





**APOLLO MUSIC PROJECTS**  
(A COMPANY LIMITED BY GUARANTEE)  
**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2022**



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



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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 2022. 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>	Helen England (Chair) Ian Hoggart (Treasurer) Karen Brownlie Simon Curtis
<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 2022

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

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

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

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

"Hearing your music makes me feel overjoyed."

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

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

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

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

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

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

Beethoven concludes his fifth

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



Helen England  
Chair, Apollo Music Projects

# OBJECTIVES AND ACTIVITIES

## OUR AIMS

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

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

Sir Simon Rattle, Patron,  
Apollo Music Projects

## OUR PROGRAMME

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

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

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

Over the last 18 years, Apollo Music Projects has enabled thousands of children from London's primary and special schools to experience the magic of live performance, from classroom to concert hall. Since 2004, more than 15,000 children from more than 60 schools have taken part in the charity's programme, and thousands more have benefited

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

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

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

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

Music teacher, Rushmore Primary  
School, Hackney

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

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

Year 4 teacher, Grazebrook Primary School, Hackney

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

Year 5 Teacher, Eldon Primary School, Enfield

**"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited by the experience. They conduct, dance and respond very positively to the different musical styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. The students are very eager to hear about how different musical sounds are produced and often surprise us with the depth of interest of their questions. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concerts and the intense experience of live music. It is an 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

## The 2021-22 programme

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

The feedback from children and teachers was very positive. It was very noticeable that the children were particularly responsive after the difficulties of the last two years, and teachers really appreciated the way the children were calm and focused during our sessions. Relations with the schools were excellent. We made

sure to schedule as many workshops as possible early in the year in case of any further lockdowns, which meant we were able to get ahead. The extra workshop leaders allowed us to schedule multiple workshops on the same day, and this gave us extra flexibility to fit in with the schools' schedules, making sure everything ran smoothly.

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

## CHAMBER ORCHESTRA WORKSHOPS

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

## SYMPHONY ORCHESTRA CONCERTS

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

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



# EVALUATION AND IMPACT REPORT

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

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

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

The two key areas we wanted to explore were:

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

content of two contrasting pieces of music performed live.

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

The key findings (2021-22 figures) were:

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

**60% were more relaxed or calm while listening**

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

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

The full report can be read here: [Impact report 2021-22](#)

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

Year 5 pupil, Eldon Primary School, Enfield

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

Year 4 pupil, Rushmore Primary School, Hackney

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

Year 5 pupil, Eldon Primary School, Enfield

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

Year 4 pupil, Grazebrook Primary School, Hackney

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

Year 4 pupil, Rushmore Primary School, Hackney

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

Year 5 pupil, Salusbury Primary School, Brent

## Teachers' evaluation

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

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

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

Key findings were:

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

Did the classroom sessions have a positive impact?

88% answered 4 or 5

Were the children engaged?

88% answered 4 or 5

Did the chamber orchestra workshop have a positive impact?

83% answered 4 or 5

Did the children find it enjoyable?

88% answered 4 or 5

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

81% answered 4 or 5

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

81% answered 4 or 5

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

80% answered 4 or 5



# Impact Report: Key findings

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

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

**60%** were more relaxed or calm while listening

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



# EQUALITY, DIVERSITY & INCLUSION

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

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

Our ED&I Action Plan, which is regularly reviewed and updated, serves not only as AMP's commitment to equality, diversity

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

ED&I Action Plan

**"Our students benefit hugely from the opportunity to hear live music and to meet real musicians from the Apollo Orchestra. For many of them this is the first time our students have ever heard such a variety of live instruments. They are so excited with the experience. They conduct, dance and respond very positively to the different music styles and genres. The programmes of music are carefully selected and highly enjoyable and fun. They fondly recall the visits even years later. We are all very grateful for this amazing chance to meet the Apollo musicians and enjoy the concert and intense experience of live music. It is an 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 governed by the Board of Trustees, which is supported by the Secretary in administrative matters. Day-to-day management of the charity is delegated by the charity's Trustees to David Chernaik, Chief Executive and Programme Director.

## Risk management

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

Signed on behalf of the Board of Trustees:

Helen England, Chair

11 April 2023



## RESPONSIBILITIES OF THE TRUSTEES

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

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

inappropriate to assume that the charity will continue in operation.

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

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

The company's Directors certify that:

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

# FINANCIAL REVIEW

## FINANCIAL CONTROLS AND

### FUNDING

#### Performance

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

#### Reserves

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

- to ensure sufficient available reserves to effect an orderly

wind-down of the charity if necessary, limiting the impact on staff and volunteers

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

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

#### Controls & Governance

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

decisions are approved the Board of Trustees.

#### Investments

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

#### Principal Funding Sources

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

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

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

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

# ACCOUNTANTS



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

## Respective responsibilities of Trustees and examiner

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

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

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

## Basis of the independent examiner's report

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

## Independent examiner's statement

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

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

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

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

*Nsc Tait*

Charles Tait  
Charles Tait Accounting

11 April 2023

**APOLLO MUSIC PROJECTS**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**INCORPORATING AN INCOME AND EXPENDITURE SUMMARY**  
**FOR THE YEAR ENDED 31 JULY 2022**

	Notes	Unrestricted	Restricted	Year Ended 31.07.22	Year Ended 31.07.21
		£	£	£	£
<b>INCOME</b>					
<b>Donations and Grants</b>	2	77,348	70,900	148,248	169,315
<i>Activities for generating funds</i>					
<b>Income from charitable activities</b>					
Fees from schools		27,450	-	27,450	29,009
Contributions from Local Authority Music Hubs		1,500	-	1,500	1,500
<b>Subtotal income from charitable activities</b>		28,950	-	28,950	30,509
<b>Investment income</b>	3	40	-	40	9
<b>Other income</b>		-	-	-	-
<b>Total incoming resources</b>		<b>106,338</b>	<b>70,900</b>	<b>177,238</b>	<b>199,833</b>
<b>RESOURCES EXPENDED</b>					
<i>Costs of raising funds</i>					
Costs of generating donations and grants	4	29,484	-	29,484	25,236
<b>Subtotal costs of raising funds</b>		29,484	-	29,484	25,236
<i>Charitable activities</i>					
Schools visits and workshops		38,208	19,909	58,117	56,423
Symphony orchestra concerts		4,288	29,685	33,973	13,428
Chamber orchestra workshops		9,230	20,723	29,953	11,755
Production and distribution costs		500	-	500	36,120
Administration expenses		1,827	3,570	5,397	8,145
Equipment		-	-	-	-
<b>Subtotal charitable activities</b>		54,053	73,887	127,940	125,871
<i>Support costs</i>					
Staff costs	5	47,027	8,705	55,732	47,106
Governance costs	5	4,616	-	4,616	105
<b>Subtotal support costs</b>		51,643	8,705	60,348	47,211
<b>Total resources expended</b>		<b>135,180</b>	<b>82,592</b>	<b>217,772</b>	<b>198,318</b>
<b>NET INCOMING/ (OUTGOING) RESOURCES</b>		(28,842)	(11,692)	(40,534)	1,515
<b>RECONCILIATION OF FUNDS</b>					
<b>TRANSFER BETWEEN FUNDS</b>					
		(629)	629		
<b>Total funds brought forward</b>		76,239	11,063	87,302	85,787
<i>of which designated:</i>		34,600	-	34,600	24,149
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>46,768</b>	<b>-</b>	<b>46,768</b>	<b>87,302</b>
<i>of which designated:</i>		4,500	-	4,500	34,600



**APOLLO MUSIC PROJECTS**  
**BALANCE SHEET AS AT 31 JULY 2022**

	Notes	Unrestricted	Restricted	Total funds 31.07.22	Total funds 31.07.21
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	9	-	-	-	-
Investments		-	-	-	-
<b>Total fixed assets</b>		-	-	-	-
<b>Current assets</b>					
Debtors	8	1,500	4,180	5,680	24,707
Cash at bank and in hand	8	60,195	-	60,195	68,406
<b>Total current assets</b>		<b>61,695</b>	<b>4,180</b>	<b>65,875</b>	<b>93,113</b>
<b>Liabilities</b>					
Creditors falling due within one year	10	392	-	392	5,811
Accruals and deferred income	10	3,615	15,100	18,715	-
<b>Total current liabilities</b>		<b>4,007</b>	<b>15,100</b>	<b>19,107</b>	<b>5,811</b>
Net current assets (liabilities)		61,695	4,180	65,875	87,302
Total assets less current liabilities		4,007	15,100	19,107	87,302
<b>NET ASSETS</b>		<b>57,688</b>	<b>(10,920)</b>	<b>46,768</b>	<b>87,302</b>
<b>Funds</b>	13	<b>57,688</b>	<b>(10,920)</b>	<b>46,768</b>	<b>87,302</b>
<b>TOTAL FUNDS</b>		<b>57,688</b>	<b>(10,920)</b>	<b>46,768</b>	<b>87,302</b>
Designated		4,500	-	4,500	34,600
Unrestricted		42,268	-	42,268	41,639
Restricted		-	-	-	11,063
		<b>46,768</b>	-	<b>46,768</b>	<b>87,302</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 2022.

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

The Trustees acknowledge their responsibilities for:

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

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

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

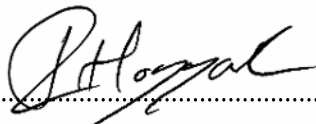
Approved by the Trustees on 11 April 2023

Signed on behalf of the Trustees:



.....  
Helen England, Chair of Trustees

11 April 2023



.....  
Ian Hoggart, Treasurer

11 April 2023

# 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 the Trustees continue to deem this period appropriate. This judgement has been made considering the Charity's funding model (in that funds are mostly received less than 1 year before the relevant programme activity), the flexibility of delivery models and the low operating leverage of the Charity.

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

#### *Impact on delivery and resources*

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

#### *Cash and income forecasts*

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

#### *Availability of reserves*

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

#### *Viability*

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

**Incoming resources**

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

**Resources expended**

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

**Tangible assets**

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

Equipment 3 years.

**Debtors**

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

**Creditors**

All creditors are measured at cost.

**Taxation**

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

**Fund accounting**

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

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

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

**Judgements and sources of estimation uncertainty**

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

## 2. Donations and Grants

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

Included in these figures is £2,506 of Gift Aid recovered from donations.

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

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

## 3. Investment income

	Unrestricted	Restricted	01.08.21 - 31.07.22	01.08.20 - 31.07.21
	£	£	£	£
Deposit account interest	40	-	40	9
<b>Total</b>	<b>40</b>	<b>-</b>	<b>40</b>	<b>9</b>

## 4. Costs of generating funds

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

## 5. Support costs

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

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

	01.08.21 - 31.07.22	01.08.20 - 31.07.21
CEO	1	1
Administrative staff	3	3
Total	4	4
<b>Total employee costs</b>	<b>85,216</b>	<b>70,686</b>

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

## 6. Governance costs

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

## 7. Trustees' remuneration and benefits

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

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

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

## 9. Tangible fixed assets - equipment

Cost	31.07.22	31.07.21
	£	£
Brought forward	-	260
Additions	-	-
Disposals	-	-
Carried forward	-	-
<b>Total</b>	<b>-</b>	<b>260</b>

Depreciation	31.07.22	31.07.21
	£	£
Brought forward	-	260
Charge	-	-
Disposals	-	-
Carried forward	-	-
<b>Total</b>	<b>-</b>	<b>260</b>

<b>Net book value</b>	<b>-</b>	<b>0</b>
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## 10. Creditors: amounts falling due within one year

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

## 11. Related Party Disclosures

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

## 12. Post balance sheet events

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

### 13. Summary of Fund Movements

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