





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)



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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 benefited 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



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)

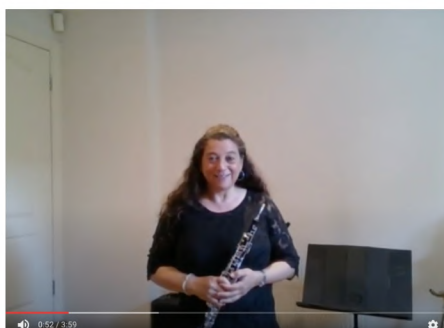
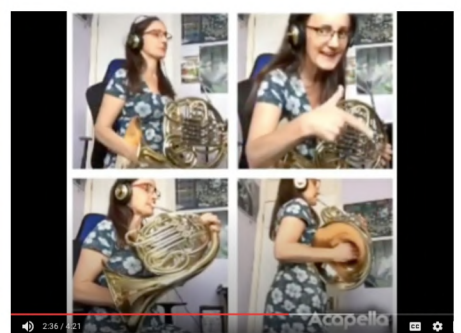
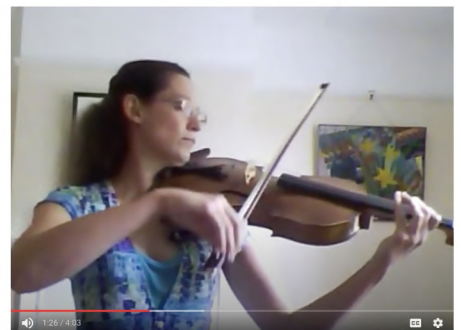
As with all musical and educational programmes, the 2019-20 programme was disrupted by the Covid-19 pandemic in March. Due to concerns about the safety of our musicians, schools and wider community, on Friday 13 March AMP made the decision to postpone all school sessions and chamber orchestra workshops 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 term. But 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.



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

"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

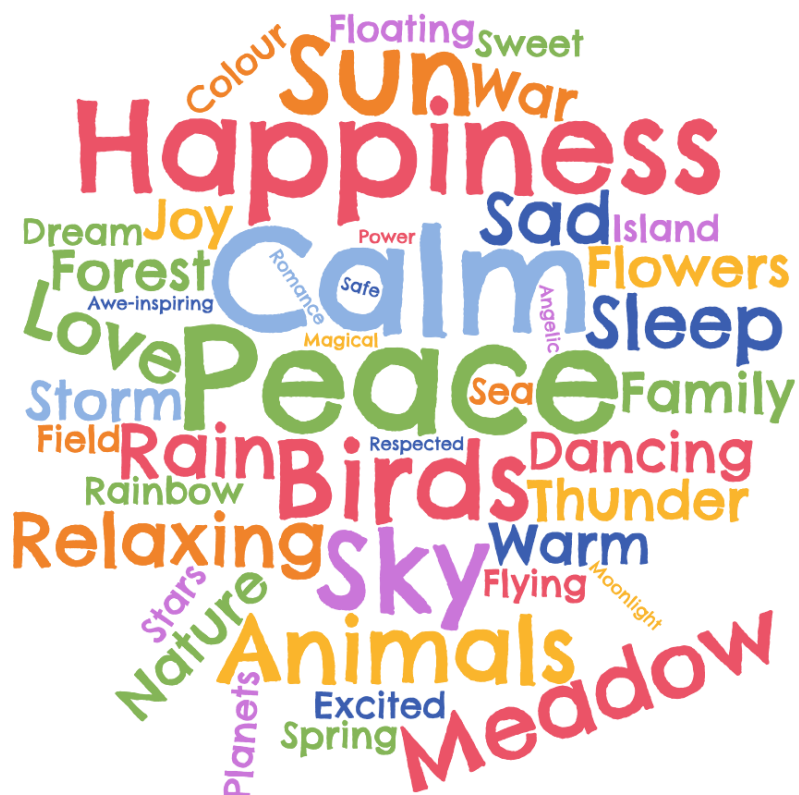
poem, story or any other written response to the music. In just ten days we received around 50 wonderful submissions from children of all ages, including stories, memories, poems, descriptions, story-boards, drawings and paintings.

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."

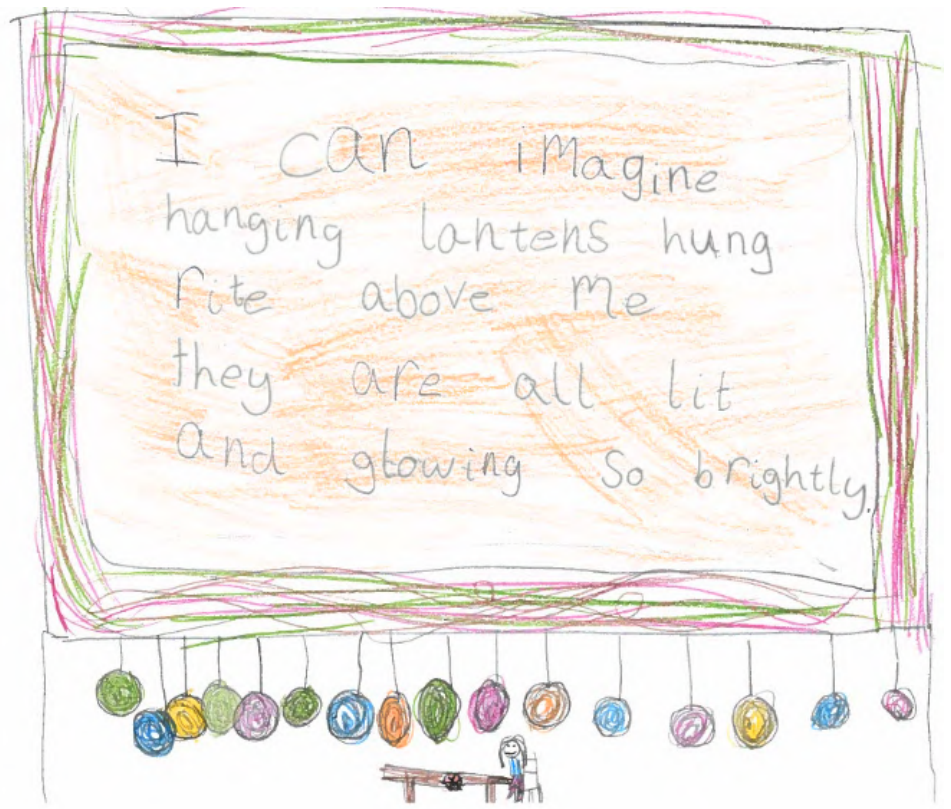
Class Teacher, St Dominic's
Catholic Primary School, Hackney



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 Monkeys 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.

W 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
<i>Activities for generating funds</i>					
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		<u>26,216</u>	<u>-</u>	<u>26,216</u>	<u>33,000</u>
Investment income	3	67	-	67	91
Other income	3	1,535	-	1,535	570
Total incoming resources		<u>113,325</u>	<u>55,450</u>	<u>168,775</u>	<u>195,574</u>
RESOURCES EXPENDED					
<i>Costs of raising funds</i>					
Costs of generating donations and grants	4	27,886	-	27,886	26,296
Sub-total costs of raising funds		<u>27,886</u>	<u>-</u>	<u>27,886</u>	<u>26,296</u>
<i>Charitable activities</i>					
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		<u>42,015</u>	<u>19,273</u>	<u>61,288</u>	<u>118,926</u>
<i>Support costs</i>					
Staff costs	5	18,208	28,627	46,835	44,572
Governance costs	5	100	-	100	100
Sub-total support costs		<u>18,308</u>	<u>28,627</u>	<u>46,935</u>	<u>44,672</u>
Total resources expended		<u>88,210</u>	<u>47,900</u>	<u>136,110</u>	<u>189,894</u>
NET INCOMING/(OUTGOING) RESOURCES		25,115	7,550	32,665	5,680
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>37,922</u>	<u>15,200</u>	<u>53,122</u>	<u>47,442</u>
of which designated:		<u>13,195</u>	<u>-</u>	<u>13,195</u>	<u>20,356</u>
TOTAL FUNDS CARRIED FORWARD		<u>63,037</u>	<u>22,750</u>	<u>85,787</u>	<u>53,122</u>
of which designated:		<u>24,149</u>	<u>-</u>	<u>24,149</u>	<u>13,195</u>

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:

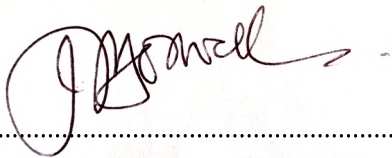
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(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.

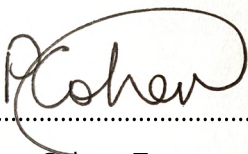
Signed on behalf of the Trustees:



Jo Boswell, Trustee

29-03-2021

Date:



Philippa Cohen, Trustee

29.03.2021

Date:

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	01.08.18 - 31.07.19
	£	£	Total	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

<i>Cost</i>	31.07.20	31.07.19
	£	£
Brought forward	260	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	260	260
<i>Depreciation</i>	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
	£	£	£	£	£
<u>Unrestricted funds</u>					
General	24,727	113,325	(75,015)	(24,149)	38,888
Designated	13,195	-	(13,195)	24,149	24,149
<u>Restricted funds</u>	15,200	55,450	(47,900)	-	22,750
Total funds	53,122	168,775	(136,110)	-	85,787