



(A Charitable Incorporated Organisation)

Charity number 1161284

Trustee Report and Financial Statements  
Year ending 31 March 2025

New Note Projects  
Concorde House  
18 Margaret Street  
Brighton  
BN2 1TS

A handwritten signature in black ink, consisting of a large, stylized 'J' followed by a horizontal line and a small flourish.

Trustees Report Signed by Chair person Julia Handelman-smith

19th November 2025

The Trustees of New Note Projects present their Annual Report for the period from 1 April 2024 to 31 March 2025.

## 1. Governance and Structure

New Note Projects (NNP) is a Charitable Incorporated Organisation (CIO). Our constitution is a 'Foundation' model whose only voting members are its charity trustees.

New Note Projects was constituted on 14 April 2015 when the Charity Commission produced a unique charitable number: 1161284.

The Trustees have had regard to the Charity Commission's guidance on public benefit when considering the activities to be undertaken. These are detailed in this report.

New Note Projects was overseen by four trustees during the period 1 April 2024 - 31 March 2025:

|              |                       |
|--------------|-----------------------|
| Chairperson: | Julia Handelman-Smith |
| Trustee:     | Claudia Clarkson      |
| Trustee:     | Sarah Erskine         |
| Trustee:     | David Martin          |

The day-to-day operations were overseen by Founder and Chief Executive Molly Mathieson.

## 2. New Note Projects aims and objectives

New Note Projects (also known as New Note Orchestra) was founded in 2015 by Molly Mathieson to provide a creative response to the growing challenges of drug and alcohol addiction in Brighton & Hove. Our mission is to support people affected by addiction through music and storytelling. Many participants also face additional challenges, including rough sleeping, poor mental health, social isolation, deprivation, and experiences of prison.

Since our launch we have become nationally recognised as an exemplary model of how to sustain recovery from addiction. We are experts at engaging vulnerable adults using improvisation and co-creation, building trust and a sense of belonging by removing barriers and creating opportunities for participation and involvement in high quality music-making and performance. Participants stay with us for an average of 4.8 years, demonstrating the community that New Note provides.

Our methodologies have been recognised by the government after being cited as an ideal recovery model by the Centre for Social Justice (*Road to Recovery. Addiction in our Society - the Case for Reform*. 2019). Alongside this, we have won multiple awards, including the prestigious Kings Award for Voluntary Service - a lifetime MBE for charities.

By engaging with our services, the participants strengthen their recoveries from addiction by attending regular groups, forming new friendships, and developing new skills. Addiction

is rarely a choice; it often stems from trauma, poor mental health, and poverty. Breaking this cycle requires innovative, creative solutions, including providing safe, supportive spaces where marginalised individuals can express themselves and build sustainable recovery. The scarcity of person-centred support is not due to lack of value, but to systemic barriers and undervaluation. Since we launched in 2015, there have been drastic cuts to local and national drug and alcohol provision which has meant drug and alcohol deaths have been rising.

## **Rising addiction rates**

Drug and alcohol addiction continues to rise across the UK. Between April 2023 and March 2024, 310,863 adults received treatment - a 7% increase from the previous year, marking the highest number since 2010 and the largest year-on-year rise since 2009.

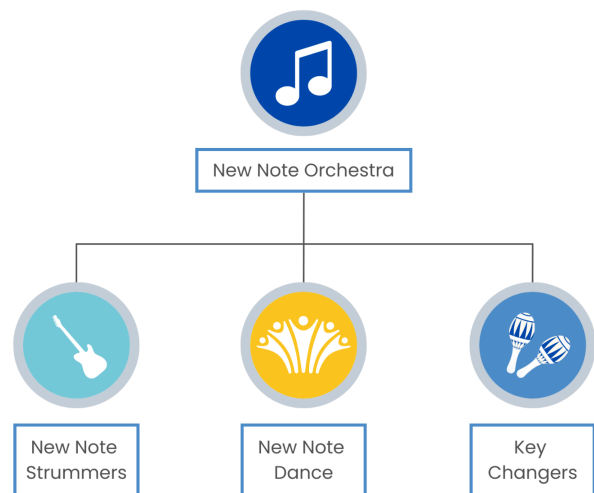
- In 2023, drug-related deaths in England and Wales rose to 5,448 - the highest on record. That's 93 deaths per million people (ONS, 2023).
- Brighton & Hove Council estimates the cost of substance misuse across the city at £107 million.
- At the same time, support facilities are disappearing. The city also has the highest rate of homelessness outside of London, with substance misuse affecting 62.5% of homeless individuals.
- The ONS figures also show that drug misuse deaths in Brighton & Hove have been consistently higher than the national average in recent years. The number of drug misuse deaths in the city remains "stubbornly high" compared to the 19 fatalities recorded five years ago.
- These deaths are poisoning by various illegal and legal drugs, including prescription and over-the-counter medicines.

## **Premature Deaths from Alcohol**

- Drug and alcohol related deaths in Brighton & Hove remain a serious problem. There has been a chronic lack of funding for drug and alcohol treatment within the city and the local residential alcohol rehab ward was closed in 2015; the nearest one is in Essex, which is 90 miles away. There is an urgent need for early interventions, to offer beneficial diversionary activities to give people the best chance of a successful recovery.

New Note runs four projects for vulnerable adults. These are:

- The multi-award-winning New Note Orchestra: the first recovery orchestra in the world.
- New Note Strummers: a weekly guitar group for adults affected by addiction.
- New Note Dance: designed primarily to support vulnerable women. The facilitator is an ex-musician from the New Note Orchestra.
- New Note Key Changers: a brand-new leadership programme. We train up people affected by addiction to become community music workshop leaders.



Currently 75% of all our groups are being delivered by people with lived experience of addiction. This includes: Key Changers, New Note Dance and New Note Strummers.

Across all our groups we have some guiding principles which help our participants to strengthen their recoveries from addiction. They are:

- Offer safe spaces where people feel part of a creative community.
- Support to build confidence and challenge negative self-assumptions.
- Develop new skills.
- Raise awareness around behaviours.
- Encourage sober friendships, form new community links, and advocate volunteering.
- Instil purpose and direction.
- Produce life-defining creative opportunities through learning and performance.

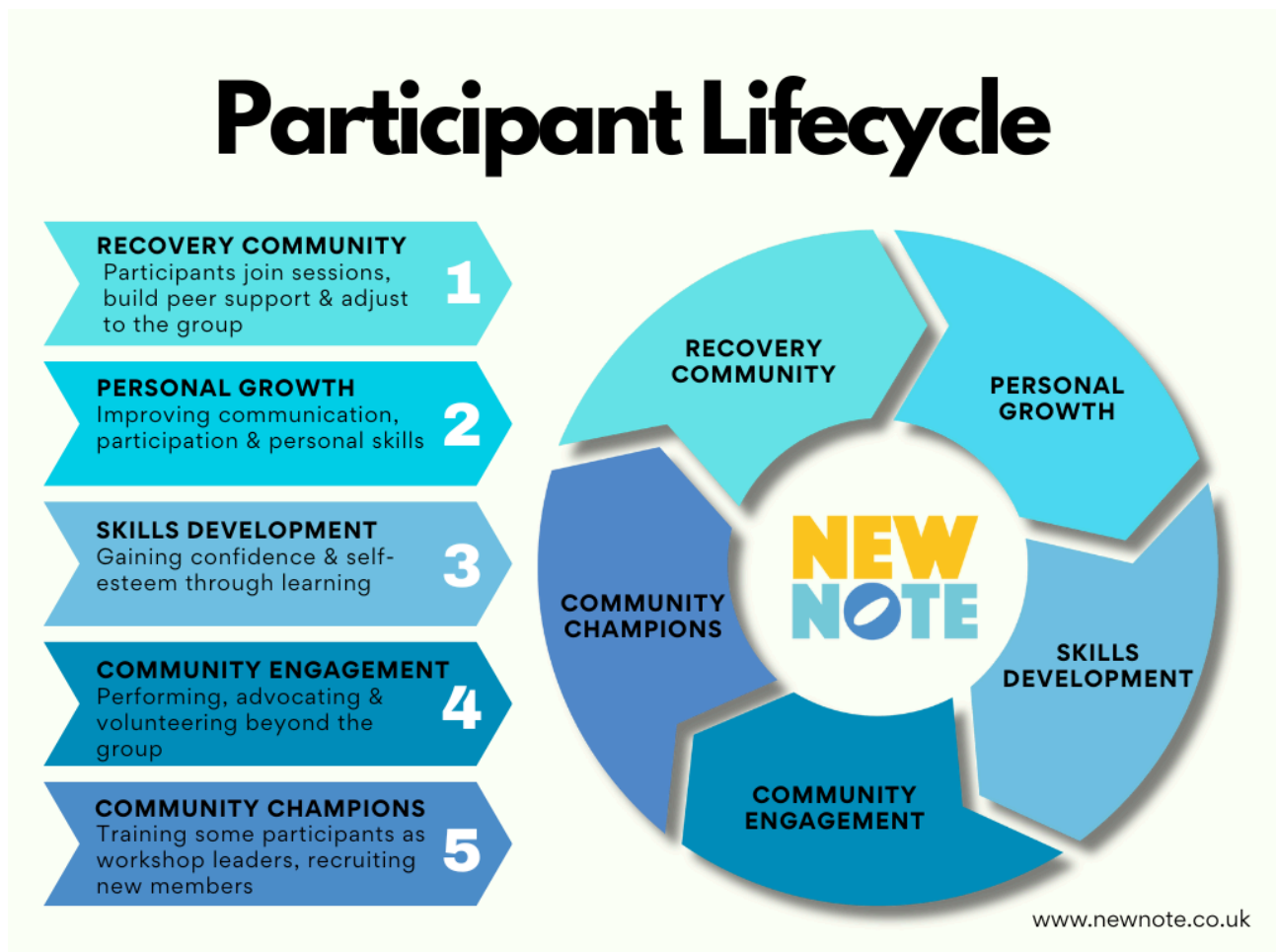
Anyone affected by addiction can access our groups, regardless of ability. We have created referral pathways with all of the statutory drugs/alcohol/homeless services in the city. Our groups are all free to attend.

People access our groups through the recovery community - for example, by seeing our leaflet at Alcoholics Anonymous meetings - or via referrals from statutory services. New participants often arrive anxious and unsure, sometimes experiencing a sober setting for the first time. We encourage them to arrive on time, build their confidence, and develop their personal skills.

### **Building confidence, creating community**

Over time, participants grow socially, form friendships outside drugs and alcohol, and often begin volunteering with other charities. Some participants join our leadership programme and train as workshop leaders. This peer-led model, with workshop leaders with lived

experience of addiction, is a powerful way to connect with others still struggling with addiction. Our participant lifecycle model, which can take up to five years to complete, demonstrates how recovery can be sustained through creativity, support, and community.



## PUTTING OUR AIMS AND OBJECTIVES INTO PRACTICE

### Quantitative Evaluation

Registers are taken at every session for each project which allows us to measure our reach and monitor engagement with our participants.

The following measures are used:

**Workshop sessions** - the number of sessions held within the financial year.

**People attending sessions** - the number of unique participants attending at least one session within the financial year. This measures our total reach.

**Overall attendances** - number of sessions multiplied by the number of participants at each session. This allows us to monitor engagement by comparing with previous years.

**Retention rate** - the number of unique individuals who attended at least one session in the previous financial year, and returned for at least one session in the current year. For example, if 22 people attended in 2022/23, and 16 of them returned in 2023/24, this gives a retention rate of 73% (16/22). This allows us to monitor participants' long-term engagement with a project.

**Performances** - the number of live performances given in the financial year.

We often ask the participants to fill out feedback forms and questionnaires, to ask about how the sessions are helping with their recovery journeys and the development of musical skills. Alongside this, we gain informal feedback at every session. A summary of the formal qualitative data is included in the relevant sections.

## Trustees Report Accounting Period - 2024-2025

Some highlights for this period include:

**Partnerships:** we continued our collaborative relationship with the following organisations:

- **The Royal Opera House** - we performed at the Paul Hamlyn Hall
- **Fallen Angels Dance Theatre** - we collaborated with them and created Inertia which was performed at the Royal Opera House
- **Create Recovery** - they co-fund New Note Dance
- **Soundcastle and Wishing Well** - networking days where we share community music practice and knowledge.
- **London Philharmonic Orchestra** - planning stages of a collaborative recording in Sept 2025

**Programme Expansion:** we launched our Key Changers leadership programme in January 2025. This is the first leadership programme for people affected by addiction to become community music facilitators.

This accounting period featured further great successes but was also a challenging year for us so we invested more in fundraising.

Research commissioned by Equity and carried out by the Autonomy Institute shows that overall arts funding for the UK from national bodies (Arts Council England, Arts Council of Northern Ireland, Arts Council of Wales and Creative Scotland) has been cut by 16% in real terms since 2017.

Please see more information in the sections below.

For this report there are five key sections:

- New Note Orchestra (*See section 3*)
- New Note Strummers (*See section 4*)
- New Note Key Changers (*See section 5*)
- New Note Dance (*See section 6*)
- Review of Financial Position. Income and Expenditure (*See section 7*)

### 3. Operations summary: New Note Orchestra

| What                          | How many |
|-------------------------------|----------|
| NNO workshop sessions         | 45       |
| People attending the sessions | 19       |
| Overall attendances           | 442      |
| Retention rate                | 57%      |
| Performances                  | 4        |

New Note Orchestra was launched in 2015 as the first of its kind in the world. Its aims are:

- To help people in recovery from drug and alcohol addiction to stay sober by meeting regularly to compose and play music.
- To reduce the stigma around alcoholism and addiction in our communities by putting on public performances.
- To produce new and original music of high artistic value.

During this period, NNO performed 4 concerts across the UK:

- 1) Paul Hamlyn Hall, The Royal Opera House, London.
- 2) The Old Market, Hove.
- 3) Fabrica, Brighton.
- 4) St Lukes, Brighton.

#### Significant achievements during the period of this report

In May 2024, founder, Molly Mathieson, and our longest serving musician Roger, travelled to London to attend one of the garden parties at Buckingham Palace following the New Note Orchestra being awarded the King's Award for Voluntary Service. An MBE for volunteers, it is the highest Award given to local voluntary groups in the UK, and they are awarded for life. Later in the month, Mr Andrew Blackman CStJ, His Majesty's Lord-Lieutenant of East Sussex, presented the Award to members of the Orchestra at St Luke's church. An unforgettable experience.

The first concert for this reporting period was in June 2024 when New Note Orchestra returned to The Royal Opera House to perform *Inertia*, a brand-new collaborative piece with our friends at Fallen Angels Dance Theatre in the beautiful setting of the Paul Hamlyn Hall. This powerful work, part of the Creative Exchange programme, brought together professional artists and community performers to explore themes of trauma, healing, and recovery through music and dance. Inspired by the Royal Ballet's *Infra*, the project was developed in just eight weeks. Composer Chris Benstead worked closely with New Note's unique ensemble - including four guitars, two basses, and hand chimes - while adapting the music to support choreographed movement. The performance was part of the *Live at Lunch* series and played to a full house (in fact, many people were turned away due to capacity constraints), with a large number experiencing recovery arts for the first time.

Audience feedback was overwhelmingly positive, describing the show as “emotional”, “empowering” and “a wonderful experience that touched my soul”. For our newest member, Annie, it was an unforgettable debut, saying, “I am inspired, it is gold.” This project showcased not just artistic talent but the power of community, resilience, and creativity in addiction recovery.

In November, the Orchestra put on two shows of Glimmer Warning, a joy-filled show with brand new original music inspired by the small moments of goodness that spark joy and calm in our lives. For the sell-out performance at The Old Market in Hove we were once again joined by the fabulous Wham Jam Thank You Ma-am Community Choir, who performed original arrangements of much-loved hits. The Orchestra then did a second performance a few days later at the Fabrica Gallery in Brighton.

Our final event was ‘Winter Chill’, an atmospheric, candlelit performance where the Orchestra demonstrated their unique take on well-known carols as well as some brand new music.

#### 4: Operations summary - New Note Strummers

| What                          | How many |
|-------------------------------|----------|
| Strummers workshop sessions   | 42       |
| People attending the sessions | 30       |
| Overall attendances           | 359      |
| Retention rate                | 42%      |
| Performances                  | 0        |

New Note Strummers has been the cornerstone for many people seeking solace in the recovery community since its launch in January 2017. It is a drop-in guitar group, open to anyone in recovery from addiction, predominantly appealing to men aged between 35-60. This group is designed to support people in the early stages of their recovery journey and has continued to offer a safe, inclusive and non-judgmental space for some of the most vulnerable people within Brighton & Hove to explore music and build connections.

During the accounting period, New Note Strummers recorded their second album, ‘*Shabby Road*’, a heartfelt collection of 11 tracks featuring two originals and a range of carefully chosen covers. The album reflects the group’s journey through recovery, community, and creativity.

For vocalist Hannah, who features on every track, Strummers has been a source of confidence, friendship, and joy: “Strummers has become like a little family to me. It’s a lovely way to be musical, gently learn new skills and be with friends. Addiction is an illness of isolation, and recovery is very much about community and feeling part of something.” Marcus, who wrote the original track ‘*Ridin’ on the Number Seven*’, found the creative



process essential to his healing, saying, “It gave me the lift and impetus to get through my own mental and physical health challenges... all the laughter and the fact that everyone really just ‘went for it’ carried me through something I didn’t imagine possible before I came into recovery.”

The project also featured the amazing energy of Cascade Recovery Choir. Instead of recording vocal and instrument tracks separately and then mixing them in a studio, for this album Musical Director, Jon Rattenbury, wanted to capture a live performance with a gig atmosphere. *Shabby Road* is more than music - it’s a celebration of resilience, connection, and the power of recovery through creativity.

The recording took place at Brighton Electric Studios.

In September 2024 Crispin Gair, a musician in the New Note Orchestra took over the running of Strummers. Alongside this, Crispin entered the Key Changers leadership programme. He is still running Strummers on a weekly basis.

## 5: Operations summary - New Note Key Changers

| What                           | How many |
|--------------------------------|----------|
| Key Changers workshop sessions | 14       |
| People attending the sessions  | 76       |
| Overall attendances            | 95       |
| Retention rate                 | N/A      |

Key Changers trains up and supports musicians with lived experience of addiction and other adverse life challenges as community music leaders who then go out into the community to deliver music workshops in homeless hostels and rehab centres such as our partners at Crawley Open House who support people affected by homelessness. During this period we also created a partnership with Shore House, a facility run by Brighton Housing Trust (BHT).

The benefits for music workshop participants include:

- A therapeutic and creative outlet which helps them cope with challenges.
- Social connections where they bond through a shared love of music, reducing feelings of isolation and loneliness.
- Improved self-confidence through participation and engagement.
- Increased positive mental and emotional well-being.
- Opportunities to learn both musical and social skills.
- The groups are open to anyone and can be accessed by clients who do not have musical skills.

Following the success of the pilot programme which led to three New Note Orchestra musicians facilitating workshops on a regular basis, engaging a wide variety of vulnerable

people and offering conversations around recovery from addiction, we were able to expand the project.

With the expertise of community music expert Fernando Mechardo, Lead Facilitator at Soundcastle, we formalised the training programme. In September 2024 we launched the Key Changers Programme, the first bespoke UK-based comprehensive training programme for musicians from marginalised backgrounds, extending beyond New Note. We promoted it throughout our networks and did an open recruitment throughout the Sussex area. One participant applied after their back to work coach saw an advert, another found it through a homeless network.

In January 2025 the participants, all of whom were male, embarked on a structured six month course designed to:

- Train them in community music facilitation, focusing on rhythm, harmony and musical form
- Teach ethical practice, giving and receiving feedback, and how to create safe spaces
- Provide mentorship and real-world placements in settings like homeless hostels and addiction centres.

Feedback via a mid-course survey was very positive, with participants saying: 'The course and its exercises are practical and easy to learn for anyone at any skill level', 'I'm really grateful for being on this and the quality of input and teaching has been very high', 'I have developed confidence that I can go and run something for sure. Which I definitely didn't have before. Confidence!!!', and 'This course has been very helpful in my recovery, and I've made solid progress. I feel I have a new sense of purpose.' Participants were provided with ongoing support which was well received and quite early on some participants were already thinking of how they would utilise what they had learned.

## 6: Operations summary - New Note Dance

| What                           | How many |
|--------------------------------|----------|
| Workshop sessions              | 17       |
| People attending the workshops | 12       |
| Overall attendances            | 157      |
| Retention rate                 | 38%      |
| Performances                   | 0        |

New Note Dance is a movement workshop in central Brighton for women overcoming addiction, mental health challenges, trauma and poverty. Founded in March 2023 by local recovery champion Lauren Dowse - herself a former New Note Orchestra participant - the group offers a mindful and creative space for women in recovery.

Initially, workshops were held weekly; however, during this accounting period they were moved to a monthly format. This change was made to allow participants a more immersive and therapeutic experience, giving them the time and space to explore movement more deeply between sessions. New Note supported Lauren as she developed her practice to become a full-time dance facilitator, using the Tamalpa Process to guide her work.

In Brighton & Hove, women can expect to live 25% of their life in poor health (significantly worse than the average for England). Over one in five local adults aged 20+ have two or more long-term health conditions and 8% have at least one physical/mental condition, strongly correlated with deprivation (Brighton & Hove Health & Wellbeing Strategy 2019-30).

Since its launch, New Note Dance has successfully engaged women with known barriers to physical activity - and particularly long-term mental health conditions including depression and substance use disorder. More than half of women engaged in the past year also had additional barriers (notably low incomes, unpaid caring roles, and physical health conditions/disabilities). Around two-thirds of women were aged 55 or over, and two members of the group (including the facilitator) have lived experience of homelessness.

Overall, the women New Note Dance engages are diverse - but all vulnerable in at least one aspect of their lives. In developing New Note Dance, facilitator Lauren has consistently (though not always intentionally) applied best practice approaches for successfully engaging underserved groups. For example, as a local recovery champion, she has engaged community peers as participants/volunteers and promoters of New Note Dance at local recovery meetings and events.

Lauren has also used distinctive facilitation techniques (emphasising a whole-group experience where everyone feels valued) alongside thoughtful branding emphasising creativity (over potentially off-putting sports/fitness themes). This has helped the group achieve steady growth in reach/attendance and excellent feedback from participants.

Independent evaluation of our pilot work in late 2023 found that whilst none of the participants surveyed had specifically signed up to improve their physical wellbeing, 75% reported this was a major benefit. Similar (unintentional) outcomes included increased physical activity (88% of participants), improved mental wellbeing (71%), increased connection to the community (100%) and healthier lifestyle choices (90%).

During this period, Lauren and filmmaker Angus Cameron, created *Found*, a short film inspired by Lauren's own recovery journey. It brings to life the spiritual principles of the 12-Step recovery programme through dance and storytelling, with each dancer embodying a principle - beginning with surrender, moving through hope, commitment and willingness, and ending with love and service. Through movement, the film shows how destructive behaviours can be transformed into meaningful connections with inner wisdom and higher power. The choreography emerged from somatic exercises, creative writing and image-making. With dancers of varied backgrounds, the focus was on authenticity rather than technical precision, creating movement that felt honest and accessible. Filmed in an

industrial warehouse in Lewes, the project was enriched by composer Ralf Hildenbeutel's evocative score and the dedication of a collaborative crew. Beyond the dance itself, the project fostered deep community and camaraderie. Mutual support and creative collaboration gave the film a strong collective spirit.

For Lauren, the work highlights how dance can unlock insights that words cannot. Addiction often disconnects people from their bodies; *Found* offers a way back, reminding participants that their bodies hold wisdom when given the opportunity to move. More than a dance film, it is an invitation to witness resilience, creativity and the transformative power of art in recovery.

*Found* premiered at The Depot Cinema in Lewes in September 2024, along with a post-screening Q&A hosted by New Note Founder Molly Mathieson. It was then screened during the CINECITY Brighton Film Festival in November at Fabrica.

## 7: Operational Outlook for the Next Reporting Period

Our next reporting period will run from **April 1st, 2025 to March 31st, 2026**. We have written a three-year strategy, and during this period we will complete the first phase, which includes developing a new partnership for the orchestra and researching a new project designed for young people.

### What We Aim to Achieve in This Period

- **Financial stability:** We will strengthen our financial position by increasing our reserves, with the goal of holding at least six months of operational costs in unrestricted funds. Alongside this, we will build our knowledge and capabilities around individual giving, while researching new trusts and foundations to support our work.
- **New partnership:** We will develop an exciting partnership with the **London Philharmonic Orchestra**, which will include opportunities for music recording and live performance.
- **New project for young people:** We will begin research and development for a brand-new project designed for young people. This will include consultations with young participants and exploration of funding options.
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## 8. Review of financial position

The New Note Projects accounts are independently examined by registered accountant Chris Tyler FCA, DChA, FCIE.

### New Note Project accounts for 1<sup>st</sup> April 2024-31<sup>st</sup> March 2025.

|                                   | <u>TOTAL</u>      | <u>UNRESTRICTED</u> | <u>RESTRICTED</u> |
|-----------------------------------|-------------------|---------------------|-------------------|
| <b>INCOME</b>                     |                   |                     |                   |
| <u>GENERATED INCOME</u>           |                   |                     |                   |
| CRAWLEY OPEN HOUSE                | 325.00            | 325.00              | -                 |
| CREATE RECOVERY                   | 1,704.17          | 1,704.17            | -                 |
| DANCE FEE                         | 217.32            | 217.32              | -                 |
| JAM TARTS/WHAM DONATIONS          | 8,756.81          | 8,756.81            | -                 |
| OTHER REVENUE                     | 1,553.05          | 1,553.05            | -                 |
| PUBLIC DONATIONS                  | 112.67            | 112.67              | -                 |
|                                   |                   |                     |                   |
| <b>12,669.02</b>                  | 12,669.02         | 12,669.02           | -                 |
| <u>GRANTS</u>                     |                   |                     |                   |
| ANOTHER WAY - WOMEN'S FUND        | 1,000.00          | -                   | 1,000.00          |
| ARTS COUNCIL FUNDING              | 44,160.00         | -                   | 44,160.00         |
| CHALK CLIFF TRUST                 | 5,000.00          | -                   | 5,000.00          |
| CHAPMAN CHARITABLE TRUST          | 2,000.00          | -                   | 2,000.00          |
| COMMON SONG FOUNDATION            | 10,000.00         | 10,000.00           | -                 |
| ERNEST KLEINWORT CHARITABLE TRUST | 4,000.00          | -                   | 4,000.00          |
| GARFIELD WESTON                   | 10,000.00         | -                   | 10,000.00         |
| MASONS - MARK BENEVOLENT FUND     | 968.44            | -                   | 968.44            |
| NATIONAL LOTTERY                  | 19,850.00         | -                   | 19,850.00         |
| SKIPTON BUILDING SOCIETY          | 940.00            | -                   | 940.00            |
| SUSSEX COMMUNITY FOUNDATION       | 12,000.00         | 5,000.00            | 7,000.00          |
| ALBERT HUNT TRUST                 | 3,500.00          | -                   | 3,500.00          |
| THE BARING FOUNDATION             | 300.00            | 300.00              | -                 |
| THE FOYLE FOUNDATION              | 6,000.00          | 6,000.00            | -                 |
| THE RAYNE FOUNDATION              | 15,000.00         | -                   | 15,000.00         |
|                                   |                   |                     |                   |
| <b>134,718.44</b>                 | 134,718.44        | 21,300.00           | 113,418.44        |
|                                   |                   |                     |                   |
| <b>TOTAL INCOME</b>               | <b>147,387.46</b> | <b>33,969.02</b>    | <b>113,418.44</b> |

**EXPENDITURE**

|                 |           |          |           |
|-----------------|-----------|----------|-----------|
| STAFF COSTS     | 64,355.12 | -        | 64,355.12 |
| OPERATING COSTS | 22,513.97 | 9,582.20 | 12,931.77 |
| INVESTMENTS     | 4,428.55  | -        | 4,428.55  |

|                          |                  |                  |                 |                  |
|--------------------------|------------------|------------------|-----------------|------------------|
| <b>TOTAL EXPENDITURE</b> | <b>91,297.64</b> | <b>91,297.64</b> | <b>9,582.20</b> | <b>81,715.44</b> |
|--------------------------|------------------|------------------|-----------------|------------------|

|                                 |                  |                  |                  |                  |
|---------------------------------|------------------|------------------|------------------|------------------|
| <b>NET INCOME/(EXPENDITURE)</b> | <b>56,089.82</b> | <b>56,089.82</b> | <b>24,386.82</b> | <b>31,703.00</b> |
|---------------------------------|------------------|------------------|------------------|------------------|

|                            |                  |                  |                  |                  |
|----------------------------|------------------|------------------|------------------|------------------|
| <b>FUND BALANCES B/FWD</b> | <b>41,319.00</b> | <b>41,319.00</b> | <b>19,672.00</b> | <b>21,647.00</b> |
|----------------------------|------------------|------------------|------------------|------------------|

|                            |                  |                  |                  |                  |
|----------------------------|------------------|------------------|------------------|------------------|
| <b>FUND BALANCES C/FWD</b> | <b>97,408.82</b> | <b>97,408.82</b> | <b>44,058.82</b> | <b>53,350.00</b> |
|----------------------------|------------------|------------------|------------------|------------------|

**RESTRICTED FUND BALANCES C/FWD**

|                                   |           |
|-----------------------------------|-----------|
| ANOTHER WAY - WOMEN'S FUND        | 1,000.00  |
| ARTS COUNCIL FUNDING              | 16,000.00 |
| CHAPMAN CHARITABLE TRUST          | 2,000.00  |
| ERNEST KLEINWORT CHARITABLE TRUST | 2,000.00  |
| NATIONAL LOTTERY                  | 19,850.00 |
| SUSSEX COMMUNITY FOUNDATION       | 3,000.00  |
| ALBERT HUNT TRUST                 | 3,500.00  |
| THE RAYNE FOUNDATION              | 6,000.00  |

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**53,350.00**

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**Reserves policy:**

Our reserves policy is to hold sufficient funds to source the core operating capacity of the charity for four months. This means the charity can meet ongoing liabilities, sufficient to ensure that all delivery commitments can be met and to protect the long-term future of the operations.

Our reserves on 31 March 2025 were **£44,058.82** (unrestricted) and **£53,350.00** (restricted).

**Assets:**

The charity has assets in the form of musical instruments. Our total assets on 31 March 2025 were £22,000

## **INDEPENDENT EXAMINERS' REPORT TO THE TRUSTEES ON THE UNAUDITED ACCOUNTS OF NEW NOTE PROJECTS**

I report to the charity trustees on my examination of the accounts of New Note Projects for the year ended 31 March 2025.

### **Responsibilities and basis of report**

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### **Independent examiner's statement**

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

- accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
- the accounts do not accord with those records; or

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 to enable a proper understanding of the accounts to be reached.

C R Tyler FCA DChA FCIE  
F1 CRT Limited  
Chartered Accountant  
Flat 24, Wellingtonia Court  
Laine Close  
Brighton  
BN1 6TD  
Date: 26<sup>th</sup> November 2025