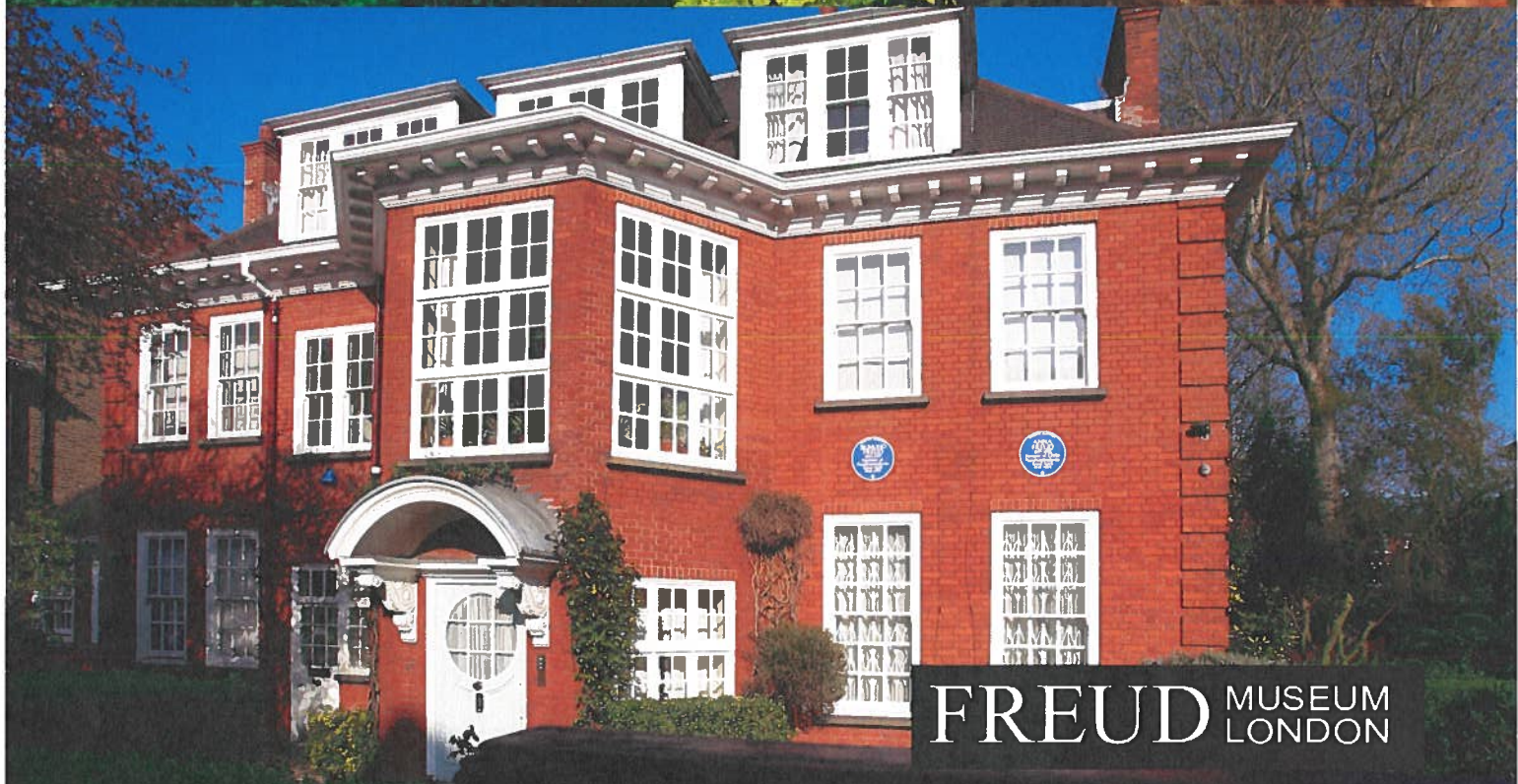




# BURGH HOUSE



# FREUD MUSEUM LONDON

## Marie-Louise von Motesiczky Charitable Trust **Trustees' Annual Report** **Year ended 5 April 2024**

Company Registration Number 7572024  
Charity Registration Number 1140890



MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**ANNUAL REPORT AND ACCOUNTS**  
Year ended 5 April 2024

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MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**LEGAL AND ADMINISTRATIVE INFORMATION**  
Year ended 5 April 2023

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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



Paintings by Marie-Louise von Motesiczky in the newly installed Founders' Galleries at the Fitzwilliam Museum, Cambridge

Photograph copyright © University of Cambridge, The Fitzwilliam Museum.



Marie-Louise in Amersham at the Amersham Museum

Photograph copyright© Linda Gould, Amersham Museum.



# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## CHAIR'S REPORT

Year ended 5 April 2024

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*A Painter in Search of an Audience. Marie-Louise von Motesiczky in Exile* was the title of an online talk by Ines Schlenker on 9 August 2023 for the Fritz Ascher Society for Persecuted, Ostracized and Banned Art, based in New York:

<https://fritzaschersociety.org/exhibition-event/marie-louise-von-motesiczky/>

Thanks to the efforts of Ines and many others, Marie-Louise has now found an audience, online and in person, with displays springing up all the time. In the period under review this has happened at the Amersham Museum, Burgh House and Hampstead Museum, the Fitzwilliam Museum in Cambridge and a new museum in Salzburg: Museum Kunst der verlorenen Generation (Museum of the Lost Generation). In the latter part of 2024 her family connection to Sigmund Freud through her maternal grandmother Anna von Lieben, who was one of his early patients, will play a part in the Freud Museum London's exhibition about the women associated with Freud as patients and colleagues, and his wider influence through the visual arts. *Psychoanalyst* (1964), Marie-Louise's rather sinister portrait of Freud's close associate Ernst Kris, a notable art historian, has had a prominent place at the Freud Museum since 2017.

The Trust has now entered the final period of its existence with the works that remain in its possession to be sold at auction later this year. Among the many works distributed as gifts to museums and galleries, it is very gratifying to know that a good number of them have permanent homes in three of the places with which she was most closely associated: Vienna, London, in particular Hampstead, and Amersham just beyond where she lived with her mother during the war years. Marie-Louise continued to go back and forth from London until 1960 when they moved to their final home at Chesterford Gardens, Hampstead. The importance of women of all kinds as her subjects (including herself and her mother), is evident in two current exhibitions in Amersham: *Marie-Louise in Amersham*, and at Burgh House: *Marie-Louise von Motesiczky: (in)Visible Women*:

*"Women getting older – women at the hairdressers – girls sitting in glass-fronted shops doing the invisible mending and slowly getting older, dying women, bathing women, cheerful women, sad women..."*, Marie-Louise von Motesiczky in a letter to Elias Canetti, 1963.

An enigmatic composition including a self-portrait by the artist, found its way into HMP Grendon as one of two paintings that were lent under the supervision of Ikon Gallery for a project run by Dean Kelland, the artist in residence funded by the Trust from 2019-23.

The men at Grendon chose *The Hour* because of the tenderness in the relationship between Marie-Louise depicted on the right, and the kneeling figure who has variously been interpreted as either Elias Canetti, her long-time lover, or her mother Henriette. On 26 July 2023 outside guests were invited to Grendon to see the men's own work in response to this painting along with one other: *Cook attacked by Dragonflies*, 1950s. Both compositions are now on permanent display in the Visitors' Centre at Grendon.



*The Hour* 1967

# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## CHAIR'S REPORT

Year ended 5 April 2024

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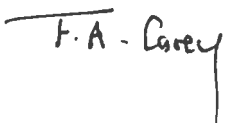
Dean Kelland's residency culminated in his exhibition *Imposter Syndrome* at Ikon (20 October – 27 December 2023). Related programming at Ikon and Grendon included a symposium at the prison organised with outside guests on 23 November 2023. Dean's response to his five-year residency incorporated film, photography and mixed-media works, made in collaboration with the inmates to explore 'masking' as a means of assuming an alter ego, concealing personal identity and psychological pain. The media coverage online, in print, on radio and television showed a keen appreciation of what is being achieved at Grendon. In the words of *The Telegraph's* reviewer:

*In the light of Britain's contempt for prisoners, Grendon is a politically heroic place. It also, inevitably works: its inmates rate of recidivism is drastically reduced. Imposter Syndrome may be imperfect, but – much better – it's a serious, sincere show.*

Like Edmund Clark, his predecessor as artist in residence, Dean made a huge impact, establishing an immediate rapport with the men at Grendon. The Trust is grateful to Dean for his contribution, especially given the circumstances of the pandemic from 2020-22, as we are for the vital role played by the member of Ikon staff dedicated to Grendon, James Latunji-Cockbill, with support from his colleagues. The success of the artist in residence programme could never have been achieved without the unfailing enthusiasm and understanding of the residents at HMP Grendon, the staff and the Governors: Rebecca Hayward for Dean's residency and now Olivia Phelps.

Another inspiring figure with whom the Trust has been closely associated for several years is Indhu Rubasingham, Artistic Director of Kiln Theatre in Kilburn until the end of 2023, now Director-designate of the National Theatre in 2025. She has created a legacy of outstanding new writing and performance and of constantly evolving cultural engagement among Kiln's diverse local communities, with which the Trust is proud to be associated.

Not all the projects we have funded will come to fruition within the lifespan of the Trust, but one that will do so is the Warburg Renaissance. This has entered its final phase prior to the opening at the beginning of October 2024 of the redeveloped site, including the new teaching suite to be named after Marie-Louise. Further ahead but visibly taking shape is Oriel, the joint Moorfields Eye Hospital and University College London clinical and research facility at St Pancras, where the Marie-Louise von Motesiczky Trustees attended the groundbreaking ceremony in July 2023.



Frances Carey  
Chair

# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## TRUSTEES' ANNUAL REPORT

Year ended 5 April 2024

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The Trustees submit their annual report and the financial statements of the Marie-Louise von Motesiczky Charitable Trust for the year ended 5 April 2024. 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 (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 three 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.



*Marie in Doorway* (after 1954)  
A posthumous portrait of the Motesiczkys' housekeeper Marie Hauptmann who lived with them in Amersham.  
Amersham Museum



MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**TRUSTEES' ANNUAL REPORT**  
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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.

## **Achievements and Public Benefit**

In pursuit of the charitable objects as set out above, the Trustees have considered the Charity Commission's guidance on public benefit as set out in the Charities Act 2011 to ensure that all their activities meet this requirement.

**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 Museums and Galleries**

#### **1.1.1 Amersham Museum**

The Marie-Louise von Motesiczky Gallery was inaugurated on 8 March, International Women's Day, with an exhibition devoted to *Marie-Louise in Amersham* (9 March to 26 August 2024), whose opening was attended by the MP for Amersham and Chesham, Sarah Green. The purpose was to draw attention to Marie-Louise's achievement as an artist and to place her in the context of the local community which included quite a number of outsiders: servicemen, refugees, and Londoners seeking escape from the wartime dangers of the city. Work created through the Museum's community learning programme has been part of the exhibition, from the South Buckinghamshire Jewish Community and the primary school on Chestnut Lane, located directly opposite Cornerways, the house where Marie-Louise and her mother Henriette lived from 1941 until 1960. The Amersham Museum worked with 180 children from the school, running guided walks and handling sessions. Year 2 (6-7) children also created artwork about the people and events that took place on Chestnut Lane in the 1940s. This featured in an illustrated map and trail and in an exhibition at the school.

Amersham Museum will open a second exhibition, *Precious Objects*, in September 2024 as part of the programme funded by the Trust. Working with a local artist, the public have been invited to share objects that are precious to them, to be shown alongside those of particular significance for Marie-Louise, most notably two eighteenth century cloisonné enamel sheep now part of Tate's Archive, that she brought with her when she left Vienna on 13 March 1938.



# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

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### 1.1.2 Burgh House, Hampstead

The private view for *Marie-Louise von Motesiczky: (in) Visible Women* (7 March -15 December 2024) and its companion exhibition upstairs: *About Women: Photographs by Dorothy Bohm* (1924-2023) was attended by nearly 200 people. Visitor figures for March-April show a 45% increase compared with the same period in 2024, the focus on women as artists/practitioners and as subjects, being a key factor in the public interest.

During 2023-24 the Trust gave a further five paintings by Marie-Louise to Burgh House and one by her great friend Milein Cosman, the artist at work in *Studio with Nude Model*. All are on show in the House, either in the exhibition itself or in the Library across the hall. The recently donated works by Marie-Louise were:

- Lo and Lilly, 1951
- Mother and Child c.1954
- Confrontation in the Forest, c.1970
- Mrs Bolter, 1986
- Frau Pauzenberger, 1990



*Studio with Nude Model, 1970*



### 1.1.3 Fitzwilliam Museum

The Museum's Founder's Galleries (five of the main paintings galleries) reopened on 15 March 2024 after a three-year closure. They have been magnificently restored to house a major rehang and reinterpretation of the collection. Each gallery brings the historic, modern and contemporary together, with a particular focus on women, artists of colour and those who came to Britain from elsewhere. Three of Marie-Louise's paintings are prominently displayed, including one of the most important works she ever made, a self-portrait titled *At the Dressmaker's* (1930). The Trust has funded the post concerned with the interpretation, for which the Fitzwilliam has secured additional support through the Higher Education Impact Fund. Together the combined resources mean the post can be extended from May 2024 to July 2025.



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**1.1.4 Freud Museum London**

A grant of £150,000 was made to the Freud Museum on Maresfield Gardens in Hampstead to cover the cost of refitting the exhibition space and its adjacent room which will be named for Marie-Louise, and two exhibitions with public programming whose working titles are:

- *Women & Freud: Patients, Pioneers, Artists* (October 2024 – April 2025)
- *Psychoanalysis and Caricature* (January–June 2027) in collaboration with the Warburg Institute

**1.1.5 Museum Verlorenen Generation (Museum of the Art of the Lost Generation), Salzburg**

The museum which opened in 2017, is an independent charitable foundation comprising the collection of Prof. Dr Heinz Böhme, focused on the work of artists deemed 'degenerate' during the Nazi period. Dr Böhme acquired a study by Marie-Louise of *Elias Canetti Reading*, c.1945, via a dealer in Vienna which came from the first of the sales held by the Trust with Chiswick Auctions in December 2020. We have now given four more paintings:

- *Girl by Fire*, 1941
- *Still-life with Flowers and Pipe*, 1940s
- *Indian Couple*, 1951
- *Coloured Model*, c.1956

Marie-Louise's work is featuring this year at the Museum in exhibitions dedicated to *Beyond Beckmann*, artists who attended Max Beckmann's masterclasses in Frankfurt 1925-1933.





# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

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### 1.1.6 Tate

Following the successful completion of Phase One of the Emigré Art Archives Project, the Trust has provided funding for Phase Two focusing on the following collections of material:

- Drian Gallery archives (1957-1998): run by Halima Nalecz (1917-2008) who left Poland to settle in London in 1947.
- Josef Herman archives: Herman (1911-2000), another émigré who left Poland for Brussels in 1938, arriving in Britain via France in 1940.
- Anton Ehrenzweig archives: Ehrenzweig (1908-1966), born into a prominent legal family in Vienna, became a magistrate in 1936, leaving for Britain immediately after the Anschluss in 1938. He became a theorist on modern art and music, publishing *The Psychoanalysis of Artistic Vision and Hearing* in 1953, *An Introduction to a Theory of Unconscious Perception* in 1965 and *The Hidden order of Art* in 1966.
- Ewan Phillips archives: Phillips (1914-1994) as a very young man was an assistant organiser of the *Exhibition of Twentieth Century German Art* at the New Burlington Galleries in 1938, co-founder of the Artists' International Association and helped to organise the Tate Gallery's library and art stores. During the Second World War he became one of the 'Monuments Men' stationed in Hamburg, then in 1948 the first Director of the Institute of Contemporary Arts.

As well as cataloguing all the selected material and digitising a significant proportion, the budget allows for a public programme including two films, a Show and Share event, symposium and an exhibition in the Marie-Louise von Motesiczky Archive Gallery to highlight both Phase 1 & 2 of the Émigré Art Archives Project and material from Marie-Louise's archive whose cataloguing was completed in 2023.

## 1.2 Art in the Criminal Justice system

### 1.2.1 Ikon/HMP Grendon Artist in Residence

After the successful completion of Dean Kelland's residency described on p.5, the Trust awarded a new grant to cover the three calendar years from 2024-2026 inclusive. The terms of appointment for the artist (s) in residence are eighteen months each, and the appointees are to work with the Producer from Ikon and the prison community to co-curate exhibitions in the Marie-Louise von Motesiczky Studio (three per residency). An Art Orderly will be recruited for each of the three years from within the prison community to assist with practical facilitation. This post will be paid for by HMP Grendon.

Simon Harris, tutor at Wolverhampton University who introduced printmaking to Grendon, is the new artist in residence but was prevented by illness from starting in January 2024. James Lomax, who was also short-listed for the position, kindly agreed to act as an interim replacement for two months, presenting the work he has done with the men at an event on 6 June, 2024.

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MLvM paintings presented to HMP Grendon in association with Ikon Gallery: *Cook attacked by Dragonflies* and *The Hour*

### 1.2.2 Koestler Arts Trust

The Marie-Louise von Motesiczky Charitable Trust has been supporting the Koestler Arts mentoring scheme since 2016, with its current grant due to run until the middle of 2025. The objectives are to:

- To help mentees to continue creative work post release from prison;
- To improve their coping ability, reduce stress and engender hope for the future;
- To support them in accessing education and training;
- Thereby to discourage reoffending.

Since the scheme was launched in 2008, it has supported 230 mentees, of whom ten have been funded by the Marie-Louise von Motesiczky Charitable Trust, with another appointee imminent.

At the end of 2023 Koestler Arts moved into a new building facing on to Du Cane Road outside Wormwood Scrubs, a far more visible presence than hitherto in the



*Oxygene*

Koestler Arts Mentoring Scholar  
Acrylic on Canvas, 2022





# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## TRUSTEES' ANNUAL REPORT

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former Governor's house by the main gates to the Prison. This will afford opportunities for mentees to see their work showcased in dedicated displays.

The Trust would like to record its gratitude for the naming of a Marie-Louise von Motesiczky Award at the 2023 Koestler Prize submission. *A Portrait of W.H. Auden* was given a gold award in the Portrait category and subsequently chosen for the annual exhibition at the Southbank Centre, *In Case of Emergency*.

**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

Construction is proceeding well on the St Pancras site for Oriel, the new clinical and research centre combining the expertise of Moorfields Eye Hospital and University College London's research body, the Institute of Ophthalmology. The Marie-Louise von Motesiczky Charitable Trust will be discussing with the Charity the way in which the Trust's contribution to patient support services is to be recognised in the new building.

**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

<https://www.britishmuseum.org/our-work/international/international-training-programme>

On 22 May 2023 a reception was held at the British Museum to celebrate the International Training Programme, highlighting the Marie-Louise von Motesiczky Charitable Trust's support since 2011. Supporters, advocates and partner museums were formally welcomed after the Covid hiatus and speakers included two past ITP Fellows from Croatia and India: Barbara Vujanović (2016), Chief Curator, Meštrović Atelier, The Ivan Meštrović Museums (Split), and Pankaj Protim Bordoloi (2018), Deputy Director, Art & Museum Section, President's Secretariat Rashtrapati Bhavan (Delhi).

For the main 2023 summer programme 18 Fellows came from 14 countries, among them 3 newcomers: Bulgaria, Kiribati and Vietnam. 353 Fellows have participated from 60 countries since 2006. For 10 years a Senior Fellow has been appointed from past candidates to take part in the overall running of the six-week summer programme. In 2023 this was Ciprian Dobra from Romania who had been one of the MLvM funded Fellows in 2019. Following this placement, Ciprian has taken on the role of guest editor of the ITP Newsletter for 2024 and joined the ITP Advisory Board comprised of other former Senior Fellows, who are continuing to support the development of the International Training Programme:

# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## TRUSTEES' ANNUAL REPORT

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*One of the first things I told my 2023 fellows was to pay attention to everything because whether they are aware or not, there are things to be learned and applied in everything they will be presented with. The contacts they will make will be invaluable, the network they will be part of will always be a resource of personal and professional development.*

### 3.2 Carers UK

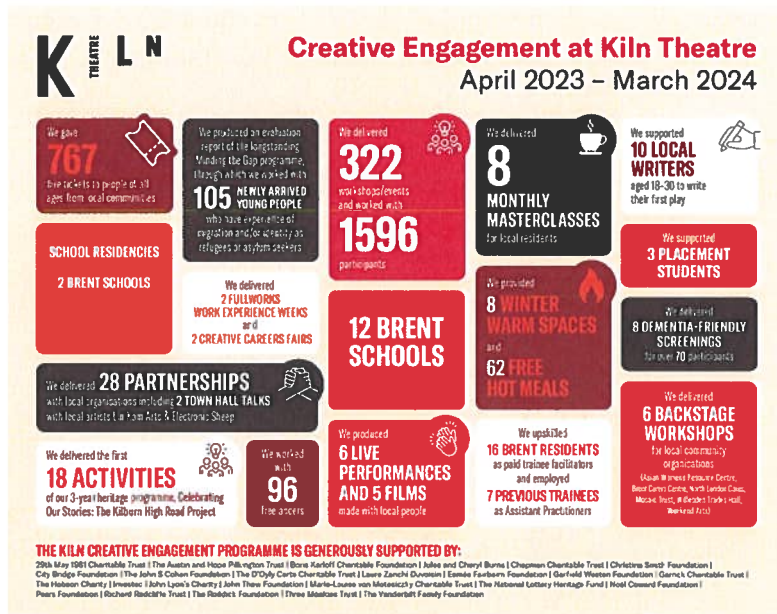
The vital support and advocacy provided by Carers UK has been illustrated this past year by the success of the campaign to get the UK's 2.3 million carers a statutory right to five days unpaid annual leave from their employers. Alongside this is the necessity for a fundamental review of the Carers Allowance, thrown into sharp relief by the overpayments scandal. Carers UK was chosen to be charity of the year in a competition for creative agencies to design and deliver a campaign for their cause, which brings significant media sponsorship with it.

The Marie-Louise von Motesiczky Charitable Trust has made a final grant of £100,000 for the period from June 2023 to the end of December 2025 towards carer support services of all kinds, especially online.

### 3.3 Kiln Theatre

Indhu Rubasingham's legacy is being carried on by her successor Amit Sharma, previously an Associate Director, who is very much part of Kiln's ethos of excellence through innovation and collaboration: in Indhu's own words:

*The bedrock of my programming and passion at Kiln has been giving a platform to different voices expressing their perspectives, concerns and insights of the world around them, speaking to the different communities around Kilburn and beyond.*



Across the academic year ending in the summer of 2023, *Minding the Gap*, one of the main components of the Creative Engagement programme supported by the Trust, worked with 123 young people aged 14-19 (including 57 newly arrived migrants), speaking 24 languages from 24 countries in 3 continents. For the second year four alumni from MTG had the chance to become paid trainees, one of them joining the front of house team at Kiln as a result, and another the *Minding the Gap* facilitator team:

*Being part of the traineeship has really helped with my confidence – I have explored new things and met new people. I have learnt how to run dress and tech rehearsals, how to freelance, how to collaborate with others and how to develop your own projects. I would*



# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

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*really like to work in the theatre industry because of this initiative. The Kiln feels like home to me because I have made a great connection there.*

The full range of Kiln's creative engagement over the past financial year is captured in the 'infographic', illustrating why they have secured a grant of £250,000 from the National Lottery Heritage Fund for *Celebrating our Stories: the Kilburn High Road*, a three-year project which will further embed Kiln's work with local communities and allow them to work strategically for the future. Kiln has expressly acknowledged that:

*The support from the Marie-Louise von Motesiczky Charitable Trust and continued investment in our team has been integral in leveraging this significant grant.*

### 3.4 National Youth Orchestra

The Marie-Louise von Motesiczky Charitable Trust has been supporting four places in NYO in each of the calendar years 2023 and 2024, with further funding for NYO Inspire which provides opportunities for a wider group of young people, some of whom will qualify for the main orchestra. In addition to the musicians, our funding has paid for the post of Digital Officer created during the pandemic, until the end of 2023. This has had a transformative effect on NYO's profile and activity, which will form the basis of our final grant in 2024-25.

NYO's composition and some of their achievements during 2023 were as follows:

- Of 156 musicians in the Orchestra, 50% were from state education and 29% were Black, Asian or ethnically diverse.

The screenshot shows the NYO website homepage. At the top, there is a navigation bar with links: 'Get Involved', 'Support Us', 'Events & Performances', 'The Orchestra', 'News', and 'About Us'. A 'DONATE' button is in the top right corner. The main header image shows three young people (two boys and one girl) smiling, with one boy holding a trumpet. Text on the left says: 'We are the UK's leading organisation championing orchestral music as a powerful agent for teenage development.' Below this are three call-to-action buttons: 'BEATMAKER' (with a guitar icon), 'SUPPORTER' (with a violin icon), and 'RHYTHM LOVER' (with a drum icon). Each button has the text 'PLAY YOUR PART' below it. At the bottom, there are three corresponding text labels: 'Calling all teenage musicians', 'Become a supporter', and 'Come and join the audience'.

# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

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- Female and non-binary musicians took 61% of leadership positions across the Orchestra.
- They welcomed three musicians aged just thirteen, alongside three musicians who regained their seats for a fifth time, taking on significant role-modelling responsibilities.
- 42% of the Orchestra had progressed from NYO Inspire.
- Nearly 700 young people were enrolled on the Inspire programme at its peak, of whom 44% were ethnically diverse and 82% were state school-educated
- They reached 5,600 young people in performances across schools and concert venues, and averaged 27% teenage audiences at concert hall performances.

The winter, spring and summer residencies culminating in a series of public performances are the highlights each year. In 2023 the Chair, Frances Carey, was privileged to attend a day of rehearsals and NYO Inspire activity as part of the summer residency at Keele University. Five days later the Orchestra played at the Proms, conducted by Carlos Miguel Prieto in Richard Strauss's *Four Last Songs* with the South African soprano Masabane Cecilia Rangwanasha, Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* 21 and Aaron Copland's *Symphony No.3*. The phenomenal achievement of these young musicians who had had less than two weeks to rehearse for their summer concerts was recognised in what the 5\* review in *The Times* described as their 'immaculate performance, all fresh optimism and sparky rhythms.'

Within a short space of time the Digital Officer, David McCaffrey, has become a vital part of NYO spanning the full range of their activity and enabling successes for recruitment, marketing, programme and fundraising teams alike. Applications for the Orchestra were at a record high in 2023: 727 for around 160 places, a 16% increase on the year before. The marketing campaign for NYO's 2024 winter concert series was launched earlier than ever which made a big difference to ticket sales. David was involved from the very start in NYO's rebranding process, liaising with all the stakeholders and ensuring that the youth voice was at the centre of NYO's platforms when the new web site was launched in September 2023.

### 3.5 Refugees at Home

The Trust has supported Refugees at Home since 2019. Their mission is to alleviate homelessness and destitution among the most vulnerable members of our society, and to encourage integration by connecting those with a spare room to refugees and asylum seekers in need of somewhere to stay. Founded in 2016, the organisation has developed significantly over the past seven years to become the UK's largest hosting organisation.

The Marie-Louise von Motesiczky Charitable Trust has played a significant role in the Charity's expansion being one of their first grant makers and funding one of their first Placement Co-ordinators, Areej Osman. She has remained with the Charity and is now a Senior Manager, overseeing a team of seven. Refugees at Home was chosen as one of three charities for the Guardian's 2023 Christmas Appeal from which they received £456,208 and 76 applications from those interested in hosting refugees.



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#### 3.6 The Funding Network

TFN International, which the Trust has supported since 2013, celebrated the 10th year of its programme. Over the past decade TFN's giving circle model has raised over £10m from 25,000 donors at 450+ events worldwide, in support of around 1,500 small charities and social enterprises. In 2023-24 TFN worked with 10 community foundation partners in Europe and Latin America, 6 national community support organisations, and with TFN Australia and TFN New Zealand. A major focus has been in Spain where a collaboration with the Spanish Association of Foundations (AEF) led to the first two events based on the TFN model:

*On our own initiative we would not have decided to organise such an event. The support both financially and in terms of guidance proved to be key. We dared to explore this option with a very valid objective: to help our community we have learned by doing, taking risks and exposing ourselves. Having organisations like TFN and AEF on our side encouraged the group of entrepreneurs to believe in this event. We have been surprised by the great reception of these entrepreneurs promoting the event and a stronger channel of collaboration has been opened for the future from this first giving circle. Small donations from family and friends brought us closer to our neighbours and are a good lesson in shared responsibility. (Esther Paolo Fuertes, Fundació Novessendes)*

From charity impact reports and anecdotal evidence, TFN conservatively estimates that for every £1 raised at an event, an average of a further £2 is leveraged by the charities after the event. One of the best examples is that of Refugees at Home whose support from the Marie-Louise von Motesiczky Charitable Trust came out of a TFN event at the end of 2018:

*What was interesting about The Funding Network was we made some amazing connections. I would think that the Funding Network appearance probably ended up gaining us nearly half a million pounds over five years... [from] people who had seen us there then got in touch and then became major grant givers and (refugee) hosts. (Sara Nathan co-founder of R@H)*

#### 3.7 Warburg Institute

In anticipation of the launch at the beginning of September 2024 of the new spaces created through its capital project, the Warburg Renaissance, Matthew Harle, formerly of the Barbican Centre, has taken up the post of Curator of Artistic Programmes. This is funded by the Marie-Louise von Motesiczky Charitable Trust for two years from early 2024.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**TRUSTEES' ANNUAL REPORT**  
Year ended 5 April 2024

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**Financial Performance**

The Statement of Financial Activities shows net expenditure before gains and losses on investment disposals during the year of £1,022,313 (2023 - £1,718,315). The net expenditure includes grants and donations to various bodies amounting to £1,001,988 (2023 - £1,723,667). The net assets of the Charity reduced during the year from £2,008,948 to £901,833.

**Reserves policy**

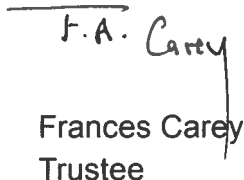
The Charity is dependent on its bank balances and term deposits to fund its day to day activities. The Charity has built up sufficient reserves to be able to continue to meet its objectives. The Trustees consider that the level of liquid reserves should be sufficient to cover a period of at least 6 months overheads. The Charity's assets currently include works of art valued at £30,000 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 12 July 2024 and signed on its behalf by:

  
Frances Carey  
Trustee



**MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST**  
**TRUSTEES' RESPONSIBILITIES STATEMENT**  
Year ended 5 April 2024

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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 2024

	Note	Unrestricted Funds 2024 £	Unrestricted Funds 2023 £
<b>INCOME</b>			
Interest on bank accounts		52,756	14,597
Other income		1,237	3,546
<b>TOTAL INCOME</b>		<u>53,993</u>	<u>18,143</u>
<b>EXPENDITURE</b>			
Charitable activities	2	1,010,072	1,726,602
Other expenditure	3	66,234	72,856
<b>TOTAL EXPENDITURE</b>		<u>1,076,306</u>	<u>1,799,458</u>
<b>NET EXPENDITURE BEFORE INVESTMENT GAINS / (LOSSES)</b>		(1,022,313)	(1,781,315)
Net gains / (losses) on disposals of works of art	8	(36,163)	12,314
Impairment provision on works of art	8	(48,639)	-
Net exchange gains / (losses) on conversion of bank accounts	8	-	7,506
<b>NET MOVEMENT IN FUNDS FOR THE YEAR</b>		<u>(1,107,115)</u>	<u>(1,761,495)</u>
<b>TOTAL FUNDS AT 6 APRIL 2023</b>		2,008,948	3,770,443
<b>TOTAL FUNDS AT 5 APRIL 2024</b>		<u>901,833</u>	<u>2,008,948</u>

All income and expenditure relate to continuing activities.  
The notes on pages 22 to 26 form part of these financial statements.



MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**BALANCE SHEET**  
 At 5 April 2024

	Note	Unrestricted Funds 2024		Unrestricted Funds 2023	
		£	£	£	£
<b>FIXED ASSETS</b>					
Works of Art	4		30,000		180,432
<b>TOTAL FIXED ASSETS</b>			<u>30,000</u>		<u>180,432</u>
<b>CURRENT ASSETS</b>					
Debtors	5	19,207		3,487	
Cash at bank and in hand	6	862,906		1,838,231	
		<u>882,113</u>		<u>1,841,718</u>	
<b>CREDITORS:</b> Amounts falling due within one year	7	(10,280)		(13,202)	
<b>NET CURRENT ASSETS</b>			871,833		1,828,516
<b>NET ASSETS</b>			<u>901,833</u>		<u>2,008,948</u>
<b>CHARITY FUNDS</b>					
Unrestricted funds	8		901,833		2,008,948
<b>TOTAL FUNDS</b>			<u>901,833</u>		<u>2,008,948</u>

For the year ending 5 April 2024, 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 12 July 2024 and signed on their behalf by:

F. A. Carey  
 Frances Carey  
 Trustee

Keir McGuinness  
 Trustee

The notes on pages 22 to 26 form part of these financial statements.

# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## CASH FLOW STATEMENT

Year ended 5 April 2024

	2024 £	2023 £
<b>Cash flows generated</b>		
Interest on bank accounts	52,756	14,597
Proceeds of sales of works of art	30,499	78,975
Other income	1,237	3,546
	<u>84,492</u>	<u>97,118</u>
<b>Application of cash</b>		
Grants and donations paid	966,857	1,723,667
Expenditure on charitable activities	8,084	2,935
Other expenditure (below)	84,876	62,615
	<u>1,059,817</u>	<u>1,789,217</u>
<b>Net decrease in cash during year</b>	(975,325)	(1,692,099)
<b>Cash at bank and in hand at the beginning of year</b>	1,838,231	3,530,330
<b>Cash at bank and in hand at the end of year</b>	<u>862,906</u>	<u>1,838,231</u>
<b>Reconciliation of other expenditure:</b>		
Other expenditure per SOFA	66,234	72,856
Net exchange gains on conversion of bank account	-	(7,506)
Increase in debtors	15,720	996
(Increase) / decrease in creditors	2,922	(3,731)
	<u>84,876</u>	<u>62,615</u>



# MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

## NOTES TO THE ACCOUNTS

Year ended 5 April 2024

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### 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 works of art 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 2024

	2024 £	2023 £
<b>2 CHARITABLE ACTIVITIES</b>		
Grants and donations paid in cash:		
Amersham Museum	-	105,613
Carers UK	100,000	-
Fitzwilliam Cambridge	-	100,000
Freud Museum London	150,000	-
Ikon	223,869	119,289
Kiln Theatre	100,000	80,000
Koestler Trust	-	48,000
Moorfields	-	1,000,000
National Youth Orchestra	-	37,801
Refugees at Home	40,176	132,964
Tate	352,812	-
University of London - Warburg Institute	-	100,000
	966,857	1,723,667
Grants and donations of Works of Art:		
Amersham Museum	4,273	-
Museum Kunst der Verlorenen Generation	14,727	-
Ikon Gallery / HMP Grendon	4,487	-
Burgh House CIO	11,644	-
	35,131	-
Expenditure on Charitable Activities:		
Grave re-inscription for Karl von Motesiczky	-	1,264
Honorarium	250	-
Conservation of painting for charitable gift	-	90
Framing and restoration	2,373	-
Commemorative plaque for artists' former home in Hampstead	-	888
Storage removal	-	130
Transportation and viewing costs	5,461	563
	8,084	2,935
	<u>1,010,072</u>	<u>1,726,602</u>

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

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**NOTES TO THE ACCOUNTS (continued)**  
Year ended 5 April 2024

	2024 £	2023 £
<b>3 OTHER EXPENDITURE</b>		
Accountancy fees	6,067	5,900
Legal fees	29,657	32,480
Storage and handling costs	3,657	4,202
General insurances	1,805	1,283
Administrative services payable to Chair	21,600	21,600
Postage and stationery	132	156
Entertaining and meeting expenses	646	3,723
Bank charges	-	30
Grave costs	294	1,044
Computer costs	76	62
Website costs	2,300	2,376
	<u>66,234</u>	<u>72,856</u>

Entertaining and meeting expenses represent reimbursed entertaining and travel costs incurred by the Trustees, including in respect of the year to 5 April 2023, costs in relation to travel by two trustees to Vienna and for the reception for the unveiling of the plaque at Chesterford Gardens.

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 £21,600 (2023 - £21,600) of which £5,400 was unpaid at the year end (2023 - £5,400). Otherwise none of the Trustees received any remuneration or benefits during the year (2023 - £Nil).



MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**NOTES TO THE ACCOUNTS (continued)**  
Year ended 5 April 2024

**4 WORKS OF ART**

	£
Value at 6 April 2023	180,432
Cash disposals in the year at proceeds	(30,499)
Net profit on cash disposals in the year	(36,163)
Donations in year	(35,131)
Provision for impairment	(48,639)
Value at 5 April 2024	<u>30,000</u>

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

Cash disposals in the year at proceeds of £30,499 represents the proceeds (net of commissions) from sales of thirty-three of Marie-Louise von Motesiczky's paintings at two auctions during the year. The net profit on sales thereof represents the difference between the proceeds of the cash disposals and the relevant book value at 5 April 2023.

Works of Art held at 5 April 2024 have been valued on the basis of estimated market values following the experience gained from the results of auction sales held in the last four years.

	2024 £	2023 £
<b>5 DEBTORS</b>		
Amounts falling due within one year:		
VAT recoverable	2,312	2,157
Olympia Auctions	15,565	-
Prepayments	1,330	1,330
	<u>19,207</u>	<u>3,487</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 £500,000 maturing on 27 June 2024.

**7 CREDITORS**

Amounts falling due within one year:		
Accruals	10,280	13,202
	<u>10,280</u>	<u>13,202</u>

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**NOTES TO THE ACCOUNTS (continued)**  
Year ended 5 April 2024

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	2024 £	2023 £
<b>8 UNRESTRICTED FUNDS</b>		
At 6 April 2023	2,008,948	3,770,443
Net expenditure before gains/(losses) on works or art	(1,022,313)	(1,781,315)
Net gains on disposals of works of art	(36,163)	12,314
Impairment provision on works of art	(48,639)	-
Net exchange gains on conversion of bank account	-	7,506
At 5 April 2024	<u>901,833</u>	<u>2,008,948</u>

**9 SHARE CAPITAL**

The Charity is a company limited by guarantee.

MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST  
**INDEPENDENT EXAMINER'S REPORT**  
Year ended 5 April 2024

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I report to the charity Trustees on my examination of the accounts of the Company for the year ended 5 April 2024, which are set out on pages 19 to 26.

**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").

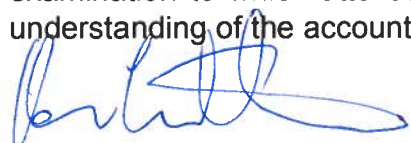
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ("the 2011 Act"). 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 12 July 2024