



apollo
music
projects

ANNUAL REPORT
& ACCOUNTS
2021





APOLLO MUSIC PROJECTS
(A COMPANY LIMITED BY GUARANTEE)
REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR ENDING 31 JULY 2021



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



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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 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 2015 'Accounting and Reporting by Charities'.

REFERENCE AND ADMINISTRATIVE INFORMATION

Company/Charity name	Apollo Music Projects
Registered Company number	06585879
Registered Charity number	1124784
Registered address	43 Clifden Road, London E5 0LL
Directors/Trustees	<p>Jo Boswell (Chair) - resigned 18 January 2022</p> <p>Helen England (Chair) - appointed 18 January 2022</p> <p>Philippa Cohen, formerly Naylor (Treasurer) - resigned 31 December 2021</p> <p>Ian Hoggart (Treasurer) - appointed 18 January 2022</p> <p>Rachel Brewster - resigned 18 January 2022</p> <p>Karen Brownlie - appointed 18 January 2022</p> <p>Clare Buxton - resigned 27 July 2021</p> <p>Simon Curtis - appointed 18 January 2022</p> <p>Tom Floyd - appointed 16 October 2020, resigned 18 January 2022</p> <p>Jessica Lough - resigned 18 January 2022</p> <p>Abigail Malortie - resigned 18 January 2022</p> <p>Peter Ptashko - resigned 31 December 2021</p> <p>Paul Rompani (Secretary) - resigned 12 October 2021</p>
Charity Secretary	<p>Paul Rompani - resigned 12 October 2021</p> <p>Susan Harrison - appointed 18 January 2022</p>
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 2021

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

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

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

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

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

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

Jo Boswell

Outgoing Chair of Apollo Music Projects



As the incoming Chair of Apollo Music Projects, it has been inspiring to see first hand the impact of live classical music on the children and young people this charity is here to serve. My induction to this role included sitting behind a row of primary school pupils during an Apollo Chamber Orchestra Workshop in central London. The quality of their listening and attention to the music was remarkable as was their curiosity and interest in the instruments and the players. The way in which this experience

engaged such a large and diverse group of pupils was striking and strengthened my own commitment and determination to supporting the work of Apollo Music Projects as it continues to pursue its mission and move forward following the challenges of the past couple of years.

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

Helen England

Incoming Chair of Apollo Music Projects



OBJECTIVES AND ACTIVITIES

OUR AIMS

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

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

Sir Simon Rattle, Patron,
Apollo Music Projects

OUR PROGRAMME

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

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

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

Over the last 17 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 14,000 children from more than 60 schools have taken part in the charity's programme, and thousands more have benefited

through assemblies and performances from Apollo's musicians and Associate Artists. Over the years we have developed close partnerships with local schools, teachers and pupils; several of our current schools have been with us for more than ten years.

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

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

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

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

Music Teacher, Stormont House
Special School, Hackney



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



ACHIEVEMENTS AND PERFORMANCE

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

COMPLETING THE 2019-20 PROGRAMME

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

The early part of the autumn term was spent researching and closely monitoring coronavirus guidance for schools, youth organisations, musicians and charities. We also

had conversations with headteachers and our core workshop musicians. This research informed our covid safety policy for schools and musicians, in preparation for our return to delivering workshops with social distancing and additional safety measures in place.

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

Head Teacher, Tetherdown Primary School, Haringey

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

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

Year 4 Teacher, Benthall Primary School, Hackney



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

Music Teacher, Grazebrook Primary School, Hackney

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

We had scheduled several workshops for January and early February, hoping to complete the 2019-20 programme by February

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

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

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

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

THE 2020-21 PROGRAMME

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

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

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

Year 4 Teacher, Shacklewell Primary School, Hackney

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

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

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

Parent of pupil at Salusbury School, Brent

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

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

In the 2020-21 academic year...

28 partner schools completed the 2019-20 programme.

17 of these schools also took part in the 2020-21 programme.

155 school visits took place, of which 73 were rescheduled from 2019-20.

51 online concert screenings were organised in place of school trips.



OUR IMPACT REPORT

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

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

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

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

The full report can be seen here:

[Impact Report 2021](#)



Impact Report: key findings



1

The Apollo Music Projects programme helps children to develop an **emotional connection** with classical music, and **improves their skills**

86%

of children articulated a clear and appropriate **emotional connection** to classical music, developed over the course of the programme



of teachers reported that the programme had a positive impact on children's **listening skills**



of teachers said the programme had directly improved children's **concentration**

2

Children experience **improved emotional wellbeing** as a result of engaging with AMP's programme



82%

of children experienced **positive feelings** while listening to classical music

53%

felt **calm or relaxed**

3

Apollo's programme helps children to feel that classical music is **accessible and relevant** to them

68%

of children **felt inspired to take up an instrument** as a result of engaging with AMP's programme



EVALUATION

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

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

THE RESULTS

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

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

The key results from both years combined were as follows:

Completed evaluation forms

2019-20

25 primary schools, 1287 children

2020-21

15 primary schools, 733 children

2019-20 and 2020-21 combined

40 primary schools, 2020 children

Question 1

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

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

Question 2

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

63% said they felt calm/relaxed or happy

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

Question 3

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

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

Question 4

Has the programme inspired you to learn an instrument?

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

Question 5

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

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

Summary

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

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

Year 5 pupil, Gainsborough Primary School, Hackney

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

Year 6 pupil, Carlton Primary School, Camden

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

Year 4 pupil, Shacklewell Primary School, Hackney

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

Year 4 pupil, Grazebrook Primary School, Hackney

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

Year 5 pupil, Eldon Primary School, Enfield

EQUALITY, DIVERSITY & INCLUSION

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

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

In early 2021 we drafted an ED&I Action Plan, which serves not only as AMP's commitment to equality, diversity and inclusion in writing,

but also as a working document to help us monitor our progress in this area. We know that we are able to reach and inspire children of all backgrounds, now we need to see what we can do to help that interest and love for music translate into significant progression as the children grow and develop. The plan can be read here:

ED&I Action Plan 2021

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

Jean Cross, Teacher, Stormont House Special School, Hackney

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

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

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

timetable when it should actually be a priority for our children.

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

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

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

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

John Isaac, Creativity Lead, Oldhill Community School, Hackney





STRUCTURE, GOVERNANCE AND MANAGEMENT



Commencement of activities

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

Governing document

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

Recruiting Trustees

The charity looks for new Trustees as required, and seeks out people who will support the charity's aims and objectives, and who can

substantially contribute to the charity's success. We actively seek Trustees who will contribute to our diversity. Potential Trustees are invited to attend a meeting of the Trustees for interview, and are appointed only with the unanimous agreement of the existing Trustees.

Induction and training of new Trustees

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

Organisational structure

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

Risk management

In line with accepted good governance practice, Apollo Music Projects maintains a risk register to identify and manage risks to its strategic objectives and the delivery of its programme. This is

reviewed regularly at meetings of the Board to ensure that the management and mitigation of risks is effective.

Signed on behalf of the Board of Trustees:

Helen England

.....
Helen England, Chair

Date: *25.4.22*



RESPONSIBILITIES OF THE TRUSTEES



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

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the policies

adopted are in accordance with the Charities Statement of Recommended Practice (SORP) 2015 and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in operation.

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

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

The company's Directors certify that:

- so far as they are aware, there is no relevant accounting information of which the company's accountants are

unaware;

- they have taken all steps that they ought to have taken in order to make themselves aware of any relevant accounting information and to establish that the company's accountant is aware of that information.

FINANCIAL REVIEW

FINANCIAL CONTROLS AND

FUNDING

Performance

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

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

Reserves

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

The policy continues to have five key pillars:

- to ensure sufficient available reserves to effect an orderly wind-down of the charity, limiting the impact on staff and volunteers;
- to ensure sufficient available

reserves to cover the core running costs of the charity for three months, as well as any specific financial risks identified within the Charity's risk register;

- to calculate the above at least annually within the budget process;
- to monitor reserves, and take steps to ensure they do not fall below the calculated minimum level;
- to monitor reserves and take steps to ensure they do not rise above 1.5 x the target figure.

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

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

Controls & Governance

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

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

Investments

The current scale, size and nature of the charity, together with the low

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

Principal Funding Sources

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

We gratefully acknowledge the support of:

29th May 1961 Charitable Trust

Arts Council England Culture Recovery Fund

Ashley Family Foundation

Boshier Hinton Foundation

Clarion Futures Hackney Grants

D'Oyly Carte Charitable Foundation

Derek Shuttleworth Educational Trust

Dovedale Foundation

EECF Standard Grants

John Lewis Partnership

John S Cohen Foundation

Joseph Ettedgui Foundation

Localgiving Magic Little Grants

London Community Response Fund

South Hackney Parochial Charity

The Allan Charitable Trust

The Charles S. French Charitable Trust

The Childhood Trust

The Golden Bottle Trust

The Nugee Foundation

The Philological Foundation

The Sylvia Waddilove Foundation UK

Thistle Trust

Three 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 very grateful to Pauline and Ian Howat for their generous support.

ACCOUNTANTS



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

Respective responsibilities of Trustees and examiner

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

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

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

Basis of the independent examiner's report

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

Independent examiner's statement

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

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

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

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

Nsc Tait
.....
Charles Tait
Charles Tait Accounting
Date: *26 April 2022*
.....



APOLLO MUSIC PROJECTS
STATEMENT OF FINANCIAL ACTIVITIES
INCORPORATING AN INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDED 31 JULY 2021

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

APOLLO MUSIC PROJECTS
BALANCE SHEET AS AT 31 JULY 2021

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

APOLLO MUSIC PROJECTS

DECLARATIONS

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

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

The Trustees acknowledge their responsibilities for:

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

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

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

Approved by the Trustees on 25th April 2022.

Signed on behalf of the Trustees:



.....
Helen England, Chair of Trustees

Date: 25.4.22.....



.....
Ian Hoggart, Treasurer

Date: 25/04/22.....

NOTES FORMING PART OF THE FINANCIAL STATEMENTS

1. Accounting Policies

Accounting convention

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

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

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

Going concern

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

The Trustees have continued to assess the impact of the pandemic on the Charity's ability to continue across three key areas: impact on delivery and resources, cash and income forecasts, and availability of reserves and viability.

Impact on delivery and resources

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

The Charity's operating model means that costs are almost all variable, with the exception of salaries, and the Charity continued to take advantage of the Government Coronavirus Job Retention Scheme in the early part of the year.

Cash and income forecasts

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

Availability of reserves

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

Viability

The Charity saw an increased demand for its programme in the second half of our 2020-21 year, which provides us with optimism going forward into 2021-22 in terms of the wider return to normality, for our beneficiaries as well as for the Charity itself. Many school children spent months in relative isolation, and in bringing live classical music to schools, the Charity continues to have a huge impact.

Taking into account the Charity's current position, and the forecasts for the next 12 months, the Trustees have a reasonable expectation that the Charity will be able to meet its liabilities as they fall due over the assessment period.

Incoming resources

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

Resources expended

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

Tangible assets

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

Equipment 3 years.

Debtors

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

Creditors

All creditors are measured at cost.

Taxation

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

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds form part of unrestricted funds earmarked by the Trustees for a particular project or use.

Judgements and sources of estimation uncertainty

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

2. Donations and Grants

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

Included in these figures is £3,026 of Gift Aid recovered from donations.

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

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

3. Investment income

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

4. Costs of generating funds

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

5. Support costs

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

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

	01.08.20 - 31.07.21	01.08.19 - 31.07.20
CEO	1	1
Administrative staff	3	3
Total	4	4
Total employee costs	£70,686	£73,908

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

6. Governance costs

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

7. Trustees' remuneration and benefits

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

8. Debtors: amounts falling due within one year

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

9. Tangible fixed assets - equipment

	31.07.21	31.07.20
	£	£
<i>Cost</i>		
Brought forward	260	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
Total	260	260
<i>Depreciation</i>		
Brought forward	260	260
Charge	-	-
Disposals	-	-
Carried forward	-	-
Total	260	260
Net book value	0	0

10. Creditors: amounts falling due within one year

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

11. Related Party Disclosures

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

12. Post balance sheet events

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

13. Summary of Fund Movements

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