

*Marie-Louise von Motesiczky and
Mathilde von Kaulbach (right), 1925*

Marie-Louise von Motesiczky Charitable Trust
Trustees' Annual Report
Year ended 5 April 2022

Company Registration Number 7572024
Charity Registration Number 1140890

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
ANNUAL REPORT AND ACCOUNTS
Year ended 5 April 2022

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MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
LEGAL AND ADMINISTRATIVE INFORMATION
Year ended 5 April 2022

Directors and Trustees	Frances Carey Keir McGuinness Sean Rainbird
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 2022

As if the fall-out from Covid-19 has not been more than enough for many of the Trust's beneficiaries, other world events have brought further upheaval, displacing millions of people. Afghanistan and Ukraine are but two of the countries that come to mind, as well as many more that have suffered from years of conflict. It is with a keen awareness of how these circumstances resonate with the reasons why Marie-Louise and her mother felt impelled to leave Vienna in 1938, that the Trustees are proud to be able to support Refugees at Home in their tireless efforts to help those forced to leave their homes. Since the beginning of March 2022 the number of hosts on the R@H database has increased by 600% and they have received around 1,000 applications from people volunteering to help as Home Visitors to check the circumstances of potential hosts.

A Syrian filmmaker hosted in the past through Refugees at Home, posed the question: 'Where do Syrians go when they want to feel at home [in London]?', the answer being 'the British Museum'. Although he was referring to its collection, the Museum's international training programme is another way in which we hope museum personnel from around the world can feel 'at home'. After moving entirely online in 2020 and 2021, the first cohort of twenty Fellows returned in person for four weeks from 10 March to 12 April 2022, including six sponsored by the Marie-Louise von Motesiczky Charitable Trust from Bhutan, Cambodia, Iran, North Macedonia and Tajikistan.

Staying with the British Museum, we were delighted that with the help of grants from the Trust and other sources, the Department of Prints and Drawings was able to acquire a group of nine works on paper by Max Beckmann, formerly owned by Marie-Louise. These adumbrate Marie-Louise's close friendship with Beckmann from 1920 until his death in 1950. He met his second wife Mathilde von Kaulbach ('Quappi') at the Motesiczkys' apartment in Vienna, marrying her in 1925. When she died in 1986 she bequeathed to Marie-Louise the painting *Apollo* (1942), 1942, whose acquisition by the Museum Boijmans van Beuningen in Rotterdam was reported last year.

More paintings were given to Burgh House in Hampstead and to the Amersham Museum, because of their relevance to these places. Eleven works sold through Chiswick Auctions on 29 June and 27 November 2021, and most recently, a group of twenty-one paintings with two related drawings in an online auction that concluded on 30 June 2022. This will be formally reported in 2023.

An event that deserves to be mentioned here, though it belongs to the next accounting period, has been the installation of a plaque commemorating Marie-Louise and her long-time lover and correspondent, the writer Elias Canetti, on the house in Hampstead where Marie-Louise lived from 1960-96. The property was sold by the Marie-Louise von Motesiczky Charitable Trust to the current owners in 2008.

The unveiling was performed by the Austrian Ambassador to the UK, His Excellency Michael Zimmermann, on 24 June 2022, before an audience of sixty people. Other speakers included Jeremy Adler, a friend and executor of Marie-Louise's and the founding Chair of the charitable trust set up in her name, Edmund de Waal, the renowned ceramic artist and author whose family was related to Marie-Louise on his father Victor de Waal's side, and one of the owners of the house. Pascal Heberling spoke movingly of what it was like to discover and experience the history of the house described by Canetti as 'a place of paradise', but also as Edmund de Waal remarked, one 'of fierce enquiry.' Jeremy Adler highlighted the difference between Canetti's cosmopolitanism and Marie-Louise, 'who was ever a refugee.. alighting in Hampstead, the very heart of the émigrés' universe', where she was able to recreate the ambience of her family homes in Vienna and the Wienerwald. Thanks to the owners of the house and the Heath and Hampstead Society, people will

CHAIR'S REPORT

Year ended 5 April 2022

be forever reminded of that legacy and prompted to inquire further. Elsewhere in Hampstead her memory is preserved at the Freud Museum in the form of Marie-Louise's painting, *The Psychoanalyst* (1962), whose subject was Ernst Kris (1900-57), the art historian, psychologist and close associate of Freud's, and at Burgh House where in addition to five paintings that are now part of the collection, the exhibition gallery has been named for Marie-Louise in 2021-22.



Frances Carey
Chair

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2022

The Trustees submit their annual report and the financial statements of the Marie-Louise von Motesiczky Charitable Trust for the year ended 5 April 2022. 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 2. 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, around four 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 2021-22



Snow Drift with Gate, early 1940s



Deckchair in the Garden, 1940s



View from the Window, Compayne Gardens I, 1952

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):

1.1.1 Amersham Museum:

Two paintings by Marie-Louise von Motesiczky to add to three presented in 2018:

- Snow Drift with Gate, early 1940s
- Deckchair in the Garden, 1940s.

1.1.2 Burgh House, Hampstead:

One painting by Marie-Louise von Motesiczky to add to four given in 2021:

- View from the Window, Compayne Gardens I, 1952

1.1.3 The British Museum:

One print by Max Beckmann (1884-1950) was donated as an outright gift. Eight other works on paper by Beckmann (five drawings and three prints) dating from 1922-46 were acquired with the help of a grant from the Trust equivalent to 40% of the fair market price. The remaining 60% was funded through the Art Fund by the David and Liza Brown Bequest Fund and the Museum's own Oppenheimer Fund. This group of work complements the Trust's gift of seven drawings by Marie-Louise in 2017 and the Museum's holding of thirteen drawings and more than forty prints by Beckmann.

*Max Beckmann, Self-portrait,
1922, woodcut*



*Max Beckmann,
Marie-Louise von Motesiczky,
1924-5, graphite*



1.2 The Education of the Public in the Fine Arts

1.2.1 Tate: cataloguing and digitisation of Marie-Louise von Motesiczky archive and the Émigré Art Archives Project: work is well advanced in both cases, to the extent that the Trust is in discussion with Tate about a second phase of the Émigré Art Archives project, to include an exhibition in the Marie-Louise von Motesiczky Archive Gallery at Tate Britain. One of the novel features of the additional material from Marie-Louise's archive given to Tate in 2020, was a group of twenty-eight objects that appeared in her paintings. All of these have been catalogued and digitised. Key elements from both projects will be used for a Show and Share event in the autumn of 2022.

1.2.2 Publications: Grants were made in 2021-22 for the following publications that reproduce Marie-Louise's work:

- Jeremy Adler and Richard Fardon, *Franz Baermann Steiner. A Stranger in the World*, Vol.42 in Methodology and Anthropology, Berghahn, 2022
- Shulamith Behr, *Women Artists in Expressionism: From Empire to Emancipation*, Princeton University Press, Autumn 2022

Other publications where permission to reproduce was given:

- Natalie Livingstone, *The Women of Rothschild. The Untold Story Of The World's Most Famous Dynasty*, John Murray, 2021
- Marykate Cleary, 'Marie-Louise von Motesiczky: Re-negotiating the self-portrait as a woman émigré artist in the Nazi era', in the *International Journal of Cultural Property* (2022), 28: pp.389-407
- Ines Schlenker, 'Saving St Christopher: The History of a Looted Painting' in the *International Journal of Cultural Property* (2022), 28: pp. 465-477. The article was originally commissioned by the Trustees in 2016/17 to mark the gift of the early sixteenth century painting by the Master of St Christopher Meeting the Devil to the Fitzwilliam Museum on its 200th anniversary. It is now dedicated to the memory of David Scrase, formerly a trustee of the Marie-Louise von Motesiczky Charitable Trust and Assistant Director of the Fitzwilliam.

1.2.3 Burgh House, Hampstead: £100,000 was given to pay for upgrading the specifications of the room designated as the art gallery (now named for Marie-Louise von Motesiczky) and for an exhibition about Marie-Louise and her milieu which is scheduled for 2024. The remainder of the grant is to be used for educational purposes and for the benefit of the collection at Burgh House.

1.2.4 Fitzwilliam Museum, Cambridge: Rebecca Birrell, Assistant Keeper Paintings, Drawings and Prints, gave an online talk about Marie-Louise von Motesiczky for Holocaust Memorial Day on 27 January, 2022.

1.2.5 Freud Museum, Hampstead: a new grant of £3,000 was given for an online symposium on 12 November 2021, taking as its point of departure the title of an essay in 1971 by the American art historian Linda Nochlin: 'Why have there been no great women artists?'. Ines Schlenker gave a paper on 'Breaking the Mould: Marie-Louise von Motesiczky, the arts and psychoanalysis'.



*Conversation in the Library, 1950
showing Franz Baermann Steiner
and Elias Canetti. Presented by the
Trust to the Deutsches Literatur
Archiv, Marbach in 2016*



*Miriam Rothschild, 1968/9,
Private Collection*



*The Psychoanalyst, 1962
Presented by the Trust to the
Freud Museum in 2017*

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2022

1.2.6 Artist in Residence Ikon/HMP Grendon: By February 2022 the Prison was operating a 'stage 3' regime, allowing small group work but not larger inter-wing activities, such as workshops and events. Dean Kelland, artist in residence, and James Latunji-Cockbill from Ikon continued to supply project materials and project briefs, holding group sessions on all four wings where possible. Dean has published *Notes from Grendon*, comprising a selection of his diarised writing since 2020, alongside work produced by residents, letters shared with them during lockdown, and an interview with Jonathan Watkins, Director of Ikon. Copies have been distributed at Grendon as well as on sale in Ikon's bookshop. At the beginning of May they were able to open a dedicated space for workshops and display in Building 8 and to deliver workshops on all four wings. One notable achievement, given the interruptions to normal activity across 2021-22, has been the submission of seventy entries to the annual Koestler Prize as compared with twenty-eight in 2021.



Etching made at Grendon based on Marie-Louise von Motesiczky's Self-Portrait in Black, 1959 (presented by the Trust to the National Portrait Gallery, London, in 2016)

1.2.7 Koestler Trust: the third and final year of the Trust's sponsorship of the portrait awards within the annual Koestler Prize, produced some striking work. Platinum awards went to:

- *No Cap Dap* (National Probation Service, Cambridgeshire and Peterborough)
- *Red*, The Spinney (this is now in the collection of the Hutchins Center for African and African-American Research at Harvard)
- *Poultry in Motion*, Koestler Arts Mentoring Scheme

One of the prizes went to an artist who had been sponsored by the Marie-Louise von Motesiczky Charitable Trust as part of Koestler's mentoring programme. She also had a work selected for the Royal Academy Summer Show in 2021. Another of the the artists sponsored by the Trust on the mentoring scheme was chosen for the exhibition *The I and the We. Art from the 2021 Koestler Awards*, at the Royal Festival Hall. The Trust has renewed its support for the mentoring scheme for 2023 and 2024, funding two places in each year.

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: The Trust's funding of a new position of Eye Clinic Coordinator across twelve sites, ran from the end of March 2019 for two years. Thereafter it was continued by Moorfields and confirmed as a permanent post by the end of the calendar year 2021, making it the third successful pilot scheme funded by the Marie-Louise von Motesiczky Charitable Trust.

Platinum Award Winners in Koestler Prize
Portrait Category 2021



No Cap Dap,
NPS Cambridgeshire and Peterborough



Poultry in Motion,
Koestler Arts Mentoring Scheme



Red, The Spinney

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2022

Plans are well advanced for Oriel, the joint initiative by Moorfields and University College London's Institute of Ophthalmology to build a new clinical and research facility at St Pancras, where the Trust anticipates continuing to play a role in the provision of patient care.

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 Prior to the return of on-site training from 14 March to 8 April 2022, great strides were made with e-learning in 2021. The model going forward is now one of blended e-learning and on-site training. In 2021 the ITP welcomed virtually twenty-one participants from eighteen countries: China, Ghana, Greece, India, Iran, Nigeria, Sudan, Tajikistan, Turkey, Pakistan, Palestine, Uzbekistan, as well as countries new to the ITP global network including Bhutan, Cambodia, North Macedonia, Rapa Nui, Tunisia and the United States. An online e-learning course was developed over the first six months of 2021 and released to the cohort in August. This took place across three months beginning with contextual information, followed by eight sessions related to core museum skills and eight 'in conversation' sessions which focussed on current issues in the heritage sector.

A continuing knowledge exchange was introduced for past participants with subject specialist sessions delivered over ten months. Attendance averaged twenty-four participants per session; fifty-nine ITP fellows from twenty-nine of the thirty-eight network countries participated, alongside eighteen colleagues from the British Museum and UK museum partners. Each event was recorded and made available with additional resources on the ITP web site.

Other strands to the ITP programme are:

- **ITP Futures**, a co-designed project which aims to capture the ideas and expertise of the programme's eight Senior Fellows who to date have come from Armenia, Egypt, Guatemala, India, Kenya and Palestine.
- **ITP research and conference grants:** these assist fellows to attend conferences (such as the annual Museums Association Conference in the UK) and conduct research to help develop professional skills and networks in the museum and heritage sector. The ITP has supported fellows from Armenia, Egypt, India, and Uganda to attend, speak at or deliver conferences. In 2021 the offer was extended to include professional research projects.



2022. ITP Fellows on steps of Great Court with the British Museum's Director, Hartwig Fischer

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2022

3.2 Carers UK: Listening Support Service: The pilot stages and the first year since the full launch of the service have shown the need for more listening support calls than originally estimated, with a 27% increase in 2021 compared with the previous year. The proportion of unpaid carers providing more than twenty hours of care a week has increased by 42% since October 2020. To meet this demand Carers UK have used the underspend from the Trust's grant in the first two years, to add capacity to the Listening Support team, increasing the number of volunteers who can be trained and supervised. Over 400 carers have been supported so far.

A new initiative by Carers UK has been 'Share and Learn' sessions online for carers to explore creative activities and other topics of interest. In January 2022, Frances Carey and Ines Schlenker did one on Marie-Louise von Motesiczky which elicited comments such as:

Thank you so much, everyone – this has been so interesting and inspiring, I will go in search of her work!

Thank you so much for this talk. I know little about art but having cared for my elderly mother till her end, I am so moved by Marie-Louise's Mother pictures as they remind me physically of mine.

3.3 Kiln Theatre: The Trust continues to support Kiln's Creative Engagement programme with which it has been involved since 2014, first through *Minding the Gap* for young migrants to Brent, and then from 2020 supporting key posts within the programme overall. The return to in-person workshops and performance has been much welcomed since the first quarter of 2022, across the full range of Kiln's provision for children and young people of Brent aged from seven to thirty.

As a one-off grant in 2021-22 the Trust provided another £100,000 to aid Kiln's recovery until attendances and box office takings could return to pre-pandemic levels. Kiln had an outstanding post-Covid first season, with all four productions receiving critical acclaim and exceeding their financial targets, despite cancellations of some performances due to Covid. Over 60% of the audience was from Brent or Camden, an increase of 25% on the pre-pandemic demographic.

3.4 National Youth Orchestra: NYO made a triumphant return at full strength at the Royal Festival Hall in April 2022, with Stravinsky's *The Rite of Spring* as the centrepiece of the programme. At the end of the 2021 calendar year, the Trust expanded its support for NYO with the following grants for:

- four places p.a. for three years in the main orchestra: three cellists each year with a fourth instrumentalist chosen at NYO's discretion.
- bursaries across three years for the NYO Inspire Associates, a scheme that seeks to widen the base of young musicians from which the main orchestra draws.
- a two-year renewal of funding for a new Digital Officer, that had been supported already by the Trust for one year.



NYO at the Royal Festival Hall.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2022

3.5 Refugees at Home: The Trust provided the salary of a full-time placement coordinator for twelve months from June 2021, support that is increasing significantly for the next reporting period and beyond. Thousands of new hosts have applied to join the scheme, which has necessitated improvements to the database, online materials for those interested in hosting and home visits by qualified volunteers to assess the circumstances.

3.6 The Funding Network/TFN International: During the calendar year 2021, the third and final year of the previous grant, a new model of virtual and hybrid giving-circle events took place across TFN's associates in Colombia, Germany (the first of its kind), Hungary, Peru, Romania and Romanian diaspora communities in Europe and Chicago, Slovakia and Turkey, as well as the pioneer countries in this way of working, Australia and New Zealand. Live events alone were held also in Albania and Russia, though sadly the opportunity for collaboration in the last respect is no longer possible.

2022 is the twentieth anniversary of TFN's foundation and the tenth year of the Marie-Louise von Motesiczky Charitable Trust's support for the international programme. In recognition of what has been achieved through the degree of leverage that TFN's model of giving has been able to exercise worldwide, the Trust agreed a further three-year grant from April 2022 to be divided equally between support for TFN's costs in the UK and TFN Global. A key objective for 2022-25 is investing in digital capacity including a new monitoring tool for evaluating and aggregating the impact on the charities/ social enterprises funded through TFN events.

3.7 Warburg Institute: The capital development, *Warburg Renaissance*, reached its fundraising target before the end of the 2021-22 financial year, including the proceeds of an auction at Phillips in London of work donated by contemporary artists. The timetable remains on track with 'ground breaking' taking place ceremonially on 13 July.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
TRUSTEES' ANNUAL REPORT
Year ended 5 April 2022

Financial Performance

The Statement of Financial Activities shows net expenditure before gains and losses on investment disposals and revaluations during the year of £998,393 (2021 - £2,872,587). The net expenditure includes grants and donations to various bodies amounting to £923,988 (2021 - £2,469,613). The net assets of the Charity reduced during the year from £4,772,767 to £3,770,443.

Reserves policy

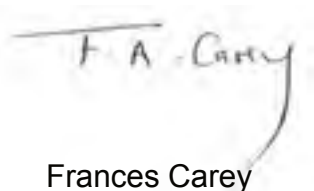
The Charity is dependent on its bank balances and term deposits to fund its day to day activities. The Charity has built up sufficient reserves to be able to continue to meet its objectives. The Trustees consider that the level of liquid reserves should be sufficient to cover a period of at least six months overheads. The Charity's assets currently include works of art valued at £247,093 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 been reliant for income on interest on cash and term deposits.

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 22 July 2022 and signed on its behalf by:



Frances Carey
Trustee

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
TRUSTEES' RESPONSIBILITIES STATEMENT
Year ended 5 April 2022

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 2022

	Note	Unrestricted Funds 2022 £	Unrestricted Funds 2021 £
INCOME			
Interest on bank accounts		12,437	3,866
Other income		1,835	1,431
TOTAL INCOME		14,272	5,297
EXPENDITURE			
Charitable activities	2	958,356	2,817,755
Other expenditure	3	54,309	60,129
TOTAL EXPENDITURE		1,012,665	2,877,884
NET EXPENDITURE BEFORE INVESTMENT GAINS / (LOSSES)		(998,393)	(2,872,587)
Net gains / (losses) on disposals of works of art	8	(6,150)	502,141
Net gains / (losses) on revaluations of works of art	9	-	(862,768)
Net exchange gains / (losses) on conversion of bank accounts	8	2,219	(5,613)
NET MOVEMENT IN FUNDS FOR THE YEAR		(1,002,324)	(3,238,827)
TOTAL FUNDS AT 6 APRIL 2021		4,772,767	8,011,594
TOTAL FUNDS AT 5 APRIL 2022		3,770,443	4,772,767

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 2022

	Note	Unrestricted Funds 2022		Unrestricted Funds 2021	
		£	£	£	£
FIXED ASSETS					
Works of Art	4		247,093		379,886
TOTAL FIXED ASSETS			247,093		379,886
CURRENT ASSETS					
Debtors	5	2,491		37,878	
Cash at bank and in hand	6	3,530,330		4,366,289	
		3,532,821		4,404,167	
CREDITORS: Amounts falling due within one year	7	(9,471)		(11,286)	
NET CURRENT ASSETS			3,523,350		4,392,881
NET ASSETS			3,770,443		4,772,767
CHARITY FUNDS					
Unrestricted funds	8		3,770,443		4,772,767
Revaluation reserve	9		-		-
TOTAL FUNDS			3,770,443		4,772,767

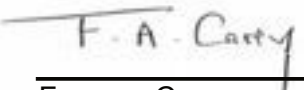
For the year ending 5 April 2022, the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 22 July 2022 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 2022

	2022 £	2021 £
Cash flows generated		
Interest on bank accounts	12,437	3,866
Proceeds of sales of works of art	106,970	921,640
Other income	1,835	1,431
	<u>121,242</u>	<u>926,937</u>
Application of cash		
Grants and donations	904,315	1,522,220
Financial assistance grants on sales	32,600	340,000
Expenditure on charitable activities	1,768	8,142
Other expenditure (below)	18,518	107,804
	<u>957,201</u>	<u>1,978,166</u>
Net decrease in cash during year	(835,959)	(1,051,229)
Cash at bank and in hand at the beginning of year	4,366,289	5,417,518
Cash at bank and in hand at the end of year	<u>3,530,330</u>	<u>4,366,289</u>
Reconciliation of other expenditure:		
Other expenditure per SOFA	54,309	60,129
Net exchange gains on conversion of bank account	(2,219)	5,613
Decrease in debtors	(35,387)	33,618
(Increase) / decrease in creditors	1,815	8,444
	<u>18,518</u>	<u>107,804</u>

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

NOTES TO THE ACCOUNTS

Year ended 5 April 2022

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 2. 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.

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 2022

		2022 £		2021 £
CHARITABLE ACTIVITIES				
Grants and donations paid in cash:				
British Museum	-		1,000,000	
Burgh House CIO	100,000		-	
Carers UK	100,000		100,000	
Freud Museum symposium	3,000		-	
The Funding Network	150,000		45,000	
Ikon	138,880		90,720	
Kiln Theatre	180,000		80,000	
Koestler Trust	10,000		26,000	
National Youth Orchestra	187,621		35,000	
Berghahn Books, publication subsidy	1,814		-	
Refugees at Home	28,000		12,500	
Shulamith Behr for Princeton University	5,000		-	
Press, publication subsidy	-		133,000	
		904,315		1,522,220
Grants and donations of Works of Art:				
Amersham Museum	4,059		-	
British Museum	6,000		-	
Burgh House CIO	9,614		160,816	
Lentos Kunstmuseum, Linz	-		210,838	
Stichting Stedelijk Museum Amsterdam	-		207,267	
Tate	-		368,472	
		19,673		947,393
Financial assistance grants on sales				
Sale of Apollo	-		340,000	
Sale to British Museum	32,600		-	
		32,600		340,000
Expenditure on Charitable Activities:				
Research and judging fees	400		2,400	
Transportation costs	1,368		5,742	
		1,768		8,142
		958,356		2,817,755

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 in the year to 5 April 2022 represents the amount provided to The British Museum on the sale of a number of prints and drawings by Max Beckmann. The grant was deducted from the gross fair market sum of £81,500. The financial assistance grant on sale in the year to 5 April 2021 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 sum of £850,000.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2022

	2022 £	2021 £
3 OTHER EXPENDITURE		
Accountancy fees	6,200	4,742
Legal fees	20,228	25,824
Storage and handling costs	4,366	5,562
General insurances	1,380	2,892
Administrative services payable to Chair	19,200	18,000
Postage and stationery	74	151
Entertaining and meeting expenses	1,443	165
Bank charges	35	65
Computer costs	247	76
Website costs	1,136	1,785
Subscriptions	-	867
	<u>54,309</u>	<u>60,129</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 £19,200 (2021 - £18,000) of which £5,400 was unpaid at the year end (2021 - £4,500). Otherwise none of the Trustees received any remuneration or benefits during the year (2021 - £Nil).

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2022

4 WORKS OF ART

	£
Value at 6 April 2021	379,886
Donation disposals in the year at proceeds	(19,673)
Cash disposals in the year at proceeds	(106,970)
Net profit on cash disposals in the year	(6,150)
	<hr/>
Value at 5 April 2022	247,093
	<hr/>

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 £19,673 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 and the relevant book value at 5 April 2021.

Cash disposals in the year at proceeds of £106,970 represents the proceeds of £25,470 (net of commissions) from sales of ten of Marie-Louise von Motesiczky's paintings at two auctions during the year and from the sale of eight prints and drawings by Max Beckmann to the British Museum for £81,500 (subject to a financial assistance grant of £32,600 - 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 2021.

Works of Art held at 5 April 2022 have been valued on the basis of estimated market values following the experience gained from the results of auction sales held in the last two years.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2022

	2022 £	2021 £
5 DEBTORS		
Amounts falling due within one year:		
VAT recoverable	1,474	3,230
Other debtors	-	33,000
Prepayments	1,017	1,648
	<u>2,491</u>	<u>37,878</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 £2,512,300 maturing on 7 June 2022.		
7 CREDITORS		
Amounts falling due within one year:		
Accruals	9,471	11,286
	<u>9,471</u>	<u>11,286</u>
8 UNRESTRICTED FUNDS		
At 6 April 2021	4,772,767	7,782,505
Transfer from revaluation reserve	-	(633,679)
Net expenditure before gains/(losses) on works of art	(998,393)	(2,872,587)
Net gains on disposals of works of art	(6,150)	502,141
Net exchange gains on conversion of bank account	2,219	(5,613)
At 5 April 2022	<u>3,770,443</u>	<u>4,772,767</u>
9 REVALUATION RESERVE		
At 6 April 2021	-	229,089
Transfer to unrestricted fund	-	633,679
Net gains/(losses) on revaluations of works of art	-	(862,768)
At 5 April 2022	<u>-</u>	<u>-</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 2022

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 5 April 2022, 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

Dated 22 July 2022

Fourwinds
Wengeo Lane
Ware
Herts SG12 0EH