



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)



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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 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	<p>Simon Curtis (Chair) - appointed Chair 26th October 2023</p> <p>Helen England (Chair) - resigned 26th October 2023</p> <p>Ian Hoggart (Treasurer)</p> <p>Karen Brownlie - resigned 27th June 2023</p> <p>Peter Melling - appointed 27th June 2023</p> <p>Norma Spark - appointed 27th June 2023, resigned 26th October 2023</p> <p>Stephanie Tyler - appointed 30th January 2024</p> <p>Sophie Yana - appointed 30th January 2024</p> <p>Elisabeth Bremner - appointed 2nd April 2024</p>
Charity Secretary	Susan Harrison
Independent Examiner	<p>Charles Tait Accounting</p> <p>Highbury</p> <p>74 Woodside</p> <p>Amersham</p> <p>HP6 6AN</p>
Bank	<p>CAF Bank Ltd.</p> <p>25 King's Hill , King's Hill Avenue</p> <p>West Malling</p> <p>Kent</p> <p>ME19 4JQ</p>

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



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.

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



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.

Signed on behalf of the Board of Trustees:

S. P. Curtis

Simon Curtis, Chair

15 April 2024

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.



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 Magen Trust
Postcode Society Trust
R K Charitable Trust
The Radcliffe Trust
The Robert Gavron Charitable Trust
Schroder Charity Trust
Thistle Trust
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 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.

Nsc 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
<i>of which designated:</i>		4,500	-	4,500	34,600
TOTAL FUNDS CARRIED FORWARD		55,698	8,547	64,245	46,768
<i>of which designated:</i>		17,000	-	17,000	4,500

APOLLO MUSIC PROJECTS
BALANCE SHEET AS AT 31 JULY 2023

	Notes	Unrestricted	Restricted	Total funds 31.07.23	Total funds 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:

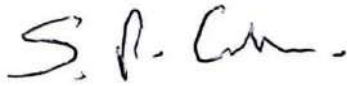
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(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

<i>Cost</i>	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

<i>Depreciation</i>	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 £
<u>Unrestricted funds</u>					
General	42,268	120,479	(120,049)	5	38,703
Designated	4,500	17,000	(4,500)	-	17,000
<u>Restricted funds</u>	-	108,252	(99,705)	(5)	8,542
Total funds	46,768	245,731	(228,254)	0	64,245