

apollo  
music  
projects

ANNUAL REPORT  
& ACCOUNTS  
2024





**APOLLO MUSIC PROJECTS**  
(A COMPANY LIMITED BY GUARANTEE)  
**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2024**



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



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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 2024. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

## REFERENCE AND ADMINISTRATIVE INFORMATION

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



# CHAIR'S REPORT

FOR FINANCIAL YEAR ENDING  
31 JULY 2024

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

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

As well as a celebration, the event was an important reminder that the work we do is vital to ensure

that children from all backgrounds have the opportunity to experience the wonder of live classical music. The data which we collect annually from the children who participate in the programme, continues to demonstrate the significant positive effects it has on their ability to listen and express their thoughts and feelings, and on their general well being. Full details can be found in our [Impact Report](#).

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

**"I feel calm and relaxed but also excited."**

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

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

**"I feel happy, inspired and calm."**

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

I want to express my thanks to the staff of Apollo Music Projects who continue to work tirelessly to

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

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



**Simon Curtis**  
Chair, Apollo Music Projects

**09/04/2025**

# OBJECTIVES AND ACTIVITIES

## Our Aims

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

**"Classical music can be a thrilling adventure, a magic carpet that can change the lives of children."**

Sir Simon Rattle, Patron,  
Apollo Music Projects

## Our Programme

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

concerts, the programme shows children how to listen to and enjoy music, using their own imagination and experiences, while developing creative ideas and transferable life skills. Over the years our evaluation and research has shown the programme also has a positive impact on children's wellbeing.

**"The children are engaged, interested and inquisitive about the instruments and music as a whole. This was a wonderful experience for the children as well as the teachers."**

Year 4 Teacher, St. Edmunds RC  
Primary School, Enfield

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

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

them, and the music they play (first working with a string quartet, and later with woodwind and brass ensembles).

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

**"It was particularly inspiring to see how some of our children with special educational needs were able to access the different pieces of music and were clearly moved and engaged by what they heard."**

Year 3 Teacher, Springfield  
Primary School, Hackney

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



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

**"The children were involved in every session and every question or comment was encouraged."**

Year 5 Teacher, Salusbury Primary School, Brent

**"Amazing opportunity for all children to listen to live music every week."**

Year 4 Teacher, Benthall Primary School, Hackney

**"Inspired confidence in expressing your own ideas about music. Increased understanding of what it means to be an audience member."**

Year 4 Teacher, London Fields Primary School, Hackney

**"Children have really engaged in all sessions and are more confident in listening tasks."**

Music Lead, Hoxton Garden Primary School, Hackney

**"The children were engaged, felt a sense of cohesion and it helped them respect each others' opinions."**

Year 5 Teacher, Tetherdown Primary School, Haringey

**"This was the first and only time these children have heard classical music live"**

Year 5 Teacher, North Harringay Primary School, Haringey



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



# ACHIEVEMENTS AND PERFORMANCE

## THE 2023-24 PROGRAMME

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

The set of six workshops followed the usual format: four workshops with string quartet, one with brass

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

## Chamber Orchestra Workshops

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

## Symphony Orchestra Concerts

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



## Instrumental Bursary Programme

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



**"The Apollo Instrumental Bursary Scheme has been very successful in this school. The children are very engaged with music and up for taking up challenges and opportunities. I would definitely like to see the scheme carry on next year; the children are doing so well."**

Instrumental tutor, St. Dominic's RC Primary School, Hackney



# EVALUATION AND IMPACT REPORT

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

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

1. Supporting children's ability to respond to the emotional content of the music and express this in writing.
2. Supporting wellbeing, shown in the way the children described their feelings while listening to the music.

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

data as objectively as possible, using key words to grade the answers when deciding between positive and negative responses, and also in the case of the creative writing responses to two contrasting pieces of music (Q5). The results were once again overwhelmingly positive, reinforcing the findings in the previous Impact Reports and going even further to show the positive effects of our programme on children's wellbeing. We analysed the results of 1,243 children's evaluations from the 2023-24 school programme. This was a very large sample, giving a clear picture of children's responses.

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

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

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

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

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

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

the act of listening to music that the children found relaxing, as distinct from their separate response to the emotional content of the music.

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

**"I feel happy, inspired and calm."**

Year 5 pupil, Anson Primary School, Brent

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

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

**"I really liked closing my eyes and just letting it flow through my body."**

Year 4 pupil, Rushmore Primary School, Hackney

**"The best thing is that I never listen to music, now I can listen to the music and it's so relaxing."**

Year 5 pupil, Uxendon Manor Primary School, Brent

**"I feel like I need this music every day."**

Year 5 pupil, North Harringay Primary School, Haringey



## Teachers' evaluation

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

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

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

**Did the classroom sessions have a positive impact?**

98% answered 4 or 5

**Were the children engaged?**

98% answered 4 or 5

**Did the chamber orchestra workshop have a positive impact?**

95% answered 4 or 5

**Did the children find it enjoyable?**

98% answered 4 or 5

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

90% answered 4 or 5

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

89% answered 4 or 5

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

95% answered 4 or 5



## Impact Report: Key findings

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

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

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

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



# EQUITY, DIVERSITY & INCLUSION

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

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

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

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

**"The Apollo project was so amazing because it was an opportunity for us to ensure that every child had experience of high quality, professional orchestral music and was able to appreciate the magic of live performance.**

**This was particularly important for our PPG pupils and pupils with SEND and I can honestly say that I saw so many of these vulnerable learners showing awe and wonder at the different live experiences, both in school and in the beautiful venues.**

**Our trip to the Hackney Empire was a standout moment of the year and something which children and parents still talk about now."**

Year 4 teacher, Springfield Primary School, Hackney





# STRUCTURE, GOVERNANCE AND MANAGEMENT

## Commencement of activities

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

## Governing document

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

## Recruiting Trustees

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

## Induction and training of new Trustees

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

Signed on behalf of the Board of Trustees:

Simon Curtis, Chair

09/04/2025

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

### Reserves

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

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

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

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

### Controls & Governance

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

### Investments

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

### Principal Funding Sources

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

We gratefully acknowledge the support of:

- 29th of May 1961 Charitable Trust
- Angel Orchestra
- Art Mentor Foundation Lucerne
- The Arts Society Greater London Area
- The Charles S French Charitable Trust
- The Childhood Trust
- Derek Shuttleworth Educational Trust
- The Foyle Foundation
- The Innholders Charitable Foundation
- Ironmongers' Company
- John Lyon's Charity
- Localgiving
- The Magen Trust
- The Neville Abraham Foundation
- The Souter Charitable Trust
- South Hackney Parochial Charity
- The Uncle Bill Trust
- The Victoria Wood Foundation
- 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.

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

# ACCOUNTANT'S REPORT



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

## **Respective responsibilities of Trustees and examiner**

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

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

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

## **Basis of the independent examiner's report**

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

## **Independent examiner's statement**

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

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

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

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

*NSC Tait*

.....  
Charles Tait  
Charles Tait Accounting

**09/04/2025**



**APOLLO MUSIC PROJECTS**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**INCORPORATING AN INCOME AND EXPENDITURE SUMMARY**  
**FOR THE YEAR ENDED 31 JULY 2024**

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

**APOLLO MUSIC PROJECTS**  
**BALANCE SHEET AS AT 31 JULY 2024**

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



## APOLLO MUSIC PROJECTS DECLARATIONS

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

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

The Trustees acknowledge their responsibilities for:

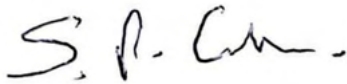
(a) ensuring that the Charitable Company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

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

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

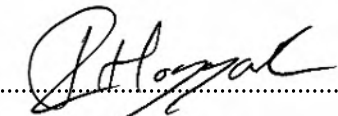
Approved by the Trustees on **09/04/2025**

Signed on behalf of the Trustees:



Simon Curtis, Chair

**09/04/2025**



Ian Hoggart, Treasurer

**09/04/2025**

# NOTES FORMING PART OF THE FINANCIAL STATEMENTS

## 1. Accounting Policies

### Accounting convention

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

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

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

### Going concern

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

#### *Impact on delivery and resources*

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

#### *Cash and income forecasts*

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

#### *Availability of reserves*

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

#### *Viability*

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



**Incoming resources**

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

**Resources expended**

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

**Tangible assets**

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

Equipment 3 years.

**Debtors**

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

**Creditors**

All creditors are all measured at amortised cost.

**Taxation**

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

**Fund accounting**

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

**Judgements and sources of estimation uncertainty**

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

## 2. Donations and Grants

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

Included in these figures is £2,995.84 of Gift Aid recovered from donations.

The Charity has also benefited from donations in kind during the period.

These have mostly taken the form of discounts on services provided to the Charity. The value of such discounts has not been recognised in records of incoming resources and resources expended.

## 3. Investment income

	Unrestricted	Restricted	01.08.23 - 31.07.24	01.08.22 - 31.07.23
	£	£	£	£
Deposit account interest	1,550	-	1,550	849
<b>Total</b>	<b>1,550</b>	<b>-</b>	<b>1,550</b>	<b>849</b>

## 4. Costs of generating funds

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

## 5. Costs of Charitable Activities

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

## 6. Support Costs

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

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

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

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



## 7. Governance costs

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

## 8. Trustees' remuneration and benefits

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

## 9. Tangible fixed assets - equipment

<b>Cost</b>	<b>01.08.23 - 31.07.24</b>	<b>01.08.22 - 31.07.23</b>
	£	£
Brought forward	-	-
Additions	-	-
Disposals	-	-
Carried forward	<b>0</b>	<b>0</b>
<b>Depreciation</b>	<b>01.08.23 - 31.07.24</b>	<b>01.08.22 - 31.07.23</b>
	£	£
Brought forward	-	-
Charge	-	-
Disposals	-	-
Carried forward	<b>0</b>	<b>0</b>
<b>Net book value</b>	<b>0</b>	<b>0</b>

## 10. Debtors: amounts falling due within one year

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

## 11. Creditors: amounts falling due within one year

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

## 12. Related Party Disclosures

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

## 13. Post balance sheet events

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

## 14. Summary of Fund Movements

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