managed to keep outlets for creativity alive, and to the Koestler Trust for doing the same on a national scale, through sustaining the annual awards submission.

The pandemic has provided a steep learning curve in online working: at best it can foster a flexible, collegiate way of interacting, reinforcing a sense of community that offers much for the future in terms of wider engagement, both actual and virtual. The Trust has proposed grants in some cases to upgrade digital provision and approved the use of underspends from 2019-20 and 2020-21 for this purpose. We will continue to encourage digital audits among our beneficiaries to show where improvements in both systems and content are most needed.

The largest grant made in 2020-21 has been to underpin the British Museum's International Training Programme for at least another five years. The grant of £1,000,000 was for 2021-25 inclusive, but the underspend arising from the suspension of in-person activity and the ongoing travel restrictions, means the funding will continue until 2026. It is one of a number of grants made since 2018-19 to our core group of beneficiaries, that the Trustees hope will be transformational, aiding resilience, helping to leverage additional funding and thereby enhancing the longer-term impact. These grants are being made as part of a trajectory towards spending out. To this end the Trustees have acted on professional advice to liquidate the investment portfolio in order to reduce risk and guarantee that we have funds available for the grants we wish to make. The Trustees have taken the decision to spend out because we want to ensure maximum impact with the assets at our disposal – financial and cultural, which have a monetary value too: Marie-Louise's archive, paintings and drawings, and the works she owned by Max Beckmann.

In 1987 Marie-Louise wrote:

'...I had my first true success late, when I was 80. This however does not mean my name is established – that I can ask for high prices – you have to have many exhibitions, there should be a book...I will not live to see this anyway. My oeuvre is small, I gave a lot of time to my mother. Every picture counts...I am only concerned that the work that I have put all my strength into over the last sixty years should not disappear, and also that 'the image' of my mother (in the sense of transmitting her memory) should remain. The paintings are meaningless when they cannot be seen...I am concerned that they should live on, also physically – that people should be able to see them...Unfortunately museums are the only place where they are safe. I do not live to see this myself, but I want their future to be secure, just as other people want this for their children...'

These wishes have been achieved, together with the wider ones of the charitable objects.

- Her life and art have been documented through publication, display and the cataloguing and digitisation of her archive that the Trust has presented to Tate.
- Marie-Louise's paintings and drawings have been distributed to public collections in this country, Austria and elsewhere, including local, regional, university and national museums.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

CHAIR'S REPORT

Year ended 5 April 2021

- The artistic education of the public has been furthered through support given to research, teaching and publication (in print and online), to the arts in the criminal justice sector and general programming.
- The Trust has worked with Moorfields Eye Charity to introduce lasting provision and innovation in counselling for those with severely impaired vision.
- Grants have been made to organisations and programmes supporting carers, refugees and asylum seekers, international training and understanding, widening the opportunities for young people of all backgrounds in music and theatre, and the fostering of tolerant and inclusive civil societies. All of these are relevant to Marie-Louise's context and experience.
- Long-term recognition of Marie-Louise and the Trust is already visible on the donor boards off the main entrance hall of the British Museum, the foyer of the Kiln Theatre in Kilburn, north London, and on the Archive Gallery at Tate Britain. In due course it will appear in other places.

A major part of the Trustees' responsibility has been the distribution of the collection. During 2020-21 this involved gifts of Marie-Louise's paintings to four museums, the donation of her remaining archival material, drawings and sketchbooks to Tate, and a grant towards the acquisition by the Museum Boijmans van Beuningen in Rotterdam of Max Beckmann's painting *Apollo* from 1942, bequeathed to Marie-Louise by Beckmann's widow. With the major works now placed with public collections, the Trustees has started to consign to auction groups of the remaining items. After approaching three auction houses: two in Vienna and one in London, Chiswick Auctions in London was chosen for the first consignments. Sales of Marie-Louise's paintings took place in December 2020 and March 2021; another group was sold on 29 June. It has been particularly pleasing to hear from several of the new owners, at least three of whom were acquainted with Marie-Louise. The proceeds from the sales have gone to support the Trust's charitable objects.

Much has been achieved in 2020-21 despite the pandemic, but a great sadness has been the death of one of our number, David Scrase, formerly Assistant Director of the Fitzwilliam Museum, on 31 October 2020. He knew Marie-Louise and had been a Trustee since the beginning. His visual flair, deep knowledge of art and music, his generosity of spirit and bracing wit were of personal and professional value to all our dealings. David was involved in the Trust's decisions to the end. My last conversation with him was to confirm the Boijmans Museum's acquisition of the Beckmann painting, which gave him great satisfaction. We shall miss him always.

Frances Carey
Chair

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2021

The Trustees submit their annual report and the financial statements of the Marie-Louise von Motesiczky Charitable Trust for the year ended 5 April 2021. The Trustees confirm that the annual report and financial statements of the Charity comply with the requirements of the Charity's governing document and the provisions of the Statement of Recommended Practice (SORP) - Accounting and Reporting by Charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (the FRSSE) (effective 1 January 2005).

Structure, Governance and Management

The company was incorporated on 21 March 2011 as a company limited by guarantee and subsequently registered as a charity on 25 March 2011 (charity registration number 1140890). The company took over the assets and liabilities of the Marie-Louise von Motesiczky Charitable Trust (an unincorporated charity of the same name). The Trustees are appointed in accordance with the provisions of the Articles of Association. The names of the Trustees are given on page 5. The Trustees are responsible for the management of the Charity and the furtherance of its charitable purposes as given below. The Trustees meet as a body on a regular basis, generally around five times a year. The Trustees are directly involved in the day to day running of the Charity, led by the Chair, with assistance when required from the Charity's professional advisers. The Chair is the principal point of contact for the Charity Commission.

The Trustees have continued to monitor the major risks to which the Charity is exposed, in particular those related to the operations and finances of the Charity and are satisfied that the internal controls already in place are commensurate with the size of the Charity and provide a reasonable degree of comfort.

Charitable Objects

The objects of the Charity as set out in the Memorandum and Articles are as follows:

- 1) The advancement of the education of the public in the fine arts particularly painting and sculpture by any means but primarily by:
 - i. arranging public exhibitions of paintings and works of art and in particular those by Marie-Louise von Motesiczky,
 - ii. The publication of literary works about the life and works of artists including Marie-Louise von Motesiczky.
- 2) The relief of diseases and other medical conditions impairing vision by assisting with the payment of medical and other expenses incurred in the treatment and care of eyes, including but not limited to, the costs of patient care, support and assistance to enable sufferers to live independently.
- 3) The general purposes of such charitable bodies or for such other purposes as shall be exclusively charitable as the Trustees may from time to time decide.

The Trustees consider that the objectives and activities of the Charity meet the public benefit requirements as set out in Charities Act 2011.



Paintings by Marie-Louise von Motesiczky given to public collections in 2020-21

Achievements and Public Benefit

In pursuit of the charitable objects, the Trustees have considered the Charity Commission's guidance on public benefit to ensure that all of its activities meet this requirement. The Trustees wish to emphasise that as an integral part of fulfilling the charitable objects:

- We focus on projects linked to Marie-Louise's personal history and context, including those that foster international understanding.
- We do not accept unsolicited applications and only fund organisations registered as charities in England and Wales.
- We look for effective leadership and governance
- We recognise the value of core funding
- We value a reflexive approach and honesty about what works or does not work well
- We ask that grantees do their best to draw the attention of beneficiaries to the life and work of Marie-Louise von Motesiczky (1906-1996)

1 The advancement of the education of the public in the fine arts, particularly painting and sculpture by any means, but primarily by:

- i. Arranging public exhibitions of paintings and works of art and in particular those by Marie-Louise von Motesiczky**
- ii. The publication of literary works about the life and work of artists including Marie-Louise von Motesiczky**

1.1 Donations of Marie-Louise's work or of work from her collection have been made to the following museums (full details can be found on the Trust's website www.motesiczky.org/works/public-collections):

UK

- **Burgh House, Hampstead, London**
Four paintings by Marie-Louise von Motesiczky all done when she was living in Hampstead, including a self-portrait of 1964, a portrait of Elias Canetti from 1965 and a painting of her great friend Milein Cosman (1921-2017) in her studio with Milein's husband, the musicologist and broadcaster Hans Keller (1919-85), in the corner. The gift will ensure a permanent presence in Hampstead of four major figures from the émigré community there.
- **Tate Archive, London**
The residue of Marie-Louise von Motesiczky's personal papers and the greater part of her drawings and sketchbooks, amounting to more than 2,000 items, have been given to Tate to join the main archive that was presented in 2012. Along with the gift, the Trust has provided a further grant to pay for the cost of cataloguing and digitising the material.

Outside UK

Austria

- **Lentos Kunstmuseum, Linz**
Six paintings dating from 1945-80 were chosen by this museum which acquired a self-portrait of the artist in 1966.

Netherlands

- **Stedelijk Museum of Modern Art, Amsterdam**

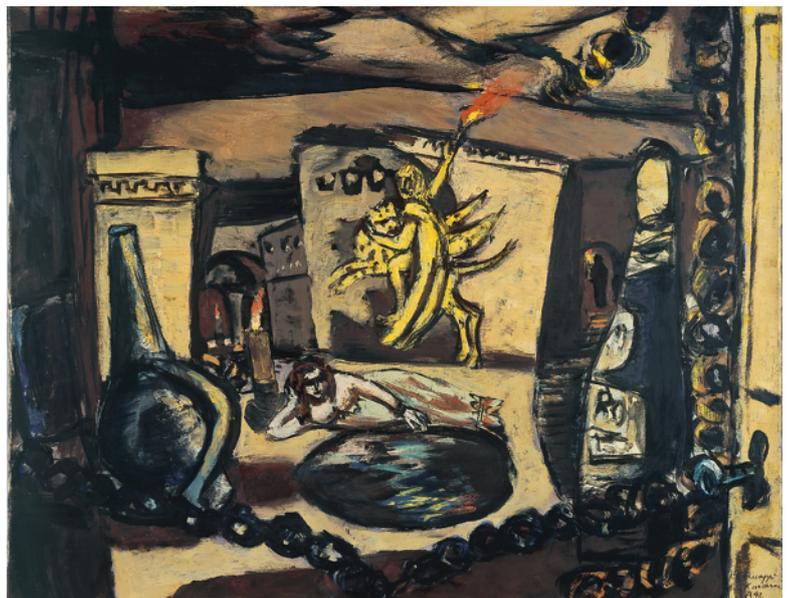
Four paintings dating from 1942-59, including a composition that shows the influence of Rembrandt on the artist: *The Old Song* of 1959.

- **Museum Boijmans van Beuningen, Rotterdam**

The Marie-Louise von Motesiczky Charitable Trust was delighted to be able to facilitate the acquisition of the Max Beckmann painting, *Apollo*, 1942, by the Museum Boijmans van Beuningen. The Trust provided a grant equivalent to 40% of the fair market price, while the funding for the remaining 60% came from the Rembrandt Association and the Foundation for the Museum Boijmans van Beuningen. The income produced from the sale has gone to support the charitable objects of the Marie-Louise von Motesiczky Charitable Trust.

Max Beckmann became a close friend and mentor of Marie-Louise's from 1920 onwards, meeting his second wife Mathilde von Kaulbach ('Quappi') at the Motesiczkys' apartment in Vienna. Marie-Louise saw the Beckmanns in Holland in 1938 after she left Vienna following the Anschluss; her first solo exhibition was in the Hague in January 1939. Through her aunt Ilse Leembruggen who lived in the Hague, Marie-Louise did her best to assist the Beckmanns even after the German occupation of the Netherlands in 1940. In 1947 she returned, just before Max and Quappi went to the United States. *Apollo*, which Beckmann dedicated to his wife, was bequeathed by Quappi to Marie-Louise in 1986.

In September 1941 Beckmann spent a few days in the town of Valkenburg where he visited the Gemeentegrot (municipal caves), which housed a space formerly used by the champagne house Piper Heidsieck. When he entered this area he found metre-high replicas of champagne bottles installed alongside built-in walls, with a relief and a fountain. This provided the inspiration for the setting for his painting *Apollo* which he substantially made in December 1941, completing it in January 1942. The caves were used by the Resistance in Valkenburg during the War, the population taking refuge there in September 1944 immediately prior to the Allied Liberation.



Max Beckmann, *Apollo*, 1942

Although Beckmann spent ten years of his life in the Netherlands, hitherto there have been just five paintings by him in Dutch museums, including a portrait of the Lütjens family from 1944 that was acquired by the Museum Boijmans van Beuningen in 2008. In 2017 the Marie-Louise von Motesiczky Charitable Trust made a gift of eleven of Marie-Louise's paintings and nine works on paper to the Boijmans in recognition of their enthusiasm for her work and her close ties to Holland. It seemed an ideal context for the painting by Beckmann which speaks of his time in the Netherlands and of Marie-Louise's friendship with him and Quappi. She appears with the latter in the bottom of the right hand panel of one of Beckmann's masterpieces, the triptych *Actors* (1941-42, Harvard Art Museums).

1.2 The Education of the Public in the Fine Arts

1.2.1 Documentation and public programming related to Marie-Louise von Motesiczky

- **Amersham Museum:** The grant made in 2020 for public programming around Marie-Louise von Motesiczky and her time in Amersham during the Second World War, had to be postponed until 2021 because of Covid-19. An adult art history course was delivered online with great success in February and March 2021; art workshops for children and adults are taking place over the summer.
- **Tate: cataloguing and digitisation of Marie-Louise von Motesiczky archive and the Émigré Art Archives Project:** the cataloguing of the additional Motesiczky archive material is underway after Covid-19 restrictions and staff furlough delayed the start until March 2021.

An important component of the Émigré Art Archives Project has been the sixteen sketchbooks of the Polish-born artist Jankel Adler (1895-1949) which are now all photographed, catalogued and migrated to Tate's systems, along with another significant tranche of the papers of the critic and art historian J.P. Hodin (1905-95), who was a great support to many émigré artists, including Marie-Louise. His correspondence with Oskar Kokoschka (1886-1980), is among the next group of items to be catalogued.

1.2.2 Publication and Display: The Trust's policy is to make Marie-Louise's work freely available for reproduction for educational purposes. A growing number of requests have been granted each year; Tate's digitisation of the greater part of her archival material, particularly the photographs, has helped to generate further interest. One of the recent publications to give prominence to Marie-Louise's work is: *Freud and the Émigré. Austrian Émigrés, Exiles and the Legacy of Psychoanalysis in Britain, 1930s-1970s*, edited by Elana Shapira and Daniela Finzi, Palgrave Macmillan, 2020, which reproduces Marie-Louise's painting *The Travellers* (1942) on the front cover. Another painting, *Two Women and a Shadow* (1951), appears in an essay by Liz Rideal in the catalogue for the exhibition at the Albertina of the contemporary artist Xenia Hausner (b.1951): *Xenia Hausner. True Lies*, 2020.

Despite the closures enjoined by the pandemic, Marie-Louise's work has been on view in many museums and galleries. The archive exhibition at Tate Britain, which was due to close in March 2020, remained in place for another two months when the Gallery reopened to the public in July 2020. In Austria, the Lentos Kunstmuseum in Linz moved quickly to put the recent gift of her work on display.

1.2.3 Artist in Residence project Ikon/HMP Grendon: Dean Kelland worked hard to maintain contact with the men and to provide ideas and materials for work that could be done within their cells. In the winter of 2020 he set a project brief based on Marie-Louise's painting *From Night into Day* of 1975 (Tate); monthly resource packs were posted to participating residents. This will result in an exhibition at Wolverhampton School of Art with a 3D scan on Ikon's web site. There were seventeen entries to the Koestler Awards with prizes announced in November 2020. These included a Platinum Award for a joint submission of ten prints that had been made in workshops at the Prison in 2019-20, led by Simon Harris, Lecturer at Wolverhampton School of Art. There were also Gold and Silver Awards for poetry, painting and drawing. In 2020 Dean Kelland began work on *Notes from Grendon*, a book that collects his diarised writing alongside work produced by residents, letters shared with the Grendon Art Representatives and an interview with Ikon's Director Jonathan Watkins. Copies of the book will be distributed to all wings.



Bad Time-in-2 by Justin at HMP Glenochil. Marie-Louise von Motesiczky Charitable Trust Platinum Award in the Portrait category for the Koestler Prize.

"This piece represents the soul of a lifelong prisoner filled with beauty, trapped by regret. Creativity has given me a whole new outlook on life. Career prospects and joy in the world. Lockdown has been a mixed bag. Moments of untapped creativity and spells of darkness. Lockdown art has offered joy and fear. I hope the stigma of prisoners can be lifted a little and the whole world can come together as a human race. Compassion beyond comprehension should be the norm. This has been my first award for art and has been a massive self-confidence boost. I can't see how I could live without it. I owe the world my art."

Things are looking up for 2021-22 with the return of Dean Kelland and the producer, James Latunj-Cockbill on site in June, and the news that despite the limitations of lockdown, twenty eight submissions are ready for the Koestler Awards in 2021.

1.2.4 Koestler Trust: Against all the odds, 1,471 people entered the Koestler Awards for the very first time in 2020. There were 6,551 entries in total (only 1,000 less than in 2019) from 3,042 applicants at 276 establishments. The Marie-Louise von Motesiczky Charitable Trust is sponsoring the portrait awards from 2019-21 inclusive, for which there were 369 submissions in 2020. The annual exhibition every autumn that is usually installed at the Royal Festival Hall, was held online and in the windows of the Southbank Centre. Regional exhibitions due to take place in the first quarter of the 2021 calendar year have opened slightly later in May and the exhibition to be selected from the current year's submissions is confirmed for the end of 2021 at the Royal Festival Hall.

The mentoring scheme for which the Trust sponsors two places had to be suspended in March 2020. Instead, the Koestler Trust focused on supporting previous mentees and advertising the scheme for future applicants. £25 bursaries were given to past mentees for materials; there has been a fortnightly newsletter and feedback online. Art Aid sheets for prisoners were produced by mentees as a paid commission and a YouTube tutorial on drawing was trialled by one of those sponsored by the Trust in 2019-20.

2. The relief of diseases and other medical conditions impairing vision by assisting with the payment of medical and other expenses incurred in the treatment and care of eyes, including but not limited to, the costs of patient care, support and assistance to enable sufferers to live independently.

2.1 Moorfields Eye Hospital: Eye Clinic Liaison Officer Co-ordinator: Eye Clinic Liaison Officers are available to offer psychological counselling and practical advice to all patients at Moorfields, their families and carers, including information about services outside the hospital, such as social services, financial assistance, local charities and support groups. They have helped to develop a standardised volunteer service in support of the ECLOs and to ensure that Moorfields continues to provide care for patients in the community as well as in the hospital.

Since 2012 the Marie-Louise von Motesiczky Charitable Trust has helped to fund a succession of pilot schemes and posts connected to the Eye Clinic Liaison service, which have led to long-term expansion of provision across Moorfields's main site at City Road and its satellites elsewhere in London. The most recent of these was the ECLO Coordinator post to which Jessica Price was appointed for two years from the end of March 2019, to coordinate the ECLO support services across the most complex twelve Moorfields sites covering every division: Central, North and South London.

A staff survey identified the following needs which Jessica and her team have addressed:

- a consistent programme of education sessions for patients
- increased visibility of the ECLOs in clinics
- educating staff on how ECLOs can support patients

The recommendations of service users have likewise been incorporated into the programme and future strategy:

- regular education sessions on eye conditions such as glaucoma and medical retinal conditions.
- training/ information sessions for patients to learn about daily living and adapting to life with a visual impairment.
- training/ education sessions for clinical staff to learn about the support people with a visual impairment can access via ECLOs.

During the height of the pandemic with reduced clinical activity and a dramatic decline in referral numbers to the ECLO service, the team began contacting patients known to the service who were referred for support within the last 12 months. They focused particularly on those registered with a visual impairment and living alone. The ECLOs made follow-up calls to patients to offer a friendly chat, ensuring patients knew important contact numbers to call should they need support or had medical concerns. 1,529 patients were contacted and offered support from the ECLO team during the Covid-19 pandemic.

A total of 170 patients attended the webinars and online support groups facilitated by the ECLO department from July 2020- March 2021 on macular degeneration, glaucoma, daily living, mobility and technology. From January 2021, the ECLO from City Road and ECLO Coordinator developed an eight-week peer support programme delivered to patients newly registered as visually impaired, which aims to equip patients with the knowledge of support services available to them.

The Covid-19 pandemic created opportunities for innovation; it prompted the ECLOs to expand on their services and use different methods to reach patient groups which worked exceptionally well. They will continue to use the virtual platform to offer education sessions and peer support, as well as piloting a new virtual appointment system conducive to timely intervention.

3. The general purposes of such charitable bodies or for such other purposes as shall be exclusively charitable as the Trustees may from time to time decide.

3.1 British Museum International Training Programme

The ITP summer programme and legacy projects for 2020 had to be postponed for 2020-21. Those already chosen to participate were invited to attend when the events are rescheduled. Nonetheless, the ITP team found new opportunities to engage with the entire network of 299 Fellows, the UK and programme partners, and the wider heritage and cultural community. Knowledge, skills and experiences have been shared through weekly online subject specialist sessions. ITP's blogsite and social media platforms have been used to create an information hub for the ITP network that has met online to share stories around collecting objects relating to the varied global responses to the pandemic. ITP worked with Worcester Polytechnic Institute (WPI) in Massachusetts, USA, to develop an online exhibition. It shared information and resources from the Museums Association Conference 2020, took the ITP Futures event online and created new projects such as ITP Films, to better connect with international colleagues across all years of ITP (2006 onwards), countries and regions.

In the light of continuing uncertainty regarding travel and vaccination regimes, the 2021 summer programme will be split into two parts: online distance learning (August – October 2021) and an on-site bespoke programme (November 2021, Covid permitting) for British Museum and UK Partner placements.

3.2 Carers UK: Listening Support Service: Carers UK was able to appoint the Coordinator for this volunteer service in January 2021. It was officially launched in May 2021 in Wales, where it has attracted Welsh Government support as well as that of the Marie-Louise von Motesiczky Charitable Trust and Barclay's LifeSkills. The launch in England followed during Carers' Week 7-13 June. The Trust's support is analogous to that it has given in the past towards the provision of a trained volunteer support service to patients through Moorfields Eye Hospital and its satellites.

Unpaid carers (which was Marie-Louise's role in relation to her mother), have saved the UK as a whole £530 million every day of the pandemic. In the planning stage for the Listening Support Service it became clear that carers would need three or four calls not just a single call each, given that 72% said they had had no breaks at all during the pandemic.

The underspend from the first year of the Trust's grant in 2020 before the Coordinator could be appointed, was approved for use towards the cost of the telephonic software necessary for a distributed service.

3.3 Kiln Theatre: The calendar year 2021 began with the accolade for Kiln of being named as London Theatre of the year in the annual London Theatre Stage Awards. Since the first lockdown in March 2020, Kiln moved as much of its outreach and creative engagement to digital platforms chosen for their appeal to young people, such as Instagram. It has provided live streaming workshops via Zoom and digital taster sessions for those interested in joining the Young Companies (16-25 year olds). From September 2020 the Marie-Louise von Motesiczky Charitable Trust increased its annual grant to Kiln Theatre for 2020-23 to contribute to its cultural engagement programme as a whole, including *Minding the Gap*, the programme for integrating young migrants in the London Borough of Brent which the Trust has supported since 2014.

The Trust also agreed a grant of £100,000 to be paid in two instalments in 2021-22 to help Kiln Theatre weather the shortfall in revenue after reopening. This has been projected due to social distancing requirements and the time it may take for audiences to regain confidence in going to indoor venues in the evenings, especially if they have to use public transport.

Since reopening in May, Kiln's first two productions – one a newly commissioned work and the other a new production of a play put on at Kiln before, have been received with great critical and audience acclaim.

3.4 National Youth Orchestra: NYO had to move to digital residencies during 2020-21. It suspended the selection of new members of the Orchestra at the end of 2020, to give the 2019-20 cohort the option of repeating a year which had been so severely disrupted as far as live workshops and performances were concerned. But the organisation and the young players found ways to flourish. The Black Lives Matter movement was used as the basis for a summer residency online around social justice and racial equality, drawing attention to black composers. It culminated in a digitally combined performance of *Mighty River* by the British composer Errollyn Wallen (b.1958), a work commissioned in 2007 for the Bicentenary of the Parliamentary Abolition of the Transatlantic Slave Trade. This project won the UK Youth Inspiring Hope Award.

Four live concerts are planned for the summer of 2021 at the Royal Albert Hall for the BBC Proms, Saffron Hall in Saffron Walden, Essex, the Royal Festival Hall and Leeds Town Hall. New work has been commissioned building on the theme of hope to be performed across all four concerts, along with a range of other music.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
TRUSTEES' ANNUAL REPORT
Year ended 5 April 2021



NYO players performing Mighty River, summer 2020.

NYO has travelled digitally through the nations and regions of the UK involving local musicians. In February 2021 it brought together 775 teenage musicians: 105 from the main NYO and 565 from the associate body, NYO Inspire. The Marie-Louise von Motesiczky has provided a grant for a digital coordinator during the calendar year 2021, and will continue this for 2022 and 2023. Its previous support for two cello places a year is increasing to four places p.a. over 2021-24, three for cellists and the fourth to be awarded to any instrumentalist of NYO's choosing. Another grant towards NYO's Open-Up strategy to increase its reach over 2021-31, will be announced in the next Annual Report.

3.5 Refugees at Home: The charity introduces people who have been granted refugee status, those who have applied for asylum, and refused asylum seekers who are appealing, to registered hosts with spare accommodation for short-term stays. The impact report for 2020-21 shows there have been 352 new hosts during the period of the pandemic. Even allowing for 120 hosts who stepped away because of the pandemic (now returning), there was growth in the overall number compared with the previous year, a remarkable testament to the generosity of the hosts and the work of Refugees at Home. The top countries of origin for the refugees and asylum seekers remain Eritrea, Sudan, Iran, Syria, Afghanistan and Ethiopia together with another 70 places. Numbers from Egypt and Nigeria have increased recently.

The Marie-Louise von Motesiczky Charitable Trust supported 50% of the salary costs for a placement administrator over two years (2019-21) and will provide a further grant for the full salary of a placement coordinator in 2021-22.

3.6 The Funding Network/TFN International: TFN feared it might face an existential threat because of the suspension of the live fundraising events which hitherto had been their modus operandi. To the contrary, TFN UK has benefited greatly from the use of online platforms for communication, training sessions and fundraising. Its network of international affiliates provided mutual support during the pandemic, with those in Australia and New Zealand leading the way on virtual events. Since the spring of 2020 TFN UK's fundraising has increased by 17% compared with that at live events in 2019-20, and there has been a 66% increase in attendance. This success has had a very positive impact on partners in countries as diverse as Hungary, Peru, Romania and Russia. To assist with the international work TFN has appointed a consultant based in Cluj, Romania, whose linguistic skills are of particular value.

3.6 Warburg Institute: The Warburg too has been extending its reach during the pandemic with programming online. In March 2021 the *Warburg Renaissance*, to which the Marie-Louise von Motesiczky Charitable Trust is contributing the cost of a teaching suite, took a significant leap forward with the near-completion of its fundraising target. The timetable is for work to begin on site in July 2022, finishing by the end of December 2023.

Financial Performance

The Statement of Financial Activities shows net expenditure before gains and losses on investment disposals and revaluations during the year of £2,872,587 (2020 - £1,043,085). The net expenditure includes grants and donations to various bodies amounting to £2,469,613 (2020 - £1,016,664). The net assets of the Charity reduced during the year from £8,011,594 to £4,772,767.

Reserves policy

The Charity is dependent on its bank balances and term deposits to fund its day to day activities. The Charity has built up sufficient reserves to be able to continue to meet its objectives. The Trustees consider that the level of liquid reserves should be sufficient to cover a period of at least 6 months overheads. The Charity's assets currently include works of art valued at £379,886 which do not currently generate any income but are integral to the objectives of the Charity.

Investment Policy and Performance

The Trustees may invest the monies of the Charitable Trust not immediately required for its purposes in or upon such investments, securities or property as may be thought fit. The works of art are not income producing and thus the Trustees have historically been reliant for income from a portfolio of listed investments and on interest on term deposits. The listed investments were all sold some two years ago and the proceeds were invested in term deposit accounts.

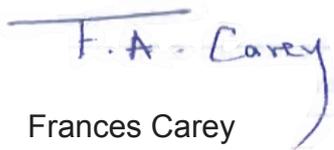
MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2021

The company has taken advantage of the small companies' exemption in preparing the report above. The Trustees declare that they have approved the Trustee's Report (including directors' report) above.

This report was approved by the Trustees on 6 August 2021 and signed on its behalf by:

A handwritten signature in blue ink that reads "F. A. Carey". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

Frances Carey
Trustee

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
TRUSTEES' RESPONSIBILITIES STATEMENT
Year ended 5 April 2021

The Trustees (who are also directors for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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

- a) select suitable accounting policies and then apply them consistently,
- b) observe the methods and principles in the Charities SORP,
- c) make judgements and estimates that are reasonable and prudent,
- d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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 detection and prevention of fraud and other irregularities.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
STATEMENT OF FINANCIAL ACTIVITIES
Year ended 5 April 2021

	Note	Unrestricted Funds 2021 £	Unrestricted Funds 2020 £
INCOME			
Interest on bank accounts		3,866	36,472
Other income		1,431	-
TOTAL INCOME		<u>5,297</u>	<u>36,472</u>
EXPENDITURE			
Charitable activities	2	2,817,755	1,021,921
Other expenditure	3	60,129	57,636
TOTAL EXPENDITURE		<u>2,877,884</u>	<u>1,079,557</u>
NET EXPENDITURE BEFORE INVESTMENT GAINS / (LOSSES)		(2,872,587)	(1,043,085)
Net gains on disposals of works of art	8	502,141	24,881
Net gains / (losses) on revaluations of works of art	9	(862,768)	123,912
Net exchange gains / (losses) on conversion of bank accounts	8	(5,613)	3,360
NET MOVEMENT IN FUNDS FOR THE YEAR		<u>(3,238,827)</u>	<u>(890,932)</u>
TOTAL FUNDS AT 6 APRIL 2020		8,011,594	8,902,526
TOTAL FUNDS AT 5 APRIL 2021		<u>4,772,767</u>	<u>8,011,594</u>

All income and expenditure relate to continuing activities.
The notes on pages 21 to 25 form part of these financial statements.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

BALANCE SHEET

Year ended 5 April 2021

	Note	Unrestricted Funds 2021		Unrestricted Funds 2020	
		£	£	£	£
FIXED ASSETS					
Works of Art	4		379,886		2,609,546
TOTAL FIXED ASSETS			<u>379,886</u>		<u>2,609,546</u>
CURRENT ASSETS					
Debtors	5	37,878		4,260	
Cash at bank and in hand	6	4,366,289		5,417,518	
		<u>4,404,167</u>		<u>5,421,778</u>	
CREDITORS: Amounts falling due within one year	7	<u>(11,286)</u>		<u>(19,730)</u>	
NET CURRENT ASSETS			<u>4,392,881</u>		<u>5,402,048</u>
NET ASSETS			<u><u>4,772,767</u></u>		<u><u>8,011,594</u></u>
CHARITY FUNDS					
Unrestricted funds	8		4,772,767		7,782,505
Revaluation reserve	9		-		229,089
TOTAL FUNDS			<u><u>4,772,767</u></u>		<u><u>8,011,594</u></u>

For the year ending 5 April 2021, the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

The financial statements were approved by the Trustees on 6 August 2021 and signed on their behalf


 Frances Carey
 Trustee


 Keir McGuinness
 Trustee

The notes on pages 21 to 25 form part of these financial statements.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

CASH FLOW STATEMENT

Year ended 5 April 2021

	2021 £	2020 £
Cash flows generated		
Interest on bank accounts	3,866	36,472
Proceeds of sale of works of art	921,640	-
Other income	1,431	-
	<u>926,937</u>	<u>36,472</u>
Application of cash		
Grants and donations	1,522,220	969,045
Financial assistance grant on sale	340,000	-
Expenditure on charitable activities	8,142	5,257
Other expenditure (below)	107,804	48,981
	<u>1,978,166</u>	<u>1,023,283</u>
Net decrease in cash during year	(1,051,229)	(986,811)
Cash at bank and in hand at the beginning of year	5,417,518	6,404,329
Cash at bank and in hand at the end of year	<u>4,366,289</u>	<u>5,417,518</u>
Reconciliation of other expenditure:		
Other expenditure per SOFA	60,129	57,636
Net exchange gains on conversion of bank account	5,613	(3,360)
Decrease in debtors	33,618	923
(Increase) / decrease in creditors	8,444	(6,218)
	<u>107,804</u>	<u>48,981</u>

1.ACCOUNTING POLICIES

1.1 Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value. The company is a public benefit entity for the purposes of FRS102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

1.2 Company status

The Charity is a company limited by guarantee. The members of the Charity are the Trustees named on page 1. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity.

1.3 Fund accounting

The Charity maintains a general fund which is unrestricted and is available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for any other purpose.

The Charity has no restricted or designated funds.

1.4 Income

All investment and deposit income is recognised on a receipts basis.

1.5 Expenditure

Expenditure is recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

Charitable activities are those costs wholly for the furtherance of the Charity's objectives including grants and donations and expenditure on research, exhibition and catalogue costs and restoration and conservation costs.

Donations are recognised on the basis of payments made during the year.

Other expenditure are those costs incurred in connection with the administration of the Charity.

1.6 Works of Art

Works of Art are stated at market value at the balance sheet date (see note 4). The SOFA includes the net gains and losses arising on revaluations and disposals during the year.

1.7 Overseas currencies

Assets and liabilities in overseas currencies are converted into sterling at the rate applicable at the year end.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2021

	2021 £	2020 £
2 CHARITABLE ACTIVITIES		
Grants and donations paid in cash:		
Amersham Museum	-	5,800
British Museum	1,000,000	-
Carers UK	100,000	100,000
Courtauld Institute of Art	-	3,794
The Funding Network	45,000	45,000
Help Musicians UK	-	6,231
Ikon	90,720	90,720
Kiln Theatre	80,000	40,000
Koestler Trust	26,000	26,000
Moorfields Eye Charity		48,000
National Youth Orchestra	35,000	16,000
Refugees at Home	12,500	12,500
Tate	133,000	75,000
University of London	-	500,000
	<u>1,522,220</u>	<u>969,045</u>
Grants and donations of Works of Art:		
Burgh House & Hampstead Museum	160,816	-
Garden Museum, Lambeth	-	32,619
Lentos Kunstmuseum, Linz	210,838	-
Stichting Stedelijk Museum Amsterdam	207,267	-
Victoria and Albert Museum	-	15,000
Tate	368,472	-
	<u>947,393</u>	<u>47,619</u>
Financial assistance grant on sale	340,000	-
Expenditure on Charitable Activities:		
Research fees	2,400	2,200
Transportation costs	5,742	3,057
	<u>8,142</u>	<u>5,257</u>
	<u><u>2,817,755</u></u>	<u><u>1,021,921</u></u>

Grants and donations of Works of Art are valued in accordance with the provisions of the relevant legal deed of gift.

The financial assistance grant on sale represents the amount provided to Museum Boijmans van Beuningen on the sale of Apollo by Max Beckmann. The grant was deducted from the gross fair market consideration of £850,000.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
 Year ended 5 April 2021

	2021 £	2020 £
3 OTHER EXPENDITURE		
Accountancy fees	4,742	5,540
Legal fees	25,824	18,107
Valuation fee	-	3,000
Storage and handling costs	5,562	6,928
General insurances	2,892	2,507
Administrative services payable to Chair	18,000	18,000
Postage and stationery	151	196
Entertaining and meeting expenses	165	1,152
Bank charges	65	36
Computer costs	76	-
Website costs	1,785	1,260
Subscriptions	867	909
	<u>60,129</u>	<u>57,635</u>

Entertaining and meeting expenses represent reimbursed entertaining and travel costs incurred by the Trustees.

The Chair, Frances Carey, is remunerated for her administrative work to facilitate the day to day running of the Charity. The amount payable for the year was £18,000 (2020 - £18,000) of which £4,500 was unpaid at the year end (2020 - £4,500). Otherwise none of the Trustees received any remuneration or benefits during the year (2020 - £Nil).

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2021

4 WORKS OF ART

	£
Value at 6 April 2020	2,609,546
Donation disposals in the year at proceeds	(947,393)
Net profit on donation disposals in the year	453,685
Cash disposals in the year at proceeds	(921,640)
Net profit on cash disposals in the year	48,456
Revaluation losses in year	(862,768)
Value at 5 April 2021	<u>379,886</u>

The works of art comprise a collection of paintings and drawings mainly by Marie Louise von Motesiczky.

Donation disposals in the year at proceeds of £947,393 represents the value of works donated to various museums during the year as shown in note 2. The profit on disposal thereof represents the difference between the value of the donation (based on the dollar value as shown in the deed of gift converted into sterling at the rate ruling at the date of the donation) and the relevant book value at 5 April 2020.

Cash disposals in the year at proceeds of £921,640 represents the proceeds of £71,640 (net of commissions) from sales of seventeen of Marie-Louise von Motesiczky's paintings at two auctions during the later part of the year and from the sale of one painting by Max Beckmann to a museum for £850,000 (subject to a financial assistance grant of £340,000 - see note 2). The profit on sales thereof represents the difference between the proceeds of the cash disposals and the relevant book value at 5 April 2020.

In previous accounting years, the valuation of Marie-Louise's work was based on discounted dollar valuations of each work of art which had been carried out in 2015 (converted each year at the year end exchange rate). That for the painting, prints and drawings by Max Beckmann was made on the basis of estimated values provided by a prominent auction house in 2017 and 2019, followed by valuations as to their 'fair market price' made by a leading art advisory firm in January 2020. In the light of the much lower prices obtained from the sales of seventeen of Marie-Louise von Motesiczky's paintings at Chiswick Auctions in December 2020 and March 2021 (which were in line with, or exceeded auction results achieved by other vendors in recent years), the Trustees have revalued the remaining works as at 5 April 2021 according to their expected realisable values. Hitherto auction sales were too few to be conclusive for the purposes of estimating the valuation of the collection for prior year accounts. The prints and drawings by Max Beckmann have been valued as at 5 April 2021 on the basis of the advice given in January 2020. The effect of the latest valuations has resulted in a total revaluation loss for the year of £862,768.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

NOTES TO THE ACCOUNTS (continued)

Year ended 5 April 2021

	2021 £	2020 £
5 DEBTORS		
Amounts falling due within one year:		
VAT recoverable	3,230	1,275
Other debtors	33,000	-
Prepayments	1,648	2,985
	<u>37,878</u>	<u>4,260</u>
6 CASH AT BANK AND IN HAND		
All cash at bank and in hand balances are held in accounts with less than 3 months maturity with the exception of a one year deposit of £3,000,000 maturing on 3 June 2021.		
7 CREDITORS		
Amounts falling due within one year:		
Accruals	11,286	19,730
	<u>11,286</u>	<u>19,730</u>
8 UNRESTRICTED FUNDS		
At 6 April 2020	7,782,505	6,038,575
Transfer from revaluation reserve	(633,679)	2,758,774
Net expenditure before gains/(losses) on works or art	(2,872,587)	(1,043,085)
Net gains on disposals of works of art	502,141	24,881
Net exchange gains on conversion of bank account	(5,613)	3,360
At 5 April 2021	<u>4,772,767</u>	<u>7,782,505</u>
9 REVALUATION RESERVE		
At 6 April 2020	229,089	2,863,951
Transfer to unrestricted fund	633,679	(2,758,774)
Net gains/(losses) on revaluations of works of art	(862,768)	123,912
At 5 April 2021	<u>-</u>	<u>229,089</u>
10 SHARE CAPITAL		
The Charity is a company limited by guarantee.		

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
INDEPENDENT EXAMINER'S REPORT
Year ended 5 April 2021

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 5 April 2021, which are set out on pages 18 to 25.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ("the 2011 Act"). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination and confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Hew Tittensor FCA
Chartered Accountant

Fourwinds
Wengeo Lane
Ware
Herts SG12 0EH

Dated 6 August 2021