

MARIE-LOUISE VON MOTESICZKY
ARCHIVE GALLERY



Marie-Louise von Motesiczky Charitable Trust
Annual Report and Accounts
Year ended 5 April 2020

Company Registration Number 7572024
Charity Registration Number 1140890

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
ANNUAL REPORT AND ACCOUNTS
Year ended 5 April 2020

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MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

LEGAL AND ADMINISTRATIVE INFORMATION

Year ended 5 April 2020

Directors and Trustees	Frances Carey Sean Rainbird David Scrase Keir McGuinness
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 2020

The major milestone of 2019 was the opening of the Marie-Louise von Motesiczky Archive Gallery at Tate Britain, with an exhibition dedicated to her life and context that ran from October 2019 - March 2020. Beautifully curated by Ines Schlenker assisted by staff from Tate, the display attracted visitors from abroad as well as within the UK. It was the subject of an article in the spring 2020 issue of *Tate Etc.*: 'The Insightful Émigré' by Simon Grant, and an enthusiastic review in the *Frankfurter Allgemeine Zeitung*. One of the most pleasing features of the exhibition was the inclusion of a film about Marie-Louise that had been shown originally on Austrian television in 2007. The filmmaker Frederick Baker kindly made this available, which meant visitors could see and hear Marie-Louise from footage taken during her lifetime. The recognition accorded by Tate to Marie-Louise set the seal on a relationship that has existed since 1986 when her paintings were first acquired by the Gallery.

Another aspect of Tate's work supported by the Marie-Louise von Motesiczky Charitable Trust is the Émigré Art Archives Project, focusing on artists, critics and dealers who came to this country in the 1930s and 40s. The premier émigré cultural institution of this period was the Warburg Library which arrived from Hamburg in 1933, incorporated as the Warburg Institute into the University of London in 1944. Marie-Louise knew a number of the scholars who gravitated there from Vienna, foremost among them Ernst Gombrich who was Director from 1959-76. His sister Dea had played in an amateur string quartet in Vienna with Marie-Louise's brother Karl; in London Gombrich became a great admirer of Marie-Louise's work. It is with particular pleasure, therefore, that the Trustees have made a major grant for a new teaching suite as part of the 'Warburg Renaissance', a capital development that will significantly expand the facilities and public face of this remarkable institution dedicated to cultural memory.

The memory of Marie-Louise's brother Karl was honoured in August 2019 by the Raoul Wallenberg Foundation who designated the Motesiczkys' former property at Hinterbrühl, a short distance from Vienna, as one of the 'Houses of Life' to acknowledge the sacrifice that Karl Motesiczky and his companions made in sheltering those fleeing from or resisting Nazism; Karl was deported to Auschwitz where he died of typhus in June 1943. The property was restituted to Marie-Louise and her mother after the War and sold by them in the mid-fifties to the international charity, SOS Kinderdorf, which runs a chain of 'villages' worldwide for humanitarian work with children.

2019-20 saw the award of new grants to Carers UK for the development of a volunteer listening service, to the Kiln Theatre for its creative engagement programme (from September 2020) and to Refugees at Home for administrative support for their programme of finding accommodation for registered refugees and asylum seekers. It is the first year of the Trust's support for the portrait awards in the annual Koestler Prize and the expansion of its support for Koestler's mentoring scheme, as well as Dean Kelland's inauguration as the third artist-in-residence at HMP Grendon, working with the project manager from Ikon Gallery in Birmingham, James Latunji-Cockbill.

This report for 2019-20 is compiled, of course, in the knowledge of the Covid-19 pandemic. At the time of writing several beneficiaries have been 'dark' since the latter part of March, as far as their physical presence is concerned, with a concomitant loss of income which is likely to continue for some time to come, especially for the performing arts. All have been hugely stretched by additional demands placed upon them, yet all have shown enormous alacrity and enterprise in remote working, in creating digital content and in a whole variety of activity online. I want to salute every single one of them for their dedication to the needs of those whom they serve and for their unfailing communication with the Marie-Louise von Motesiczky Charitable Trust.

Frances Carey

Chair

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

TRUSTEES' ANNUAL REPORT

Year ended 5 April 2020

The Trustees submit their annual report and the financial statements of the Marie-Louise von Motesiczky Charitable Trust for the year ended 5 April 2020. 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.

THE NEVER ENDING JOURNEY OF LIFE

THURSDAY
AUGUST 15TH 2019
ROOM 3



SPONSORED BY
THE MARIE-LOUISE VON MOTESICZKY'
CHARITABLE TRUST

The British
Museum

At the end of the summer each year, the British Museum 's Fellows on the International Training Programme work in pairs to present an object or subject in focus for a hypothetical display. In this case Cipra Mircea Dobra from Romania and Ketevan Chitashvili from Georgia, both MLvM Fellows, took a New Year's flask from Ancient Egypt as their special object to form the basis of a larger narrative.

Designer: Andrada Salaoru

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 interests
- 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:



The Garden Museum, Lambeth Palace Road, London:
Marie-Louise von Motesiczky, Golders Hill Park, oil, pastel and charcoal on canvas, 1981



Victoria and Albert Museum, London
Workshop of Loy Hering (first half 16th century), fragment of a limestone relief depicting a group of kneeling female figures that was found in a wall at the Motesiczky family estate at Hinterbrühl, Austria

Further donations of work by Marie-Louise von Motesiczky are about to be concluded with Tate and with the Lentos Kunstmuseum in Linz, Austria.

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1.2 Amersham Museum 2019-20

After the success of workshops run a year ago for children and families in connection with the gift of three of Marie-Louise's paintings, the Trust made a grant of £5,800 for a programme to start in spring 2020, extending provision to adults with an art/history of art course focusing on émigré artists. This has had to be postponed because of Covid-19.

1.3 Courtauld Institute of Art 2014-19

A Reader in East-Central European Modernism 1918-1956 was published in the Courtauld Books Online series in December 2019, as the outcome of the MA course developed with funding from the MLvM Charitable Trust in 2014-16: *A Minor Modernism? Central European Art and Culture 1918-1956*, and the subsequent post-doctoral fellowship held by Dr Jonathan Owen from 2017-18. The Trust provided a further contribution towards the higher than anticipated cost for translation of a group of texts from Czech, Hungarian, Polish and Slovak into English. The launch on 10 December was very well attended with speakers from Germany, Poland and Canada as well as London; one of the co-editors, Klara Kemp-Welch, spoke of the impact the MA and the publication project had had on the related special subject she teaches for final year undergraduates at the Courtauld.

In the six months since the launch, the publication has been accessed 6,000 times with the highest volume of usage coming in descending order from the UK, USA, Poland, Germany, the Czech Republic, Hungary, Japan, France, Ukraine and Romania.

1.4 Tate Archives 2018-22

The final tranche of material forming the remainder of Marie-Louise's archive was transferred ahead of the exhibition in October 2019; it will be covered by a forthcoming Deed of Gift that will include the greater part of her sketchbooks and loose drawings.

In connection with the Émigré Art Archives project, initial cataloguing of the critic and art historian J.P. Hodin's papers was completed in the summer of 2019. More detailed work has continued on the translation of correspondence, requiring a knowledge of German, Czech and Swedish. Cataloguing of the 16 sketchbooks by Jankel Adler held by Tate's Archive has also been completed.

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 Charity and Moorfields Eye Hospital NHS Foundation Trust:
Eye Clinic Liaison Officer Co-ordinator 2019-21**

Jessica Price, who qualified as an Eye Clinic Liaison Officer while working as the Emotional Support Co-ordinator funded by the Marie-Louise von Motesiczky Charitable Trust in 2015-17, has been appointed to the new two-year pilot post with effect from April 2019. She has been:

- Reviewing ECLO services across all sites that form part of Moorfields Eye Hospital Trust;

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- Overseeing the introduction of consistent patient support groups and education events;
- Standardising the volunteering service that supports the ECLOs;
- Introducing a professional development cycle for the ECLOs;
- Introducing Living with Sight Loss workshops, working with the RNIB.

Since lockdown for Covid-19 Jessica and her team have tried to contact as many patients as possible, prioritising those registered as visually impaired over the past year, and those living alone. For the duration of the crisis and beyond, Moorfields Eye Charity has created a fund to support patients and staff emotionally and practically, research activity that has been affected by the crisis and professional development for staff.

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 2016-20

The 2019 programme welcomed 23 Fellows, among them 5 MLvM Charitable Trust Fellows from Georgia, Romania, Sri Lanka, Uzbekistan (these countries were participating for the first time) and the Philippines. This brings the total number of countries and Fellows since 2006 to 48 and 299 respectively. In addition to the main summer programme each year, the MLvM Charitable Trust's grant contributes to other activities. For 2019 these were:

- 10 week placement for a senior Fellow to help run the summer programme. In 2019 the Fellow selected was one of the former MLvM ITP Fellows from Egypt;
- ITP course on museum interpretation that took place at CVMVS Museum in Mumbai to mark the opening of the new Children's Museum;
- Museums Association Conference 30 September – 5 October 2019: 6 former ITP Fellows were brought over to attend the conference in Brighton, preceded by visits to museums and heritage sites in Surrey and Sussex;
- Spotlight tour to 3 venues in England on *Rodin: rethinking the fragment*, curated by a former MLvM ITP Fellow from Croatia working with the BM's Dept. Greece and Rome, as a follow-on from the Museum's major exhibition in 2018 on *Rodin and the Art of Ancient Greece*.

The Trustees agreed a further grant for the ITP programme from 2021-25 inclusive. The funding period may extend longer because of the cancellation of the 2020 summer programme due to Covid-19.

3.2 Carers UK, 2019-21

A three-year grant of £300,000 for 2019-21 was agreed so that Carers UK can provide a new Volunteer Listening Service, led by the Director of Carer Support. Covid-19 has delayed the recruitment of the Helpline Information Officer until staff are no longer working from home. But Carers UK has redeployed current staff and scaled up the existing Caring Caller volunteer role to deal with the considerable increase in calls to their Helpline. It immediately commissioned

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an interim report on the impact on carers of Covid-19 which came out in the third week of April, featuring on the BBC 10 o'clock news.

3.3 Help Musicians UK

The balance was paid from the grant agreement for cello scholarships awarded from 2014-17, with each award varying from 3-4 years in duration. The 2016 recipient, South African-born Abel Selacoe now living in Manchester, is currently one of the artists chosen for the Lockdown Edition of Opera North's Resonance scheme; this is a residency to provide resources for professional musicians from Black, Asian and ethnic minority backgrounds to develop new ideas.

3.4 Ikon/HMP Grendon: Artist in Residence, 2019-22

Dean Kelland, who also teaches at Wolverhampton University, took over the role of Artist in Residence on 1 August 2019 from Edmund Clark. Dean is supported by James Latunji-Cockbill from Ikon who is the project manager. The annual exhibition of the men's work at Grendon was postponed until 29 January 2020 to allow time for Dean to become familiarised with the men and the prison's processes. This was an eminently successful event, the sixth such occasion when an invited audience could spend time with the men. Koestler Prize awards were given out by Sally Taylor, CEO of the Koestler Trust. At the Trustees' meeting on 14 February 2020, Dean and James were able to report that:

- Good relationships had been established with the men who were regularly dropping in at Dean's office on the Education floor;
- Partnerships were being fostered with the National Criminal Justice Alliance, Koestler Trust, and Buckinghamshire Association for the Care of Offenders, which offered £700 for art materials following the display on 29 January;
- There is an opportunity for a permanent art workshop and display space in a disused building at Grendon;
- Wolverhampton University is providing initial tuition and equipment for printmaking which is being piloted on one of the wings, using perspex as the matrix and drypoint tools;
- Ikon's public programme has expanded to include more talks relevant to the residency and its web site is being redesigned to give greater prominence to the residency;
- Ikon will give Dean an exhibition in 2022 for him to show the work he has done in response to the residency.

During the Covid-19 lockdown Dean and James have not been able to go into HMP Grendon but they have done their utmost to keep in touch with the men, to maintain the supply of materials and to come up with ideas for work they can do in their cells.

3.5 Kiln Theatre: Minding the Gap 2017-20

Since 2014 The Trust has given two three-year grants towards this programme helping recent migrants to Brent aged 14-19 to develop their English language and writing skills through drama. From September 2018 - August 2019 Kiln engaged with 183 students from four schools or colleges of further education in more than 150 creative workshops. The majority



All Messed Up, Marie-Louise von Motesiczky Platinum Award winner in the portrait category for the 2019 Koestler Prize entered by Michael from HM Prison Full Sutton in the East Riding of Yorkshire. The artist shared these remarks with the Koestler Trust: "The piece reflects the way I was feeling part-way through my sentence. Like most prisoners I expect, at one point or another, a pure state of confusion - 'all messed up' - not knowing what to do with my life, not knowing which way to turn. The painting has an array of unrelated colours, a dense network of textures and even a photo depicting what I've lost; but they all mould into one big self-portrait, a silhouette of chaos." Each year, Koestler entrants comment on the diverse range of benefits which creativity and the Koestler Awards brings to them. Michael has said "It's a bit of a cliché but art has changed my life. From never doing any kind of art, even at school it didn't interest me, to now, where I'm studying with the Open College of the Arts on a BA (Hons). It's given me a purpose during my sentence. Having a creative outlet has helped me realise I can overcome anything life throws at me."

of the participants had never taken part in drama before. They were able to see professional productions at Kiln, gain experience in theatrical expression and design, create their own comic strips and radio drama, and 59 of them had the opportunity to appear in two performances on the main stage.

For 2019-20 Kiln embarked on working with six groups, totalling 123 school and college students. The autumn term was dedicated to developing different skills and the spring term to performances scheduled to take place in March and May respectively. The theatre had to close its doors on 17 March due to Covid-19, suspending all further activity in person. Minding the Gap has transferred online, principally using social media platforms to engage with the young people.

3.6 Koestler Trust: 2019 Portrait Award and MLvM Mentoring Scholars

2019 was the first year for the MLvM Charitable Trust's sponsorship of the Portrait Awards within the Koestler Prize submission; 376 portraits were entered from 112 secure institutions. 18 were chosen for the annual exhibition at the Southbank Centre, *Another Me*, curated by Soweto Kinch, which included the MLvM Platinum Award winner illustrated above (p.10). Talking about the exhibition's title and the impact of being selected for the show, the artist said "I think it's a great title. It sums me up, I can totally relate to it. You come into prison one person and you leave 'another'; 'another me'; totally different in so many ways and all for the good. I had an overwhelming feeling of self-worth. Getting that selection letter was a great feeling, especially when you tell your family and they're saying they're "proud of you". Wow, you can't put it into words. You never think you would hear that said to you again!' Feedback is given for every submission, which is one of the most important features of the Koestler Prize.

The two MLvM mentoring awards for 2019-20 for those recently released from the criminal justice system were held by Deacon, who has developed a thriving online business in decorative items often with an LGBTQ theme, and Sarah, a striking portraitist who has been invited to exhibit as part of Tate Exchange and at the Society of Graphic Arts annual exhibition at the Mall Galleries in London. No awards will be made for 2020-21 until face to face mentoring sessions can resume.

3.7 National Youth Orchestra 2017-20

The cello bursaries for 2018-19 and 2019-20 given in memory of Marie-Louise's father, Edmund von Motesiczky (1866-1909) and her brother Karl (1904-43), were awarded to Felix Rosenboom (2018 & 2019), James Dew (2019 & 2020) and Harry Scott-Burt (2020). Theo Bently Curtin, one of the MLvM Scholars for 2018, is currently studying at the Royal College of Music in London. For 2019-20 40% of the 164 members of the orchestra came via NYO Inspire, a programme aimed at increasing access and diversity through working with state schools; 24% are from black or ethnic minority backgrounds; 45% are male to 55% female and 54% of the leadership positions in the main orchestra are held by female musicians. Frances Carey had the opportunity to attend an NYO Inspire Day performance on 22 September 2019 at Sheffield Springs Academy and a performance of Shostakovich's *Festive Overture* on 20 November at the Barbican, led by musicians from NYO Inspire working with peers from NYO, the National Open Youth Orchestra, and the Youth Orchestra of Los Angeles (YOLA), conducted by Gustavo Dudamel.

For 2020 NYO has only been able to carry out the winter residency and performances in the normal manner. Once lockdown began it set about creating a digital residency for April 2020 which has provided the inspiration for further online work with NYO and NYO Inspire over the May half-term, and for the summer. NYO will not be auditioning for the 2020-21 orchestra, offering repeat places to all those in the current NYO because of the impact of the Covid-19 restrictions on their opportunity for actual performance in 2020.

3.8 Refugees at Home (R@H) 2019-21

Through one of The Funding Network's live fundraising events in December 2018, the Trust first became aware of this charity set up in February 2016, inspired by the experience of someone who, like Marie-Louise von Motesiczky, came to Britain in the 1930s as an émigré from Vienna. The charity introduces destitute refugees and asylum seekers to registered hosts who have spare accommodation. In 2019 they had 852 referrals and made 616 placements, an increase of 12% and 6.5% on 2018. Guests were predominantly from Afghanistan, Eritrea, Ethiopia, Iran, Sudan and Syria, some of the 75 countries from which R@H guests have come since 2016. The Trust has provided a grant of £25,000 over two years to help support a placement administrator whose work has contributed to a triaging system, allowing the R@H team to prioritise the most vulnerable guests and to ensure they are placed in in such a way as to offer most support for their needs.

The R@H team has continued to support placements virtually throughout the Covid-19 pandemic. Even with the constraints of lockdown, they are still hosting over 80 guests, a remarkable achievement given people's understandable reluctance to share their homes at such a time. Among R@H guests are those who have become some of the frontline health workers essential to dealing with the coronavirus crisis. With the easing of lockdown restrictions, R@H will gradually rebuild to their usual hosting level of around 140 placements every night.

3.9 The Funding Network: International Programme support 2019-21

In 2019 TFN International passed the milestone of £5 million raised since it began in 2013, supporting partner organisations in 21 countries. 314 events in 75+ towns and cities raised money for 1,009 grassroots charities working for social change. The cost to TFN of delivering TFN International from 2013-19 inclusive was £584,735 of which the MLvM Charitable Trust contributed £225,000. Following the appointment of TFN International Director Eugenie Harvey as TFN's CEO in May 2019, the small team running TFN was restructured so that Eugenie could combine both roles with additional support from other members of the team.

For a fundraising model built around live events, TFN UK, like many charities, has been faced with an existential threat since lockdown in March. They have risen to the challenge, organising three virtual events so far, a vehicle with which TFN in Australia and New Zealand have had particular success. They are working on a TFN handbook for virtual events to help affiliates everywhere, not just for the short-term but as a long-term adjunct to live crowd fundraising when that becomes feasible again.

3.10 Warburg Institute

In January 2020 the MLvM Charitable Trust made a grant of £500,000 for a teaching suite to be named after Marie-Louise von Motesiczky as part of the Warburg's redevelopment, the *Warburg Renaissance*. This was halfway through its technical design stage (RIBA Stage 4) when lockdown for Covid-19 occurred.



The flags on this card represent the countries of origin of the young people who have taken part in the Kiln Theatre's creative engagement programme. Kiln is located on Kilburn High Road in the London Borough of Brent, one of the most diverse localities in Europe with the highest level of migration in London.

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Financial Performance

The Statement of Financial Activities shows net expenditure before gains and losses on investment disposals and revaluations during the year of £1,043,085 (2019 - £2,625,193). The net expenditure includes grants and donations to various bodies amounting to £1,016,664 (2019 - £2,629,145). The net assets of the Charity reduced during the year from £8,902,526 to £8,011,594.

Reserves policy

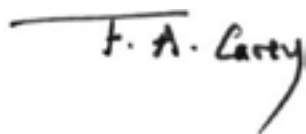
The Charity is dependent on its bank balances and term deposits to fund its day to day activities. The Charity has built up sufficient reserves to be able to continue to meet its objectives. The Trustees consider that the level of liquid reserves should be sufficient to cover a period of at least 6 months overheads. The Charity's assets currently include works of art valued at £2,609,546 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 the portfolio of listed investments and on interest on term deposits. The listed investments were all sold during the previous year and the proceeds have been invested in term deposit accounts.

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 7 July 2020 and signed on its behalf by:



Frances Carey
Trustee

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
TRUSTEES' RESPONSIBILITIES STATEMENT
Year ended 5 April 2020

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 2020

	Note	Unrestricted Funds 2020 £	Unrestricted Funds 2019 £
INCOME			
Investments and interest			
Other income	2	36,472	76,194
		-	519
TOTAL INCOME		<u>36,472</u>	<u>76,713</u>
EXPENDITURE			
Charitable activities	3	1,021,921	2,637,372
Other expenditure	4	57,636	64,534
TOTAL EXPENDITURE		<u>1,079,557</u>	<u>2,701,906</u>
NET EXPENDITURE BEFORE INVESTMENT GAINS / (LOSSES)		(1,043,085)	(2,625,193)
Net gains on disposals of investments	8	24,881	863,098
Net gains / (losses) on revaluations of investments	8	123,912	267,246
Net exchange gains / (losses) on conversion of bank accounts	9	3,360	4,172
NET MOVEMENT IN FUNDS FOR THE YEAR		<u>(890,932)</u>	<u>(1,490,677)</u>
TOTAL FUNDS AT 6 APRIL 2019		8,902,526	10,393,203
TOTAL FUNDS AT 5 APRIL 2020		<u>8,011,594</u>	<u>8,902,526</u>

All income and expenditure relate to continuing activities.
The notes on pages 19 to 23 form part of these financial statements.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

BALANCE SHEET

Company Registration Number 7572024

Charity Number 1140890

At 5 April 2020

	Note	Unrestricted Funds 2020		Unrestricted Funds 2019	
		£	£	£	£
FIXED ASSETS					
Investments	5		2,609,546		2,508,372
TOTAL FIXED ASSETS			<u>2,609,546</u>		<u>2,508,372</u>
CURRENT ASSETS					
Debtors	6	4,260		3,337	
Cash at bank and in hand	7	5,417,518		6,404,329	
		<u>5,421,778</u>		<u>6,407,666</u>	
CREDITORS: Amounts falling due within one year	8	(19,730)		(13,512)	
NET CURRENT ASSETS			<u>5,402,048</u>		<u>6,394,154</u>
NET ASSETS			<u><u>8,011,594</u></u>		<u><u>8,902,526</u></u>
CHARITY FUNDS					
Unrestricted funds	9		5,023,731		6,038,575
Revaluation reserve	10		2,987,863		2,863,951
TOTAL FUNDS			<u><u>8,011,594</u></u>		<u><u>8,902,526</u></u>

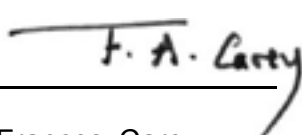
For the year ending 5 April 2020, the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

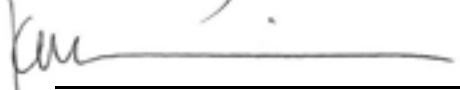
The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts

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 7 July 2020 and signed on their behalf



Frances Carey
Trustee



Keir McGuinness
Trustee

The notes on pages 19 to 23 form part of these financial statements.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

CASH FLOW STATEMENT

Year ended 5 April 2020

	2020 £	2019 £
Cash flows generated		
Income from listed investments and interest	36,472	76,194
Other income	-	519
	<u>36,472</u>	<u>76,713</u>
Application of cash		
Grants and donations	969,045	1,442,865
Expenditure on charitable activities	5,257	8,227
Other expenditure (below)	48,981	105,470
	<u>1,023,283</u>	<u>1,556,562</u>
Sales of listed securities (net of purchases)	-	(5,888,121)
	<u>1,023,283</u>	<u>(4,331,559)</u>
Net decrease in cash during year	(986,811)	4,408,272
Cash at bank and in hand at the beginning of year	6,404,329	1,996,057
Cash at bank and in hand at the end of year	<u>5,417,518</u>	<u>6,404,329</u>
Reconciliation of other expenditure:		
Other expenditure per SOFA	57,636	64,534
Net exchange gains on conversion of bank accounts	(3,360)	(4,172)
Decrease in debtors	923	(1,876)
(Increase) / decrease in creditors	(6,218)	46,984
	<u>48,981</u>	<u>105,470</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.

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

1.6 Investments

Investments are stated at market value at the balance sheet date. 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 2020

	2020 £	2019 £
2 INCOME FROM INVESTMENTS		
Income from listed investments	-	51,921
Interest on bank accounts	36,472	24,273
	<u>36,472</u>	<u>76,194</u>
	<u>36,472</u>	<u>76,194</u>
3 CHARITABLE ACTIVITIES		
Grants and donations paid in cash:		
Amersham Museum	5,800	4,264
Carers UK	100,000	72,650
Courtauld Institute of Art	3,794	-
Freud Museum	-	2,750
The Funding Network	45,000	45,000
Help Musicians UK	6,231	-
Ikon	90,720	65,087
Kiln Theatre	40,000	314,000
Koestler Trust	26,000	8,000
Moorfields Eye Charity	48,000	48,000
National Youth Orchestra	16,000	16,000
Refugees at Home	12,500	-
Tate Gallery	75,000	867,114
University of London (Warburg Institute)	500,000	-
	969,045	1,442,865
Grants and donations of Works of Art:		
Amersham Museum	-	64,476
Fitzwilliam Museum, Cambridge	-	46,060
Garden Museum, Lambeth	32,619	-
Hunterian, University of Glasgow	-	196,571
Leicester Arts and Museums Service	-	263,374
Leopold Museum, Vienna	-	102,171
Manchester Art Gallery	-	146,660
National Gallery of Ireland	-	237,513
Victoria and Albert Museum	15,000	-
Wien Museum	-	129,455
	47,619	1,186,280
Expenditure on Charitable Activities:		
Research fees	2,200	-
Transportation costs	3,057	8,227
	5,257	8,227
	<u>1,021,921</u>	<u>2,637,372</u>

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

NOTES TO THE ACCOUNTS (continued)

Year ended 5 April 2020

	2020 £	2019 £
4 OTHER EXPENDITURE		
Investment managers' fees	-	7,163
Accountancy fees	5,540	7,450
Legal fees	18,108	13,217
Valuation fee	3,000	-
Storage and handling costs	6,928	9,694
General insurances	2,507	4,114
Administrative services payable to Chair	18,000	16,500
Postage and stationery	196	388
Entertaining and meeting expenses	1,152	1,923
Bank charges	36	34
Computer costs	-	213
Website costs	1,260	1,870
Grave upkeep	-	345
Subscriptions	909	1,623
	<u>57,636</u>	<u>64,534</u>

Entertaining and meeting expenses principally represent reimbursed entertaining and travel costs incurred by two of 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 (2019 - £16,500) of which £4,500 was unpaid at the year end (2019 - £4,200). Otherwise none of the Trustees received any remuneration or benefits during the year (2019 - £Nil).

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
Year ended 5 April 2020

5 WORKS OF ART

	£
Value at 6 April 2019	2,508,372
Disposals in year at proceeds	(47,619)
Net profit on disposals in year	24,881
Revaluation gains in year	123,912
Value at 5 April 2020	<u><u>2,609,546</u></u>

The works of art, comprising numerous paintings and drawings, have been valued by the Trustees at an estimated open market value of £2,609,546 as at 5 April 2020. The individual works of art are valued in dollars converted into sterling at the year end exchange rate. The revaluation gain during the year of £123,912 relates to exchange gains.

Disposals of works of art in the year at proceeds amounting to £47,619 represents the value of works donated during the year and included in note 3. The profit on disposal thereof represents the difference between the value of the donation (converted into sterling at the rate ruling at the date of the donation) and the relevant book value at 5 April 2019.

	2020	2019
	£	£
6 DEBTORS		
Amounts falling due within one year:		
VAT recoverable	1,275	912
Prepayments	2,985	2,425
	<u><u>4,260</u></u>	<u><u>3,337</u></u>

7 CASH AT BANK AND IN HAND

All cash at bank and in hand balances are held in accounts with less than 3 months maturity.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
NOTES TO THE ACCOUNTS (continued)
 Year ended 5 April 2020

	2020 £	2019 £
8 CREDITORS		
Amounts falling due within one year:		
Accruals	19,729	13,512
	<u>19,729</u>	<u>13,512</u>
9 UNRESTRICTED FUNDS		
At 6 April 2019	6,038,575	7,796,498
Net income for the year before investment gains/ (losses)	(1,043,085)	(2,625,193)
Net gains on disposals of investments and works of art	24,881	863,098
Net exchange gains on conversion of bank accounts	3,360	4,172
At 5 April 2020	<u>5,023,731</u>	<u>6,038,575</u>
10 REVALUATION RESERVE		
At 6 April 2019	2,863,951	2,596,705
Net gains/(losses) on revaluations of investments in year	123,912	267,246
At 5 April 2020	<u>2,987,863</u>	<u>2,863,951</u>
11 SHARE CAPITAL		
The Charity is a company limited by guarantee.		

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST
INDEPENDENT EXAMINER'S REPORT
Year ended 5 April 2020

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 5 April 2020, which are set out on pages 16 to 23.

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

7 JULY 2020

Fourwinds
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Ware
Herts SG12 0EH