APOLLO MUSIC PROJECTS

England & Wales · Charity number 1124784

Details

Status	Registered
Legal form	Charitable company
Company number	06585879
Registered	2008-07-02
Register	View on the Charity Commission register

Contact

Address	43 Clifden Road London E5 0LL
Phone	02089864101
Email	info@apollomusicprojects.org
Website	www.apollomusicprojects.org

Activities

Objects: TO ADVANCE EDUCATION IN MUSIC AND THE ARTS AMONGST CHILDREN, YOUNG PEOPLE AND THE LOCAL COMMUNITY IN HACKNEY AND TOWER HAMLETS, AND THROUGHOUT ENGLAND AND WALES.

Activities: The charity carried out an extensive programme for primary and special schools in north and east London boroughs comprising classroom sessions, school assemblies, orchestral workshops and a schools concert at Hackney Empire for all participating schools.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Downloaded from opencharities.uk/ew/1124784

Geography

- **Area of benefit:** NATIONAL
- Brent
- Enfield
- Hackney
- Haringey
- Islington

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£305,062	£292,227	-	-
2024-07-31	£251,094	£261,140	-	-
2023-07-31	£245,731	£228,254	-	-
2022-07-31	£177,238	£217,772	-	-
2021-07-31	£199,833	£198,318	-	-
2020-07-31	£168,775	£136,110	-	-

Trustees

Name	Role	Appointed
Elisabeth Anne Bremner		2024-04-02
Ian Richard Hoggart		2022-01-18
Louise Anne Taylor		2025-11-17
Peter Kenneth Melling		2023-06-27
Sophie Yana		2024-01-30
Valerie Therese Besancon		2025-11-17

Downloaded from opencharities.uk/ew/1124784

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects
inspiring children through music

Annual Report and Accounts 2025

Report of the Trustees and Financial Statements for the Year ended 31 July 2025

Apollo Music Projects
(a company limited by guarantee)

Charity Number: 1124784
Company Number: 06585879
(England & Wales)

Contents

Reference and Administrative Information	3
Chair's Welcome	4
Impact at a glance	5
Objectives and Activities	6
Achievements and Performance	8
Evaluation and Impact	10
Equity, Diversity and Inclusion	11
Responsibilities of the Trustees	12
Structure, Governance and Management	13
Financial Review	14
Declarations	16
Accountant's Report	17
Statement of Financial Activities	18
Notes forming part of the Financial Statements	20

Reference and Administrative Information

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2025. The Trustees have adopted the provisions of the Charities SORP (FRS 102) Second Edition 2019 - Accounting and Reporting by Charities: Statement of Recommended Practice.

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	Elisabeth Bremner (Chair) Simon Curtis (Chair) - resigned 5th January 2025 Ian Hoggart (Treasurer) Peter Melling Stephanie Tyler - resigned 10th September 2025 Sophie Yana Valérie Besançon - appointed 17th November 2025 Louise Taylor - appointed 17th November 2025
Charity Secretary	Susan Harrison
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill , King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Welcome

Introduction

It gives me great pleasure to present Apollo Music Projects' Annual Report & Accounts for the year ended 31 July 2025. This has been a year of continued momentum in delivering on our objectives.

It is a great credit to the team at Apollo, and all our supporters, that so many of our partner schools return year on year to participate in our programme. This year saw a fantastic retention rate once again in partner schools, alongside the addition of 3 new schools.

Apollo continues to look to deepen the charity's impact beyond the delivery of our schools' programme, playing our part in championing diversity and inclusion in the classical music sector. It is gratifying to see our bursary programme expand this year as we took the first steps to offer secondary school bursary places for children who took part in the primary school programme, supporting them in continuing their musical journey.

Our Impact in 2024/25

Our mission to transform children's lives through music is best evidenced in the words of the children themselves as seen in this year's Impact Report. These results demonstrate that live, interactive encounters with professional musicians are a powerful catalyst for creativity and emotional literacy. The teachers in our partner schools tell us they also value the confidence, concentration and self-expression children demonstrate through our sessions, reinforcing the programme's relevance across the curriculum.

Our bursary pupils also learn new skills, participating in various performance opportunities. It was a very special joy to witness some of them performing live in the City of London, helping us kick off our Big Give Christmas Challenge in December.

Financial Overview & Governance

The Board remains focused on financial sustainability to underpin programme quality and growth. We were delighted to exceed our donation targets in both the Big Give Arts for Impact and Big Give Christmas Challenge. Aside from these campaigns, Apollo currently gains most of its income from Charitable Trusts and Foundations. Over the next year, we will further our exploration of new channels to diversify our funding strategies and build out our network of supporters to help secure sustainable growth.

We uphold strong governance practices aligned to Charity Commission expectations. The Board continues to be well diversified in backgrounds and skill sets. This year saw the retirement of our Chair, Simon Curtis, and his replacement Stephanie Tyler (due to personal circumstances). In November we appointed two new trustees, bringing fresh skills and perspectives to support our oversight and strategy.

Thank You

On behalf of the Board, I would like to thank the team at Apollo and our partner schools for all their hard work and commitment. Our heartfelt thanks also to our generous donors and supporters who make this all possible. Lastly, a thank you to the children whose energy and curiosity inspire everything we do.

Elisabeth Bremner, Chair

Apollo Music Projects

13 April 2026

Impact at a glance

2024/25

Over the year

29 schools participated across 6 London boroughs

1650 children took part in the programme

196 school workshops took place with string, woodwind and brass quartets

4 symphony orchestra concerts performed at Hackney Empire

9 chamber orchestra workshops across 3 venues

36 pupils received free tuition as part of the Instrumental Bursary Scheme

99 professional musicians took part in workshops and concerts

Our findings

96% of children described positive feelings while listening to the music

80% of children said they felt calm, relaxed or happy while listening to the music

75% of children made a clear distinction between the emotional content of two contrasting pieces of music

Objectives and Activities

Since 2004, more than 20,000 children from over 70 schools have taken part in the charity's programme

Our Aims

- Improving access for children who do not normally have the opportunity to experience **high-quality artistic and cultural experiences.**
- Making classical music **accessible, relatable and inspiring** to all children, regardless of knowledge, experience or background.
- Helping children to **develop key, transferable skills,** including concentration, creativity and self-confidence.
- Enhancing **children's wellbeing** by developing a connection to live classical music on their own terms.
- Making music a **positive force** in children's lives and inspiring them to learn an instrument.

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools' programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas.

Each participating primary school enjoys:

- An assembly from Apollo's musicians
- A **series of classroom sessions** for each of the classes taking part in the programme (usually Year 4 and/or 5)
- Workshops with string, brass and woodwind quartets
- A **chamber orchestra workshop** at a local concert hall
- A visit from the conductor, introducing the music that will be played in the final concert
- A full **symphony orchestra concert** at Hackney Empire

We also offer free **Instrumental Bursaries** to children who would not otherwise be able to access individual instrumental tuition.

Benefits

Through the classroom sessions, the children get to know the instruments of the orchestra and engage with the musicians. The programme shows children how to listen to and enjoy music using their own imagination and experiences, while developing creative ideas and transferable life skills.

Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance over the past 20 years, and thousands more have benefited through assemblies and performances from Apollo's musicians and Associate Artists.

Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

"It calms me and makes me feel happy and excited."

Year 4 pupil, Canonbury Primary School, Islington

"The children are calmer and their musical, historical and scientific knowledge has increased"

Teacher, St Edmund's RC Primary School, Enfield

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace.

The programme is carefully designed to take the children through from small groups in the classroom to a chamber orchestra and finally a full symphony orchestra, ensuring that the children are equipped to follow and engage with the music in each setting.

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process.

Strategy

We published a Strategy Document in October 2024, setting out the overarching principles which will guide the next phase of the charity's development. The Strategy Document is the result of several years of development centred around our annual Strategy Day, where trustees and staff all work together to arrive at a shared vision and a clear way to articulate this. This is a great achievement, and something we are very proud to have completed.

Achievements and Performance

"I feel like my heart blossoms every time I hear it"

Year 4 pupil,
St John the Baptist Primary School, Hackney

The 2024-25 programme

A very successful year. We continued to work with schools in Brent, Camden, Enfield, Hackney, Haringey and Islington. Only two schools were unable to continue from the previous year, and were replaced by one Hackney Primary School and one more to add to our growing roster of schools in Brent. One of the most important aspects of our programme is the length of the relationships we are able to build with our schools, making music a positive force in the life of the schools we work with, becoming a regular feature of the schools' programmes and something younger children can look forward to when it is their turn.

The feedback from children and teachers was very positive. The children continued to be very responsive to the workshops, enjoying the **direct engagement with the musicians** and the opportunity to share their creative ideas about the music, and teachers appreciated the way the **children were calm and focused** during our sessions. Relations with the schools were excellent. Our roster of musicians has continued to grow, and we have plenty of extra capacity for additional workshops in the next few years. Scheduling so many workshops was always going to be challenging, but with good forward planning and excellent communication with the schools everything ran smoothly.

Chamber Orchestra Workshops

We held nine chamber orchestra workshops over five days at Great Hall Leyton, Salvation Army Regent Hall and Shoreditch Town Hall. The children always enjoy the trips to see a chamber orchestra perform live, particularly as they know many of the musicians from the classroom workshops. We were very pleased to include Starburst by African-American composer Jessie Montgomery again in all nine workshops, alongside music by Bach, Handel, Mozart, Haydn, Brahms, Piazzolla and The Simpsons Theme. As usual the children listened with wonderful attention and enjoyment, with some great questions in the Q&A sections, where each musician took a question in turn from one of the children.

Symphony Orchestra Concerts

The four symphony orchestra concerts at Hackney Empire featured performances of Schumann's Symphony No. 4, with spoken introductions and musical excerpts played by the orchestra. The children were fully engaged in the stories behind the music, and the ability of the children to listen with concentration and attention was exceptional, a testament to the relationships between the musicians and the children built up over the year.

"The opportunity enhanced his joy, focus, and growth in musical ability beyond what we imagined. Your generosity has struck a lasting chord in our lives."

Parent, Instrumental Bursary Scheme

Pre-Concert visits

Each school attending the Hackney Empire concerts received a visit from the conductor, introducing the music and relevant background stories, and giving the children the chance to see how the conductor shapes the music and communicates with the musicians.

Instrumental Bursary Scheme

We offered 23 Instrumental Bursaries to 36 children, each child receiving free lessons individually or in pairs, offering a valuable opportunity to the children to progress and thrive. This was the second year of the Apollo Instrumental Bursary Scheme. The forced closure of St. Dominic's Primary School in Hackney impacted the number of teaching days we were able to offer, but overall the programme ran smoothly. We are very grateful to Hackney Music Service for all of their support in providing instruments and working with us to make the programme a success, and to all of the instrumental tutors.

20th Anniversary Event

We held a special 20th Anniversary Event for our supporters at Innholders Hall, featuring performances by Instrumental Bursary pupils from St. John & St. James Primary School, a workshop demonstration by Apollo musicians, and a performance by baritone Roderick Williams. The evening also included a first showing of a specially made film about our programme narrated by actor Johnny Flynn. We are very grateful to Innholders Hall, Roderick Williams, Johnny Flynn and Director Sian Lattimer for their invaluable help and support for this memorable event.

Evaluation and Impact

"I feel like a ton of weight has lifted from me, like I am flying."

Year 5 pupil, St Dominic's Primary School, Hackney

Evaluation

We have now completed annual Impact Reports covering the school years 2019 to 2025, giving us a substantial data sample of 6,837 children in total. The 2024-25 report uses data from evaluation forms completed by 1,199 children aged 8-11. This large data sample enables us to draw some fascinating conclusions, supported by consistent results over the past 5 years.

The report demonstrates significant positive effects of our programme in two key areas:

1. Supporting children's ability to respond to the emotional content of the music and express their responses in writing.

2. Supporting children's wellbeing, measured through their feelings while listening to the music

Impact

Our annual evaluation forms are designed to measure the impact of the programme on children's wellbeing and emotional response, including questions about how the children felt listening to the music, and whether the programme affected their self-confidence, relaxation, concentration or the ability to control their moods. We are very careful to ensure that the children are not guided or influenced in their choices.

We analyse the data as objectively as possible, using key words to grade the answers. The results of the current evaluation were very consistent across schools, and consistent with the previous year's results.

75% of children were able to demonstrate a clear distinction between the emotional content of two contrasting pieces of music performed live, showing that they can understand and respond personally to the emotions expressed in the music by the composer.

96% of children described positive feelings while listening, demonstrating the benefits to children's wellbeing of listening to live music, with 80% of children saying they felt calm, relaxed or happy while listening.

Our findings support the idea that there are two distinct emotional responses involved in listening to music: the response to the act of listening to music, and the response to the emotional content of the music. The report suggests that both of these emotional responses are necessary to listen to music with the kind of intense concentration and positive engagement the children exhibit at our workshops and concerts, whatever the individual abilities of the children taking part.

We were able to investigate the positive effects of live music on wellbeing in great depth, and the results indicated that the Apollo Music Projects programme is successful both in supporting children's wellbeing, and in helping them to access and express their emotional response to music.

"Informative and emotionally engaging programme that certainly helped to improve listening skills."

Teacher, Anson Primary School, Brent

Equity, Diversity and Inclusion

We believe that Equity, Diversity and Inclusion should be at the heart of our organisation. We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist. We are aware that while we are making a real impact in inspiring children from under-represented backgrounds through our main programme and our Apollo Instrumental Bursary Scheme, there is a need to do more to try to help address the lack of diversity in the music profession and the charity sector in general.

Our ED&I Policy outlines our commitment to ED&I and the steps we plan to take to help address the current situation, alongside colleagues and organisations who are working tirelessly to improve things here and in other countries.

This year marked the continuation of partnership discussions with Sphinx Organization, a wonderful organisation based in the USA which has achieved meaningful change over many years. We hope that this collaboration will bring Sphinx musicians, including prize winners from their annual competition for Black and Latinx musicians, to perform for the children in our partner schools. We have continued to expand our roster with talented new musicians, including musicians from under-represented backgrounds.

Our research has shown that while children from all backgrounds are inspired by our primary school programme, and participation in our Instrumental Bursary Scheme is particularly strong among children from under-represented backgrounds, there is a big drop off as children progress, with the numbers of Black musicians at the UK's music conservatories depressingly small. We believe that all arts organisations should do everything they can to help identify the obstacles to progression and take whatever steps they can to improve the current situation.

Responsibilities of the Trustees

Company and charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities SORP (FRS 102) 2019 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 3.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

"Each workshop was thoughtfully delivered, with musicians engaging our students and making music accessible and inspiring."

Teacher, Christ Church Primary School ,Brent

Structure, Governance and Management

Commencement of activities

The company was registered as a charity on 2 July 2008.

Governing document

The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

Recruiting Trustees

The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees

The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year.

Organisational structure

The charity is governed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management

In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:

.....

Elisabeth Bremner, Chair, 21 April 2026

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £305,062 during the financial year (2024: £251,094) and incurred expenditure of £292,227 (2024: £261,140). This represents a 21% increase in income and 12% increase in expenditure compared with the prior year. The increase in expenditure reflects the expansion of the programme in 2024/25, including delivery in additional schools and a greater number of workshops, alongside a corresponding rise in staff hours and the impact of the broader economic climate. This growth in expenditure was supported by a significant uplift in funding, driven by higher levels of donations, including a particularly successful Big Give campaign, and receipt of some Arts Council funding not received in the prior year.

Net current assets as at 31 July 2025 were £66,043 (2024: £54,199). Cash at bank at the year end was higher than the previous year, reflecting both the timing of funding receipts ahead of the year end and the overall increase in funding. Current liabilities increased primarily due to year-end timing differences.

Reserves

Apollo Music Projects reviewed and updated its Reserves Policy in July 2025. The policy is designed to safeguard the continuity of the charity's activities by mitigating the risk of short-term funding shortfalls, whilst ensuring that funds are not retained for longer than required. The target level of reserves is determined with reference to two main factors: 1. the financial impact of risk, ensuring that sufficient funds are held to avoid significant disruption to charitable activities in the event of unforeseen reductions in income or increases in expenditure; and 2. future commitments and long-term plans, representing anticipated expenditure not yet reflected in formal budgets or plans (of which there are currently none).

Following the 2025 review, the target reserve range remained unchanged at 0.75 to 1.5 times the target reserve level, equating to an operating reserve range of £34,500 to £69,000. This approach provides a flexible and risk-based framework, and takes into account the current operating environment and the ongoing challenges faced by the schools with which Apollo works.

The Board of Trustees reviews the reserves requirements and policy annually in the context of the forthcoming year's budgeted expenditure. Available reserves are monitored and reported to the Board as part of the quarterly financial reporting process. As at 31 July 2025, total reserves were £67,033 (2024: £54,199), of which £13,000 (2025: £5,625) was designated for specific project work in the 2025/26 financial year. Free reserves (unrestricted and undesignated) stood at £54,033 (2024: £48,574), which is within the target range of £34,500 to £69,000.

Controls & Governance

The Board of Trustees reviews both the Financial Controls Policy and Remuneration Policy on an annual basis. The Financial Controls Policy is designed to maintain a robust control environment, ensuring effective oversight of day-to-day operations as well as longer term financial planning. The Remuneration Policy applies to staff, contractors and musicians. As part of its annual review, the Board of Trustees considers and approves salaries and other staff related matters in line with this policy.

Investments

The current scale, size and nature of the charity means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2024/25, as in previous years, much of the Charity's funding came from Trusts and Foundations. We gratefully acknowledge the support of:

Art Mentor Foundation Lucerne
Arts Council England
Backstage Trust
Big Give
Cecil Pilkington Charitable Trust
Chapman Charitable Trust
CMS Social Impact Fund
David Laing Foundation
Garfield Weston Foundation
Hackney Music Service
John Lyon's Charity
Localgiving Foundation
Newby Trust
The 29th May 1961 Charitable Trust
The Arts Society Greater London Area
The Austin and Hope Pilkington Charitable Trust
The Belacqua Charitable Trust
The Childhood Trust
The Derek Shuttleworth Educational Trust
The Harold Hyam Wingate Foundation
The Robert Gavron Charitable Trust
The Thistle Trust
The Tottenham Grammar School Foundation
The Victoria Wood Foundation
The Wavendon Foundation
The Willow Tree Trust
Wise Music Foundation

The Charity also received support in the form of individual donations and fees from schools

We are incredibly grateful to Pauline and Ian Howat for their generous support.

Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2025.

The Directors have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2025 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on 21 April 2026

Signed on behalf of the Trustees:

Elisabeth Bremner, Chair

21 April 2026

Ian Hoggart, Treasurer

21 April 2026

Accountant's Report

I report on the accounts for the period 01 August 2024 to 31 July 2025 set out on pages 18 to 23.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Charles Tait
Charles Tait Accounting

8 April 2026

Apollo Music Projects

Statement of Financial Activities for Year Ended 31 July 2025

(Incorporating an Income and Expenditure Summary)

	Notes	Unrestricted	Restricted	Year Ended 31.07.25	Year Ended 31.07.24
		£	£	£	£
INCOME					
Donations and Grants	2	134,365	139,621	273,986	217,794
Activities for generating funds					
Income from charitable activities					
Fees from schools		27,550	-	27,550	31,750
Contributions from Local Authority Music Services		1,500	-	1,500	
Subtotal income from charitable activities		29,050	-	29,050	31,750
Investment income	3	1,880	-	1,880	1,550
Other income	3	146	-	146	
Total incoming resources		**165,441**	**139,621**	**305,062**	**251,094**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	29,031		29,031	31,974
Subtotal costs of raising funds		29,031	-	29,031	31,974
Charitable activities	5				
Schools visits and workshops		38,550	42,180	80,729	69,199
Symphony Orchestra Concerts		-	42,200	42,200	42,384
Chamber Orchestra Workshops		13,149	18,666	31,816	31,650
Bursary scheme		-	11,575	11,575	15,650
Anniversary event		4,848	-	4,848	-
Administration expenses		5,752	-	5,752	5,327
Subtotal charitable activities		62,299	114,621	176,920	164,210
Support costs					
Staff costs	6	61,113	25,000	86,113	64,630
Governance costs	7	164	-	164	326
Subtotal support costs		61,277	25,000	86,277	64,956
Total resources expended		**152,607**	**139,621**	**292,227**	**261,140**
NET INCOMING/ (OUTGOING) RESOURCES		12,834	-	12,834	(10,046)
RECONCILIATION OF FUNDS					
Total funds brought forward		54,199	-	54,199	64,245
of which designated:		*5,625*	-	*5,625*	*17,000*
TOTAL FUNDS CARRIED FORWARD		**67,033**	**-**	**67,033**	**54,199**
of which designated:		*13,000*	-	*13,000*	*5,625*

Apollo Music Projects

Balance Sheet for Year Ended 31 July 2025

	Notes	Unrestricted	Restricted	Total funds 31.07.25	Total funds 31.07.24
		£	£	£	£
Fixed assets					
Tangible assets	9	990	-	990	-
Investments		-	-	-	-
Total fixed assets		**990**	**-**	**990**	**-**
Current assets					
Cash at bank and in hand	10	62,461	11,401	73,862	43,877
Debtors	10	3,100	1,000	4,100	21,224
Prepayments	10	2,482	-	2,482	558
Total current assets		**68,043**	**12,401**	**80,444**	**65,659**
Liabilities					
Creditors falling due within one year	11	-	4,732	4,732	5,835
Accruals and Deferred income	11	2,000	7,669	9,669	5,625
Total current liabilities		**2,000**	**12,401**	**14,401**	**11,460**
Net current assets		**66,043**	**-**	**66,043**	**54,199**
Total assets less current liabilities		**67,033**	**-**	**67,033**	**54,199**
Funds	14				
Designated		13,000	-	13,000	5,625
Unrestricted		54,033	-	54,033	48,574
Restricted		-	-	-	-
TOTAL FUNDS		**67,033**	**-**	**67,033**	**54,199**

Notes forming Part of the Financial Statements

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 3 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued in October 2019, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed the Charity's ability to continue as a going concern. In doing so, they have considered whether any material uncertainties exist that may cast significant doubt on the Charity's ability to continue operating.

The Trustees have reviewed the Charity's position over a period of 12 months from the date of approval of these financial statements and consider this timeframe to be appropriate. This reflects the nature of the Charity's funding model, where funding is secured within a year of the related programme activity, as well as the Charity's flexible delivery model and relatively low level of fixed costs.

The Trustees continued to monitor any potential external threats on the Charity's ability to continue across four key areas: impact on delivery and resources, cash and income forecasts, availability of reserves and viability.

Impact on delivery and resources
Apollo Music Projects successfully delivered its schools programme during the financial year, including all planned Chamber Orchestra Workshops and Symphony Orchestra Concerts. Funding for the year ended with a small surplus against forecast expenditure, and the Charity maintains sufficient resources to continue its operations. The Trustees are satisfied that the Charity will continue to be able to deliver its programme of activities over the next 12 months.

Cash and income forecasts
The Trustees consider it reasonable to assume that the Charity's delivery model will continue in the 2025-26 financial year. It is anticipated that there could continue to be some pressures on income in 2025-26 due to the demand for funding in the economic climate, and schools requiring greater support with their fee contributions. Apollo Music Projects continues to build new relationships with different schools which gives us confidence for the years ahead.

Availability of reserves
The Charity has been able to retain its expected reserves and maintain a healthy cash balance as at 31 July 2025. The Charity's Reserves Policy aims to ensure our work is protected from the risk of disruption at short notice due to a lack of funds, whilst at the same time ensuring we do not retain income for longer than required. The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis, particularly in the context of the following year's budgeted expenditure. As at 31 July 2025, total free reserves (unrestricted and undesignated) stood at £54,033, compared to a target range of £34,500 to £69,000.

Viability
The Charity experienced a favourable demand for its programme in 2024-25, which provides us with optimism going forward into 2025-26. Although there are significant pressures on schools due to the economic climate, interest for the programme has been strong and, with new relationships created with schools, the charity remains confident in its viability. Considering the Charity's current position and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets

Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:
Equipment - 3 years.

Debtors

All debtor balances are measured at amortised cost, and are stated net of any impairment provision.

Creditors

All creditors are all measured at amortised cost.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees. Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty

The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.24 - 31.07.25	01.08.23- 31.07.24
	£	£	£	£
Donations	67,865	5000	72,865	31,854
Grants	63,500	127,621	191,121	185,940
Arts Council England	-	10,000	10,000	
Total	**131,365**	**142,621**	**273,986**	**217,794**

Included in these figures is £4,469 of Gift Aid recovered from donations.
The Charity has also benefited from donations in kind during the period.
These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment and other income

	Unrestricted	Restricted	01.08.24 - 31.07.25 Total	01.08.23 - 31.07.24 Total
	£	£	£	£
Deposit account interest	1,800	-	1,800	1,550
Other income (DBS checks)	146		146	-
Total	**2,026**	-	**2,026**	**1,550**

4. Costs of generating funds

	01.08.24 - 31.07.25	01.08.23 - 31.07.24
	£	£
Direct costs (staff): fundraising administrators	22,325	20,583
Direct costs (staff): CEO	6,252	11,054
Fundraising other	454	337
Total	**29,031**	**31,974**

5. Costs of Charitable Activities

	01.08.24 - 31.07.25	01.08.23 - 31.07.24
Included within the costs of Charitable Activities are the following staff costs:	£	£
Direct costs of staff: CEO Service Delivery of leading and conducting Concerts and Orchestra Workshops	10,719	9,090
Direct costs of staff: CEO Service Delivery of School Workshops	10,584	10,080
Direct costs of staff: CEO support for the Bursary Scheme	4,126	3,967
Total	**25,429**	**23,137**

6. Support Costs

	01.08.24 - 31.07.25	01.08.23 - 31.07.24
	£	£
Direct costs (staff): CEO	31,303	25,793
Direct costs (staff): administration	43,406	33,222
Tax and social security costs	8,779	3,410
Employer's contribution to defined pension scheme	2,625	2,206
Total	**86,113**	**64,630**

The average monthly number of employees during the period was as follows:

	01.08.24 - 31.07.25	01.08.23 - 31.07.24
CEO	1	1
Administrative staff	4	5
Total number	**5**	**6**
Total employee costs	**129,400**	**119,403**

The number of employees whose emoluments exceeded £60,000 during the year was as follows:

	01.08.24 - 31.07.25	01.08.23 - 31.07.24
Salary band		
£60,001-£70,000	**1**	-

The above emoluments include payments made for conducting services provided

7. Governance costs

Governance costs include charges for fees paid or payable to the Independent Examiner of £130.

8. Trustees' remuneration and benefits

There were no Trustees' expenses paid during the period, nor for the period ended 31st July 2024.

9. Tangible fixed assets - equipment

Cost	01.08.24- 31.07.25
	£
Brought forward	-
Additions	1,150
Disposals	-
Carried forward	**1,150**

Depreciation	01.08.24 - 31.07.25
	£
Brought forward	-
Charge	160
Disposals	-
Carried forward	990
Net book value	**990**

10. Debtors: amounts falling due within one year

	01.08.24- 31.07.25
	£
Unrestricted funds due	3,100
Fees due from schools	-
Restricted funds due	1,000
Social security and other taxes	2,313
Prepayments	169
Total	**6,582**

11. Creditors: amounts falling due within one year

	01.08.24 - 31.07.25
	£
Other creditors	4,732
Accruals and deferred income	9,669
Total	**14,401**

12. Related Party Disclosures

During the current year, the CEO's wife, Susan Harrison, received payments totalling £8,695 in respect of fees for services of musician and administering Chamber Orchestra Workshops and Symphony Orchestra Concerts.

13. Post balance sheet events

There has been no adjusting or non-adjusting post-balance sheet event.

14. Summary of Fund Movements

Fund name	Fund balances brought forward as at 01.08.2024	Income	Expenditure	Fund balances carried forward as at 31.07.2025
	£	£	£	£
Unrestricted funds				
General	48,574	152,441	(146,982)	54,033
Designated	5,625	13,000	(5,625)	13,000
Restricted funds	-	139,621	(139,621)	-
Total funds	**54,199**	**305,062**	**(292,227)**	**67,033**

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects

Annual Report & Accounts 2024

Apollo Music Projects

(A company limited by guarantee)

Report Of The Trustees And Financial Statements

For the Year ended 31 July 2024

Charity Number: 1124784

Company Number: 06585879 (England & Wales)

Contents

Reference and Administrative Information 4

Chair's Report 5

Objectives and Activities 6

Achievements and Performance 8

Evaluation and Impact Report 10

Equity, Diversity & Inclusion 12

Structure, Governance and Management 13

Responsibilities of the Trustees 14

Financial Review 15

Accountant's Report 16

Statement of Financial Activities 17

Balance Sheet as at 31 July 2024 18

Declarations..... 19

Notes forming part of the FInancial Statements 20

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2024. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

Reference And Administrative Information

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	Simon Curtis (Chair) Ian Hoggart (Treasurer) Peter Melling Stephanie Tyler - appointed 30th January 2024 Sophie Yana - appointed 30th January 2024 Elisabeth Bremner - appointed 2nd April 2024
Charity Secretary	Susan Harrison
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill , King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Report

FOR FINANCIAL YEAR ENDING
31 July 2024

The 2023-24 academic year marked the 20th anniversary of Apollo Music Projects. During that time, the programme, which started with 8 primary schools in Hackney, has grown to 29 primary and special schools in 6 boroughs in North and East London. To date, we have reached more than 17,000 children, many of whom may never have had the opportunity to discover classical music otherwise. This is an amazing achievement and reflects great credit on all those who have worked for, and supported us over the years.

We celebrated this landmark at a wonderful evening in November with many of our friends and donors, as well as past and present staff and trustees. Among the many highlights were a performance by some of the children who have already benefited from our new Instrumental Bursaries initiative, and the opportunity for all of us to participate, with the children, in a string quartet workshop by some of our incredible musicians. As a fitting finale, we were treated to an intimate recital by Roderick Williams OBE, which captivated the audience, both young and old.

As well as a celebration, the event was an important reminder that the work we do is vital to ensure that children from all backgrounds have the opportunity to experience the wonder of live classical music. The data which we collect annually from the children who participate in the programme, continues to demonstrate the significant positive effects it has on their ability to listen and express their thoughts and feelings, and on their general well being. Full details can be found in our Impact Report.

While the data is important, I continue to believe that the most powerful and satisfying evidence of the benefits of the Apollo Music Projects programme is the words of the children themselves, as demonstrated by the following selection of their comments:

"I feel calm and relaxed but also excited."

"I enjoyed listening to the music because it sounded so beautiful."

"it's fun to watch and I thought they played wonderfully."

"I feel happy, inspired and calm."

The board of Apollo Music Projects has a responsibility to ensure that our governance is effective and that we comply with codes of good practice in the charity sector. During the past year, the trustees have continued to review and update our policies to ensure that they remain relevant and appropriate. We have also continued to develop the risk register, which captures all the risks, both internal and external, to the future success of Apollo Music Projects and, more importantly, the controls we have in place to address them.

I want to express my thanks to the staff of Apollo Music Projects who continue to work tirelessly to ensure our success. As well as organising the anniversary event last year, and expanding the number of schools in the programme once again, they also managed to exceed the donation target in both the Big Give Arts for Impact and Big Give Christmas Challenge, our two key fundraising campaigns. Finally, I would like to give a special mention to David and Susan Chernaik, who started Apollo Music Projects all those years ago, and are still very much at the heart of our work today.

Of course, none of this would be possible without the support of our incredibly generous friends and donors. On behalf of the trustees and staff, I would like to thank you all. Without you, we would not be able to impact so many children in such a positive way, and we are extremely grateful.

Simon Curtis
Chair, Apollo Music Projects

09/04/2025

Objectives and Activities

Our Aims

- Improving access for children who do not normally have the opportunity to experience high-quality artistic and cultural experiences.
- Making classical music accessible, relatable and inspiring to all children, regardless of knowledge, experience or background.
- Helping children to develop key, transferable skills, including concentration, creativity and self-confidence.
- Enhancing children's wellbeing by developing a connection to live classical music on their own terms.
- Making music a positive force in children's lives and inspiring them to learn an instrument.

"Classical music can be a thrilling adventure, a magic carpet that can change the lives of children."
Sir Simon Rattle, Patron, Apollo Music Projects

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas. Through a series of classroom workshops and concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills. Over the years our evaluation and research has shown the programme also has a positive impact on children's wellbeing.

"The children are engaged, interested and inquisitive about the instruments and music as a whole. This was a wonderful experience for the children as well as the teachers. "
Year 4 Teacher, St. Edmunds RC Primary School, Enfield

Over the last 20 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 17,000 children from almost 70 schools have taken part in the charity's programme, and thousands more have benefited through assemblies and performances from Apollo's musicians and Associate Artists. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

Each participating primary school enjoys an assembly from Apollo's musicians, a series of classroom sessions for each of the classes taking part in the programme (usually Year 4 and/or 5), a chamber orchestra workshop at a local concert hall, and a full symphony orchestra concert at Hackney Empire. Through the six classroom sessions, the children get to know the instruments of the orchestra, the musicians who play them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace. Halfway through the programme the children see many of the instruments play together at the chamber orchestra workshop. The programme culminates in the thrilling spectacle of a full symphony orchestra in concert, preceded by a visit from the conductor or one of the musicians to each school, introducing the music that will be played in the concert and preparing the children for the experience.

"It was particularly inspiring to see how some of our children with special educational needs were able to access the different pieces of music and were clearly moved and engaged by what they heard."
Year 3 Teacher, Springfield Primary School, Hackney

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process. Music can inspire children who struggle with traditional learning methods, and our programme helps and encourages children to acquire and develop transferable skills

that have benefits across the curriculum, including but not limited to concentration, communication, listening, analysis, self-confidence and creative thinking. We work closely with the children to nurture and develop these skills, developing their self-confidence in a supportive environment alongside their peers and class teachers. Participation in our programme inspires many of the children to learn an instrument, and shows them all that they are welcome to listen to and take part in classical music, whatever their background.

"The children were involved in every session and every question or comment was encouraged."
Year 5 Teacher, Salusbury Primary School, Brent

"Amazing opportunity for all children to listen to live music every week."
Year 4 Teacher, Benthal Primary School, Hackney

"Inspired confidence in expressing your own ideas about music. Increased understanding of what it means to be an audience member."
Year 4 Teacher, London Fields Primary School, Hackney

"Children have really engaged in all sessions and are more confident in listening tasks."
Music Lead, Hoxton Garden Primary School, Hackney

"The children were engaged, felt a sense of cohesion and it helped them respect each others' opinions."
Year 5 Teacher, Tetherdown Primary School, Haringey

"This was the first and only time these children have heard classical music live"
Year 5 Teacher, North Harringay Primary School, Haringey

The Trustees of Apollo Music Projects have complied with their duty to have due regard to the Charity Commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Achievements and Performance

The 2023-24 Programme

This was a very successful year. We delivered 169 school workshops in 28 primary schools in six boroughs in north and east London, and Stormont House Special School in Hackney, with two new primary schools in Enfield, one in Brent and one in Hackney joining the programme, and two former schools in Camden returning to work with us again after a gap of three years. A total of 58 musicians took part in the school workshops, and 41 further musicians in the chamber orchestra workshops and symphony orchestra concerts. The feedback from children and teachers was again very positive. The children continued to be very responsive to the workshops, enjoying the direct engagement with the musicians and the opportunity to share their creative ideas about the music, and teachers really appreciated the way the children were calm and focused during our sessions. Relations with the schools were excellent. Our roster of string players has continued to grow, and we have plenty of extra capacity for additional workshops in the next few years. Scheduling so many workshops was always going to be challenging, but with good forward planning and excellent communication with the schools everything ran smoothly.

The set of six workshops followed the usual format: four workshops with string quartet, one with brass quartet and one with woodwind and saxophone quartet. After considering carefully and consulting with musicians we felt unable to reinstate the session where the children try instruments, as there was still some anxiety about Covid-19 transmission in schools. It is a shame that the children didn't have the experience of trying instruments, but safety was our main concern. There were some musician absences due to Covid infection, but no workshops were cancelled. Julie, our Schools Coordinator, started maternity leave in December and her maternity cover Nina started straight away. Thanks to their efficient handover everything continued to run smoothly.

Chamber Orchestra Workshops

We had nine chamber orchestra workshops between January and April at Great Hall Leyton, Shoreditch Town Hall and Regent Hall, for a total of 1,685 children and accompanying adults, with all three venues proving very popular with the children and schools. Regent Hall were particularly helpful in accommodating one school for the afternoon performance when they had missed the morning performance following a traffic accident on their route. We were very pleased to include *Starburst* by African-American composer Jessie Montgomery again in all nine workshops, alongside music by Bach, Handel, Mozart, Haydn, Brahms, Piazzolla and The Simpsons Theme. As usual the children listened with wonderful attention and focus, and they particularly enjoyed asking questions in the Q+A sessions, where each musician took a question in turn from one of the children.

Symphony Orchestra Concerts

The first two symphony orchestra concerts at Hackney Empire took place in April, with the remaining two concerts taking place in July, attended by a total of 1,552 children and accompanying adults. Two schools were unable to attend, and we were able to accommodate one school in an April concert as they were not free on the day of the July concert they were scheduled to attend. Both concerts featured Schumann's "Spring" Symphony, which the children listened to with amazing attention, helped by pre-concert visits to all of the schools in which David played excerpts of the music and told stories about the composer and his influences in writing the music. He described the layout and personnel of the orchestra, and demonstrated what the conductor does, conducting the children as an imaginary orchestra. The children asked questions including how the musicians understand the conductor's gestures, why you need a conductor, what the stick is made of. One child asked whether the conductor shows the musicians the flow, which was a particularly perceptive idea. The children were very excited to see a live orchestra at such a fantastic venue, and recognised many of the musicians in the orchestra from school workshops and the chamber orchestra workshops, making the experience more meaningful.

Instrumental Bursary Programme

This year saw the introduction of a new programme of Apollo instrumental bursaries, designed to offer free tuition to children in our partner schools. The children were chosen in consultation with the schools, using three criteria: they have been inspired by taking part in the Apollo programme, they have been identified as those who would benefit from individual lessons, and they may find the cost of lessons a barrier to taking part. The first year was a great success, with very positive feedback from the instrumental tutors and headteachers. 37 children took part in 23 bursaries, funded by Art Mentor Foundation Lucerne and the Harold Hyam Wingate Foundation. As well as the lessons there were performance opportunities for two of the schools, including school assembly performances and an appearance in the Hackney Music Service Instrumental Festival. We hope to continue and extend this programme in future years.

"The Apollo Instrumental Bursary Scheme has been very successful in this school. The children are very engaged with music and up for taking up challenges and opportunities. I would definitely like to see the scheme carry on next year; the children are doing so well."
Instrumental tutor, St. Dominic's RC Primary School, Hackney

Evaluation and Impact Report

We have now completed annual Impact Reports covering the school years 2019 to 2024, giving us a data sample of 5,638 children in total. The 2023-24 report uses data for the school year 2023-24 from evaluation forms completed by 1,243 children aged 8-11. This significant and substantial data sample enables us to draw some fascinating conclusions.

The 2023-24 Impact Report is consistent with results from previous years and supports the findings of the earlier reports, demonstrating significant positive effects of our programme in two key areas:

1. Supporting children's ability to respond to the emotional content of the music and express this in writing.

2. Supporting wellbeing, shown in the way the children described their feelings while listening to the music.

Our annual evaluation forms for children taking part in our programme are designed to measure the impact of the programme on children's wellbeing and emotional response. They include questions about how the children felt listening to the music, and whether the programme affected their self-confidence, relaxation, concentration or the ability to control their moods. We were very careful to ensure that the children were not guided or influenced in their choices. We analysed the data as objectively as possible, using key words to grade the answers when deciding between positive and negative responses, and also in the case of the creative writing responses to two contrasting pieces of music (Q5). The results were once again overwhelmingly positive, reinforcing the findings in the previous Impact Reports and going even further to show the positive effects of our programme on children's wellbeing. We analysed the results of 1,243 children's evaluations from the 2023-24 school programme. This was a very large sample, giving a clear picture of children's responses.

The key findings from this year's evaluation were as follows:

93% of children described positive feelings while listening to the music.

72% said they felt calm, relaxed or happy while listening.

75% made a clear distinction between the emotional content of two contrasting pieces of music.

These findings clearly show the beneficial effects of our programme on children's wellbeing, as shown in the graphs in the Impact Report. The results of the current evaluation were very consistent across schools, and consistent with the previous year's results.

Our findings again indicated that there are two distinct emotional responses involved in listening to music: one, the response to the emotional content of the music, as expressed in the children's creative writing responses reflecting the mood of the music played, and the other, the response to the act of listening to music, which many children found calming or relaxing whatever music they were listening to. This indicates that it is the act of listening to music that the children found relaxing, as distinct from their separate response to the emotional content of the music.

These results show that our programme is designed in such a way that these two complementary skills are developed during the course of the programme, whatever the individual abilities of the children taking part.

"I feel happy, inspired and calm."
Year 5 pupil, Anson Primary School, Brent

"I feel like a ton of weight has lifted from me, like I am flying."
Year 5 pupil, St Dominic's Catholic Primary School, Hackney

"I really liked closing my eyes and just letting it flow through my body."
Year 4 pupil, Rushmore Primary School, Hackney

"The best thing is that I never listen to music, now I can listen to the music and it's so relaxing."
Year 5 pupil, Uxendon Manor Primary School, Brent

"I feel like I need this music every day."
Year 5 pupil, North Harringay Primary School, Haringey

Teachers' evaluation

In addition to the children's evaluations, carried out in the final classroom session and before the symphony concert, we gave teachers evaluation forms to complete.

We asked questions about the classroom sessions, the chamber orchestra workshop, general benefits to the children, benefits to the teacher and communication and support from our staff and administration. The results were very positive, with 44 evaluation sheets returned. Key findings were:

Overall responses (478 answers): 92% answered 4 or 5 (very good or excellent), which marked an increase of 3% from the 2022-23 report. Furthermore, there was an increase in the percentage of answers given as 4 or 5 in most of the following categories:

Did the classroom sessions have a positive impact?

98% answered 4 or 5

Were the children engaged?

98% answered 4 or 5

Did the chamber orchestra workshop have a positive impact?

95% answered 4 or 5

Did the children find it enjoyable?

98% answered 4 or 5

Did the programme have a positive benefit on the children's listening skills?

90% answered 4 or 5

Was the programme helpful in developing the children's concentration?

89% answered 4 or 5

Did the programme have a positive benefit on you as a teacher?

95% answered 4 or 5

apollo music projects
inspiring children through music

Impact Report: Key findings

The Apollo Music Projects programme continues to help children develop an emotional connection with classical music. Children experience improved emotional wellbeing as a result of engaging with AMP's programme.

93% of children described positive feelings while listening to the music

72% said they felt calm, relaxed or happy while listening

75% made a clear distinction between the emotional content of two contrasting pieces of music

Equity, Diversity & Inclusion

We believe that Equity, Diversity and Inclusion should be at the heart of our organisation. We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist. We are aware that while we are making a real impact in inspiring children from under-represented backgrounds through our main programme and our Apollo Instrumental Bursaries, we need to do more to try to help address the lack of representation from these communities in the music profession and the charity sector.

We have published our EDI Policy, which outlines our commitment to EDI and the steps we plan to take to help address the current situation, alongside colleagues and organisations who are working tirelessly to improve things here and in other countries.

This year marked the beginning of promising partnership discussions with the Sphinx Organisation. This collaboration will bring Sphinx musicians, including prize winners from their annual competition for Black and Latinx musicians, to perform for the children in our partner schools. We have also expanded our roster with talented new musicians, thanks to recommendations from one of our regular musicians who is a member of the Chineke! Orchestra, Europe's first majority Black and ethnically diverse orchestra.

Our research has shown that while children from all backgrounds are inspired by our primary school programme, and participation in our Instrumental Bursary Programme is particularly strong among children from under-represented backgrounds, there is a big drop off as children progress, with the numbers of Black musicians at the UK's music conservatories depressingly small. We believe that all arts organisations should do everything they can to help identify the obstacles to progression and take whatever steps they can to improve the current situation.

"The Apollo project was so amazing because it was an opportunity for us to ensure that every child had experience of high quality, professional orchestral music and was able to appreciate the magic of live performance. This was particularly important for our PPG pupils and pupils with SEND and I can honestly say that I saw so many of these vulnerable learners showing awe and wonder at the different live experiences, both in school and in the beautiful venues. Our trip to the Hackney Empire was a standout moment of the year and something which children and parents still talk about now."

Year 4 teacher, Springfield Primary School, Hackney

Structure, Governance and Management

Commencement of activities
The company was registered as a charity on 2 July 2008.

Governing document
The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

Recruiting Trustees
The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees
The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year.

Organisational structure
The charity is governed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management
In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:

Simon Curtis, Chair

09/04/2025

Responsibilities of the Trustees

Company and charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 4.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £251,094 in the current financial year (2022/23: £245,731) and incurred expenditure of £261,140 (2022/23: £228,254). Income increased by 2% and expenditure increased by 14% compared to the previous year. The rise in expenditure was mainly due to delivery of the new bursaries scheme, providing children the opportunity to learn an instrument, and a rise in costs generally in the economic climate. Net assets at 31 July 2024 were £54,199 (2022/23: £64,245). Current liabilities increased due to additional costs incurred but not yet billed and a rise in deferred income at the year end. Debtor balances increased (49%) mainly due to grant income recognised but not yet received.

Reserves

Apollo Music Projects updated its Reserves Policy in 2023, which was reviewed in June 2024. Our Reserves Policy aims to ensure our work is protected from the risk of disruption at short notice due to a lack of funds, whilst at the same time ensuring we do not retain income for longer than required. Our target reserves are set based on the consideration of two main elements:

1. Financial impact of risk - the target amount is set at a level which ensures that there is no significant disruption to our charitable activities, enabling the charity to respond to any unforeseen reduction in income or additional expenditure.

2. Commitments and long-term plans - the target amount represents future expenditure not already reflected in plans and budgets. At present, we do not believe there is any need to make provision for such items.

Based on our recent review the target reserve range was established at 0.75 to 1.5 times the target reserve level, equating to an operating reserve range of £30,000 to £60,000. This provides a flexible, risk-based and dynamic approach, that considers the current operational context and the continued challenges facing the schools with which Apollo works. The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis in the context of the following year's budgeted running costs. Available reserves are monitored quarterly and reported to the Board of Trustees as part of the financial report. As at 31 July 2024, total reserves were £54,199, of which £5,625 was designated funding for specific project work for the 2024/25 year. Free reserves (unrestricted and undesignated) stood at £48,574 compared to the target range of £30,000 to £60,000.

Controls & Governance

In 2017 the Board adopted both a Financial Controls Policy and a Remuneration Policy. The Financial Controls Policy remains in place to maintain a secure controls environment and a strong understanding of day-to-day operations, as well as longer-term financing plans. The Remuneration Policy, adopted in June 2017, covers staff, contracts and musicians. A Remuneration Committee meets at least annually as part of this policy to discuss salary and staff-related issues, although all significant decisions are approved by the Board of Trustees.

Investments

The current scale, size and nature of the charity means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2023-24, as in previous years, much of the Charity's funding came from Trusts and Foundations.

We gratefully acknowledge the support of:
29th of May 1961 Charitable Trust
Angel Orchestra
Art Mentor Foundation Lucerne
The Arts Society Greater London Area
The Charles S French Charitable Trust
The Childhood Trust
Derek Shuttleworth Educational Trust
The Foyle Foundation
The Innholders Charitable Foundation
Ironmongers' Company
John Lyon's Charity
Localgiving
The Mageni Trust
The Neville Abraham Foundation
The Souter Charitable Trust
South Hackney Parochial Charity
The Uncle Bill Trust
The Victoria Wood Foundation
Thistle Trust
Three Monkies Trust
Tottenham Grammar School Foundation
Willow Tree Trust

The Charity also received support in the form of donations and fees, from both schools themselves and local authority music hubs.

We are incredibly grateful to Pauline and Ian Howat for their generous support.

Accountant's report

I report on the accounts for the period 01 August 2023 to 31 July 2024 set out on pages 17 to 23.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

N S C Tait

.....

Charles Tait
Charles Tait Accounting

09/04/2025

Apollo Music Projects

Statement of Financial Activities

Incorporating an Income and Expenditure Summary

For the Year Ended 31 July 2024

	Notes	Unrestricted	Restricted	Year Ended 31.07.24	Year Ended 31.07.23
		£	£	£	£
INCOME					
Donations and Grants	2	103,854	113,940	217,794	219,257
Activities for generating funds					
Income from charitable activities					
Fees from schools		31,750	-	31,750	24,125
Contributions from Local Authority Music Hubs		-	-		1,500
Subtotal income from charitable activities		31,750	-	31,750	25,625
Investment income	3	1,550	-	1,550	849
Other income		-	-	-	-
Total incoming resources		**137,154**	**113,940**	**251,094**	**245,731**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	30,532	1,442	31,974	31,449
Subtotal costs of raising funds		30,532	1,442	31,974	31,449
Charitable activities	5				
Schools visits and workshops		42,391	26,808	69,199	60,513
Symphony orchestra concerts		3,251	39,133	42,384	40,977
Chamber orchestra workshops		15,346	16,304	31,650	28,576
Bursary scheme		-	15,650	15,650	
Administration expenses		4,827	500	5,327	8,573
Subtotal charitable activities		65,815	98,395	164,210	138,639
Support costs					
Staff costs	6	41,985	22,645	64,630	57,861
Governance costs	7	326	-	326	305
Subtotal support costs		42,311	22,645	64,956	58,166
Total resources expended		**138,658**	**122,482**	**261,140**	**228,254**
NET INCOMING/ (OUTGOING) RESOURCES		(1,504)	(8,542)	(10,046)	17,477
RECONCILIATION OF FUNDS					
Total funds brought forward		55,703	8,542	64,245	46, 768
of which designated:		*17,000*	-	*17,000*	*4,500*
TOTAL FUNDS CARRIED FORWARD		**54,199**	**-**	**54,199**	**64,245**
of which designated:		*5,625*	-	*5,625*	*17,000*

Apollo Music Projects

Balance Sheet as at 31 July 2024

	Notes	Unrestricted	Restricted	Total funds	Total
				31.07.24	31.07.23
		£	£	£	£
Fixed assets					
Tangible assets	9	-	-	-	-
Investments		-	-	-	-
Total fixed assets		**0**	**0**	**0**	**0**
Current assets					
Debtors	10	21,224	-	21,224	14,200
Cash at bank and in hand		33,138	10,739	43,877	52,405
Prepayments		558	-	558	700
Total current assets		**54,920**	**10,739**	**65,659**	**67,305**
Liabilities					
Creditors falling due within one year	11	721	5,114	5,835	60
Accruals and deferred income	11	-	5,625	5,625	3,000
Total current liabilities		**721**	**10,739**	**11,460**	**3,060**
Net current assets (liabilities)		54,920	10,739	65,658	67,305
Total assets less current liabilities		721	10,739	11,460	3,060
NET ASSETS		**54,199**	**-**	**54,199**	**64,245**
Funds	14	**54,199**	**-**	**54,199**	**64,245**
TOTAL FUNDS		**54,199**	**-**	**54,199**	**64,245**
Designated		5,625	-	5,625	17,000
Unrestricted		48,574	-	48,574	38,703
Restricted		-	-	-	8,542
		54,199	**-**	**54,199**	**64,245**

Apollo Music Projects
Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2024.

The Directors have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2024 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

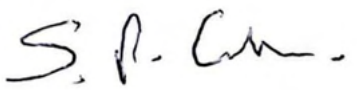
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on **09/04/2025**

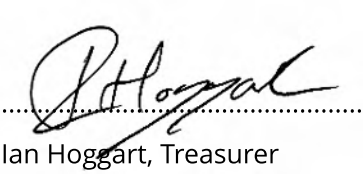
Signed on behalf of the Trustees:



.....

Simon Curtis, Chair

09/04/2025



.....

Ian Hoggart, Treasurer

09/04/2025

Notes Forming Part of the Financial Statements

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 4 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed whether there are any uncertainties that may cast doubt over the Charity's ability to continue as a going concern. Historically, we have assessed the Charity's activities for the next 12 months, and despite the current levels of uncertainty, the Trustees continue to deem this period appropriate. This judgement has been made in light of the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity. The Trustees continued to monitor any potential external threats on the Charity's ability to continue across four key areas: impact on delivery and resources, cash and income forecasts, availability of reserves and viability.

Impact on delivery and resources

Apollo Music Projects successfully delivered its schools programme during the financial year, including all planned Chamber Orchestra Workshops and Symphony Orchestra Concerts. Funding for the year was in line with forecasted expenditure, and the Charity maintains sufficient resources to continue its operations. The Trustees are satisfied that the Charity will continue to be able to deliver its programme of activities over the next 12 months.

Cash and income forecasts

For the purpose of the assessment of going concern, and encouraged by programme delivery in 2023-24, the Trustees consider it reasonable to assume that the Charity's delivery model will continue from the beginning of the 2024-25 year. As with this year, it is anticipated that there could be some pressures on income in 2024-25 due to the demand for funding in the economic climate and schools requiring greater support with their fee contributions. Apollo Music Projects continues to build new relationships with different schools which gives us confidence moving into 2024-25.

Availability of reserves

The Charity has been able to retain its expected reserves and a healthy cash balance as at 31 July 2024. The Charity's Reserves Policy aims to ensure our work is protected from the risk of disruption at short notice due to a lack of funds, whilst at the same time ensuring we do not retain income for longer than required. The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis, in the context of the following year's budgeted running costs. As at 31 July 2024, total free reserves (unrestricted and undesignated) stood at £48,574 compared to the target range of £30,000 to £60,000.

Viability

The Charity experienced a favourable demand for its programme in the 2023-24 year, which provides us with optimism going forward into 2024-25. Although there are significant pressures on schools due to the economic climate, interest for the programme has been strong and, with new relationships created with schools, the charity remains confident in its viability. Taking into account the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources
All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended
Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets
Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:
Equipment 3 years.

Debtors
All debtor balances are measured at amortised cost, and are stated net of any impairment provision.

Creditors
All creditors are all measured at amortised cost.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees. Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty
The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.23 - 31.07.24	01.08.22- 31.07.23
	£	£	£	£
Donations	31,854	-	31,854	59,449
Grants	72,000	113,940	185,940	141,808
Arts Council England	-	-	-	18,000
Total	**103,854**	**113,940**	**217,794**	**219,257**

Included in these figures is £2,995.84 of Gift Aid recovered from donations.
The Charity has also benefited from donations in kind during the period.
These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment income

	Unrestricted	Restricted	01.08.23 - 31.07.24	01.08.22 - 31.07.23
	£	£	£	£
Deposit account interest	1,550	-	1,550	849
Total	**1,550**	**-**	**1,550**	**849**

4. Costs of generating funds

	01.08.23 - 31.07.24	01.08.22 - 31.07.23
	£	£
Direct costs (staff): fundraising administrators	20,583	17,937
Direct costs (staff): CEO	11,054	13,224
Fundraising other	337	288
Total	**31,974**	**31,449**

5. Costs of Charitable Activities

	01.08.23 - 31.07.24	01.08.22 - 31.07.23
Wages and salaries	£	£
Direct costs (staff): CEO service delivery of school workshops, leading and conducting	19,170	16,302
Direct costs (staff): CEO support of the Bursary Programme	3,967	-
Total	**23,137**	**16,302**

6. Support Costs

	01.08.23 - 31.07.24	01.08.22 - 31.07.23
	£	£
Direct costs (staff): CEO	25,793	26,448
Direct costs (staff): administration	33,222	25,000
Tax and social security costs	3,410	4,445
Employer's contribution to defined pension scheme	2,206	1,968
Governance Costs	326	305
Total	**64,956**	**58,166**

The average monthly number of employees during the period was as follows:

	01.08.23 - 31.07.24	01.08.22 - 31.07.23
CEO	1	1
Administrative staff	5	3
Total number	6	4
Total employee costs	**119,403**	**105,324**

No employees received emoluments in excess of £60,000.

7. Governance costs

Governance costs include charges for fees paid or payable to the Independent Examiner of £120.

8. Trustees' remuneration and benefits

There were no Trustees' expenses paid during the period, nor for the period ended 31st July 2023.

9. Tangible fixed assets - equipment

Cost	**01.08.23 - 31.07.24**	**01.08.22 - 31.07.23**
	£	£
Brought forward	-	-
Additions	-	-
Disposals	-	-
Carried forward	**0**	**0**

Depreciation	**01.08.23 - 31.07.24**	**01.08.22 - 31.07.23**
	£	£
Brought forward	-	-
Charge	-	-
Disposals	-	-
Carried forward	0	0
Net book value	**0**	**0**

10. Debtors: amounts falling due within one year

	01.08.23 - 31.07.24	**01.08.22 - 31.07.23**
	£	£
Unrestricted funds due	21,224	9,000
Fees from schools	-	1,400
Restricted funds due	-	3,800
Gift Aid recoverable	-	-
Prepayments	558	700
Total	**21,782**	**14,900**

11. Creditors: amounts falling due within one year

	01.08.23 - 31.07.24	**01.08.22 - 31.07.23**
	£	£
Social security and other taxes	263	60
Other creditors	4,851	-
Accruals and deferred income	5,625	3000
Total	**10,739**	**3,060**

12. Related Party Disclosures

During the current year, the CEO's wife, Susan Harrison, received payments totalling £7,757.50 in respect of fees for services as a musician and orchestra manager for Chamber Orchestra Workshops and Symphony Orchestra Concerts.

13. Post balance sheet events

There has been no adjusting or non-adjusting post-balance sheet event.

14. Summary of Fund Movements

Fund name	**Fund balances brought forward as at 01.08.2023**	**Income**	**Expenditure**	**Transfers**	**Fund balances carried forward as at 31.07.2024**
	£	**£**	**£**	**£**	**£**
Unrestricted funds					
General	38,703	137,154	(121,658)	(5,625)	48,574
Designated	17,000	-	(17,000)	5,625	5,625
Restricted funds	8,542	113,940	(122,482)	-	-
Total funds	**64,245**	**251,094**	**(261,140)**	**0**	**54,199**

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects

Annual Report & Accounts 2023

Apollo Music Projects

(A company limited by guarantee)

Report Of The Trustees And Financial Statements

For the Year ended 31 July 2023

Charity Number: 1124784

Company Number: 06585879 (England & Wales)

Contents

Reference and Administrative Information 4

Chair's Report 5

Objectives and Activities 6

Achievements and Performance 8

Evaluation and Impact Report 9

Equity, Diversity & Inclusion 11

Structure, Governance and Management 12

Responsibilities of the Trustees 13

Financial Review 14

Accountant's Report 15

Statement of Financial Activities 16

Balance Sheet as at 31 July 2023 17

Notes forming part of the financial statements 19

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2023. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

Reference And Administrative Information

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	Simon Curtis (Chair) - appointed Chair 26th October 2023
	Helen England (Chair) - resigned 26th October 2023
	Ian Hoggart (Treasurer)
	Karen Brownlie - resigned 27th June 2023
	Peter Melling - appointed 27th June 2023
	Norma Spark - appointed 27th June 2023, resigned 26th October 2023
	Stephanie Tyler - appointed 30th January 2024
	Sophie Yana - appointed 30th January 2024
	Elisabeth Bremner - appointed 2nd April 2024
Charity Secretary	Susan Harrison
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill , King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Report

FOR FINANCIAL YEAR ENDING
31 July 2023

While the theme of the 2021-22 academic year for Apollo Music Projects was the successful return to a full live programme after Covid-19, the emphasis in 2022-23 was on consolidating that success, expanding the programme in a measured way, and building the foundations for the future. I am very pleased to report that almost 1,400 primary school children were able to take part in the Apollo Music Projects programme during the year, which is a wonderful achievement.

At a time when both parents and schools are under immense financial pressure, we continue to believe that the work we do is vital to ensure that children from all backgrounds have the opportunity to experience the wonder of live classical music. The data which we collect annually from the children who participate in the programme, continues to demonstrate the significant positive effects it has on their ability to listen and express their thoughts and feelings, and on their general well being. Full details can be found in our Impact Report.

While the data is important, I believe that the most powerful and satisfying evidence of the benefits of the Apollo Music Projects programme is the words of the children themselves, as demonstrated by the following selection of their comments:

"I feel relaxed because I know the music is going to be beautiful."

"I feel like I am in another world."

"The best thing was we got to use our imagination."

"I got to listen to music I never knew existed."

"I feel happy and the music flows through me."

"No words, it is too good!"

The board of Apollo Music Projects has a responsibility to ensure that our governance is effective and that we comply with codes of good practice in the charity sector. During the past year, the trustees have reviewed and updated many of our policies to ensure that they remain relevant and appropriate. With the impact of Covid-19 still fresh in our minds, we have also spent a significant amount of time building a risk register, which captures all the risks, both internal and external, to the future success of Apollo Music Projects and, more importantly, the controls we have in place to address them.

I want to express my thanks to my predecessor as Chair, Helen England, who sadly had to step down from the board last year due to her increased commitments elsewhere in the charity sector. Helen led the board through a difficult time of recovery and rebuilding and leaves Apollo Music Projects in a much stronger position than when she arrived. I would also like to thank Karen Brownlie and Norma Spark for their contribution as trustees, and to welcome our new trustees, Peter Melling, Stephanie Tyler, Sophie Yana, and Elisabeth Bremner. They each bring a unique set of skills and experience to Apollo Music Projects which will be invaluable as we build for the future.

Finally, and most importantly, on behalf of the board and the Apollo Music Projects team, I would like to thank every single friend and donor for their continued support. Without you, we would not be able to impact so many children in such a positive way, and we are extremely grateful.

2023-24 promises to be an exciting year for Apollo Music Projects. The first series of our new Instrumental Bursaries initiative was launched in October which will allow 35 children across seven primary schools to receive free instrumental lessons for the full school year. We will also shortly be announcing the details of a very special event for friends and donors to be held in the autumn. I very much hope to be able to meet some of you, either at that event, or at one of our orchestral concerts, where you are able to witness first hand the amazing positive impact Apollo Music Projects can have, thanks to your support.

Simon Curtis
Chair, Apollo Music Projects

Objectives and Activities

Our Aims

- Improving access for children who do not normally have the opportunity to experience high-quality artistic and cultural experiences.
- Making classical music accessible, relatable and inspiring to all children, regardless of knowledge, experience or background.
- Helping children to develop key, transferable skills, including concentration, creativity and self-confidence.
- Enhancing children's wellbeing by developing a connection to live classical music on their own terms.
- Making music a positive force in children's lives and inspiring them to learn an instrument.

"Apollo Music Projects is a national treasure - this programme should be in every school in the country."
Sir Simon Rattle, Patron, Apollo Music Projects

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas. Through a series of classroom workshops and concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills. Over the years our evaluation and research has shown the programme also has a positive impact on children's wellbeing.

"My class were inspired to include children playing Star Wars theme tune in our assembly as they saw this in one of the sessions. One child also started learning the cello because of Apollo."
Year 5 Teacher, Tetherdown Primary School, Haringey

Over the last 19 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 16,500 children from almost 70 schools have taken part in the charity's programme, and thousands more have benefited through assemblies and performances from Apollo's musicians and Associate Artists. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

Each participating primary school enjoys an assembly from Apollo's musicians, a series of classroom sessions for each of the classes taking part in the programme (usually Year 4 and/or 5), a chamber orchestra workshop at a local concert hall, and a full symphony orchestra concert at Hackney Empire. Through the six classroom sessions, the children get to know the instruments of the orchestra, the musicians who play them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace. Halfway through the programme the children see many of the instruments play together at the chamber orchestra workshop. The programme culminates in the thrilling spectacle of a full symphony orchestra in concert, preceded by a visit by the conductor or one of the musicians to each school, introducing the music that will be played in the concert and preparing the children for the experience.

"Fantastic for young people to have such a close, immersive and interactive experience of something they might otherwise only see on video."
Music Lead, Rushmore Primary School, Hackney

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process. Music can inspire children who struggle with traditional learning methods, and our programme helps and encourages children to acquire and develop transferable skills that have benefits across the

curriculum, including but not limited to concentration, communication, listening, analysis, self-confidence and creative thinking. We work closely with the children to nurture and develop these skills, developing their self-confidence in a supportive environment alongside their peers and class teachers. Participation in our programme inspires many of the children to learn an instrument, and shows them all that they are welcome to listen to and take part in classical music, whatever their background.

"It was excellent for all children to be exposed to such high quality live music."
Year 5 teacher, Salusbury Primary School, Brent

"The children looked forward to the sessions. It helped to expand their imagination and to listen beyond the music."
Year 5 teacher, Muswell Hill Primary School, Haringey

"Thank you for the lovely concert last week. The children really enjoyed it and it was great to see how engaged they were in the music throughout the performance."
Music Lead, Uxendon Manor Primary School, Brent

"Such a positive musical exposure for children who may not usually have access."
Year 5 Teacher, Oldhill Community School, Hackney

"For some children, it was their first time visiting a theatre."
Year 5 teacher, Lea Valley Primary School, Haringey

"It's been something that children really look forward to and always enjoy."
Year 4 teacher, London Fields Primary School, Hackney

The Trustees of Apollo Music Projects have complied with their duty to have due regard to the charity commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Achievements and Performance

The 2022-23 programme

This year marked a continued recovery from the challenges of 2019-21. We delivered 150 school workshops in 25 primary schools and Stormont House Special School, with three new Brent primary schools joining the programme, and four former schools in Hackney and Haringey returning to work with us again after gaps of a few years. The feedback from children and teachers was again very positive. The children continued to be very responsive to the workshops, enjoying the direct engagement with the musicians and the opportunity to share their creative ideas about the music, and teachers really appreciated the way the children were calm and focused during our sessions. Relations with the schools were excellent. Having six string workshop leaders allowed us to schedule multiple workshops on the same day, and this gave us extra flexibility to fit in with the schools' schedules, making sure everything ran smoothly. Our roster of string players has continued to grow, and we have plenty of extra capacity for additional workshops in the next few years. Only three workshops had to be rearranged due to teacher strike days, and all of the other scheduling proceeded without any issues.

The programme followed our usual format, keeping some of the changes made in response to Covid-19 restrictions, as we found these worked better than our original format, in particular the interviews in Workshop 1, which previously used written questions in small groups, now replaced by structured Q+A sessions, with the children divided into groups to think up questions for one of the four musicians. The set of six workshops, four with string quartet, one brass quartet and one woodwind and saxophone quartet, remained the same. After considering carefully and consulting with musicians we felt unable to reinstate the session where the children try instruments, as there was still some anxiety about Covid-19 transmission in schools. It is a shame that the children didn't have the experience of trying instruments, but safety was our main concern. There were some musician absences due to Covid-19 infection, but no workshops were cancelled. Dorothy Hoskins, our Schools Coordinator, left Apollo Music Projects in March, and her successor Julie Foord started in April. Thanks to their efficient handover everything continued to run smoothly.

Chamber Orchestra Workshops

We performed nine chamber orchestra workshops between January and June at Great Hall Leyton and Salvation Army Regent Hall, with both venues proving very popular with the children and schools. We were very pleased to include Starburst by African-American composer Jessie Montgomery again in all nine workshops, alongside music by Bach, Handel, Mozart, Haydn, Brahms, Piazzolla and The Simpsons Theme. As usual the children listened with wonderful attention and focus, and they particularly enjoyed asking questions in the Q+A sessions, where each musician took a question in turn from one of the children. Our conductor David Chernaik was unable to conduct one of the double workshop days in January as he was ill with Covid-19, and we are grateful to Robin Browning for stepping in as his replacement. It is a testament both to Robin's skill as a conductor and communicator and to the strength of our format that the event ran so smoothly.

Symphony Orchestra Concerts

We followed the new schedule established in 2021-22, holding the first two symphony orchestra concerts at Hackney Empire in March, with the remaining two concerts taking place in July. Both concerts featured Schumann's Symphony No. 3, "Rhenish", which the children listened to with amazing attention, helped by pre-concert visits to almost all of the schools in which David played excerpts of the music and told stories about the composer and his influences in writing the music. He described the layout and personnel of the orchestra, and demonstrated what the conductor does, conducting the children as an imaginary orchestra. The children were very excited to see a live orchestra at such a fantastic venue, and recognised many of the musicians in the orchestra from school workshops, making the experience more meaningful.

Evaluation and Impact Report

This report uses data for the school year 2022-23, building on the findings of the previous Apollo Music Projects Impact Reports covering the three school years 2019-20, 2020-21 and 2021-22. The report uses data collected from 1,078 children aged 7-11, bringing the total number of children's responses to 4,418 over the four years covered by these reports. This represents a significant and substantial data sample, enabling us to draw some fascinating conclusions.

The 2022-23 Impact Report supports the findings of the previous reports, demonstrating significant positive effects of our programme in two key areas:

1. Supporting children's ability to respond to the emotional content of the music and express this in writing.

2. Supporting children's wellbeing, shown in the way the children described their feelings while listening to the music.

Our annual evaluation forms for children taking part in our programme are designed to measure the impact of the programme on children's wellbeing and emotional response. They include questions about how the children felt listening to the music, and whether the programme affected their self-confidence, relaxation, concentration or the ability to control their moods. We were very careful to ensure that the children were not guided or influenced in their choices. We analysed the data as objectively as possible, using key words to grade the answers when choosing **between** positive and negative responses, and also in the case of the creative writing responses to two contrasting pieces of music (Q5). The results were once again overwhelmingly positive, thus reinforcing the findings in the previous Impact Reports and going even further to show the positive effects of our programme on children's wellbeing. We analysed the results of 1,078 children's evaluations from the 2022-23 school programme. This was a very large sample, giving a clear picture of children's responses. The key findings from this year's evaluation were as follows:

94% of children described positive feelings while listening to the music.

77% said they felt calm, relaxed or happy while listening.

78% made a clear distinction between the emotional content of two contrasting pieces of music.

These findings clearly show the beneficial effects of our programme on children's wellbeing, and reinforce the findings of our previous Impact Reports. The results of the current evaluation were very consistent across schools, and consistent with the previous year's results.

Our findings again indicated that there are two distinct emotional responses involved in listening to music, one the response to the emotional content of the music, as expressed in the children's creative writing responses, which reflected the mood of the music played, and the other the response to the act of listening to music, which many children found calming or relaxing whatever music they were listening to. Furthermore it suggests that our programme is designed in such a way that these two skills are developed during the course of the programme, whatever the individual abilities of the children taking part. The full report can be read here: Impact report 2022-23.

"I feel myself tingle when I listen to intense pieces."
Year 5 pupil, Salusbury Primary School, Brent

"I feel joy because music is my happy place."
Year 5 pupil, St Dominic's Catholic Primary School, Hackney

""I felt calm and confident I can do my work."
Year 5 pupil, Lea Valley Primary School, Haringey

"I feel inspired because it makes me want to play music."
Year 5 pupil, Uxendon Manor Primary School, Brent

"This type of music makes me feel calm and relaxed. I feel like I'm dancing in a field of dandelions and wishing for everyone, for everything I've ever dreamed of having or doing."
Year 5 pupil reflecting on the Mendelssohn String Quartet, Kingsmead Primary School, Hackney

Teachers' evaluation

In addition to the children's evaluations, carried out in the final classroom session and before the symphony concert, we gave teachers evaluation forms to complete.

We asked questions about the classroom sessions, the chamber orchestra workshop, general benefits to the children, benefits to the teacher and communication and support from our staff and administration.

The results were very positive, with 34 evaluation sheets returned.

Key findings were:

Overall responses: 353 answers, 89% answered 4 or 5 (very good or excellent), which marked an increase of 8% from the 2021-22 report.

Furthermore, there was an increase in the percentage of answers given as 4 or 5 in each of the following categories:

Did the classroom sessions have a positive impact?

88% answered 4 or 5

Were the children engaged?

97% answered 4 or 5

Did the chamber orchestra workshop have a positive impact?

90% answered 4 or 5

Did the children find it enjoyable?

97% answered 4 or 5

Did the programme have a positive benefit on the children's listening skills?

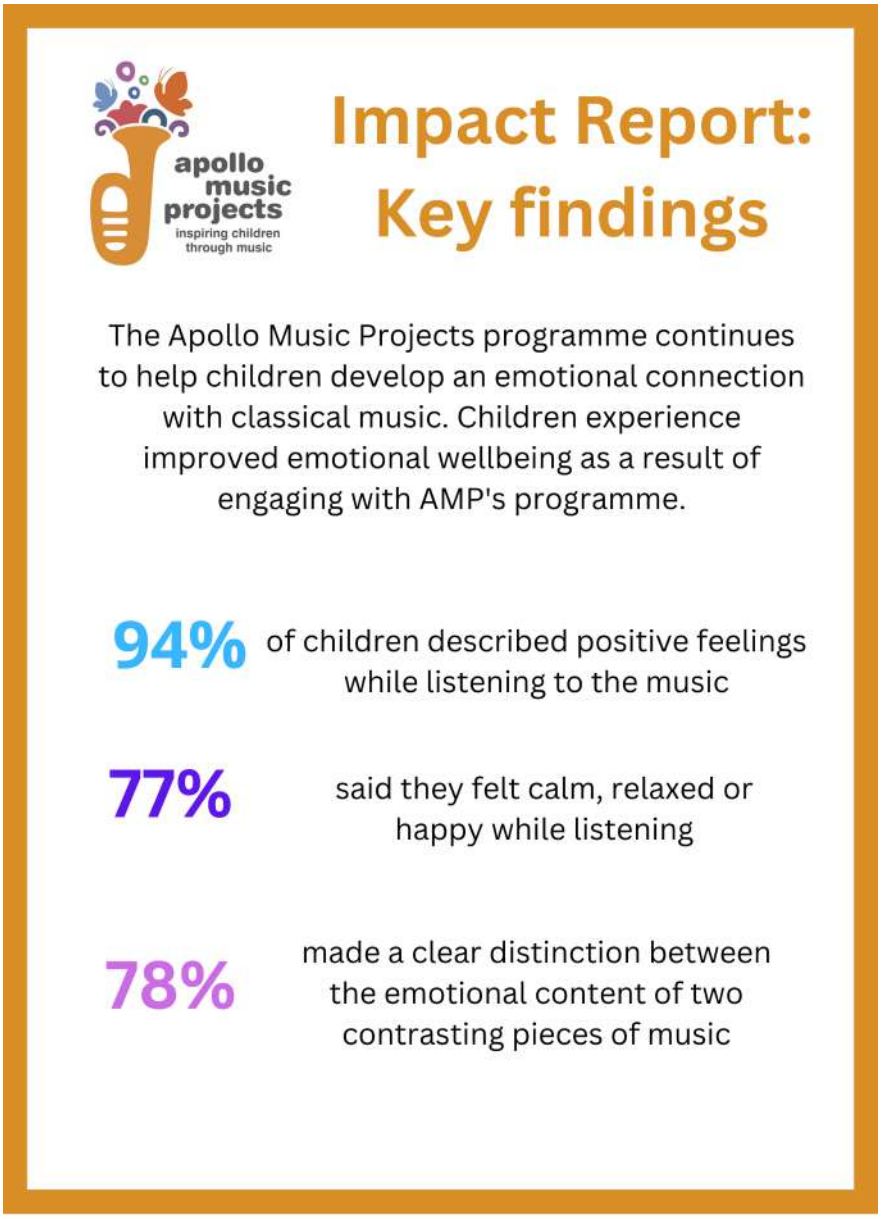
94% answered 4 or 5

Was the programme helpful in developing the children's concentration?

94% answered 4 or 5

Did the programme have a positive benefit on you as a teacher?

91% answered 4 or 5



Equity, Diversity & Inclusion

Like many organisations in the music education sector, we have taken time to reflect on the way we work and in particular to develop and adopt a clear and forward-looking ED&I Policy . We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist. The first step is to identify the existing obstacles facing musicians from Black and minority ethnic communities in the music profession, and to see where we can help to address and improve the existing situation.

We started with an ED&I action plan which provided us with the knowledge and resources we needed to establish our goals and how we were going to achieve them, and to hold ourselves accountable. Our initial research focused on the numbers of musicians from Black and minority ethnic backgrounds studying in the UK's music conservatoires and registered with musicians' diary services, and in both cases the findings showed that the number of musicians from these backgrounds is depressingly small. The next step is to find out where the obstacles are to achieving our goal of seeing far greater numbers of musicians from under-represented communities working in our orchestras and in our schools.

We then formalised the action plan into our ED&I Policy and Action Plan, which is regularly reviewed and updated and serves not only as AMP's commitment to equity, diversity and inclusion in writing, but also as a working document to help us monitor our progress in this area. We know that we are able to reach and inspire children of all backgrounds, now we need to see what we can do to help that interest and love for music translate into significant progression as the children grow and develop. The policy can be read here:

ED&I Policy and Action Plan

"They are better able to apply what they have learned in music lessons to their daily lives."
Teaching English as an additional language (EAL) specialist, Eldon Primary School, Enfield

"Thanks to our partnership with the wonderful Apollo Music Projects, our students have had access to the very best of the world of orchestral music. They have been afforded the invaluable opportunity of hearing and meeting individual musicians from the orchestra in their own classroom, talking to them and learning how the sound is produced and affected by the shape and material of the instrument. They think not only about the science of sound but also the magic and beauty of what can be played by the ensembles. During the sessions, the students witness a wide variety of music including Mozart, and from themes from the soundtrack to "Harry Potter", "The Simpsons", "Star Wars" and beyond. This opportunity goes a long way to widen their musical horizons, beyond the scope of their everyday listening, exposing them to the world of live music some of which many students are hearing often for the first time. It was a highlight for us all, when David came to show the students how to conduct, as he prepared them for the wonderful live concert at the Hackney Empire."
Music teacher, Stormont House Special School, Hackney

"I have never heard so many instruments playing together. It was magical."

"I was gobsmacked when I heard the musician playing a garden hose and a funnel!"

"When the trumpet player tried the different mutes, it really made me laugh."

"My favourite wind instrument was the oboe- it sounds like the duck from Peter and the Wolf."

"I wish they could come every year."

"The Concert music made me feel happy."

"The music was really lovely."

"I like conducting best."

"I liked the violins because they used a bow."

"It was cool."

"I liked the Super Mario music."
Year 8 pupils, Stormont House Special School, Hackney

Stormont House is a secondary special school for students with special educational needs and/or disabilities. Apollo Music Projects has been working with Stormont House pupils since 2005.

Structure, Governance and Management

Commencement of activities
The company was registered as a charity on 2 July 2008.

Governing document

The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

Recruiting Trustees

The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees

The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year.

Organisational structure

The charity is governed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management

In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:

.....
Simon Curtis, Chair

15 April 2024

Responsibilities of the Trustees

Company and charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 4.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £245,731 in the current financial year (2021/22: £177,238) and incurred expenditure of £228,254 (2021/22: £217,772). Income increased by 38%, due to new grant funding, plus the timing of donations received towards the end of 2022-23. Expenditure increased slightly by 5%, mainly due to the rise in costs generally in the economic climate. Net assets at 31 July 2023 were £64,245 (2021/22: £46,768). Current liabilities decreased (84%) with one grant needing to be deferred to 2023/24. Debtor balances increased (by 150%) due to grant income recognised but not yet received and outstanding school fees' contributions.

Reserves

Apollo Music Projects reviewed and updated its Reserves Policy during 2023. Our Reserves Policy aims to ensure our work is protected from the risk of disruption at short notice due to a lack of funds, whilst at the same time ensuring we do not retain income for longer than required. Our target reserves are set based on the consideration of two main elements:

- Financial impact of risk - the target amount is set at a level which ensures that there is no significant disruption to our charitable activities, enabling the charity to respond to any unforeseen reduction in income or additional expenditure.
- Commitments and long-term plans - the target amount represents future expenditure not already reflected in plans and budgets. At present, we do not believe there is any need to make provision for such items.

The target range of reserves is set as 0.75 x target reserves to 1.5 x target reserves. Based on our most recent evaluation the target range is set at £30,000 to £60,000. This provides a flexible, risk-based and dynamic approach, that takes into account the current operational context and the continued challenges facing the schools with which Apollo works.

The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis, in the context of the following year's budgeted running costs. Available reserves are monitored quarterly and reported to the Board of Trustees as part of the financial report. As at 31 July 2023, total reserves were £64,245 of which £17,000 was designated for specific project funding for the 2023/24 financial year. £8,542 of restricted funds were carried over into the 2023/24 financial year. Total free reserves (unrestricted and undesignated) stood at £38,703 compared to the target range of £30,000 to £60,000.

Controls & Governance

In 2017 the Board adopted both a Financial Controls Policy and a Remuneration Policy. The Financial Controls Policy remains in place to maintain a secure controls environment and a strong understanding of day-to-day operations, as well as longer-term financing plans. The Remuneration Policy, adopted in June 2017, covers staff, contracts and musicians. The CEO undertakes benchmarking research and makes salary recommendations on an annual basis to the Board as part of this policy. All significant decisions are approved by the Board of Trustees.

Investments

The current scale, size and nature of the charity means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2022-23, as in previous years, much of the Charity's funding came from Trusts and Foundations.

We gratefully acknowledge the support of:

29th May 1961 Charitable Trust
Angel Orchestra
April Trust
Arts Council England
Arts Mentor Foundation Lucerne
The Arts Society Greater London Area
Aspinwall Educational Trust
Backstage Trust
The Belacqua Charitable Trust
The Brian Mitchell Charitable Settlement
The Chamifealion Charitable Trust
The Charles S French Charitable Trust
The Childhood Trust
The John S Cohen Foundation
Derek Hill Foundation
Derek Shuttleworth Educational Trust
The D'Oyly Carte Charitable Trust
Harold Hyam Wingate Foundation
John Lewis Partnership
Localgiving
The Mageni Trust
Postcode Society Trust
R K Charitable Trust
The Radcliffe Trust
The Robert Gavron Charitable Trust
Schroder Charity Trust
Thistle Trust
Three Monkies Trust
Tottenham Grammar School Foundation
Willow Tree Trust

The Charity also received support in the form of donations and fees, from both schools themselves and local authority music hubs.

Apollo Music Projects is incredibly grateful to Pauline and Ian Howat for their generous support.

Accountant's report

I report on the accounts for the period 01 August 2022 to 31 July 2023 set out on pages 16 to 23.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

N S C Tait

Charles Tait
Charles Tait Accounting

15 April 2024

Apollo Music Projects

Statement of Financial Activities

Incorporating an Income and Expenditure Summary

For the Year Ended 31 July 2023

	Notes	Unrestricted	Restricted	Year Ended 31.07.23	Year Ended 31.07.22
		£	£	£	£
INCOME					
Donations and Grants	2	111,005	108,252	219,257	148,248
Activities for generating funds					
Income from charitable activities					
Fees from schools		24,125	-	24,125	27,450
Contributions from Local Authority Music Hubs		1,500	-	1,500	1,500
Subtotal income from charitable activities		25,625	-	25,625	28,950
Investment income	3	849	-	849	40
Other income	3	-	-	-	-
Total incoming resources		**137,479**	**108,252**	**245,731**	**177,238**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	27,447	4,002	31,449	29,484
Subtotal costs of raising funds		27,447	4,002	31,449	29,484
Charitable activities					
Schools visits and workshops	5	40,194	20,319	60,513	58,117
Symphony orchestra concerts	5	608	40,369	40,977	33,973
Chamber orchestra workshops	5	5,061	23,515	28,576	29,953
Production and distribution costs		-	-	-	500
Administration expenses		6,573	2,000	8,573	5,397
Equipment		-	-	-	-
Subtotal charitable activities		52,436	86,203	138,639	127,940
Support costs					
Staff costs	6	48,361	9,500	57,861	55,732
Governance costs	7	305	-	305	4,616
Subtotal support costs		48,666	9,500	58,166	60,348
Total resources expended		**128,549**	**99,705**	**228,254**	**217,772**
NET INCOMING/ (OUTGOING) RESOURCES		8,930	8,547	17,477	(40,534)
RECONCILIATION OF FUNDS					
Total funds brought forward		46,768	-	46,768	87,302
of which designated:		*4,500*	-	*4,500*	*34,600*
TOTAL FUNDS CARRIED FORWARD		**55,698**	**8,547**	**64,245**	**46,768**
of which designated:		*17,000*	-	*17,000*	*4,500*

Apollo Music Projects

Balance Sheet as at 31 July 2023

	Notes	Unrestricted	Restricted	Total funds	Total funds
				31.07.23	31.07.22
		£	£	£	£
Fixed assets					
Tangible assets	9	-	-	-	-
Investments		-	-	-	-
Total fixed assets		**0**	**0**	**0**	**0**
Current assets					
Debtors	10	14,200	-	14,200	5,680
Cash at bank and in hand		40,863	11,542	52,405	60,195
Prepayments		700	-	700	
Total current assets		**55,763**	**11,542**	**67,305**	**65,875**
Liabilities					
Creditors falling due within one year	11	60	-	60	392
Accruals and deferred income	11	-	3,000	3,000	18,715
Total current liabilities		**60**	**3,000**	**3,060**	**19,107**
Net current assets (liabilities)		55,763	11,542	67,305	65,875
Total assets less current liabilities		60	3,000	3,060	19,107
NET ASSETS		**55,703**	**8,542**	**64,245**	**46,768**
Funds	14	**55,703**	**8,542**	**64,245**	**46,768**
TOTAL FUNDS		**55,703**	**8,542**	**64,245**	**46,768**
Designated		17,000	-	17,000	4,500
Unrestricted		38,703	-	38,703	42,268
Restricted		-	8,542	8,542	-
		55,703	**8,542**	**64,245**	**46,768**

Apollo Music Projects
Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2023.

The directors have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2023 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

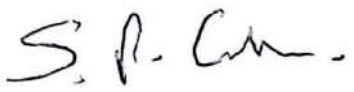
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on 15 April 2024

Signed on behalf of the Trustees:



.....

Simon Curtis, Chair

15 April 2024

.....

Ian Hoggart, Treasurer

15 April 2024

Notes Forming Part of the Financial Statements

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 4 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed whether there are any uncertainties that may cast doubt over the Charity's ability to continue as a going concern. Historically, we have assessed the Charity's activities for the next 12 months, and despite the current levels of uncertainty, the Trustees continue to deem this period appropriate. This judgement has been made in light of the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity. The Trustees continued to monitor any potential external threats on the Charity's ability to continue across four key areas: impact on delivery and resources, cash and income forecasts, availability of reserves and viability.

Impact on delivery and resources

Apollo Music Projects continued its full face-to-face delivery model, including the full programme of Chamber Orchestra Workshops and Symphony Orchestra Concerts. The Charity continued to work with each school maintaining a risk-focussed approach taking into account individual circumstances and risk appetites. This year really embedded a 'return to normal' following the upheaval of the Covid-19 pandemic, which was greatly welcomed.

Cash and income forecasts

For the purpose of the assessment of going concern, and encouraged by programme delivery in 2022-23, the Trustees consider it reasonable to assume that the Charity's delivery model will continue from the beginning of the 2023-24 year. It is anticipated that there could be some pressures on income in 2023-24 due to the demand for funding in the economic climate and Apollo Music Projects experienced schools requiring greater support with fee contributions in 2022-23. Apollo Music Projects have commenced building new relationships with different schools which gives us confidence moving into 2023-24.

Availability of reserves

The Charity has been able to retain its expected reserves and a healthy cash balance as at 31 July 2023. The Charity's Reserves Policy aims to ensure our work is protected from the risk of disruption at short notice due to a lack of funds, whilst at the same time ensuring we do not retain income for longer than required. The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis, in the context of the following year's budgeted running costs. As at 31 July 2023, total free reserves (unrestricted and undesignated) stood at £38,703 compared to the target range of £30,000 to £60,000.

Viability

The Charity experienced a favourable demand for its programme in the 2022-23 year, which provides us with optimism going forward into 2023-24. Although there are significant pressures on schools due to the economic climate, initial interest for the programme has been strong and, with new relationships with schools in progress, the charity remains confident in its viability. Taking into account the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources
All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended
Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets
Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:
Equipment 3 years.

Debtors
All debtor balances are measured at amortised cost, and are stated net of any impairment provision.

Creditors
All creditors are all measured at amortised cost.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.
Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty
The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.22 - 31.07.23	01.08.21 - 31.07.22
	£	£	£	£
Donations	54,005	5,444	59,449	44,348
Grants	57,000	84,808	141,808	91,900
Arts Council England	-	18,000	18,000	12,000
Total	**111,005**	**108,252**	**219,257**	**148,248**

Included in these figures is £2,065.00 of Gift Aid recovered from donations.
The Charity has also benefited from donations in kind during the period.
These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment income

	Unrestricted	Restricted	01.08.22 - 31.07.23	01.08.21 - 31.07.22
	£	£	£	£
Deposit account interest	849	-	849	40
Total	**849**	**0**	**849**	**40**

4. Costs of generating funds

	01.08.22 - 31.07.23	01.08.21 - 31.07.22
	£	£
Direct costs (staff): fundraising administrators	17,937	15,629
Direct costs (staff): CEO (one third of his time)	13,224	13,855
Fundraising other	288	-
Total	**31,449**	**29,484**

5. Costs of Charitable Activities

	01.08.22 - 31.07.23	01.08.21 - 31.07.22
Wages and salaries	£	£
Direct costs (staff): CEO Service Delivery of School Workshops, Leading and Conducting	16,302	-
Total	**16,302**	**0**

6. Support Costs

	01.08.22 - 31.07.23	01.08.21 - 31.07.22
	£	£
Direct costs (staff): CEO (two thirds of his time)	26,448	27,710
Direct costs (staff): administration	25,000	22,727
Tax and social security costs	4,445	3,761
Employer's contribution to defined pension scheme	1,968	1,534
Governance Costs	305	4,616
Total	**58,166**	**60,348**

The average monthly number of employees during the period was as follows:

	01.08.22 - 31.07.23	01.08.21 - 31.07.22
CEO	1	1
Administrative staff	3	3
Total	4	4
Total employee costs	**105,324**	**85,216**

No employees received emoluments in excess of £60,000.

7. Governance costs

Governance costs include charges for fees paid or payable to the Independent Examiner of £110.

8. Trustees' remuneration and benefits

There were no Trustees' expenses paid during the period, nor for the period ended 31st July 2022.

9. Tangible fixed assets - equipment

Cost	**01.08.22 - 31.07.23**	**01.08.21 - 31.07.22**
	£	£
Brought forward	-	-
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	-	**-**
	0	**0**

10. Debtors: amounts falling due within one year

	01.08.22 - 31.07.23	**01.08.21 - 31.07.22**
	£	£
Unrestricted funds due	9,000	-
Fees from schools	1,400	-
Restricted funds due	3,800	2,700
Gift Aid recoverable	-	-
Prepayments	700	2,980
Total	**14,900**	**5,680**

Depreciation	**01.08.22 - 31.07.23**	**01.08.21 - 31.07.22**
	£	£
Brought forward	-	-
Charge	-	-
Disposals	-	-
Carried forward	-	-
Total	**0**	**0**
Net book value	**0**	**0**

11. Creditors: amounts falling due within one year

	01.08.22 - 31.07.23	**01.08.21 - 31.07.22**
	£	£
Social security and other taxes	60	286
Other creditors	-	107
Accruals and deferred income	3,000	18,715
Total	**3,060**	**19,108**

12. Related Party Disclosures

During the current year, the CEO's wife, Susan Harrison, received payments totalling £4,442 in respect of fees for services as a musician and orchestra manager for Chamber Orchestra Workshops and Symphony Orchestra Workshops.

13. Post balance sheet events

There has been no adjusting or non-adjusting post-balance sheet event.

14. Summary of Fund Movements

Fund name	Fund balances brought forward as at 1.08.2022	Income	Expenditure	Transfers	Fund balances carried forward as at 31.07.2023
	£	£	£	£	£
Unrestricted funds					
General	42,268	120,479	(120,049)	5	38,703
Designated	4,500	17,000	(4,500)	-	17,000
Restricted funds	-	108,252	(99,705)	(5)	8,542
Total funds	**46,768**	**245,731**	**(228,254)**	**0**	**64,245**

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects

Annual Report & Accounts 2022

Apollo Music Projects

(A company limited by guarantee)

Report Of The Trustees And Financial Statements

For the Year ended 31 July 2022

Charity Number: 1124784

Company Number: 06585879 (England & Wales)

Contents

Reference and Administrative Information 4

Chair's Report 5

Objectives and Activities 6

Achievements and Performance 8

Evaluation and Impact Report 9

Equality, Diversity & Inclusion 11

Structure, Governance and Management 12

Responsibilities of the Trustees 13

Financial Review 14

Accountants 15

Statement of Financial Activities 16

Balance Sheet as at 31 July 2022 17

Declarations as at 31 July 2022 18

Notes forming part of the financial statements 19

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2022. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

Reference And Administrative Information

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	Helen England (Chair) Ian Hoggart (Treasurer) Karen Brownlie Simon Curtis
Charity Secretary	Susan Harrison
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill , King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Report

FOR FINANCIAL YEAR ENDING
31 July 2022

The academic year 2021-22 ended fittingly with the triumphant final movement of Beethoven's fifth symphony. The symphony orchestra concert in Hackney Empire underlined that Apollo Music Projects had managed to achieve the full post-covid return of its programme, delivered in person in schools and with live chamber and symphony orchestra concerts.

At Apollo Music Projects, we are acutely aware that while the challenges of the pandemic may have subsided for children, families and schools, new challenges have emerged to take their place. The cost-of-living crisis and energy bills were uppermost in everyone's minds as the end of term arrived and schools started the summer holidays. We therefore remain as determined as ever to continue, and where possible extend, our partnership with schools. We are confident that the benefits of live music make a creative and inspiring contribution to the curriculum and foster a positive and memorable part of school life for pupils. We are focused on progressing our evaluative work to further demonstrate the impact of the programme and its benefits to children, particularly regarding listening, attention, expression and wellbeing.

The work we have been doing with St. Dominic's Primary School in Hackney illustrates how the children develop through the course of the programme. The children started the year reluctant to speak out and express their feelings. By the end of the year, they were captivated by the music and able to powerfully describe their experience in the following words:

"I was able to have fun and express my imagination."

"Hearing your music makes me feel overjoyed."

"It calms me like all my worries go away and I'm happy."

"Just listening to the music got my hopes up."

"The best thing is that you help me to understand music."

As Chair of Apollo Music Projects, I have a key responsibility to ensure that our governance is effective and that we comply with codes of good practice in the charity sector. The trustees have reviewed the Charity Governance Code and have committed to an ongoing process of development so that the work and activities of Apollo are supported by good governance and that we ensure that all decisions taken promote the best interests of the charity and achieve best value for money from our resources.

I speak for the whole Board in saying that we are incredibly grateful to every single friend and donor and for their generosity in supporting the work of Apollo Music Projects. Without these individuals and foundations, we could not sustain the impact that our programme delivers.

I also want to express my own thanks to the new trustees who have joined the Board this year, Karen Brownlie, Ian Hoggart and Simon Curtis. Their respective contributions to Apollo have already been invaluable and their combined expertise and experience are an asset to the charity.

Beethoven concludes his fifth symphony on a note of optimism and the tensions inherent in the earlier parts of the work are concluded and resolved. It is that sense of hope that trustees share for the future of Apollo Music Projects. Now is an important time for our society to be doing everything we can to support the education and wellbeing of children and young people and to generate opportunities for them to flourish and thrive. Our contribution to that endeavour is through allowing them to experience and be enriched by live classical music. If you would like to see Apollo Music Projects in action, then please allow us to invite you to one of our workshops or concerts. We are confident it will be an experience you will remember for a long time.

Helen England

Chair, Apollo Music Projects

Objectives and Activities

Our Aims

- to make classical music accessible and inspiring to all people regardless of knowledge, experience, or background;
- to make music a positive force in the lives of children in mainstream and special schools, using professional musicians as role models;
- to raise educational aspirations through music, helping to address underachievement and encourage positive values and teamwork;
- to make music a part of children's lives, and to increase enjoyment and understanding of music and the arts among children, young people and the community;
- to advance education in music and the arts in the local community, across London, and nationwide;
- to support and improve children's wellbeing, by helping them to feel calm and focused, and thus enabling them to access and express a range of emotions.

"Apollo Music Projects is a national treasure - this programme should be in every school in the country."

Sir Simon Rattle, Patron, Apollo Music Projects

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools' programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas. Through a series of classroom workshops and concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills. Over the years our evaluation and research has shown the programme also has a positive impact on children's wellbeing.

"I cannot say enough wonderful things about Apollo Music Projects! The children were in awe every time the musicians came in and played for us. For almost all of them, it was their first introduction to classical music, never mind seeing instruments like that played live. They adored it! Every single one of them completely engaged. They were asking so many questions and were so inspired. I cannot thank you enough."

Year 5 Teacher, St Dominic's Catholic Primary School, Hackney

Over the last 18 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 15,000 children from more than 60 schools have taken part in the charity's programme, and thousands more have benefited through assemblies and performances from Apollo's musicians and Associate Artists. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

Each participating primary school enjoys an assembly from Apollo's musicians, a series of classroom sessions for each of the classes taking part in the programme (usually Year 4 and/or 5), a chamber orchestra workshop at a local concert hall, and a full symphony orchestra concert at Hackney Empire. Through the six classroom sessions, the children get to know the instruments of the orchestra, the musicians who play them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace. Halfway through the programme the children see many of the instruments play together, at the chamber orchestra workshop. The programme culminates in the thrilling spectacle of a full symphony orchestra in concert, preceded by a visit by the conductor or one of the musicians to each school, introducing the music that will be played in the concert and preparing the children for the experience.

"What a delight to have such a life-changing connection with beautiful soul-enriching music"

Music teacher, Rushmore Primary School, Hackney

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process. Music can inspire children who struggle with traditional learning methods, and our programme helps and encourages children to acquire and develop transferable skills that have benefits across the curriculum, including but not limited to concentration, communication, listening, analysis, self-confidence and creative thinking. We work closely with the children to nurture and develop these skills, developing their self-confidence in a supportive environment alongside their peers and class teachers. Participation in our programme inspires many of the children to learn an instrument, and shows them all that they are welcome to listen to and take part in classical music, whatever their background.

"Children were heavily engaged in the programme. A wonderful experience."

Year 4 teacher, Grazebrook Primary School, Hackney

"They were engaged and curious and it helped their concentration skills."

Year 5 Teacher, Eldon Primary School, Enfield

"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited by the experience. They conduct, dance and respond very positively to the different musical styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. The students are very eager to hear about how different musical sounds are produced and often surprise us with the depth of interest of their questions. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concerts and the intense experience of live music. It is an invaluably enriching experience which inspires our students no end."

Music Teacher, Stormont House Special School, Hackney

The Trustees of Apollo Music Projects have complied with their duty to have due regard to the charity commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Achievements and Performance

The 2021-22 programme

This year represented an amazing recovery from the challenges of the two previous school years. We delivered 159 school workshops in 25 primary schools, including two which received a double programme, and Stormont House Special School. We had six regular string workshop leaders, two new to the role this year, and all of the workshops were very well received. Our roster of string players has grown, and we have plenty of extra capacity for additional workshops in the next few years. Our regular brass and woodwind groups were joined by an additional woodwind group, who gave one workshop and are very keen to do more in the future, again giving us the potential to expand as demand increases. We had one workshop cancelled which couldn't be rearranged, and only a handful which were postponed and rearranged, after the repeated lockdowns and school closures of the past two years this was a great relief, and testament to the patience and determination of the musicians, schools and our staff team.

The feedback from children and teachers was very positive. It was very noticeable that the children were particularly responsive after the difficulties of the last two years, and teachers really appreciated the way the children were calm and focused during our sessions. Relations with the schools were excellent. We made sure to schedule as many workshops as possible early in the year in case of any further lockdowns, which meant we were able to get ahead. The extra workshop leaders allowed us to schedule multiple workshops on the same day, and this gave us extra flexibility to fit in with with the schools' schedules, making sure everything ran smoothly.

The programme followed our usual format, with a few changes in response to Covid-19 restrictions. The set of six workshops, four string quartet, one brass quartet and one woodwind and saxophone quartet, remained the same, but in addition to maintaining a 2m distance from the children, wearing masks around the school where required and washing hands on entering the schools, we adapted the interactive sections of some of the workshops to avoid any close contact with the children. The interviews in the first two workshops, which previously used written questions in small groups, were replaced by structured Q+A sessions, with the children divided into groups to think up questions for one of the four musicians. Workshop 4, where we used to bring in instruments for the children to try, was replaced by a workshop with music from different countries, which was very well received. It is a shame that the children didn't have the experience of trying instruments, but safety was our main concern. The fact that we had so few sessions cancelled or postponed, and no cases of Covid-19 as a direct result of our workshops, shows that we made the right decisions and modifications, working closely with the schools at all times.

Chamber Orchestra Workshops

We had nine chamber orchestra workshops between December and June, with one in January postponed to February due to Covid-related school staff shortages. We were pleased to return to Shoreditch Town Hall after several years, in addition to our regular venues Great Hall Leyton, The Dream Centre in Tottenham and Regent Hall at Oxford Circus. Both The Dream Centre and Regent Hall reopened after Covid closures part way through the year so we were able to hold our workshops there. We were very pleased to include Starburst by Jessie Montgomery, a successful African-American composer, in all nine workshops, alongside music by Bach, Handel, Mozart, Haydn, Brahms, Piazzolla and The Simpsons Theme. As usual the children listened with wonderful attention and focus, and asked great questions in the Q+A sessions, where each musician took a question in turn from one of the children.

Symphony Orchestra Concerts

We were able to schedule the first two symphony orchestra concerts at Hackney Empire in March as a result of scheduling more workshops early in the year. This was the earliest we have held these, and made the whole year's schedule work well, with no big gaps between schools finishing the set of classroom workshops and coming to the concert.

The remaining two concerts took place in July. Both concerts featured Beethoven's 5th Symphony which the children listened to with amazing attention. The March concert included the European premiere of a new work, Overture by Jessie Montgomery, and July's concert included Mozart's Magic Flute Overture. It was incredible to be back performing live again.

Evaluation and Impact Report

Following the findings of last year's Impact Report covering both of the pandemic-affected years 2019-20 and 2020-21, we have completed out Impact Report 2021-22, using the results from our end of programme evaluation to help us form a fuller picture of how the children responded to the music, with a focus on the positive effects of our programme on children's wellbeing and emotional understanding.

The results are very powerful - not only are they very consistent across the schools we work with, but also across the three years covered by the two reports mentioned above. We have a very strong set of data, with over 3,200 evaluations across the three years.

We tried to make the format as clear as possible, making it possible for the children to complete the forms without help or guidance apart from basic instructions, so that there could be as much self-certification as possible. For the sections where we had to make a judgement in grouping the answers into Yes/No or Positive/Negative we used key words to keep the process as objective as possible.

The two key areas we wanted to explore were:

1. The children's understanding of the emotional content of the music - a creative writing exercise in which we measured the children's ability to make a clear distinction between the emotional content of two contrasting pieces of music performed live.

2. The effect of listening to music on children's wellbeing, measuring the children's feelings while listening, in particular the calm and relaxed state that occurs through the act of listening.

The key findings (2021-22 figures) were:

94% of children described positive feelings while listening to the music

60% were more relaxed or calm while listening

79% made a clear distinction between the emotional content of two contrasting pieces of music

What these reports show is that there are two distinct things involved in listening to music - the emotional response to the music and the separate but complementary relaxed state created by the act of listening itself. Our programme is designed to support both of these areas, both crucial to children's emotional development, creative thinking and wellbeing.

The full report can be read here: Impact report 2021-22

"I feel sparked with creativity, curiosity and happiness."

Year 5 pupil, Eldon Primary School, Enfield

"It feels amazing because sometimes I never get to listen to music like this."

Year 4 pupil, Rushmore Primary School, Hackney

"I feel relaxed and feel like I'm in a different world when I listen."

Year 5 pupil, Eldon Primary School, Enfield

"I usually feel calm, excited, sad and free."

Year 4 pupil, Grazebrook Primary School, Hackney

"When I hear this I imagine that I am in space floating and looking at the stars."

Year 4 pupil, Rushmore Primary School, Hackney

"The best thing was the music and the kind people."

Year 5 pupil, Salusbury Primary School, Brent

Teachers' evaluation

In addition to the children's evaluations, carried out in the final classroom session and before the symphony concert, we gave teachers evaluation forms to complete.

We asked questions about the classroom sessions, the chamber orchestra workshop, general benefits to the children, benefits to the teacher and communication and support from our staff and administration.

The results were very good, with 42 evaluation sheets returned.

Key findings were:

Overall responses: 488 answers, 81% answered 4 or 5 (very good or excellent)

Did the classroom sessions have a positive impact?

88% answered 4 or 5

Were the children engaged?

88% answered 4 or 5

Did the chamber orchestra workshop have a positive impact?

83% answered 4 or 5

Did the children find it enjoyable?

88% answered 4 or 5

Did the programme have a positive benefit on the children's listening skills?

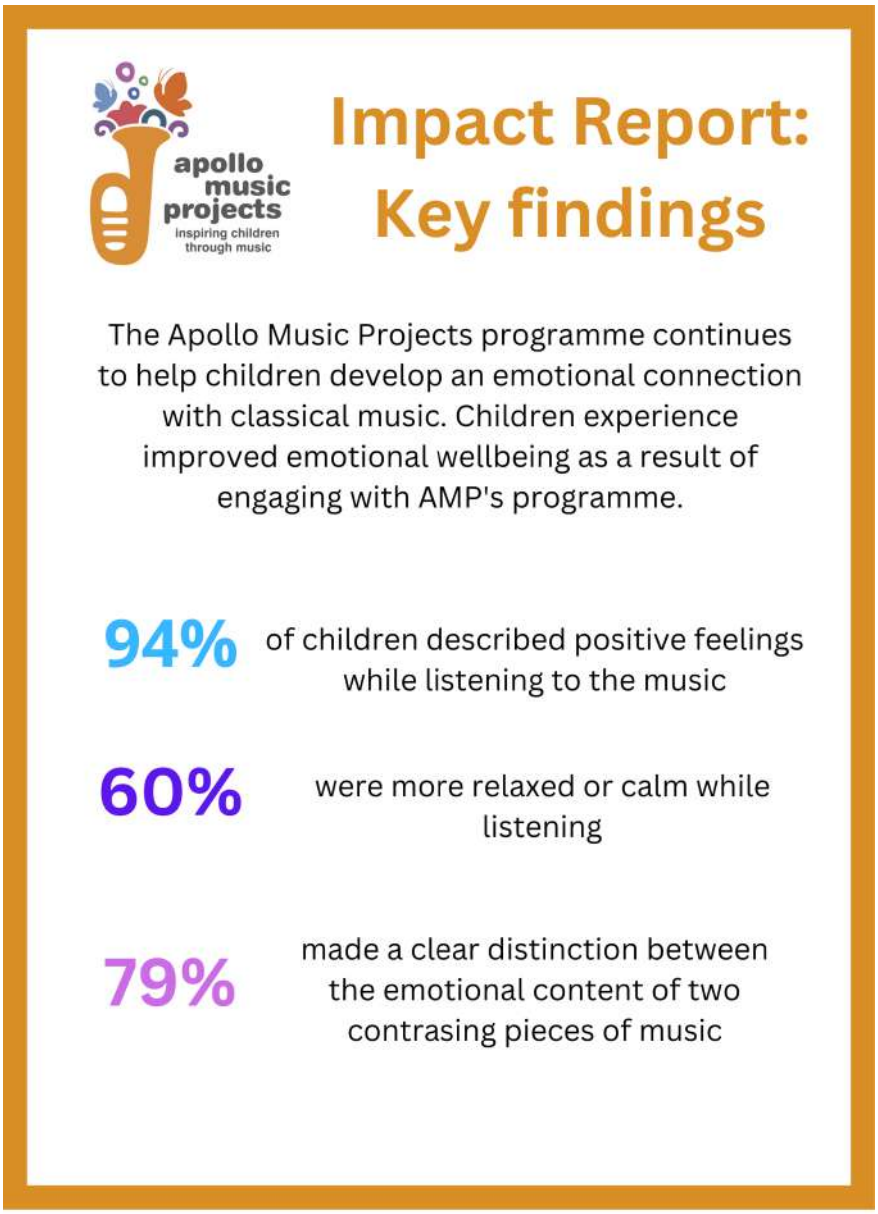
81% answered 4 or 5

Was the programme helpful in developing the children's concentration?

81% answered 4 or 5

Did the programme have a positive benefit on you as a teacher?

80% answered 4 or 5



Equality, Diversity & Inclusion

Like many organisations in the music education sector, we have taken time to reflect on the way we work and in particular to develop and adopt a clear and forward-looking ED&I policy. We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist. The first step is to identify the existing obstacles facing musicians from Black and minority ethnic communities in the music profession, and to see where we can help to address and improve the existing situation.

We hope our ED&I action plan will provide us with the knowledge and resources we need to establish our goals and how we are going to achieve them, and to hold ourselves accountable. Our initial research focused on the numbers of musicians from Black and minority ethnic backgrounds studying in the UK's music conservatoires and registered with musicians' diary services, and in both cases the findings showed that the number of musicians from these backgrounds is depressingly small. The next step is to find out where the obstacles are to achieving our goal of seeing far greater numbers of musicians from under-represented communities working in our orchestras and in our schools.

Our ED&I Action Plan, which is regularly reviewed and updated, serves not only as AMP's commitment to equality, diversity and inclusion in writing, but also as a working document to help us monitor our progress in this area. We know that we are able to reach and inspire children of all backgrounds, now we need to see what we can do to help that interest and love for music translate into significant progression as the children grow and develop. The plan can be read here:

ED&I Action Plan

"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited with the experience. They conduct, dance and respond very positively to the different music styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concert and intense experience of live music. It is an invaluably enriching experience which inspires our students no end."

Jean Cross, Teacher, Stormont House Special School, Hackney

"I have had the pleasure of working with The Apollo Music Project for the last four years.

Oldhill has a very high proportion of children from low income families, and we are well above the national average in terms of SEN, Pupil Premium, and children with English as an additional language. Less than 1% of the pupils learn an instrument outside of school.

Due to national budget cuts, we do not employ a music teacher and are unable to afford peripatetic music tutors. Very few of our classroom teachers have any confidence teaching music. Consequently, it often falls off the timetable when it should actually be a priority for our children.

Apollo are able to skilfully introduce a range of instruments and genres of music in a way that excites and interests children of all ages. The whole school assembly is a particular highlight of the academic year. Without the visits from Apollo, it is likely that the children at Tyssen would not have any exposure to the music of great composers or orchestral instruments for the entirety of their primary school careers.

The children learn essential listening skills which they begin to use in each lesson. They develop in terms of imagination and emotional literacy in ways that other music schemes do not provide.

My colleagues who have worked with the musicians have remarked on the positive impact of the scheme, and highlighted that the sessions are able to stimulate high quality responses and interest in children who have low self-esteem or struggle to feel confident with other parts of the curriculum.

Over my four years of working with the Project, I have seen first-hand the positive impact that it has had on so many children who would otherwise be unaware of the opportunities and benefits that classical music provides. I can not recommend them highly enough."

John Isaac, Creativity Lead, Oldhill Community School, Hackney

Structure, Governance and Management

Commencement of activities
The company was registered as a charity on 2 July 2008.

Governing document
The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

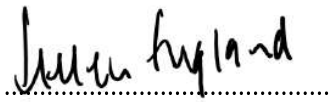
Recruiting Trustees
The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees
The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year. Some Trustees are also appointed a member of staff to mentor, to ensure regular contact and dialogue, and to provide support where specialist skills and/or knowledge can be provided.

Organisational structure
The charity is governed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management
In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:



.....
Helen England, Chair

11 April 2023

Responsibilities of the Trustees

Company and Charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 4.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £177,238 in the current financial year (2020/21: £199,833) and incurred expenditure of £217,772 (2020/21: £198,318). Income decreased by 11%, due to a reduction in the total amount received through grant funding and slightly less income received from schools' contributions. Whilst expenditure increased by almost 10%, the charity was able to draw on funding that had been designated for this year. Expenditure was driven by the delivery of charitable activities at pre-covid levels; in particular, the delivery of Chamber Orchestra Workshops and Symphony Orchestra Concerts. Net assets as at 31 July 2022 were £46,768 (2020/21: £87,302). The decrease is largely due to utilising the designated funding brought forward from the previous year. Debtor balances have decreased (by 77%) due to utilising prepayments brought forward from 2020/21 for venue hire in 2021/22 and there were no outstanding schools' fees. Current liabilities increased (229%) in relation to funding received this year for charitable activities in 2022/23.

Reserves

The charity developed its methodology for assessing its reserves requirements in 2021 and the calculated parameters remain the same. This provides a flexible, risk-based and dynamic approach, that takes into account the current operational context and the continued challenges facing the schools with which Apollo works. Apollo's approach to reserves continues to have five key features:

- to ensure sufficient available reserves to effect an orderly wind-down of the charity if necessary, limiting the impact on staff and volunteers
- to ensure sufficient available reserves to cover the core running costs of the charity for three months, as well as any specific financial risks identified within the Charity's risk register
- to calculate the above at least annually within the budget process
- to monitor reserves, and take steps to ensure they do not fall below the calculated minimum level
- to monitor reserves and take steps to ensure they do not rise above 1.5x the target figure

The Board of Apollo Music Projects ensures that the reserves position and requirements are reviewed and updated on an annual basis and are also reviewed in the context of the following year's running costs. Available reserves are monitored monthly and reported to the Board of Trustees as part of the financial report. As at 31 July 2022, total reserves were £46,768 of which £4,500 was designated for specific project funding for the 2022/23 financial year. No restricted funds were carried over into the 2022/23 financial year. Total free reserves (unrestricted and undesignated) stood at £42,268 compared to a target of £42,976. The Trustees plan to continue to carefully monitor reserves over the next few months as the Board navigates a challenging period for the Charity.

Controls & Governance

In 2017 the Board adopted both a Financial Controls Policy and a Remuneration Policy. The Financial Controls Policy remains in place to maintain a secure controls environment and a strong understanding of day-to-day operations, as well as longer-term financing plans. The Remuneration Policy, adopted in June 2017, covers staff, contracts and musicians. A Remuneration Committee meets at least annually as part of this policy to discuss salary and staff-related issues, though all significant decisions are approved the Board of Trustees.

Investments

The current scale, size and nature of the charity, together with the low interest rate, means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2021-22 much of the Charity's funding came from Trusts and Foundations. We gratefully acknowledge the support of:

April Trust
Arnold Clark Community Fund
Arts Council England
The Arts Society Greater London
Aspinwall Educational Trust
The Belacqua Charitable Trust
The Charles S French Charitable Trust
The Childhood Trust
Canada Life
Clarion Futures
The John S Cohen Foundation
Derek Hill Foundation
Derek Shuttleworth Educational Trust
Dovedale Foundation
The D'Oyly Carte Charitable Trust
The HDH Wills 1965 Charitable Trust
Innholders' Charitable Foundation
John Lewis Partnership
John Thaw Foundation
Joseph Ettedgui Charitable Foundation
Localgiving
The Mageni Trust
Postcode Society Trust
The Prince of Wales's Charitable Fund
The Rainbow Dickinson Trust
South Hackney Parochial Charity
Three Monkies Trust
Tottenham Grammar School Foundation
Willow Tree Trust
The Worshipful Company of Basketmakers' 2011 Charitable Trust

The Charity also received support in the form of donations and fees, from both schools themselves and local authority music hubs.

Apollo Music Projects is incredibly grateful to Pauline and Ian Howat for their generous support.

Accountants

I report on the accounts for the period 01 August 2021 to 31 July 2022 set out on pages 16 to 23.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

N S C Tait

Charles Tait
Charles Tait Accounting

11 April 2023

Apollo Music Projects

Statement of Financial Activities

Incorporating an Income and Expenditure Summary

For the Year Ended 31 July 2022

	Notes	Unrestricted	Restricted	Year Ended	Year Ended
				31.07.22	31.07.21
		£	£	£	£
INCOME					
Donations and Grants	2	77,348	70,900	148,248	169,315
Activities for generating funds					
Income from charitable activities					
Fees from schools		27,450	-	27,450	29,009
Contributions from Local Authority Music Hubs		1,500	-	1,500	1,500
Subtotal income from charitable activities		28950	-	28950	30,509
Investment income	3	40	-	40	9
Other income		-	-	-	-
Total incoming resources		**106,338**	**70,900**	**177,238**	**199,833**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	29,484	-	29,484	25,236
Subtotal costs of raising funds		29,484	-	29,484	25,236
Charitable activities					
Schools visits and workshops		38,208	19,909	58,117	56,423
Symphony orchestra concerts		4,288	29,685	33,973	13,428
Chamber orchestra workshops		9,230	20,723	29,953	11,755
Production and distribution costs		500	-	500	36,120
Administration expenses		1,827	3,570	5,397	8,145
Equipment		-	-	-	-
Subtotal charitable activities		54,053	73,887	127,940	125,871
Support costs					
Staff costs	5	47,027	8,705	55,732	47,106
Governance costs	5	4,616	-	4,616	105
Subtotal support costs		51,643	8,705	60,348	47,211
Total resources expended		**135,180**	**82,592**	**217,772**	**198,318**
NET INCOMING/ (OUTGOING) RESOURCES		(28,842)	(11,692)	(40,534)	1,515
RECONCILIATION OF FUNDS					
TRANSFER BETWEEN FUNDS		(629)	629		
Total funds brought forward		76,239	11,063	87,302	85,787
of which designated:		*34,600*	-	*34,600*	*24,149*
TOTAL FUNDS CARRIED FORWARD		**46,768**	**-**	**46,768**	**87,302**
of which designated:		*4,500*		*4,500*	*34,600*

Apollo Music Projects

Balance Sheet as at 31 July 2022

	Notes	Unrestricted	Restricted	Total funds	Total funds
				31.07.22	31.07.21
		£	£	£	£
Fixed assets					
Tangible assets	9	-	-	-	-
Investments		-	-	-	-
Total fixed assets		**-**	**-**	**-**	**-**
Current assets					
Debtors	8	1,500	4,180	5,680	24,707
Cash at bank and in hand	8	60,195	-	60,195	68,406
Total current assets		**61,695**	**4,180**	**65,875**	**93,113**
Liabilities					
Creditors falling due within one year	10	392	-	392	5,811
Accruals and deferred income	10	3,615	15,100	18,715	-
Total current liabilities		**4,007**	**15,100**	**19,107**	**5,811**
Net current assets (liabilities)		61,695	4,180	65,875	87,302
Total assets less current liabilities		4,007	15,100	19,107	87,302
NET ASSETS		**57,688**	**(10,920)**	**46,768**	**87,302**
Funds	13	**57,688**	**(10,920)**	**46,768**	**87,302**
TOTAL FUNDS		**57,688**	**(10,920)**	**46,768**	**87,302**
Designated		4,500	-	4,500	34,600
Unrestricted		42,268	-	42,268	41,639
Restricted		-	-	-	11,063
		46,768	**-**	**46,768**	**87,302**

Apollo Music Projects
Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2022.

The members have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2022 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

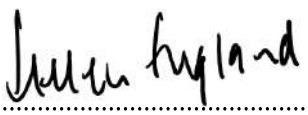
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on 11 April 2023

Signed on behalf of the Trustees:



.....

Helen England, Chair of Trustees

11 April 2023

.....

Ian Hoggart, Treasurer

11 April 2023

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 4 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed whether there are any uncertainties that may cast doubt over the Charity's ability to continue as a going concern. Historically, the Trustees have assessed the Charity's activities for the next 12 months and the Trustees continue to deem this period appropriate. This judgement has been made considering the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity.
The Trustees have continued to assess the impact of external threats on the Charity's ability to continue across four key areas: impact on delivery and resources, cash and income forecasts, and availability of reserves and viability.

Impact on delivery and resources
COVID-19 had little impact on charitable activities delivered in 2021-22. Apollo Music Projects returned to its full face-to-face delivery model, including the full programme of Chamber Orchestra Workshops and Symphony Orchestra Concerts. The Charity continued to work with each school maintaining a risk-focussed approach taking into account individual circumstances and risk appetites. This year provided an opportunity for optimism and a 'return to normal', which was greatly welcomed.

Cash and income forecasts
For the purpose of the assessment of going concern, and encouraged by programme delivery in 2021-22, the Trustees consider it reasonable to assume that the Charity's delivery model will continue from the beginning of the 2022-23 year. It is anticipated that there could be some pressures on income in 2022-23 due to increasing demand from the charitable sector for funding. Apollo Music Projects also recognise a potential risk regarding the number of schools that the charity works with, due to the economic crisis and its impact on schools' budgets in 2022-23 and 2023-24. Apollo Music Projects are looking at ways to reach schools in a wider geographical area in an attempt to mitigate impact on income.

Availability of reserves
The Charity has been able to retain its expected reserves and a healthy cash balance as at 31 July 2022. The reserves policy is to hold activity costs and support costs of three months in reserves. The Trustees review the reserves against this target on a regular basis, and will take steps to ensure that reserves are maintained broadly at this level.

Viability
The Charity experienced a favourable demand for its programme in the 2021-22 year, which provides optimism going forwards into 2022-23. Although there are significant pressures on schools due to the economic climate, initial interest for the programme has been strong and the charity remains confident in its viability. Taking into account the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources
All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended
Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets
Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:
Equipment 3 years.

Debtors
All debtor balances are measured at cost, and are stated net of any impairment provision.

Creditors
All creditors are measured at cost.

Taxation
The Charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.
Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty
The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.21 - 31.07.22	01.08.20 - 31.07.21
	£	£	£	£
Donations	36,348	8,000	44,348	28,341
Grants	41,000	50,900	91,900	98,064
Arts Council England	-	12,000	12,000	31,878
Government Job Retention Scheme	-	-	-	11,032
Total	**77,348**	**70,900**	**148,248**	**169,315**

Included in these figures is £2,506 of Gift Aid recovered from donations.
The Charity has also benefited from donations in kind during the period.
These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment income

	Unrestricted	Restricted	01.08.21 - 31.07.22	01.08.20 - 31.07.21
	£	£	£	£
Deposit account interest	40	-	40	9
Total	**40**	**-**	**40**	**9**

4. Costs of generating funds

	01.08.21 - 31.07.22	01.08.20 - 31.07.21
	£	£
Direct costs (staff): Fundraising Officer	15,629	12,926
Direct costs (staff): CEO (one third of his time)	13,855	11,365
Direct costs: freelance fundraising assistance	-	474
Direct costs: fundraising events	-	-
Direct costs: Gift Aid commission	-	-
Direct costs: listings fees	-	471
Direct costs: other fundraising costs	-	-
Governance costs	-	-
Total	**29,484**	**25,236**

5. Support costs

	01.08.21 - 31.07.22	01.08.20 - 31.07.21
Wages and salaries	£	£
Direct costs (staff): CEO (two thirds of his time)	27,710	23,075
Direct costs (staff): administration	22,727	21,198
Direct costs: freelance administration assistance	-	711
Tax and social security costs	3,761	784
Employer's contribution to defined pension scheme	1,534	1,338
Governance costs	4,616	105
Total	**60,348**	**47,211**

The average monthly number of employees during the period was as follows:

	01.08.21 - 31.07.22	01.08.20 - 31.07.21
CEO	1	1
Administrative staff	3	3
Total	4	4
Total employee costs	**85,216**	**70,686**

No employees received emoluments in excess of £60,000.

6. Governance costs

Governance costs include charges for fees paid or payable to the Independent Examiner of £110 and professional and legal advice of £4,506.

7. Trustees' remuneration and benefits

There were no trustees' expenses paid during the period, not for the period ended 31st July 2021.

8. Debtors: amounts falling due within one year

	31.07.22	31.07.21
	£	£
Other debtors	-	2,000
Fees due from schools	-	1,250
Restricted funds due	2,700	11,063
Gift Aid recoverable	-	-
Prepayments	2,980	10,394
Total	**5,680**	**24,707**

9. Tangible fixed assets - equipment

Cost	31.07.22	31.07.21
	£	£
Brought forward	-	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	-	**260**

Depreciation	31.07.22	31.07.21
	£	£
Brought forward	-	260
Charge	-	-
Disposals	-	-
Carried forward	-	-
Total	**-**	**260**
Net book value	-	**0**

10. Creditors: amounts falling due within one year

	31.07.22	31.07.21
	£	£
Social security and other taxes	286	-
Other creditors	107	5,811
Accruals and deferred income	18,715	-
Total	**19,107**	**5,811**

11. Related Party Disclosures

In addition to his salary as Chief Executive Officer, during the current year, David Chernaik and his wife, Susan Harrison, received payments totalling £16,773, in respect of fees for services as conductor, workshop leader, musician and administrator.

12. Post balance sheet events

There has been no adjusting or non-adjusting post balance sheet event.

13. Summary of Fund Movements

Fund name	Fund balances brought forward as at 1.08.2021	Income	Expenditure	Transfers	Fund balances carried forward as at 31.07.2022
	£	£	£	£	£
Unrestricted funds					
General	41,639	106,338	(100,580)	(5,129)	42,268
Designated	34,600	-	(34,600)	4,500	4,500
Restricted funds	11,063	70,900	(82,592)	629	0
Total funds	**87,302**	**177,238**	**(217,772)**	**0**	**46,768**

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects

Annual Report & Accounts 2021

Apollo Music Projects

(A company limited by guarantee)

Report Of The Trustees And Financial Statements

For the Year ending 31 July 2021

Charity Number: 1124784

Company Number: 06585879 (England & Wales)

Contents

Reference and Administrative Information 4

Chair's Report 5

Objectives and Activities 6

Achievements and Performance 8

Our Impact Report 11

Evaluation 12

Equality, Diversity & Inclusion 13

Structure, Governance and Management 14

Responsibilities of the Trustees 15

Financial Review 16

Accountants 17

Statement of Financial Activities 18

Balance Sheet as at 31 July 2021 19

Declarations as at 31 July 2021 20

Notes forming part of the financial statements 21

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

Reference And Administrative Information

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	Jo Boswell (Chair) - resigned 18 January 2022 Helen England (Chair) - appointed 18 January 2022 Philippa Cohen, formerly Naylor (Treasurer) - resigned 31 December 2021 Ian Hoggart (Treasurer) - appointed 18 January 2022 Rachel Brewster - resigned 18 January 2022 Karen Brownlie - appointed 18 January 2022 Clare Buxton - resigned 27 July 2021 Simon Curtis - appointed 18 January 2022 Tom Floyd - appointed 16 October 2020, resigned 18 January 2022 Jessica Lough - resigned 18 January 2022 Abigail Malortie - resigned 18 January 2022 Peter Ptashko - resigned 31 December 2021 Paul Rompani (Secretary) - resigned 12 October 2021
Charity Secretary	Paul Rompani - resigned 12 October 2021 Susan Harrison - appointed 18 January 2022
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill , King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Report

FOR FINANCIAL YEAR ENDING
31 July 2021

The work of Apollo Music Projects, like many organisations across all sectors, faced considerable disruption in 19/20, and our focus for the year to July 2021 has been very much on recovery. We prioritised the completion of the previous year's programme that had been halted when schools were shut in March 2020; and our aim was then to fulfil as large a programme as funds and time permitted, amidst the intermittent lockdowns which continued to feature throughout the academic year.

We worked hard with schools and our musicians to establish a protocol for recommencing the delivery of workshops in a covid-safe manner; and the decision to film our chamber orchestra and symphony orchestra concerts enabled us to finish the programme for the 2020-21 year as well as for the previous year.

The Impact Report, published in February 2021, illustrated the emotional effect on children when engaging in classical music, and a strong connection to their wellbeing. We hope that Apollo Music Projects will be able to expand further on this evaluation in the coming year and can continue to build a solid base of evidence around this important finding.

We would like to express particular thanks to Clare Buxton who resigned as a Trustee in July 2021, having served for four years. Her wise counsel will be much missed by the Trustees as well as the CEO.

Given the challenging circumstances the charity has been presented with, I am extremely grateful to the Trustees for volunteering their time and expertise so willingly; as well as to our CEO, David Chernaik, and his highly capable team who successfully navigated their way through significant disruption to activities.

I would also like to extend thanks to our existing and new donors. Without their generous support we would not be able to continue this unique programme and witness its profound impact on the pupils involved.

Jo Boswell

Outgoing Chair of Apollo Music Projects

As the incoming Chair of Apollo Music Projects, it has been inspiring to see first hand the impact of live classical music on the children and young people this charity is here to serve. My induction to this role included sitting behind a row of primary school pupils during an Apollo Chamber Orchestra Workshop in central London. The quality of their listening and attention to the music was remarkable as was their curiosity and interest in the instruments and the players. The way in which this experience engaged such a large and diverse group of pupils was striking and strengthened my own commitment and determination to supporting the work of Apollo Music Projects as it continues to pursue its mission and move forward following the challenges of the past couple of years.

I have been equally impressed by the dedication and tenacity of the staff team and the outgoing trustees who have led Apollo Music Projects through the uncharted territory of a global pandemic. It is due to their hard work and expertise that Apollo has a future to look forward to. Having generously volunteered their time and energy to the Board, the previous trustees decided it was time to hand the baton over to a new Board. I would like to echo Jo Boswell's thanks for all that they have given to this charity. As incoming trustees, we will work to honour their legacy in our work to grow Apollo's impact for the future and for successive generations of children and young people in London and beyond. We look forward to playing our part in providing valuable, creative ,and immersive learning experiences for children and young people, supported by the rich and magical medium that is classical music.

Helen England

Incoming Chair of Apollo Music Projects

Objectives and Activities

Our Aims

- to make classical music accessible and inspiring to all people regardless of knowledge, experience, or background;
- to make music a positive force in the lives of children in mainstream and special schools, using professional musicians as role models;
- to raise educational aspirations through music, helping to address underachievement and encourage positive values and teamwork;
- to make music a part of children's lives, and to increase enjoyment and understanding of music and the arts among children, young people and the community;
- to advance education in music and the arts in the local community, across London, and nationwide;
- to support and improve children's wellbeing, by helping them to feel calm and focused, and thus enabling them to access and express a range of emotions.

"Apollo Music Projects is a national treasure - this programme should be in every school in the country."

Sir Simon Rattle, Patron, Apollo Music Projects

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools' programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas. Through a series of classroom workshops and concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills. Over the years our evaluation and research has shown the programme also has a positive impact on children's wellbeing.

"I cannot say enough wonderful things about Apollo Music Projects! The children were in awe every time the musicians came in and played for us. For almost all of them, it was their first introduction to classical music, never mind seeing instruments like that played live. They adored it! Every single one of them completely engaged. They were asking so many questions and were so inspired. I cannot thank you enough."

Year 5 Teacher, St Dominic's Catholic Primary School, Hackney

Over the last 17 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 14,000 children from more than 60 schools have taken part in the charity's programme, and thousands more have benefited through assemblies and performances from Apollo's musicians and Associate Artists. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

Each participating primary school enjoys an assembly from Apollo's musicians, a series of classroom sessions for each of the classes taking part in the programme (usually Year 4 and/or 5), a chamber orchestra workshop at a local concert hall, and a full symphony orchestra concert at Hackney Empire. Through the six classroom sessions, the children get to know the instruments of the orchestra, the musicians who play them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace. Halfway through the programme the children see many of the instruments play together, at the chamber orchestra workshop. The programme culminates in the thrilling spectacle of a full symphony orchestra in concert, preceded by a visit by the conductor or one of the musicians to each school, introducing the music that will be played in the concert and preparing the children for the experience.

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process. Music can inspire children who struggle with traditional learning methods, and our programme helps and encourages children to acquire and develop transferable skills that have benefits across the curriculum, including but not limited to concentration, communication, listening, analysis, self-confidence and creative thinking. We work closely with the children to nurture and develop these skills, developing their self-confidence in a supportive environment alongside their peers and class teachers. Participation in our programme inspires many of the children to learn an instrument, and shows them all that they are welcome to listen to and take part in classical music, whatever their background.

"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited by the experience. They conduct, dance and respond very positively to the different musical styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. The students are very eager to hear about how different musical sounds are produced and often surprise us with the depth of interest of their questions. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concerts and the intense experience of live music. It is an invaluably enriching experience which inspires our students no end."

Music Teacher, Stormont House Special School, Hackney

The Trustees of Apollo Music Projects have complied with their duty to have due regard to the charity commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Achievements and Performance

2020-21 was an extraordinary year for Apollo Music Projects, and indeed for the entire arts, charity, and education sectors. We began the financial year on 1 August 2020 having been unable to complete our 2019-20 programme, and facing a great deal of uncertainty regarding the months and year ahead. To have ended the year having not only completed the 2019-20 programme, but delivered the 2020-21 programme and raised sufficient funds to continue delivering in 2021-22, is remarkable and something we are extremely proud of.

Completing the 2019-20 Programme

Beginning the 2020-21 academic year, our priority was completing the disrupted 2019-20 programme, ensuring that the children we had been working with wouldn't miss out on their remaining workshops and concerts. We made this priority clear to all our schools, right from the start of the academic year. Our more long-term aim was to continue running as a charity and to procure sufficient funding to sustain our work beyond the 2020-21 year. At this stage it was a real possibility that we would not be able to run a new 2020-21 programme at all.

The early part of the autumn term was spent researching and closely monitoring coronavirus guidance for schools, youth organisations, musicians and charities. We also had conversations with headteachers and our core workshop musicians. This research informed our covid safety policy for schools and musicians, in preparation for our return to delivering workshops with social distancing and additional safety measures in place.

"Apollo Music Projects has been fantastic for our children on their return to school following the lockdown over the spring and summer terms. The children in Year 5 last year, now in Year 6, had a lovely opportunity to listen to the woodwind group play a wonderful range of enticing, inspiring and magical pieces in their special class 'bubbles'. Apollo ensured that performers were aware of Covid arrangements and organised for instruments to be carefully guarded (using covers to filtrate air from instruments) in order to maintain a safe and healthy environment. It meant a lot to our staff, too, who could see the children's faces light up as they recognised well-known tunes and were able to make links to previous learning, particularly with the 1940s themed pieces. These children had learnt to swing and jive the previous year and it really brought it to life with some careful analysis and deconstruction by the Apollo performers. A marvellous opportunity - thank you."

Head Teacher, Tetherdown Primary School, Haringey

We were thrilled to officially return to schools in mid-October 2020, delivering covid-safe workshops to the year groups who had had their programme disrupted in 2019-20. Some schools were not yet able to welcome external visitors, but we returned to all those that could, and made plans for returning to others later on. We completed 36 visits by musicians to 17 different schools between October and December. By the end of term, 10 out of 29 schools had received all the workshops of the 2019-20 programme.

"Apollo Music Projects is one of the greatest experiences my classes (and I!) have ever had throughout the school year. The children absolutely love having the opportunity to listen to and experience live classical music and have a go playing the different instruments, not to mention going to a live orchestra performance! It really encourages the children to listen to classical music and take up lessons with new instruments. I am beyond grateful to Apollo for still running their sessions since schools have returned this term, there has never been a greater time in which children need this experience. Thank you!"

Year 4 Teacher, Benthal Primary School, Hackney

"Thank you so much for the workshop before half term. The children loved it, and it was so lovely to hear live music again!"

Music Teacher, Grazebrook Primary School, Hackney

We were very pleased to have reached this point, but there was still an important part of the 2019-20 programme still to complete: the chamber orchestra workshop and symphony orchestra concert which all schools attend each year. While some schools had attended their chamber orchestra workshop in person in February or March 2020, others had had theirs cancelled when the first lockdown hit. The symphony orchestra concerts scheduled for July 2020 were cancelled for all schools. We were determined to deliver both concerts in the 2020-21 year for all our 2019-20 schools. With Covid infection rates worsening again and another lockdown looking likely, we began to look into online concert delivery.

We had scheduled several workshops for January and early February, hoping to complete the 2019-20 programme by February half term in most of our schools. We were devastated when another lockdown was announced in early January and the Government announced that schools would be closed until at least 8 March 2021. Despite this setback, with the knowledge that our schools would eventually welcome us back with open arms and safety measures in place, we continued to make plans for Covid-safe delivery of workshops from March onwards, and for the recording and filming of our online concerts.

The spring brought positive news: schools reopened on 8th March 2021, and our musicians were back delivering workshops the following week. Furthermore we were thrilled to receive an Arts Council Culture Recovery Fund, meaning we would be able to deliver a new 2020-21 programme in the summer term. We had originally hoped to be able to offer the 2020-21 programme to ten schools, but thanks to the Arts Council grant and with demand from schools we were able to increase this to seventeen schools.

"I am a Year 5/6 teacher working in an inner-city London school, whose class has had the pleasure and privilege of experiencing Apollo Music Projects. The children have thoroughly enjoyed being able to hear music being played live by real musicians, and for many, it would have been the first time for them to experience the thrill of hearing an orchestra play. The children have been excited to take part, especially this term, after having been learning from home for so long. They were especially curious to learn more about the instruments and styles of music. I think it is crucial to the children's learning, and to their mental health, to be able to take part in and enjoy music, in the difficult situation they are living through. School has changed since coming back in September, and the project has been a positive experience and highlight of the term."

Year 5/6 Teacher, St Luke's C of E Primary School, Camden

The 2020-21 Programme

Our ambitious aim was to complete the remaining workshops of the 2019-20 programme and deliver a new, adapted 2020-21 programme to a reduced number of schools in the summer term, made up of a combination of in-person workshops and online concerts. Having had the experience of delivering workshops under coronavirus restrictions in the autumn, we knew what would work and what would need tweaking for the 2020-21 programme. Our Schools' Coordinator conducted pre-programme meetings with schools via Zoom in March and April, going over covid protocols and our adaptations to the programme. Each school would have five in-person socially-distanced workshops with four musicians each time, and two online concerts.

The summer term of 2021 was Apollo's busiest term to date, often with multiple workshops taking place in different schools at the same time. Our musicians carried out a total of 116 workshop visits, the majority of which comprised two, or even three, individual workshop sessions. We successfully delivered the remaining workshops of the 2019-20 programme, and managed to deliver our entire 2020-21 programme to 16 primaries and one special school, all within one term.

"Thank you Apollo for taking us on an exciting musical journey. We loved hearing the stories classical music can tell us!"

Year 4 Teacher, Shacklewell Primary School, Hackney

In mid-May, the Apollo orchestra spent three days at Leyton Great Hall, recording and filming this year's chamber orchestra workshop and symphony orchestra concert. The recordings were incredible feats of organisation, involving more than 75 musicians and crew, all following guidelines on distancing, which presented considerable challenges to the musicians in particular. We had decided against delivering the concerts as live-streamed events, not wanting to compromise on audio or video quality. Instead, in order to make the online concert experience as interactive and engaging as possible, one of the musicians visited each school to introduce the film and answer the children's questions. We worked with Eyetidy, a top quality production company and director experienced at filming and recording live orchestra concerts, with wonderful results.

22 chamber orchestra workshop screenings were organised in June and 27 symphony orchestra concert screenings took place in July. For the schools who were unable to fit in screenings with a musician due to end of term activities or y ear group bubbles isolating, we sent the links to the videos for them to watch in their own time at school or at home.

"My daughter was just sent home to self-isolate and already there is a chamber orchestra on Google classroom. She's spotting the musicians that came in to school a few weeks ago."

Parent of pupil at Salusbury School, Brent

"We are glad that Apollo enabled our isolating class to join in this afternoon so they didn't miss out!"

Salusbury School, Brent, where one Year 5 class watched our Chamber Orchestra Workshop from their home while self-isolating.

In the 2020-21 academic year...

28 partner schools completed the 2019-20 programme.
17 of these schools also took part in the 2020-21 programme.
155 school visits took place, of which 73 were rescheduled from 2019-20.
51 online concert screenings were organised in place of school trips.

Our Impact Report

In addition to delivering workshops and online concerts this year, we were very pleased to publish an extensive Impact Report in February 2021.

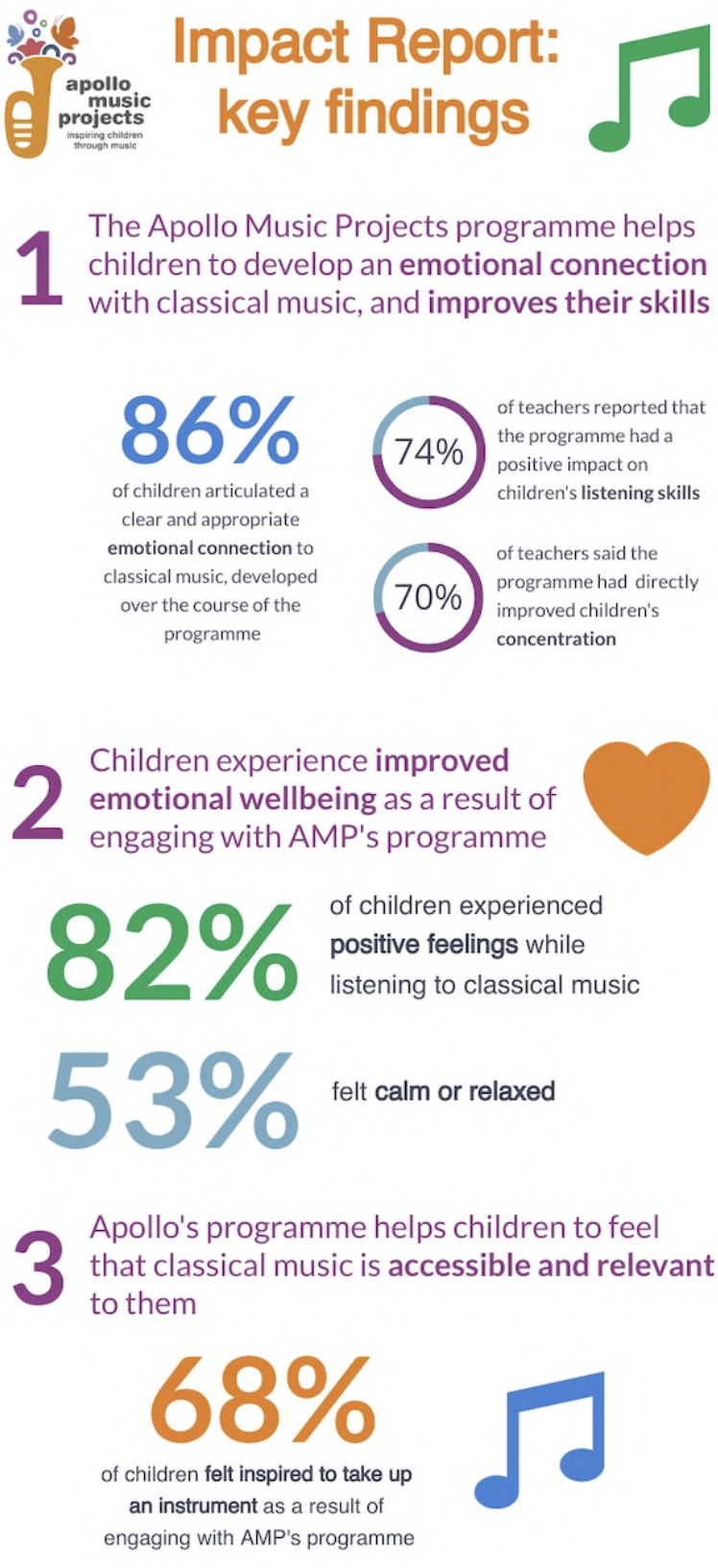
The Report examines the impact of listening to live classical music as part of our programme on children's wellbeing. It is our hope that the positive findings detailed in the report will be a welcome step forward in understanding the effect of music on children's wellbeing and emotional development, and in underlining the importance of giving children access to the arts.

The Report includes the results of three separate studies examining the effect of listening to live music on children's wellbeing and their creative responses to the emotional content of the music played as part of our schools' programme.

We are very proud that our research shows our programme to have a hugely positive impact on children's wellbeing. Engaging with live classical music through our interactive and exciting programme enables children to develop an emotional connection to the music, and supports key skills like listening and concentration. We also help children to feel that classical music is accessible and relevant to them, thereby inspiring them to learn an instrument.

The full report can be seen here:

Impact Report 2021



Evaluation

Following the positive results in our Impact Report we adapted the evaluation forms for children taking part in our programme to take account of the Report's findings, focusing on the impact of the programme on children's wellbeing. We added new questions about how the children felt listening to the music, and whether the programme helped them with more self-confidence, relaxation, better concentration or the ability to control moods. We were very careful to ensure that the children were not guided or influenced in their choices, and analysed the data as objectively as possible, using key words to grade the answers when choosing between positive and negative responses, or in the case of the creative writing responses to two contrasting pieces of music.

The results were overwhelmingly positive, reinforcing the findings in the Impact Report and going even further to show the positive effects of our programme on children's wellbeing, now more important than ever.

The Results

We have analysed the results of the children's evaluations from both the 2019-20 and 2020-21 programmes, both of which were completed in the 2020-21 programme year.

There sample was very large, and the results in all questions remarkably consistent across schools and across both years.

The key results from both years combined were as follows:

Completed evaluation forms

2019-20
25 primary schools, 1287 children

2020-21
15 primary schools, 733 children

2019-20 and 2020-21 combined
40 primary schools, 2020 children

Question 1

What was the best thing about working with Apollo Music Projects?

56% said listening to the music was the best thing about the programme.

Question 2

How do you feel when you listen to the music we play?

63% said they felt calm/relaxed or happy

95% expressed positive feelings (calm, relaxed, happy, amazed, inspired) and **5%** negative (OK, bored, nothing much).

Question 3

Has listening to the music helped you with any of these: more self-confident, more relaxed, better concentration, able to control moods, none of these?

66% circled more relaxed, and **30%** circled more than one. **78%** circled one or more, with **22%** circling none of these.

Question 4

Has the programme inspired you to learn an instrument?

36% said yes, **28%** no, and **40%** already play one. Several children chose more than one answer.

Question 5

Write a short scene or description suggested by each piece (Shostakovich and Mendelssohn)

81% made a clear distinction between the two pieces, which we determined using key words appropriate to the two pieces (eg running away, scared, war, fighting, dramatic for Shostakovich; wedding, funeral, happy and sad, flowers, waves, nature for Mendelssohn)

Summary

These results clearly show the beneficial effects of our programme on children's wellbeing, and reinforce the findings of our Impact Report. An extremely high 81% of the children were able to demonstrate a clear distinction between the emotional content of two contrasting pieces of music performed live, showing that they can understand and respond personally to the emotions expressed in the music by the composer and the performers. An amazing 95% of children described positive feelings while listening to the music, with 63% saying they felt calm/relaxed or happy. When asked whether listening to the music has helped them in a number of positive ways, 66% said that listening to music had helped them to feel more relaxed. Both of these results show the beneficial effect of the act of listening, a distinct but complementary feeling to their response to the emotional content of the two pieces.

"I feel like light has come on after a long day of school"

Year 5 pupil, Gainsborough Primary School, Hackney

"It makes me happy and brightens up my day."

Year 6 pupil, Carlton Primary School, Camden

"I feel excitable and joyful like the music is flowing through me."

Year 4 pupil, Shacklewell Primary School, Hackney

"I feel like I am free and all my worries go away."

Year 4 pupil, Grazebrook Primary School, Hackney

"When I listened to their music I felt really relaxed and confident."

Year 5 pupil, Eldon Primary School, Enfield

Equality, Diversity & Inclusion

Like many organisations in the music education sector, we have taken time to reflect on the way we work and in particular to develop and adopt a clear and forward-looking ED&I policy. We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist. The first step is to identify the existing obstacles facing musicians from Black and minority ethnic communities in the music profession, and to see where we can help to address and improve the existing situation.

We hope the first phase of our D&I action plan will provide us with the knowledge and resources we need to establish our goals and how we are going to achieve them, and to hold ourselves accountable. Our initial research focused on the numbers of musicians from Black and minority ethnic backgrounds studying in the UK's music conservatoires and registered with musicians' diary services, and in both cases the findings showed that the number of musicians from these backgrounds is depressingly small. The next step is to find out where the obstacles are to achieving our goal of seeing far greater numbers of musicians from under-represented communities working in our orchestras and in our schools.

In early 2021 we drafted an ED&I Action Plan, which serves not only as AMP's commitment to equality, diversity and inclusion in writing, but also as a working document to help us monitor our progress in this area. We know that we are able to reach and inspire children of all backgrounds, now we need to see what we can do to help that interest and love for music translate into significant progression as the children grow and develop. The plan can be read here:

ED&I Action Plan 2021

"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited with the experience. They conduct, dance and respond very positively to the different music styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concert and intense experience of live music. It is an invaluably enriching experience which inspires our students no end."

Jean Cross, Teacher, Stormont House Special School, Hackney

"I have had the pleasure of working with The Apollo Music Project for the last four years.

Oldhill has a very high proportion of children from low income families, and we are well above the national average in terms of SEN, Pupil Premium, and children with English as an additional language. Less than 1% of the pupils learn an instrument outside of school.

Due to national budget cuts, we do not employ a music teacher and are unable to afford peripatetic music tutors. Very few of our classroom teachers have any confidence teaching music. Consequently, it often falls off the timetable when it should actually be a priority for our children.

Apollo are able to skilfully introduce a range of instruments and genres of music in a way that excites and interests children of all ages. The whole school assembly is a particular highlight of the academic year. Without the visits from Apollo, it is likely that the children at Tyssen would not have any exposure to the music of great composers or orchestral instruments for the entirety of their primary school careers.

The children learn essential listening skills which they begin to use in each lesson. They develop in terms of imagination and emotional literacy in ways that other music schemes do not provide.

My colleagues who have worked with the musicians have remarked on the positive impact of the scheme, and highlighted that the sessions are able to stimulate high quality responses and interest in children who have low self-esteem or struggle to feel confident with other parts of the curriculum.

Over my four years of working with the Project, I have seen first-hand the positive impact that it has had on so many children who would otherwise be unaware of the opportunities and benefits that classical music provides. I can not recommend them highly enough."

John Isaac, Creativity Lead, Oldhill Community School, Hackney

Structure, Governance and Management

Commencement of activities
The company was registered as a charity on 2 July 2008.

Governing document
The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

Recruiting Trustees
The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees
The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year. Some Trustees are also appointed a member of staff to mentor, to ensure regular contact and dialogue, and to provide support where specialist skills and/or knowledge can be provided.

Organisational structure
The charity is managed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management
In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:

Helen England

.....

Helen England, Chair

Date: 25·4·22

Responsibilities of the Trustees

Company and Charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 4.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £199,833 in the current financial year (2020: £168,775) and incurred expenditure of £198,318 (2020: £136,110). Income increased by 18%, largely due to an increase in donations and grants, alongside an increase in income from schools as a result of increasing the number of schools worked with this year. Total expenditure was higher than the prior year (46%) largely driven by production and distribution costs in relation to three days of recording and filming the chamber orchestra workshop and symphony concert. In addition, expenditure was higher due to resuming the delivery of school workshops that had been postponed in 2019-2020.

Net assets as at 31 July 2021 were £87,302 (2020: £85,787). The slight increase in net assets is due to less liabilities than 2019-20. Liabilities for 2020-21 are mainly payments made to musicians for school workshops carried out in July 2021, which have not yet left the bank. The debtor balance remains in line with the previous year and is predominately made up of restricted funds due and prepayments made for venue hire.

Reserves

The Charity's reserves policy was updated in 2021 in order to provide a flexible, risk-focused and relevant approach to reserves reporting, considering the challenges faced by Covid-19 and increased operational uncertainty.

The policy continues to have five key pillars:

- to ensure sufficient available reserves to effect an orderly wind-down of the charity, limiting the impact on staff and volunteers;
- to ensure sufficient available reserves to cover the core running costs of the charity for three months, as well as any specific financial risks identified within the Charity's risk register;
- to calculate the above at least annually within the budget process;
- to monitor reserves, and take steps to ensure they do not fall below the calculated minimum level;
- to monitor reserves and take steps to ensure they do not rise above 1.5 x the target figure.

Reserves policies are reviewed and updated on an annual basis where appropriate and are also reviewed in the context of the following year's running costs. Reserves are calculated monthly and reported to the Board of Trustees.

As at 31 July 2021, total reserves were £87,302, of which £34,600 was designated for specific project funding for the 2021-22 financial year. £11,063 of restricted funds were carried over into the 2021-22 financial year. Total free reserves (unrestricted and undesignated) stood at £41,639 compared to a target of £42,976. The Trustees plan to continue to carefully monitor reserves over the next few months as the Board navigates a challenging period for the Charity.

Controls & Governance

In 2017 the Board adopted both a Financial Controls Policy and a Remuneration Policy. The Financial Controls Policy remains in place to maintain a secure controls environment and a strong understanding of day-to-day operations, as well as longer-term financing plans.

The Remuneration Policy covers staff, contracts and musicians. A Remuneration Committee meets annually as part of this policy to discuss salary and staff-related issues, although all significant decisions are approved by the Board of Trustees.

Investments

The current scale, size and nature of the charity, together with the low interest rate, means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2020-21, as in previous years, much of the Charity's funding came from Trusts and Foundations.

We gratefully acknowledge the support of:

29th May 1961 Charitable Trust

Arts Council England Culture Recovery Fund

Ashley Family Foundation

Boshier Hinton Foundation

Clarion Futures Hackney Grants

D'Oyly Carte Charitable Foundation

Derek Shuttleworth Educational Trust

Dovedale Foundation

EECF Standard Grants

John Lewis Partnership

John S Cohen Foundation

Joseph Ettedgui Foundation

Localgiving Magic Little Grants

London Community Response Fund

South Hackney Parochial Charity

The Allan Charitable Trust

The Charles S. French Charitable Trust

The Childhood Trust

The Golden Bottle Trust

The Nugee Foundation

The Philological Foundation

The Sylvia Waddilove Foundation UK

Thistle Trust

Three Monkies Trust

Tottenham Grammar School Foundation

Willow Tree Trust

The Charity also received support in the form of donations and fees, from both schools themselves and local authority music hubs.

Apollo Music Projects is very grateful to Pauline and Ian Howat for their generous support.

Accountants

I report on the accounts for the period 01 August 2020 to 31 July 2021 set out on pages 18 to 25.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

N S C Tait

Charles Tait
Charles Tait Accounting

Date: 26 April 2022

Apollo Music Projects

Statement of Financial Activities

Incorporating an Income and Expenditure Summary

For the Year Ended 31 July 2021

	Notes	Unrestricted	Restricted	Year Ended 31.07.21	Year Ended 31.07.20
		£	£	£	£
INCOME					
Donations and Grants	2	79,373	89,942	169,315	140,956
Activities for generating funds					
Income from charitable activities					
Fees from schools		29,009	-	29,009	23,516
Contributions from Local Authority Music Hubs		1,500	-	1,500	2,700
Subtotal income from charitable activities		30,509	-	30,509	26,216
Investment income	3	9	-	9	67
Other income		-	-	-	1,535
Total incoming resources		**109,891**	**89,942**	**199,833**	**168,775**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	25,236	-	25,236	27,886
Subtotal costs of raising funds		25,236	-	25,236	27,886
Charitable activities					
Schools visits and workshops		16,825	39,598	56,423	37,890
Symphony orchestra concerts		-	13,428	13,428	2,700
Chamber orchestra workshops		-	11,755	11,755	17,999
Production and distribution costs		12,921	23,199	36,120	-
Administration expenses		6,871	1,274	8,145	2,700
Equipment		-	-	-	-
Subtotal charitable activities		36,617	89,254	125,871	61,288
Support costs					
Staff costs	5	34,731	12,375	47,106	46,835
Governance costs	5	105	-	105	100
Subtotal support costs		34,836	12,375	47,211	46,935
Total resources expended		**96,689**	**101,629**	**198,318**	**136,110**
NET INCOMING/ (OUTGOING) RESOURCES		13,202	(11,687)	1,515	32,665
RECONCILIATION OF FUNDS					
Total funds brought forward		63,037	22,750	85,787	53,122
of which designated:		*24,149*	-	*24,149*	*13,195*
TOTAL FUNDS CARRIED FORWARD		**76,239**	**11,063**	**87,302**	**85,787**
of which designated:		*34,600*		*34,600*	*24,149*

Apollo Music Projects

Balance Sheet as at 31 July 2021

	Notes	Unrestricted	Restricted	Total funds	Total funds
				31.07.21	31.07.20
		£	£	£	£
Fixed assets					
Tangible assets	9	-	-	-	-
Investments		-	-	-	-
Total fixed assets		**-**	**-**	**-**	**-**
Current assets					
Debtors	8	13,644	11,063	24,707	25,690
Cash at bank and in hand	8	68,406	-	68,406	70,227
Total current assets		**82,050**	**11,063**	**93,113**	**95,917**
Liabilities					
Creditors falling due within one year	10	5,811	-	5,811	1,621
Accruals and deferred income	10	-	-	-	8,509
Total current liabilities		**5,811**	**-**	**5,811**	**10,130**
Net current assets (liabilities)		76,239	11,063	87,302	85,787
Total assets less current liabilities		76,239	11,063	87,302	85,787
NET ASSETS		**76,239**	**11,063**	**87,302**	**85,787**
Funds	13	**76,239**	**11,063**	**87,302**	**85,787**
TOTAL FUNDS		**76,239**	**11,063**	**87,302**	**85,787**
Designated		34,600	-	34,600	24,149
Unrestricted		41,639	-	41,639	38,888
Restricted		-	11,063	11,063	22,750
		76,239	**11,063**	**87,302**	**85,787**

Apollo Music Projects
Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2021.

The members have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2021 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

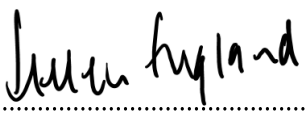
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on 25th April 2022.

Signed on behalf of the Trustees:



.....

Helen England, Chair of Trustees

Date: 25·4·22

.....

Ian Hoggart, Treasurer

Date: 25/04/22

Notes Forming Part of the Financial Statements

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 4 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed whether there are any uncertainties that may cast doubt over the Charity's ability to continue as a going concern. Historically, the Trustees have assessed the Charity's activities for the next 12 months, and despite the current levels of uncertainty, the Trustees continue to deem this period appropriate. This judgement has been made considering the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity.
The Trustees have continued to assess the impact of the pandemic on the Charity's ability to continue across three key areas: impact on delivery and resources, cash and income forecasts, and availability of reserves and viability.

Impact on delivery and resources
COVID-19 continued to cause some disruption to the Charity's standard operating model during 2020-21. In response, Apollo Music Projects adapted their delivery model by replacing live large-scale events (the Chamber Orchestra Workshops and Symphony Orchestra Concerts) with high-quality films of these events. The films were presented by a professional musician to each individual school. This ensured that children still experienced the full Apollo Music Projects programme, but the risk of spreading COVID-19 amongst children and the orchestral musicians was greatly reduced. The Charity worked with each school to develop a risk-focussed approach, taking into account individual circumstances and risk appetites. This enabled the successful delivery of new school workshops and those that were postponed in 2019-20. The recommencement of school workshops provided an opportunity for optimism and a 'return to normal', which was greatly welcomed.
The Charity's operating model means that costs are almost all variable, with the exception of salaries, and the Charity continued to take advantage of the Government Coronavirus Job Retention Scheme in the early part of the year.

Cash and income forecasts
For the purpose of the assessment of going concern and encouraged by programme delivery in 2020-21, the Trustees consider it reasonable to assume that the Charity's delivery model will return to normal from the beginning of the 2021-22 year. It is expected there will be some pressures on income in 2021-22 due to squeezed funding available from grant funders and the volume of applications funders receive. A 12-month budget and cash forecast has been prepared based on securing a 'normal' programme of activities and the Trustees are confident that we are able to meet our commitments as they fall due over this period..

Availability of reserves
The Charity has been able to retain strong reserves and a healthy cash balance as at 31 July 2021. The reserves policy is to hold no less than three months of activity and support costs in unrestricted reserves. The Trustees review the reserves against this target on a regular basis, and will take steps to ensure that reserves are maintained broadly at this level..

Viability
The Charity saw an increased demand for its programme in the second half of our 2020-21 year, which provides us with optimism going forward into 2021-22 in terms of the wider return to normality, for our beneficiaries as well as for the Charity itself. Many school children spent months in relative isolation, and in bringing live classical music to schools, the Charity continues to have a huge impact.
Taking into account the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets

Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:
Equipment 3 years.

Debtors

All debtor balances are measured at cost, and are stated net of any impairment provision.

Creditors

All creditors are measured at cost.

Taxation

The Charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.
Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty

The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.20 - 31.07.21	01.08.19 - 31.07.20
	£	£	£	£
Donations	28,341		28,341	31,406
Grants	40,000	58,064	98,064	101,450
Arts Council England	-	31,878	31,878	8,100
Government Job Retention Scheme	11,032	-	11,032	-
Total	**79,373**	**89,942**	**169,315**	**140,956**

Included in these figures is £3,026 of Gift Aid recovered from donations.
The Charity has also benefited from donations in kind during the period.
These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment income

	Unrestricted	Restricted	01.08.20 - 31.07.21	01.08.19 - 31.07.20
	£	£	£	£
Deposit account interest	9	-	9	67
Total	**9**	**-**	**9**	**67**

4. Costs of generating funds

	01.08.20 - 31.07.21	01.08.19 - 31.07.20
	£	£
Direct costs (staff): Fundraising Officer	12,926	15,594
Direct costs (staff): CEO (one third of his time)	11,365	11,480
Direct costs: freelance fundraising assistance	474	-
Direct costs: fundraising events	-	-
Direct costs: Gift Aid commission	-	-
Direct costs: listings fees	471	-
Direct costs: other fundraising costs	-	812
Governance costs	-	-
Total	**25,236**	**27,886**

5. Support costs

	01.08.20 - 31.07.21	01.08.19 - 31.07.20
Wages and salaries	£	£
Direct costs (staff): CEO (two thirds of his time)	23,075	22,960
Direct costs (staff): administration	21,198	21,466
Direct costs: freelance administration assistance	711	
Tax and social security costs	784	1,057
Employer's contribution to defined pension scheme	1,338	1,351
Governance costs	105	100
Total	**47,211**	**46,934**

The average monthly number of employees during the period was as follows:

	01.08.20 - 31.07.21	01.08.19 - 31.07.20
CEO	1	1
Administrative staff	3	3
Total	4	4

Total employee costs	**£70,686**	**£73,908**

No employees received emoluments in excess of £60,000.

6. Governance costs
Governance costs include charges for fees paid or payable to the Independent Examiner of £105

7. Trustees' remuneration and benefits
There were no Trustees' expenses paid during the period, nor for the period ended 31st July 2020.

8. Debtors: amounts falling due within one year

	31.07.21	**31.07.20**
	£	£
Other debtors	2,000	496
Fees due from schools	1,250	14,100
Restricted funds due	11,063	-
Gift Aid recoverable	-	-
Prepayments	10,394	11,094
Total	24,707	25,690

9. Tangible fixed assets - equipment

Cost	**31.07.21**	**31.07.20**
	£	£
Brought forward	260	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	**260**	**260**

Depreciation	**31.07.21**	**31.07.20**
	£	£
Brought forward	260	260
Charge	-	-
Disposals	-	-
Carried forward	-	-
Total	**260**	**260**
Net book value	**0**	**0**

10. Creditors: amounts falling due within one year

	31.07.21	**31.07.20**
	£	£
Social security and other taxes	-	-
Other creditors	5,811	1,621
Accruals and deferred income	-	8,509
Total	**5,811**	**10,130**

11. Related Party Disclosures
In addition to his salary as Chief Executive Officer, during the current year, David Chernaik and his wife, Susan Harrison, received payments totalling £10,386, in respect of fees for services as conductor, workshop leader, musician and administrator.

12. Post balance sheet events
There has been no adjusting or non-adjusting post balance sheet event (2020: none).

13. Summary of Fund Movements

Fund name	Fund balances brought forward as at 1.08.2020	Income	Expenditure	Transfers	Fund balances carried forward as at 31.07.2021
	£	£	£	£	£
Unrestricted funds					
General	38,888	109,891	(72,540)	(34,600)	41,639
Designated	24,149	-	(24,149)	34,600	34,600
Restricted funds	22,750	89,942	(101,629)	-	11,063
Total funds	**85,787**	**199,833**	**(198,318)**	**-**	**87,302**

APOLLO MUSIC PROJECTS

England & Wales - Charity number 1124784

Accounts

apollo music projects

Annual Report & Accounts 2020

Apollo Music Projects

(A company limited by guarantee)

Report Of The Trustees And Financial Statements

For the Year ending 31 July 2020

Charity Number: 1124784

Company Number: 06585879 (England & Wales)

Contents

Reference and Administrative Information 4

Chair's Report 5

Objectives and Activities 6

Achievements and Performance 8

Creative Writing Challenge Submissions 11

Structure, Governance and Management 12

Responsibilities of the Trustees 13

Financial Review 14

Accountants 15

Statement of Financial Activities 16

Balance Sheet as at 31 July 2020 17

Declarations as at 31 July 2020 18

Notes Forming Part of the Financial Statements 19

The Trustees, who are also Directors of the Charity for the purposes of the Companies Act 2006, present their report and financial statements of the Charity for the year ended 31 July 2020. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

Reference And Administrative Information

Company / Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered Office	43 Clifden Road London E5 0LL
Directors / Trustees	Simon Smith (Chair) - resigned 4 November 2019 Jo Boswell (Chair) - appointed 4 November 2019 Peter Brunner - resigned 4 November 2019 Rachel Brewster - appointed 4 November 2019 Clare Buxton Meriel Cartwright - resigned 29 July 2020 Jessica Lough Abigail Malortie Philippa Cohen (Treasurer), formerly Naylor, name changed September 2020 Peter Ptashko - appointed 22 October 2019 Paul Rompani (Secretary) - appointed 4 February 2020
Charity Secretary	Csenge Herman - resigned 31 January 2020 Paul Rompani - appointed 4 February 2020
Independent Examiner	Charles Tait Accounting Highbury 74 Woodside Amersham HP6 6AN
Bank	CAF Bank Ltd. 25 King's Hill King's Hill Avenue West Malling Kent ME19 4JQ

Chair's Report

FOR FINANCIAL YEAR ENDING
31 July 2020

This has been my first year as Chair of Apollo Music Projects and I would like to start by paying tribute to Simon Smith who resigned as Chair at the end of last year, having served the charity for three years, firstly as Treasurer then as Chair. Simon's passion for Apollo was apparent from the very first conversation I had with him during my recruitment process; and he combined it with clear thinking and an eye for detail as he successfully steered the charity through the first stage of expansion.

I would also like to acknowledge Peter Brunner, who resigned as a trustee in November 2019 after seven years during which time he made a significant contribution in guiding Apollo from a small charity to the thriving organisation it is now.

We started the 2019-20 year with a sense of confidence as we embarked on our biggest programme delivery yet to a total of 29 schools, including our first five-form entry school. As a result, we reached over 1600 children with the programme – a significant year-on-year increase. This further expansion was made possible by the previous year's training of additional workshop leaders enabling us to increase bandwidth. The eight new schools added this year also took us into two new London Boroughs – Brent and Enfield.

As with many other organisations we found our activities significantly affected by the global pandemic which put an immediate halt to workshop delivery as well as some of the chamber orchestra workshops just before Easter; and consequently we were unable to complete delivery of the programme this year.

As the scale of the crisis became clear, the Apollo team moved swiftly to find ways of engaging remotely with our pupils and we did this by distributing short videos recorded by a number of our regular musicians as well as some of our Associate Artists. We launched a creative writing challenge to encourage children to engage with the videos from our Associate Artists, and we were absolutely delighted with the creative standard of entries (some of which you can see in this report) which vividly demonstrate the impact that music can have.

Now that the programme has resumed in schools, we are looking forward to completing last year's curriculum as well as introducing the programme to new classes in existing schools. We will continue to explore ways in which we can grow the reach of the programme by combining the use of online media to complement the physical workshops and concerts, and we believe this will serve us well as we look to further expand in future years.

We will also be publishing and publicising an impact report that demonstrates very clearly the profound effect the programme has on the children we work with and will be vital evidence as we seek new funding sources for expansion.

I am particularly grateful to the trustees who devoted a significant amount of their time to help steer the charity through the challenges faced as a result of the global pandemic; and to our small and highly capable team, led by our CEO and Programme Director David Chernaik, who have remained motivated and enthusiastic throughout this uncertain period.

We were sad to say goodbye to Meriel Cartwright, who resigned as a trustee in July after three years during which time the Board has benefited from her professional expertise and well-considered contributions to discussions.

We welcomed three new trustees during the course of the year, who bring with them relevant expertise and skills to support Apollo with the next stage of expansion, as well as significant knowledge of the voluntary and education sectors.

I would also like to extend thanks to our existing and new donors. Without their generous support we would not be able to continue this unique programme and witness the impact on the pupils involved. In the wake of a global pandemic I believe our mission is more important than ever.

Jo Boswell
Chair of Trustees
Apollo Music Projects

Objectives and Activities

Our Aims

- to make classical music accessible and inspiring to all people regardless of knowledge, experience, or background;
- to make music a positive force in the lives of children in mainstream and special schools, using professional musicians as role models;
- to raise educational aspirations through music, helping to address underachievement and encourage positive values and teamwork;
- to make music a part of children's lives, and to increase enjoyment and understanding of music and the arts among children, young people and the community;
- to advance education in music and the arts in the local community, across London, and nationwide.

"Apollo Music Projects is a national treasure - this programme should be in every school in the country."

Sir Simon Rattle, Patron, Apollo Music Projects

Our Programme

Apollo Music Projects brings live classical music to children who might not otherwise experience it. The charity's schools' programme provides access to live classical music for children in primary schools across north and east London, particularly in deprived areas. Through a series of classroom workshops and concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills.

"The Apollo programme has been a wonderful and engaging experience for our year 5 learners, who had the wonderful opportunity of listening to classical music and learning about the instruments that are played in an orchestra. I just love Apollo Music Projects and what it offers children, especially those from deprived backgrounds who wouldn't otherwise get these opportunities."

Phase Lead Teacher for Year 4/5, Woodberry Down Community Primary School, Hackney

Over the last 16 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 13,000 children from more than 60 schools have taken part in the charity's programme, and thousands more have benefitted through assemblies and performances from Apollo's musicians and Associate Artists.

We welcome new schools into the programme each year, while continuing to work with schools who have taken part in the programme before. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

"I am thrilled that we are working with Apollo Music Projects and so excited for the children as I know what a wonderful experience this will be for them (having seen Apollo work at my previous school])"

Head Teacher, Salusbury Primary School, Brent

Each participating primary school enjoys an assembly from Apollo's musicians, six classroom sessions for each of the classes taking part in the programme (usually Year 4 and/or 5), a chamber orchestra workshop at a local concert hall, and a full symphony orchestra concert at Hackney Empire. Through the six classroom sessions, the children get to know the instruments of the orchestra, the musicians who play them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

"Thank you Apollo Music Projects for another incredible workshop! Our Year 5 children LOVED being introduced to the brass instruments today. It is such an enriching experience for their music education."

Morningside Primary School, Hackney, via Twitter

The programme is unusual in the amount of time the musicians spend with each class, gradually introducing the children to more instruments and more complex musical structures, enabling them to learn at their own pace. Halfway through the programme the children see many of the instruments play together, at the chamber orchestra workshop. The programme culminates in the thrilling spectacle of a full symphony orchestra in concert, preceded by a visit by the conductor to each school, introducing the music that will be played in the concert and preparing the children for the experience.

"Our children really look forward to the Apollo sessions. The musicians make the children feel special and over the course of the year we feel like we get to know them.

It is amazing that they do assemblies so that the whole school can be involved. It's great for the children that have had the programme previously, as they get to consolidate and see old friends, and it builds excitement for the younger year groups, as they look forward to having the sessions in years to come.

It is a brilliant opportunity to introduce classical music to our children. Listening to professionals play up close is an experience like no other. The sessions are engaging and the children always come away having learnt something new, whether it is the length of a French Horn or having heard the highest pitch on a string instrument.

Having the opportunity to touch and play the instruments themselves was an incredible and inspiring experience. Feeling the vibrations of the sound and linking it to our Science was brilliant."

Class Teacher, London Fields Primary School, Hackney

Our work achieves lasting, life-changing benefits by improving cultural access for children who do not normally have the opportunity to enjoy high-quality artistic and educational experiences. We use music to reach children in a pioneering and original way, speaking directly to them and engaging them fully in the learning process. Music can inspire children who struggle with traditional learning methods, and our programme helps and encourages children to acquire and develop transferable skills that have benefits across the curriculum, including but not limited to concentration, communication, listening, analysis, self-confidence and creative thinking. We work closely with the children to nurture and develop these skills, developing their self-confidence in a supportive environment alongside their peers and class teachers. Participation in our programme inspires many of the children to learn an instrument, and shows them all that they are welcome to listen to and take part in classical music, whatever their background.

"The children at Shacklewell love their sessions from Apollo Music Projects. It is a pleasure and a privilege to have such talented performers work with our children. It has helped to inspire a love and appreciation for classical music and, for many, has opened up a whole new world of music and creativity. The children's confidence and knowledge in speaking and performing by the end of the project is always wonderful to see, such an enriching experience for them."

Assistant Head, Shacklewell Primary School, Hackney

The Trustees of Apollo Music Projects have complied with their duty to have due regard to the charity commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

Achievements and Performance

"I've seen Apollo Music Projects up close in the school classroom and on stage in front of hundreds of school kids, and each occasion has brought out extraordinary depths of involvement, attention and enthusiasm from the children involved."

Armando Iannucci, Patron and President, Friends of Apollo Music Projects

The 2019-20 Programme (October 2019 – March 2020)

The 2019-20 programme saw AMP forging relationships with new schools and boroughs. This year we worked with 1,663 children in 29 primary schools, our largest cohort yet, bringing the total number of children who have beneftted from our programme to more than 13,000.

We continued our work with schools in the boroughs of Hackney, Haringey, Islington, Camden and Tower Hamlets, as well as expanding into two new boroughs: Enfield and Brent.

"Our pupils loved taking part and learnt so much from musicians who came into school."

Deputy Head, Salusbury Primary School, Brent

As well as our expansion into new boroughs, there were a couple of other firsts for AMP this year. We worked with a 5-form entry primary, our largest school yet, and here our musicians spent a whole rather than half day each time they visited. In Camden, we worked with two neighbouring schools together, using a new model in which an independent school took part with a local state primary, hosting the workshops and covering the financial cost for both schools.

"Wow, a real orchestra in our hall. Thank you, Apollo Music Projects."

Eldon Primary School, Enfield, via Twitter

Working with such a large number of schools meant there were often several workshops going on at once, which was possible thanks to our three new workshop leaders, trained last year. These workshop leaders were assigned a handful of schools each where they led all the string sessions. This provided valuable time and flexibility for AMP's main workshop leader and CEO, who has in previous years had to be present at all workshops. The increasing pool of workshop leaders also enables us to provide consistency of musicians for the children.

Between October 2019 and March 2020, we delivered 99 in-school workshops and five chamber orchestra workshops at Leyton Great Hall, Regent Hall, and the Dream Centre in Tottenham. These interactive orchestral workshops, at the halfway point of each school's programme, a 19-piece chamber orchestra performed pieces by Mozart, Haydn, Piazzolla, Handel, Bach and Brahms, along with the Theme from The Simpsons, and the conductor guided the children in learning how the different instruments come together to make music. The children also had the opportunity to speak to the musicians and see their instruments up close.

2019-20 in numbers

apollo music projects
inspiring children through music

1,663 children engaged

29 partner schools,

8 of which were new to AMP

7 London boroughs,

2 of which were new to AMP

99 school visits

by our musicians (before visits were postponed due to covid-19)

"Year 5 had a fantastic visit to see the Apollo orchestra! The children had a great time. Thank you Apollo Music Projects."

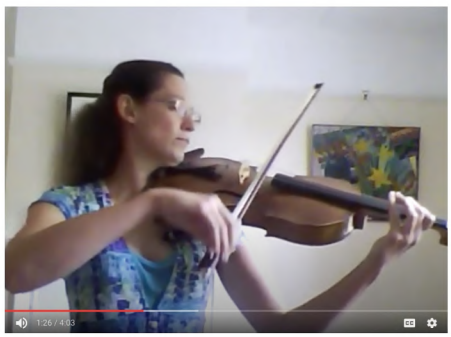
Carlton Primary School, Camden, via Twitter

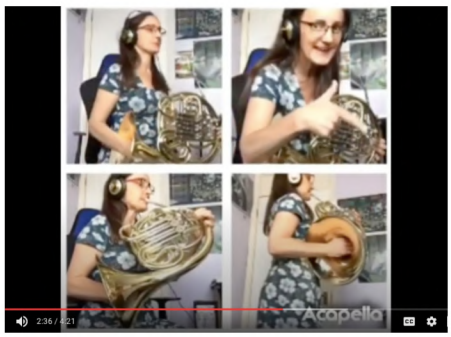
The Covid-19 Pandemic and Online Content (March – July 2020)

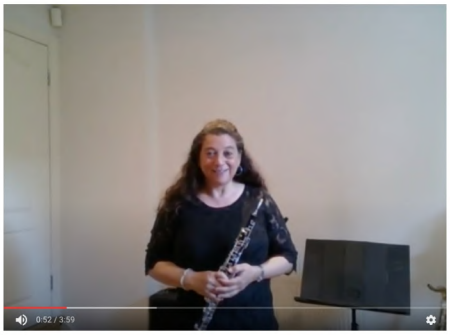
As with all musical and educational programmes, the 2019-20 programme was disrupted by the Covid-19 pandemic in March. Due to concerns about the safety of our musicians, schools and wider community, on Friday 13 March AMP made the decision to postpone all school sessions and chamber orchestra workshops due to take place from 16 March to the end of term. Schools closed very soon after, and lockdown began the following week. At this point, we hoped workshops would be able to resume after Easter or May half termBut as guidance for schools, venues, musicians and the public developed and the longevity of the situation gradually became clear, we realised it was unlikely that programme delivery would be possible before the next academic year.

As schools and education providers turned to remote online learning during lockdown, Apollo Music Projects explored ways to connect with the children taking part in the programme. Knowing that the live and interactive element of the Apollo programme is what makes it successful, engaging and fun for the children, we didn't want to compromise on this. Furthermore, we always maintained that our priority would be resuming the disrupted programme as soon as we could safely do so. In the meantime, Apollo launched some online content accessible to the children at home, to inspire and engage them while we were unable to deliver the programme in schools.

In June we launched Apollo At Home, a series of weekly videos by our musicians, introduced and performed specially for the classes we had been working with. Over the final six weeks of term, we released performances by musicians the children had worked with in school, featuring the violin, viola, cello, oboe and French horn, as well as a very special vocal performance from Associate Artist Roderick Williams. These videos were shared publicly on AMP's **YouTube channel** as well as with our schools, providing a free educational music resource for all.







"I think this is a fantastic idea and a great resource for the children to engage with music at home."

Class Teacher, St John and St James Primary School, Hackney

During the same period, we were delighted to launch a **Creative Writing Challenge**, open to all primary school children. The idea for this venture was inspired by the creative and imaginative responses given by children during the final workshop of the programme every year, when they are encouraged to respond to two contrasting pieces of music by Mendelssohn and Shostakovich. The children's responses always demonstrate a deep and inspiring connection with the music they're listening to and the rich world of their imaginations the music invokes. The final workshop of the programme also includes a section where the musicians improvise music to represent scenes suggested by the children.

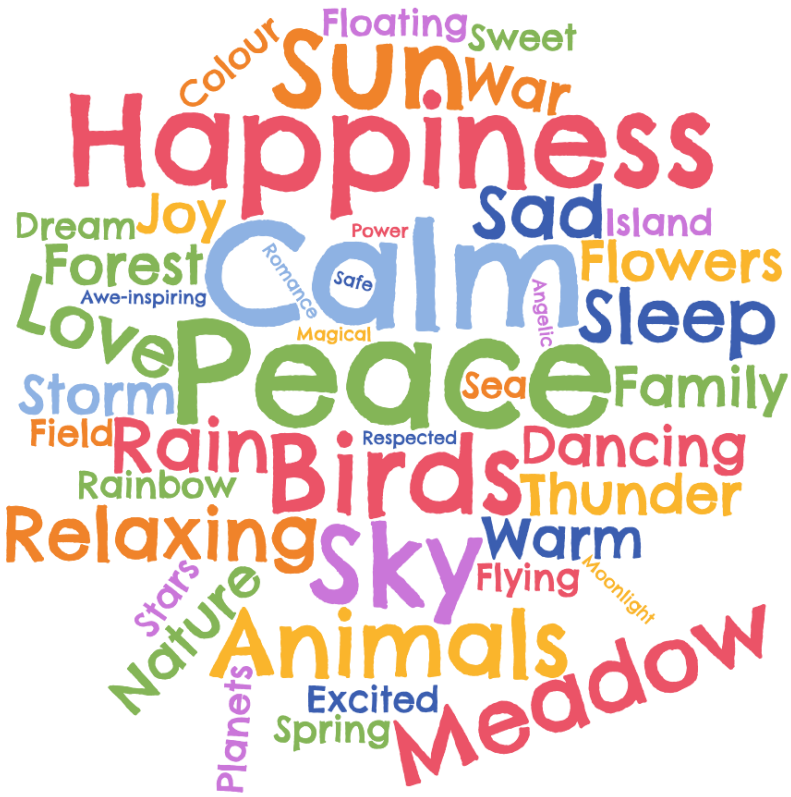
"For some children who struggle with their creativity, seeing their stories come to life with the improvisation of the quartet really took them on an adventure and made the goosebumps rise on all our arms! Since the project, we have used music in our literacy lessons to help build suspense and atmosphere in our writing."

Year 4 Teacher, Orchard Primary School, Hackney

For the pilot of the Creative Writing Challenge, we set a performance of a **Schumann Romance** by violinist Elena Urioste (an Apollo Associate Artist) and pianist Tom Poster, and encouraged children to create a poem, story or any other written response to the music. In just ten days we received around 50 wonderful submissions from children of all ages, including stories, memories, poems, descriptions, story-boards, drawings and paintings.

Following the success of this challenge, we set two further Creative Writing Challenges, again featuring Apollo Associate Artists. For the second challenge we were delighted to be able to share an arrangement of **Deep River** by the Kanneh-Mason trio, and for the third, a stunning rendition of a **Bach Sarabande** by guitarist Sean Shibe. As with the first challenge, we had an amazing response. The children's responses were shared with the musicians and some are featured on the Apollo Music Projects **website**. All children who took part received a certificate.

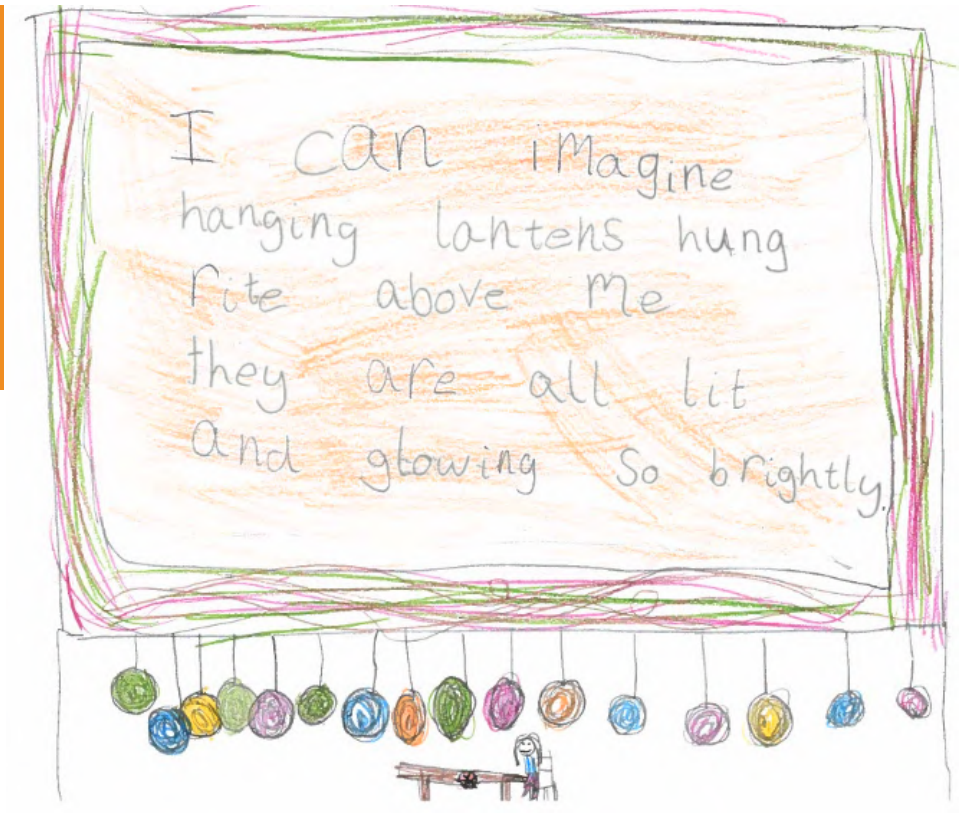
The word cloud below shows the words children used to describe Schumann's Romanze, performed by Elena Urioste and Tom Poster.



"Thank Goodness for Apollo Music Projects - in particular; the more recent videos and Creative Writing Challenges. 5A, like many other student classes in the current situation have lost much of their normal structured learning environment, compounded of course by other creeping factors like lack of exercise, proper sleeping habits and socialisation with their peers. The weekly provision of new content and challenge has been a welcome addition to other learning content provided by St Dominic's and goes well beyond the students' monthly pre-Covid contact with you. A big thank you from me and my students."

Class Teacher, St Dominic's Catholic Primary School, Hackney

Creative Writing Challenge Submissions



STORM

Blue sky
birdsong
buzzing bees
smell of the blooming flowers
rays of the sky
amazing spring
Suddenly....
Grey sky
wind
birds stop singing
bees have disappeared
lightning, noise, thunder
Rain
flooding the whole world
with his tears
Rain
giving life and destructive
at the same time
I am waiting ...
I know it will come
after each storm
the sun comes out
and it is again
peace and quiet
beautiful spring.

The music that warmed my heart

As I heard the melodious, harmonious , angelic music, my senses were restored back to life. I felt like I was in a lavished park with the luminous, vibrant sun shone and I felt millions of shards of light and heat resting on my forehead , penetrating my eyes in the act. It also made me feel like I was in a fantasy that somewhat captivated my mind.It also gave me mixtures of emotions while I was listening.

It also reminded me about Paris , where relationships are rekindled and brought to life. When the music was high in pitch, the serenade was like a beautiful bosom cradling my ear. The music rekindles my long lasting dream, world peace. It makes me think about love for each other.

When the music was low in pitch, it made me feel like the only thing we know is vengeance , war and inequality. It also made me feel like if we do not act fast the world will be a vicious and horrible place. Personally, what I got out of this piece is that it is never to late to fight for what's right.

Structure, Governance and Management

Commencement of activities
The company was registered as a charity on 2 July 2008.

Governing document
The charity is controlled by its governing documents, its Memorandum and Articles of Association. It constitutes a company limited by guarantee, as defined by the Companies Act 2006. The Directors of the company are also the charity's Trustees for the purposes of charity law. Under the Articles the charity is managed by the Board of Directors.

Recruiting Trustees
The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Our current Board brings expertise in the areas of legal matters, artist management, education, finance, governance and HR, including leadership coaching and change management.

Induction and training of new Trustees
The Secretary sends new Trustees an induction pack on appointment. Training is carried out on an informal basis appropriate to the charity's size. All Trustees are expected to attend Apollo school workshops and concerts every year. Some Trustees are also appointed a member of staff to mentor, to ensure regular contact and dialogue, and to provide support where specialist skills and/or knowledge can be provided.

Organisational structure
The charity is managed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

Risk management
Although not a requirement for the size of the charity, a risk register was adopted in 2018. This is reviewed at every regular board meeting, to ensure an active discussion around risks, together with the measures to be taken to mitigate those risks.

On behalf of the Board of Trustees:

.....
Jo Boswell, Chair

Date: 29-03-2021

Responsibilities of the Trustees

Company and Charity laws require the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

The Trustees, who are the Directors of the company for the purposes of company law, are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and which enable it to ensure that the financial statements comply with the Companies Act 2006.

The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities. Trustees who served during the year and up to the date of this report are set out on page 4.

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are unaware;
- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

Financial Review

Financial Controls and Funding

Performance

Apollo Music Projects generated income of £168,775 in the current financial year (2019: £195,574) and incurred expenditure of £136,110 (2019: £189,894). Income decreased by 14%, largely due to lower donations and grants received in the year, alongside income deferrals as a result of programme disruption. Total expenditure was also lower than the prior year (28%) driven by savings in charitable activities largely due to workshop postponement.

Net assets as at 31 July 2020 were £85,787 (2019: £53,122). The increase is largely due to higher cash balances, as expenditure has been significantly lower given the impact of Covid-19 on programme delivery. Debtor balances are higher (82%) largely due to venue costs that have been prepaid as at the reporting date, and increased creditors relate to deferred fee income.

Reserves

The Charity's reserves policy was updated in 2021 in order to provide a flexible, risk-focused and relevant approach to reserves reporting, considering the challenges faced by Covid-19 and increased operational uncertainty.

The policy continues to have five key pillars:

- to ensure sufficient available reserves to effect an orderly wind-down of the charity, limiting the impact on staff and volunteers;
- to ensure sufficient available reserves to cover the core running costs of the charity for three months, as well as any specific financial risks identified within the Charity's risk register;
- to calculate the above at least annually within the budget process;
- to monitor reserves, and take steps to ensure they do not fall below the calculated minimum level;
- to monitor reserves and take steps to ensure they do not rise above 1.5x the target figure.

Reserves policies are reviewed and updated on an annual basis where appropriate and are also reviewed in the context of the following year's running costs. Reserves are calculated monthly and reported to the Board of Trustees.

As at 31 July 2020, total reserves were £85,787, of which £24,149 was designated for specific project funding for the 2020-21 financial year. A total of £22,750 restricted funds were carried over into the 2020/21 financial year. Total free reserves (unrestricted and undesignated) stood at £38,888, compared to a target of £42,976. The Trustees plan to continue to carefully monitor reserves over the next few months as the Board navigates a challenging period for the Charity.

Controls & Governance

In 2017 the Board adopted both a Financial Controls Policy and a Remuneration Policy. The Financial Controls Policy remains in place to maintain a secure controls environment and a strong understanding of day-to-day operations, as well as longer-term financing plans.

The Remuneration Policy, adopted in June 2017, covers staff, contracts and musicians. A Remuneration Committee meets at least annually as part of this policy to discuss salary and staff-related issues, though all significant decisions are approved the Board of Trustees.

Investments

The current scale, size and nature of the charity, together with the low interest rate, means that all available cash is kept in current and deposit accounts with immediate access. The Board reviews this investment position annually and any deviation would result in a formal investment policy proposal and adoption.

Principal Funding Sources

In 2019-20, as in previous years, much of the Charity's funding came from Trusts and Foundations.

We gratefully acknowledge the support of:

29th May 1961 Charitable Trust

Angel Orchestra

Arts Council England Project Grants

Chapman Charitable Trust

City Bridge Trust (London Community Response Fund)

Derek Hill Foundation

The Dovedale Foundation

EECF Standard Grants

Futures for Kids

Goldman Sachs

Hackney Parochial Charity

John Lewis Partnership

John Thaw Foundation

The Childhood Trust

The Fore RAFT Immediate Response Fund

The Mercers' Company

Three Monkies Trust

Tottenham Grammar School Foundation

Willow Tree Trust

The Charity also received support in the form of donations and fees, from both schools themselves and local authority music hubs.

Apollo is incredibly grateful to the following for their generous support:

Joyce Edlin

Pauline and Ian Howat

Accountants

I report on the accounts for the period 01 August 2019 to 31 July 2020 set out on pages 16 to 23.

Respective responsibilities of Trustees and examiner

The charity's Trustees (who are also the Directors for the purpose of company law) are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this period (under Section 144(2) of the Charities Act 2011 (the 2011 Act)), and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility:

- to examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

N S C Tait

Charles Tait
Charles Tait Accounting

Date: 29/3/2021

Apollo Music Projects

Statement of Financial Activities

(Incorporating an Income and Expenditure Summary)

For the Year Ended 31 July 2020

	Notes	Unrestricted	Restricted	Year Ended 31.07.20 £	Year Ended 31.07.19 £
INCOME					
Donations and Grants	2	85,506	55,450	140,956	161,913
Activities for generating funds					
Income from charitable activities					
Fees from schools		23,516	-	23,516	29,500
Contributions from Local Authority Music Services		2,700	-	2,700	3,500
Sub-total income from charitable activities		26,216	-	26,216	33,000
Investment income	3	67	-	67	91
Other income	3	1,535	-	1,535	570
Total incoming resources		**113,325**	**55,450**	**168,775**	**195,574**
RESOURCES EXPENDED					
Costs of raising funds					
Costs of generating donations and grants	4	27,886	-	27,886	26,296
Sub-total costs of raising funds		27,886	-	27,886	26,296
Charitable activities					
Schools visits and workshops		24,904	12,986	37,890	53,270
Symphony orchestra concerts		2,700	-	2,700	34,782
Chamber orchestra workshops		11,999	6,000	17,999	26,935
Administration expenses		2,413	287	2,700	3,770
Equipment		-	-	-	169
Sub-total charitable activities		42,015	19,273	61,288	118,926
Support costs					
Staff costs	5	18,208	28,627	46,835	44,572
Governance costs	5	100	-	100	100
Sub-total support costs		18,308	28,627	46,935	44,672
Total resources expended		**88,210**	**47,900**	**136,110**	**189,894**
NET INCOMING/(OUTGOING) RESOURCES		25,115	7,550	32,665	5,680
RECONCILIATION OF FUNDS					
Total funds brought forward		**37,922**	**15,200**	**53,122**	**47,442**
of which designated:		*13,195*	-	*13,195*	*20,356*
TOTAL FUNDS CARRIED FORWARD		**63,037**	**22,750**	**85,787**	**53,122**
of which designated:		*24,149*	-	*24,149*	*13,195*

Apollo Music Projects

Balance Sheet as at 31 July 2020

	Notes	Unrestricted	Restricted	Total Funds 31.07.20	Total funds 31.07.19
		£	£	£	£
Fixed assets					
Tangible assets	9	-	-	-	15
Investments		-	-	-	-
Total fixed assets		**-**	**-**	**-**	**15**
Current assets					
Debtors	8	25,690	-	25,690	14,124
Cash at bank and in hand		47,477	22,750	70,227	39,198
Total current assets		**73,167**	**22,750**	**95,917**	**53,322**
Liabilities					
Creditors falling due within one year	10	1,621	-	1,621	215
Accruals and deferred income	10	8,509	-	8,509	-
Total current liabilities		**10,130**	**-**	**10,130**	**215**
Net current assets (liabilities)		63,037	22,750	108,537	53,107
Total assets less current liabilities		63,037	22,750	108,537	53,122
NET ASSETS		**63,037**	**22,750**	**108,537**	**53,122**
Funds	13	**63,037**	**22,750**	**85,787**	**53,122**
TOTAL FUNDS		**63,037**	**22,750**	**85,787**	**53,122**
Designated		24,149	-	24,149	13,195
Unrestricted		38,888	-	38,888	24,727
Restricted		-	22,750	22,750	15,200
		63,037	**22,750**	**85,787**	**53,122**

Apollo Music Projects
Declarations

The Charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 July 2020.

The members have not required the Charitable Company to obtain an audit of its financial statements for the period ended 31 July 2020 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

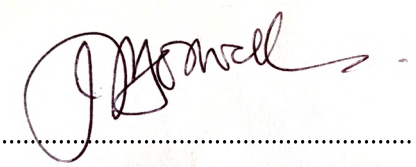
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the Charitable Company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the Charitable Company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the Trustees on 29 March 2021.

Signed on behalf of the Trustees:



.....

Jo Boswell, Trustee

Date: 29-03-2021

.....

Philippa Cohen, Trustee

Date: 29.03.2021

Notes Forming Part of the Financial Statements

1. Accounting Policies

Accounting convention

Apollo Music Projects is a charitable company limited by guarantee in the United Kingdom and operates as a Public Benefit Entity. The registered address can be found on Companies House and on page 4 of the Annual Report and Accounts.

The financial statements have been prepared on a going concern basis under the historic cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The charity has taken advantage of certain disclosure exemptions under FRS 102 section 1A as a 'smaller' charity, including the requirement to prepare a cash flow statement and related notes.

Going concern

As required by the Charities Statement of Recommended Practice (FRS 102), the Trustees have assessed whether there are any uncertainties that may cast doubt over the Charity's ability to continue as a going concern. Historically, the Trustees have assessed the Charity's activities for the next 12 months, and despite the current levels of uncertainty, the Trustees continue to deem this period appropriate. This judgement has been made considering the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity.

The Trustees have assessed the impact of the pandemic on the Charity's ability to continue across three key areas: impact on delivery and resources, cash and income forecasts, and availability of reserves and viability.

Impact on delivery and resources

Covid-19 has undeniably caused significant disruption to the Charity's standard operating model during 2019-20 - there were several months where school closures and external visitor restrictions meant that delivering the programme in its usual format was not possible. School workshops for 29 schools were postponed until later in 2020 and large-scale concerts have been redesigned as virtual, interactive events, planned for later in 2021. However, in late 2020 school workshops restarted with safety precautions in place, and the Charity has worked with each school to develop a risk-focused approach, considering individual circumstances and risk appetites. Positive feedback has been received as to the precautions in place and to the restructured programme, and the Charity looks forward to returning to schools again in March 2021.

Cash forecasts

For the purpose of the assessment of going concern, the Trustees consider it reasonable to assume that the Charity's delivery model will return to normal_by the end of the 2020-21 programme year, supplemented with interactive online delivery, but expect there to be some pressures on income through to 21/22. A detailed forecast to March 2022 has been prepared, based on a revised delivery model, and the Trustees are confident that the Charity is able to meet commitments as they fall due over this period.

Availability of reserves

By prepaying expenditure until the 2020-21 year, and by moving symphony orchestra concerts and chamber orchestra workshops online, the Charity has been able to retain strong reserves and a healthy cash balance as at 31 July 2020. During recent months after the end of the reporting period, the Trustees have reviewed the reserves policy, considering the changing nature of risk and cost exposures. A revised, risk-focused reserves policy has been approved, focusing on the financial risks identified in the Charity’s risk register, providing cover for any unexpected cessation of activities, including wind-up costs. The Charity’s reserves are expected to remain within the target range until the end of the medium-term cash forecast, prepared to March 2022 as part of the going concern assessment.

Viability

The Charity has seen increased demand for its programme as it heads into the second half of its 2020-21 programme year. Many school children spent months in relative isolation, and in bringing live classical music to schools, the Charity continues to have a huge impact, whether content is delivered in person or online. The support and positive feedback from the participants is encouraging, with more schools wanting to take part than the Charity can accommodate at the present time. This, together with the news about vaccine approvals and roll-outs, provides cautious optimism in terms of the wider return to normality, for the beneficiaries as well as for the Charity itself.

Considering the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Expenditure is recognised when there is a legal or constructive obligation, the payment to third parties is probable and can be measured reliably. All expenditure is accounted for on an accruals basis.

Tangible assets

Tangible assets are stated at cost less depreciation, where the cost includes the original purchase price of the asset and the costs attributable to bringing the asset to its working condition for its intended use. Depreciation is calculated on a straight-line basis over estimated useful lives as follows:

Equipment 3 years

Debtors

All debtor balances are measured at amortised cost, and are stated net of any impairment provision.

Creditors

All creditors are measured at amortised cost.

Taxation

The Charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty

The Directors do not consider there to have been any significant judgements or sources of estimation uncertainty during the year.

2. Donations and Grants

	Unrestricted	Restricted	01.08.19 - 31.07.20	01.08.18 - 31.07.19
	£	£	£	£
Donations	23,506	7,900	31,406	30,413
Grants	62,000	39,450	101,450	14,500
Arts Council England	-	8,100	8,100	27,000
Total	**85,506**	**55,450**	**140,956**	**161,913**

Included in these figures is £1,901 of gift aid recovered from donations.

The Charity has also benefitted from donations in kind during the period.

These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

3. Investment income

	Unrestricted	Restricted	01.08.19 - 31.07.20 Total	01.08.18 - 31.07.19 Total
	£	£	£	£
Deposit account interest	67	-	67	91
Total	**67**	**-**	**67**	**91**

The Charity also received £1,535 from the Government's Coronavirus Job Retention Scheme during the year (2019: £nil).

4. Costs of generating funds

	01.08.19 - 31.07.20	01.08.18 - 31.07.19
	£	£
Direct costs (staff): Fundraising Officer	15,594	15,000
Direct costs (staff): CEO (one third of his time)	11,480	11,200
Direct costs: freelance fundraising assistance	-	-
Direct costs: fundraising events	-	-
Direct costs: Gift Aid commission	-	-
Direct costs: listings fees	-	96
Direct costs: other fundraising costs	812	-
Governance costs	-	-
Total	**27,886**	**26,296**

5. Support costs

	01.08.19 - 31.07.20	01.08.18 - 31.07.19
Wages and salaries	**£**	**£**
Direct costs (staff): CEO (two thirds of his time)	22,960	22,400
Direct costs (staff): administration	21,466	20,076
Tax and social security costs	1,057	1,097
Employer's contribution to defined pension scheme	1,351	998
Governance costs	100	100
Total	**46,934**	**44,671**

The average monthly number of employees during the period was as follows:

	01.08.19 - 31.07.20	01.08.18 - 31.07.19
CEO	1	1
Administrative staff	3	3
Total	4	4
Total employee costs	**£73,908**	**£70,771**

No employees received emoluments in excess of £60,000.

6. Governance costs

Governance costs include charges for fees paid or payable to the Independent Examiner of £100 (period ended 31 July 2019 - £100).

7. Trustees' remuneration and benefits

There were no Trustees' expenses paid during the period, nor for the period ended 31st July 2019.

8. Debtors: amounts falling due within one year

	31.07.20	31.07.19
	£	**£**
Other debtors	496	424
Fees due from schools	14,100	5,400
Restricted funds due	-	8,300
Gift Aid recoverable	-	-
Prepayments	11,094	-
Total	**25,690**	**14,124**

9. Tangible fixed assets - equipment

Cost	31.07.20	31.07.19
	£	£
Brought forward	260	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	**260**	**260**

Depreciation	31.07.20	31.07.19
	£	£
Brought forward	245	158
Charge	15	87
Disposals	-	-
Carried forward	-	-
Total	**260**	**245**
Net book value	**-**	**15**

10. Creditors: amounts falling due within one year

	31.07.20	31.07.19
	£	£
Social security and other taxes	-	-
Other creditors	1,621	215
Accruals and deferred income	8,509	-
Total	**10,130**	**215**

The Charity recognised deferred income as at 31 July 2020 in relation to fees received for workshops as part of the 2019-20 programme, which was interrupted due to Covid-19.

11. Related Party Disclosures

In addition to his salary as Chief Executive Officer, during the current year, David Chernaik and his wife, Susan Harrison, received payments totalling £13,014 (year ended 31 July 2019 - £26,244), in respect of fees for services as conductor, workshop leader, musician and administrator.

12. Post balance sheet events

There has been no adjusting or non-adjusting post balance sheet event (2019: none).

13. Summary of Fund Movements

Fund name	Fund balances brought forward as at 1.08.2019	Income	Expenditure	Transfers	Fund balances carried forward as at 31.07.2020
	£	£	£	£	£
Unrestricted funds					
General	24,727	113,325	(75,015)	(24,149)	38,888
Designated	13,195	-	(13,195)	24,149	24,149
Restricted funds	15,200	55,450	(47,900)	-	22,750
Total funds	**53,122**	**168,775**	**(136,110)**	**-**	**85,787**