



Good Vibrations

Annual report and accounts 2018–19





Katy Haigh
Executive Director
Good Vibrations

Welcome

These are exciting times for Good Vibrations.

We're proud of having doubled the number of people we've reached, and geographies and settings we've worked in over the last three years – whilst still maintaining high levels of impact. We're at the start of a bold new plan to reach 1,500 participants a year by 2022 and to secure the long-term sustainability of our organisation by employing slightly more core staff, and diversifying the sectors from which we draw funding from.

We're embarking on three academic research programmes, which will greatly enhance the sectors' understanding about: arts and desistance; improving offender-family relationships; and artist care.

I hope you enjoy this report.

A handwritten signature in black ink, appearing to read "Katy Haigh".

November 2019

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Please note that names of participants have been changed to protect identities.

What we do

National charity Good Vibrations helps people to develop crucial life and work skills through their participation in communal music-making courses.

Since 2003, we have worked with almost 9,000 participants with the support of 108 partners. We support marginalised people whom other interventions often fail to reach, e.g. people who have committed an offence, or have disabilities or mental health conditions.

We are best known for using the medium of gamelan (a tuned Indonesian percussion orchestra) to help people:

- become more confident and motivated;
- develop transferable life and work skills;
- improve their well-being;
- become more engaged in learning;
- see themselves with positive self-identities and positive futures; and
- develop musical skills.

We support groups to learn to play the gamelan by teaching some traditional pieces, but mainly by encouraging participants to create their own music. Our open and facilitative approach is empowering, and rare in the settings we work in. We punctuate sessions with regular listening-back opportunities and reflective discussions. Participants leave projects with nationally-recognised accreditations, completion certificates, and professionally-mastered CDs of their music.

Other mediums we use to enhance our projects include music technology, western instruments, song, and expressive movement. And through our Keep in Touch programme we support past-participants in the community, connecting them to progression opportunities related to the arts and work, and brokering relationships with organisations who can help them overcome barriers.



Watch a clip of a gamelan workshop:
bit.ly/2MloX2u



Our project partners

To date we have
worked with

54
PRISONS

2
IMMIGRATION
REMOVAL
CENTRES

5
MENTAL HEALTH
HOSPITALS

47
COMMUNITY
PARTNERS



Prisons

- HMP Addiewell
- HMYOI Askham Grange
- HMP Brixton
- HMP Buckley Hall
- HMYOI Chelmsford
- HMYOI Cookham Wood
- HMP Dartmoor
- HMYOI Deerbolt
- HMP Dovegate
- HMP Downview
- HMP Eastwood Park
- HMP Elmley
- HMP Everthorpe and HMP Wolds*
- HMYOI Feltham
- HMP Forest Bank
- HMP Foston Hall
- HMP Frankland
- HMP Gartree
- HMYOI Glen Parva
- HMP Grendon
- HMYOI Hindley
- HMP Holloway
- HMP Hull
- HMP Humber
- HMYOI Huntercombe
- HMP Leeds
- HMP Lewes
- HMP Lincoln
- HMP Lindholme
- HMP Liverpool
- HMYOI Littlehey
- HMP Long Lartin
- HMP Lowdham Grange
- HMP Low Newton
- HMP Maidstone
- HMP Manchester
- HMP New Hall
- HMP Nottingham
- HMP Parkhurst
- HMP Pentonville
- HMP Peterborough
- HMP Ranby
- HMP Swaleside
- HMYOI Swinfen Hall
- HMP Thameside
- HMP Wakefield
- HMP Wandsworth
- HMYOI Werrington
- HMYOI Wetherby
- HMP Whatton
- HMP Whitemoor
- HMP Wormwood Scrubs

Immigration removal centres

- Harmondsworth
- Campsfield House

Mental health hospitals

- Bethlem Royal Hospital
- Broadmoor Hospital
- Garthnavel Royal Hospital
- Rampton Hospital
- The State Hospital

Educational institutions

- Beeston U3A
- Bonneville Primary School
- The Bridge AP Academy
- Bromley Virtual School
- Carefree Cornwall
- Childs Hill Primary School
- Falmouth University
- John Clifford Primary School
- Royal Conservatoire of Scotland
- Rushcliffe School
- Singlegate Primary School
- The Skills Hub
- University of York
- William Morris Primary School
- York St John University

Job centres

- Bexhill Jobcentre Plus
- Bognor Jobcentre Plus
- Hastings Jobcentre Plus
- Worthing Jobcentre Plus

Supported accommodation

- Loretto Care
- Stoll

Workplaces

- The House of Commons
- House of Fraser
- Southbank Centre
- Royal College of Psychiatry
- HM Inspectorate of Prisons
- KPMG

Probation hostels

- Ellison House Probation Hostel
- Camden House Approved Premises
- Hestia Approved Premises
- Tulse Hill Approved Premises
- Westbourne House Approved Premises

Community organisations

- Afro Caribbean National Artistic Centre
- Albemarle Music Centre
- Carlton Day Centre
- Crisis
- The Embassy of the Republic of Indonesia
- Indepen-dance
- LSO St Luke's
- Middle Street Resource Centre
- Nature in Mind
- Netherton Community Centre
- Nottingham and Nottinghamshire Refugee Forum
- P3 Portobello Navigator Project
- Pearce Institute
- Pond Hills Lane Community Centre
- Square Peg
- Tomorrow's People
- WW



*now HMP Humber

Our impact

Since 2006, academic research by Cambridge, Bath Spa, Nottingham Trent and Birmingham City universities, University of London, University of Worcester, and Royal College of Music, has concluded the following about the impact of our gamelan projects:

Social skills

Participants experience an increase in communication skills and social skills

Communication skills

Post-project, participants are more able to express their emotions

Participation can improve participants' listening skills

Confidence

Participation has been found to promote confidence and self-esteem

Long-term impacts

Participants experience sustained and positive emotional and psychological impacts after projects, which spur on further positive behavioural change

Six months on, participants experience: greater levels of engagement; increased openness to learning; improved listening and communication skills; improved social skills and increased social interaction; improved relationships with staff; and a greater sense of calmness

Resilience

Projects have reduced anxiety for participants, helping them be more able to cope with stress

Motivation

They are effective at connecting with participants and motivating them to be ready to engage with further education and work

For further details, visit:
[www.good-vibrations.org.uk/
our-approach-and-impact/
research-findings-and-statistics](http://www.good-vibrations.org.uk/our-approach-and-impact/research-findings-and-statistics)



Out of 570 people completing our week-long courses in 2014–19, the following proportions said they gained improvements in these skills areas due to the experience:

93%

Creativity and musical skills

82%

Motivation

82%

Team-working

82%

Confidence

81%

Listening

80%

Well-being

78%

Communication

78%

Resilience

76%

Problem-solving

76%

Patience

68%

Relationships with host staff

Our approach

We use gamelan music in much of our work because it's:

- Formed of layers, so as players listen to fit their part in, they develop listening and non-verbal communication skills.
- Novel, so people enter at the same level, and tend not to form prejudices about it.
- Accessible, and everyone, no matter how inexperienced, can succeed at it.
- Communal, and everyone's contribution is equally important, which helps participants to develop positive self-identities.
- Adaptable for all abilities, so we can differentiate for people with diverse abilities, supporting, yet challenging them all.
- Melodic, not just rhythmic, providing rich opportunities for musical development.

Dr Jennie Henley from the Royal College of Music describes our approach as facilitative, and about:

- Setting parameters to create safe spaces where participants can develop physically, musically and socially.
- Giving power to participants so they develop ownership of their work, which leads onto self-regulation.
- Exploring social dynamics through communal music-making to help participants reflect on how they function in groups.
- Letting awkward moments happen so participants can figure out how to get past them themselves.
- Recognising that conflict is a natural part of group functioning, and that it can lead to creative problem-solving and transformation.

We love combining communal music-making with other art-forms, such as spoken word, puppetry, and drama. We also use western acoustic instruments and technology, e.g. iPads, to support communal music-making activities. This allows us to create accessible and multi-sensory experiences that particularly engage young participants, and those with disabilities, limited mobility, and autism.



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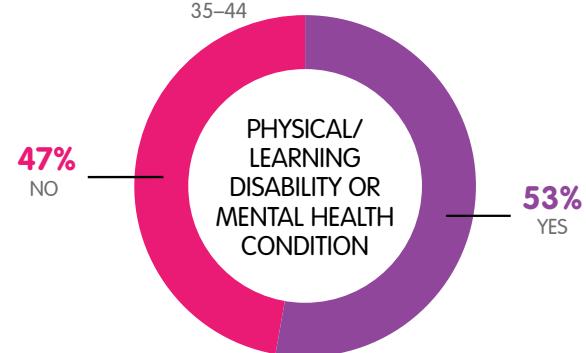
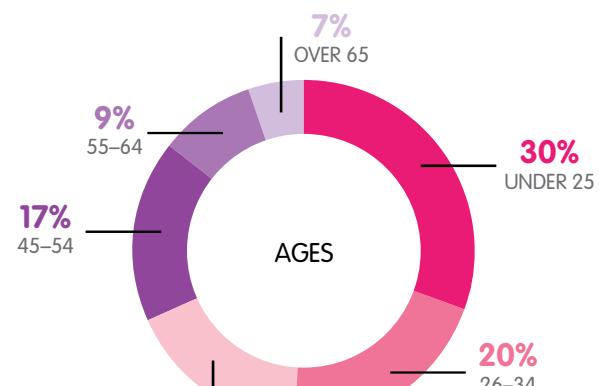
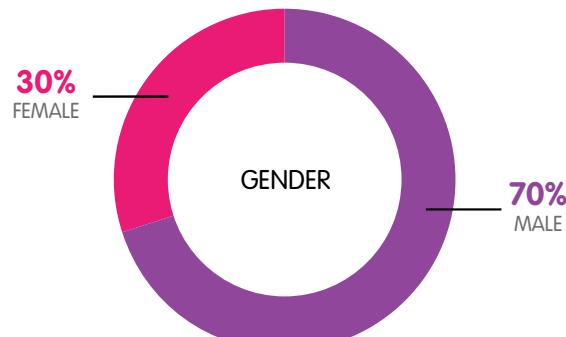
The facilitators are on the ball, very friendly, inclusive and professional. There's a mixture of having some idea as to what they want out of it, but also allowing for the organic creativity of the group to come forward. I've really enjoyed it.

EARL, YORK



Participant demographics

We worked with more men, as much of our work was in prisons where roughly 95% of the population is male.



15
week-long projects

4
ongoing, weekly projects

22
short workshops

729
participants
(with 205 on
intensive courses)

77%
completion rates

180
new pieces of music created

247
audience members

29
people gained nationally-
recognised accreditations

75
people joined our
Keep in Touch programme

What we delivered in 2018–19

► With
► Where

In prisons and young offender institutions

ONGOING, WEEKLY GAMELAN SESSIONS

- ▶ 84 men with mental health needs
- ▶ HMP Wormwood Scrubs, London

ONE-WEEK COURSES IN GAMELAN

- ▶ 10 vulnerable men
- ▶ HMP Elmley, Isle of Sheppey

- ▶ 22 men
- ▶ HMP Lewes

- ▶ 17 men
- ▶ HMP Parkhurst, Isle of Wight

- ▶ 16 men and their families
- ▶ HMP Liverpool

- ▶ 10 men
- ▶ HMP Hull

- ▶ 12 men
- ▶ HMP Whitemoor, Cambridgeshire

ONE-WEEK ACCREDITED* COURSE IN GAMELAN

- ▶ 13 men
- ▶ HMP Peterborough

- ▶ 17 men
- ▶ HMP Whitemoor, Cambridgeshire

- ▶ Eight vulnerable young men
- ▶ HMYOI Wetherby, North Yorkshire

- ▶ 15 men and their families
- ▶ HMP Liverpool

ONE-WEEK OF GAMELAN WORKSHOPS

- ▶ 58 young men
- ▶ HMYOI Werrington, Staffordshire

In community settings

ONGOING, REGULAR GAMELAN SESSIONS

- ▶ 76 participants with mental health needs and disabilities, plus carers
- ▶ Campbell House, Glasgow

- ▶ 142 people with mental health needs and disabilities, school children, and the public
- ▶ Middle Street Resource Centre, Nottingham

- ▶ 14 war veterans and their families
- ▶ Stoll House, London

ONE-WEEK COURSES IN GAMELAN AND TECHNOLOGY

- ▶ 53 people with disabilities, plus carers
- ▶ Carlton Day Centre, Glasgow

- ▶ 45 people with disabilities, mental health needs, plus carers
- ▶ Royal Conservatoire of Scotland, Glasgow

ONE-WEEK COURSE IN GAMELAN AND MOVEMENT

- ▶ 13 people with disabilities, plus carers
- ▶ Maryhill Loretto Care, Glasgow

- ▶ 20 young adults, many with learning disabilities
- ▶ Scout Adventures Lochgoilhead, Scottish Highlands

ONE-WEEK COURSE IN GAMELAN AND DRAMA

- ▶ Seven people with mental health needs, and the public
- ▶ University of York

SIX-WEEK COURSE IN MUSIC PRODUCTION

- ▶ 13 young people excluded from mainstream school
- ▶ The Bridge AP Academy, London

ONE EFFECTIVE FACILITATION MASTER CLASS

- ▶ 13 music practitioners
- ▶ Royal College of Music, London

TEAM-BUILDING WORKSHOPS

- ▶ 15 KPMG staff
- ▶ Embassy of the Republic of Indonesia, London

- ▶ 10 National Criminal Justice Arts Alliance steering group members
- ▶ Embassy of the Republic of Indonesia, London

*Trinity College London 'Arts Award Discover' and National Open College Network (OCN)
Using Team Working Skills' qualification awards.

In secure psychiatric hospitals

ONGOING, WEEKLY MUSIC MAKING AND MUSIC PRODUCTION SESSIONS

- ▶ 21 patients with mental health conditions
- ▶ Bethlem Royal Hospital, Beckenham

A SIX-WEEK MUSIC MAKING AND MUSIC PRODUCTION COURSE

- ▶ 15 young patients with mental health conditions
- ▶ Bethlem Royal Hospital, Beckenham



I liked the way Nikki gave people quite a long time at the outset simply to explore their soundscape. I also liked the way she taught them a piece by giving them a simple melodic/rhythmic motive, getting them to repeat it within a formula, modifying it and introducing new instruments. Within ten minutes they had learned a piece which they could all play from memory. It was very rewarding.

PROFESSOR JOHN MOREHEN, NOTTINGHAM



What our participants and partners have told us this year

On confidence

I've lost my confidence being in prison, but now I feel more confident to try other things.

I participate more independently now, and can cope better in a social environment.

I've struggled with stuff like performing in front of other people, so I was nervous, but I managed it by just breathing and getting on with it.

On positive futures

I was really nervous about conducting, but actually it was alright. I could do it. It's shown me that if I try, I may be able to do other things.

We should have more projects like this. It gives people hope – us and our families on the outside. Such a learning experience. By doing these things here, you can draw a plan in your head and know what you want in life.

The prison, if they don't want you to re-offend, they should have more activity like this. People will come out different. This brings a sense of discipline. It starts from here.

On communication

There's definitely been a change in how group members work with others. They're more able to communicate.

I have better listening skills now.

Improvisation was good for building confidence and encouraging communication between us.

On well-being

I'll never forget this. It's good for people's well-being. You see a change in people's attitudes and behaviour.

It's helped my anxiety. When you come in this room, it's like a different atmosphere – different vibes, people co-operating. We need more of this.

It's an enormously therapeutic experience. I felt as if I had lost my essence, but thanks to Good Vibrations, Nature in Mind, Right Mind, and sports and swimming, the old me is coming back.

Chris is full of smiles and giggles travelling here. He seems happy and is making new friends.

On achievement

I'm so happy. I got my OCN Team-Working certificate today. It's my very first qualification of any kind.

It's good we get a CD to send out to family. It will show them I'm doing something constructive.

Performing before your family is a great feeling.

On team-work

Enjoyable, different and creative. Good for problem-solving and team-work.

It's good to do something human, where we can develop skills, especially team-work that we can use in the future.

I didn't have patience before, but now I've got a bit more.

Really good team-building experience. We didn't know each other beforehand, and now we're communicating really well.

On creativity

It's been fantastic. Challenges are good. It makes you think about yourself and lets you learn new skills – particularly the gamelan, which isn't something you could say you do every day.

I didn't know how to play any instruments, so I've really enjoyed being able to improvise and be creative.

We've all got on really well, suggesting ideas, leading, following, composing, and listening to one another. It's been a really creative experience.

It was a good challenge to my psyche and to my artistic abilities.

Our financial position

Incoming resources for the year ended 31 March 2019 amounted to £210,723, an increase of 3.2% over 2018. Resources expended were £221,314, an increase of 6.5% compared with 2018.

	Unrestricted funds 2019	Restricted funds 2019	Total funds 2019
Income	£79,819	£130,904	£210,723
Expenditure	£71,411	£149,903	£221,314
Fund balances at 31 March 2019	£50,691	£0	£50,691



That everybody enjoyed it so much and committed without a sense of whateverism is a testament to how John ran both sessions. Not least as these were accountants ... This has helped me relax and see my colleagues differently ... It was a good break from work, I learned some different communication skills ... A fun, relaxed morning to get to know your colleagues ... Excellent. Highly recommended for team-building ... It helped me realise that followers need good leaders.

KPMG STAFF ON OUR TEAM-BUILDING WORKSHOPS

The result for the year was a deficit of £(10,591). This was principally caused by the deliberate carrying forward of restricted funds into the year, in the amount of £18,999 from the previous financial year. This resulted in a nil balance being carried forward for restricted funds, this is compared with a surplus in unrestricted funds for the year of £8,408 and a balance of £50,691 carried forwards.

The balance of the bank account was £89,111 as at 31 March 2019, a reduction of 4.4% compared to the prior year.

For a full version of the independently examined accounts, please visit:
www.good-vibrations.org.uk/annual-reports-and-accounts



Our work in prisons and young offender institutions

We're experienced at it

Since 2003, we've partnered with 54 UK prisons and YOIs, running four courses on average with each. See pages five for a list of the establishments we have worked with.

Most of our team have been working in prisons and YOIs for over 10 years. We hold High Secure Effective Intervention status and are approved to provide arts, life skills, and education services through the Prison Education Dynamic Purchasing System.

We are good at leveraging funding to support this work and have been selected to participate in a large-scale, national research programme by University of Cambridge evaluating the impact of arts on desistance.

It works

Academic research¹ on our gamelan projects in these settings has concluded that:

- They support prisoners to develop inter-personal and team-working skills that can help them cope better with being in prison, and so contribute to reductions in self-harm and suicide.
- They act as gateways into further learning, getting many prisoners into the education department, enrolling on English and maths courses, who would never previously have done.
- Taking part can contribute to maximising treatment goals on further programs and fuller engagement in treatment.
- The final performance in front of an audience promotes a huge sense of pride and achievement, which in turn increases participants' confidence and self-esteem.
- The projects have helped reduce anxiety levels for participants, enabling them to feel more relaxed and cope better with stress.
- Six months after completing a course, participants experienced: greater levels of engagement; improved listening and communication skills; improved relationships with prison staff; and decreased levels of self-reported anger.

We want to double the number of prisons we work with by 2022

By 2022 we want to support 1,500 people in custody per year in partnership with 22 prisons and YOIs. This year we helped 282 people in nine different prisons and YOIs. We want to work with more category B and C training prisons. And we want to support more women and young people in custody.

1. To find out more read the Music, Education and Opportunity article in the September 2018 'Prison Service Journal': www.crimeandjustice.org.uk/publications/psj/prison-service-journal-239



Listen to a composition from one of our projects:
soundcloud.com/goodvibrations-org/
first-samurai



Hear feedback from Russ, a gamelan participant:
bit.ly/35vG6UB



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In the last year, participants, partner staff and audience members have fed-back:

It is good for the mind, body and soul. This is what I call rehabilitation for prisoners.

The most important skills which the participants develop during these sessions are those of team-work and listening.

I thought it was wonderful that the children and families of the men got to use the instruments at the end. What a lovely way to interact with each other.

It's good staff got involved. They're doing something at a level with us. It breaks down barriers.

Long-term, we've helped people from prison projects progress onto: training courses, voluntary advocacy roles, arts courses, paid work, traineeships, and media roles. Long after projects have ended, there continue to be long-term impacts:

Good Vibrations was a crucial tool in playing a massive part in my rehabilitation.

Dean's co-operation has improved and he is now willing to undertake tasks in the staff mess that are not his responsibility. Adi is more proactive with staff and other residents now, doesn't complain as much as he used to, and has a wider circle of friends.

Good Vibrations offered me chances to use skills I had. I was useful again. That gave me a reason to move on. They didn't turn their back on me or judge me and it was that kind of support that helped me to truly turn my life around.

Our work in secure psychiatric hospitals

We're experienced at it

We've been working in secure hospitals since 2006, running regular Loophole Music workshops with Bethlem Royal Hospital since 2009. These workshops let groups make their own music using technology and western instruments.

We've delivered seven gamelan projects with Broadmoor Hospital, five with Rampton Hospital, and three with The State Hospital.

Within these settings, our projects take place in occupational therapy departments, high dependency wards, mother and baby units, forensic wards, adolescent units, women's day units, and more.

With our support, patients from these projects have gone on to: be offered paid traineeships; produce press packs to send to music promoters; progress onto further accredited courses; and win awards for their creative achievements.

We want to grow our work in secure mental health settings

We are currently working in partnership with two secure hospitals – Rampton and Bethlem Royal, reaching 80 patients a year. But we want to work with five high or medium secure units/hospitals by 2022, helping twice as many patients per year.



Hear 'Tramp', a song produced on our weekly Loophole Music course:
soundcloud.com/goodvibrations-org/tramp



Watch Loophole Music in action:
bit.ly/2B5lsvm



“

Patients, on the benefits that come from participating:

This is by far the most important group I have attended to improve my confidence. Mixing with different people has helped my social skills and lifted my mood. I feel less judged and able to speak up without fear.

It helps me with my confidence, motivation and happiness and when I think about music I feel optimistic about my future.

It's good to work with a group of professionals; it gives you a sense of purpose and achievement.

This gave me a new hobby – an interest that I can pursue and help distract me from my illness.

We are having a Christmas concert later in the museum and I will be doing a solo vocal part, this is not something I would have been able to do if it wasn't for attending your Loophole sessions.

I sent the CD I made to my sister and she played it to my nephews to get them to sleep. They asked for it every night. If I go on to do a group with someone from this project, and there's a problem we've got more experience of solving problems together so we'll be more willing to listen and sort it out.

And staff:

If you can get adolescents to express that much interest in a session, it is a good session to have. Some of our young people have difficulty expressing interest in basic things in life, so anything that lights them up is a plus to them and to us as a staff team. They can continue to use skills they have learnt in the session further on in their lives.

Dewellyn, often used to talk in a grandiose manner, not making sense. Yet, when he got involved in the music, he seemed to grasp reality and be more aware of what he was doing. A few months after the project, I observed him taking part in a discussion about homophobia. The way he put forward his opinion was quite focused and caring.

Kieran (the facilitator) was very good at including and validating all group members. He's knowledgeable, approachable and engaging.

One of my clients is very good with lyrics and has grown in confidence during the group sessions, and since the course, one young person has asked their mother for a ukulele, and now plays this.

Our work in community settings

Our inclusive Resonate project has an excellent reputation

Two hundred and seven people took part in our Resonate project in Glasgow last year, which was open to all, but largely enjoyed by people with physical/learning disabilities and mental health needs, and their carers. Seventy six per cent of participants surveyed said they enjoyed the project, and 85 per cent were proud of their achievements on it.

The project comprises weekly gamelan music-making workshops, and week-long residencies mixing expressive movement or adapted technology with gamelan. We run this project in partnership with organisations such as Enable Glasgow, Sense Scotland, Royal Conservatoire of Scotland, Common Wheel, Independance, David Cargill House, and Loretto Care.

It grows well-being, confidence, and team-working skills

Eighty nine per cent of participants we surveyed said their well-being had improved because of Resonate; 87 per cent said their confidence and self-identity had improved; 86 per cent said they had got better at working with others; and 85 per cent said that they had developed better support networks.

Aside from the music-making, we provide progression opportunities and support to participants. For example, we supported:

- One woman to complete a course titled 'Music Ensemble Skills', gaining an OCNLR Level 1 Award in Progression, join the Hub Singers, and we advocated to improve her quality of care and reduce discrimination by taxi drivers.
- One man through a traineeship and he is now an assistant facilitator on the project itself.

We want to help more people in the community with disabilities

We want to continue developing our community work in Glasgow, reaching 250 people with disabilities and mental health needs per year by 2022. And we want to replicate this impactful project in Nottingham where we already have strong roots.

We want to support more long-term unemployed people with disabilities to become more work ready in partnership with job centres in these cities too, and across the country.

And we want to grow our work nationally with partners supporting people with dementia.



Hear a piece made on Resonate:

soundcloud.com/goodvibrations-org/if-people-could-speak-if-people-could-meet



Watch a group perform:

bit.ly/33FH3rD



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Participants told us:

My confidence has increased and I participate more independently now. I'm learning about timings, about sharing, and to cope better in a social environment.

It's been therapeutic. Since I've been coming I've been a lot calmer, met new friends and got more involved.

Everyone has the opportunity to express themselves at the end of each session and share their views. In the past I've been put in the corner and told I was a spastic and can't do things.

Resonate is about friendship, improving our self-esteem, respect, and having something challenging to focus on.

Carers and support workers told us:

My daughter has consistently enjoyed it, the group working together is beneficial for her.

My son's been really happy on this course – really stimulated. And it's hard to find things to keep him stimulated.

Rory has come on so much through the project and is getting better at meeting people, playing, and concentrating longer and longer.

I was very impressed by them listening to each other, making space and creating varied textures. Particularly impressed to see participants with profound disabilities concentrating, reacting to others' cues and following instructions.

Thanks to our team

None of this work would be possible without such a dedicated, creative and experienced team of freelancers, staff, trustees, volunteers, and patrons at Good Vibrations.

Our freelance facilitators

Jerome Bisgambiglia, Claire Blanchard, Rob Campion, Mark Carlin, Laura Corrigan, Nikki Kemp, John Pawson, Kieran Plunkett, Laurence Rugg, Mags Smith, Phil Stutely, and Kath Waumsley.

Our staff

Jane Gibb, Katy Haigh, Rachel Levay, and Malcolm Milner.

Our trustees

Professor Laura Caulfield, Bruce Cole, Emma Di Iorio, Jonathan Hollow, Nicholas Jolliffe, Peter Knapton, Catherine Turner, and Eleanor Ward.

Our volunteers and pro bono advisors

Steve Butler, Joanna Garner, Gigi Chiying Lam, Matthew Curtis, Jill Ferguson, Errol Glashan, Russ Haynes, Jason Joonum, Mike K, Olivia Landsberg, Sara Longmuir, Steven Milligan, and Linda Yates.

Our patrons

Bill Bailey, Lord Ramsbotham, and Rahayu Supanggah

Find out more about them here:

www.good-vibrations.org.uk/good-vibrations-team





Our funders and supporters

Without funding and financial contributions from the organisations and people below, plus more anonymous donations, this year's achievements would not have been possible. Thank you so much to each and every one of you:

- ABF The Soldiers' Charity
- Arts Council England
- Barnet, Enfield and Haringey Mental Health NHS Trust
- Clare Wilding and her pupils
- Colthouse Quakers
- Creative Scotland
- East Riding County Council
- Friends of Good Vibrations
- HMP Elmley
- HMP Hull
- HMP Lewes
- HMP Liverpool
- HMP Parkhurst
- HMP Peterborough
- HMP Whitemoor
- HMYOI Wetherby
- KPMG
- Linda Yates
- Loretto Care
- Maudsley Charity
- National Foundation for Youth Music
- Nicholas Jolliffe
- Nottinghamshire County Council
- Novus
- PBM Fund
- People Plus
- Santander Foundation
- Sodexo Justice Services
- The Allen Lane Foundation
- The Bromley Trust
- The Henry Smith Charity
- The Hugh Fraser Foundation
- The John Ashlin Cutforth Charitable Trust
- The Network for Social Change
- The Swan Mountain Trust
- Waitrose Community Fund

We couldn't have done it without the support of these people and organisations either. Thank you.

- Achates Philanthropy
- Alan Bryden
- Beeston Community Resource
- Bethlem Royal Hospital
- Carlton Day Centre
- Clinks
- Common Wheel
- Cranfield Trust
- Culture, Health and Wellbeing Alliance
- Department for Work and Pensions
- Dr Dean Wilkinson
- Dr Jennie Henley
- Drums for Schools
- Emily Crossland
- English Heritage
- Facebook
- Gamelan Naga Mas
- HMP Wormwood Scrubs
- Home Planet
- Indepen-dance
- Indonesian Embassy
- Lankelly Chase Foundation
- Lloyds of London
- May Dynamics
- Middle Street Resource Centre
- Ministry of Justice
- Money Advice Service
- National Criminal Justice Arts Alliance
- NCVO
- Nottingham and Nottinghamshire Refugee Forum
- Novus
- Paul Birch
- Prison Service Journal
- Royal College of Music
- Royal Conservatoire of Scotland
- Safestore Fulham
- Simon Van der Walt
- Skillsmax
- South London and Maudsley Foundation NHS Trust
- Stoll
- The Bridge AP (Alternative Provision) Academy
- University of Southampton
- University of York
- York St John University

We still need your help

Why?

Good Vibrations makes a positive impact on vulnerable people with complex needs through the power of its music and creative processes. By 2022 we intend to reach 1,500 participants a year, growing from the current 729. There is growing need for our outcomes in society as the effects of austerity measures kick in and other similar organisations shut down. Our offer is valued and we believe it is easy to grow demand provided we have the resources to deliver.

We intend to secure the long-term sustainability of our organisation by employing a slightly larger number of core staff, and diversifying the sectors from which we draw funding to include private donors and corporate sponsors. But our current funding level and blend does not give us as much as resource, security, sustainability, or freedom to continuously improve as we want.

We still need your help.

What we most need

- Unrestricted income to support core operations
- Multi-year grants to free up more time for us to spend on quality improvement
- Sponsorship from corporates
- Donations from individuals
- In kind giving of printing/design services, meeting spaces, and prizes to auction off

How will this benefit you?

We are extremely well-regarded with tight processes, and are positively impacting on the lives of some of the most vulnerable people in the UK. We deliver what we promise, and our work contributes to reducing crime and social isolation, and to increasing well-being, tolerance, and social justice. We want to partner with more trusts, foundations, corporates, and philanthropists to make more of this positive change across the UK.

- We will connect you directly to the participants and organisations your money is helping through our play-throughs, so you and your staff can hear first-hand about their experiences.
- You can learn what works and what doesn't through academic research studies we're participating in on arts and desistance, artist care, and offender-family relationships.
- An association with Good Vibrations is a positive thing that can help raise your profile to thousands more individuals and organisations.
- Your own staff can benefit from being part of this, and from heavily-discounted team-building workshops using gamelan too: www.good-vibrations.org.uk/what-we-do/corporate-team-building-days



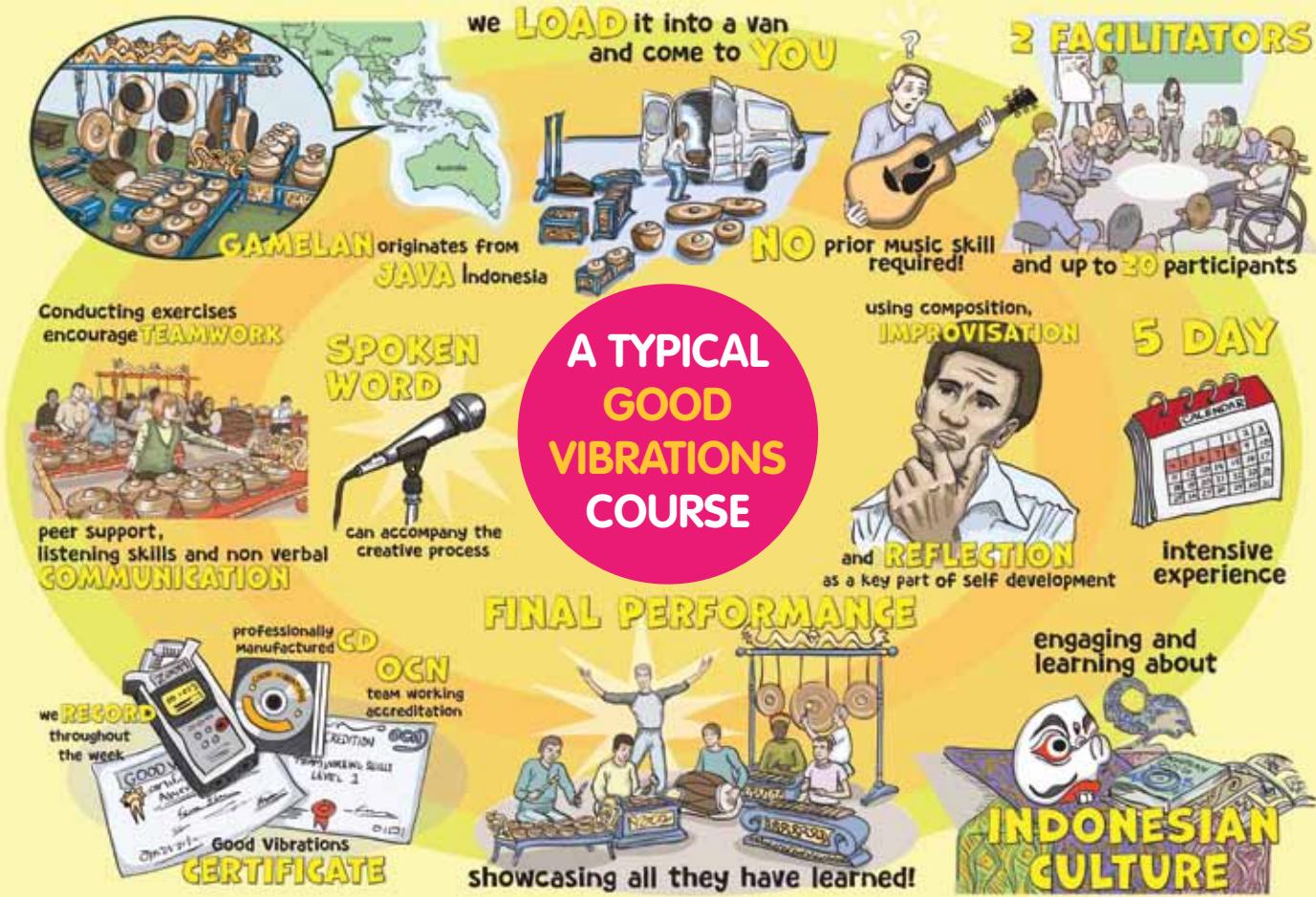


Image created by: Plunkart

Find out more

Could Good Vibrations be the solution to a challenge your organisation is experiencing?

Our approach and use of the gamelan is accessible, innovative and effective. Through partnership working, we want far more people to benefit from the wide range of impacts our projects bring.

You can commission us directly, or become a project partner on our grant applications to trusts and foundations. With the latter, when we successfully raise funds, your organisation can contribute a proportion of overall costs, with the trust or foundation generously covering the remainder.

We're approachable, flexible and straightforward. We'll answer your questions, tell you about costs, and what's involved with putting on a project, and will ask what issues you want our help to tackle. Contact Katy, our Executive Director to find out more.

Email: katy@good-vibrations.org.uk

Seeing is believing

Contact Jane, our Operations Manager to get invites to free Good Vibrations play-throughs (project concerts) across the country. It's a great way to see what it's all about.

Email: jane@good-vibrations.org.uk

Get in touch and learn more

Email: info@good-vibrations.org.uk

Call: 020 7993 6011 • 07535 145797

@SGVibrations

@sgvibrations

good-vibrations

Good Vibrations TV Channel

goodvibrations.org

good_vibrations_charity

www.good-vibrations.org.uk

Registered charity number: 1126493 (England and Wales)/
SC048860 (Scotland)

Company registration number: 06683343 (England and Wales)

Good Vibrations (Music) Limited

Trustees' Report

For the trustees, facilitators and staff of Good Vibrations, 2018/19 has been a year of thinking very carefully about **participants, people, skills and support**.

We have asked some fundamental questions, in order to ensure we have a renewed strategy built on strong foundations. Why should Good Vibrations exist? Why do we have a right to ask for people's support? Where should we focus? I'm pleased to say that by answering these questions, we completed a new strategy for the period 2019-2022 in February 2019.

We focused on our **participants**. We asked who we should serve. We decided that we should focus on participants in three types of prison setting, two types of secure health setting, and, over the time of our strategy period, reach participants in four types of community setting. We will aim to strike a balance between depth and reach. Half our participants will experience our most intensive courses. And over the three years of our strategy period, we plan to double the number of participants we serve.

To ensure we can make this happen, we considered what we could do to strengthen our **people**. Running a very small charity with only part-time staff is naturally challenging, and when the facilitators of our music-making are spread all over the country, that challenge is increased. We were very keen that our new strategy should set out a path to making our organisation more resilient. I'm delighted to say that we took an excellent first step within just six weeks of approving our strategy, by appointing a part-time fundraiser. We believe this appointment will significantly complement and strengthen our other dedicated staff. We are now looking at how we can make our geographically diverse range of staff and associates feel more integrated and cohesive.

We also looked carefully at the **skills** our projects impart. Participants on our intensive courses gain transferable skills in 8 out of 10 cases – an excellent ratio. Virtually all our participants gain confidence and a positive attitude as a result of the combination of music-making, creative expression and social interaction that come together in the gamelan experience. We had a vigorous debate about whether it would be possible to channel more of our participants on pathways to outcomes, rather than skills – outcomes such as being in employment. Our conclusion was that the institutional settings we specialise in, especially prisons, create particular constraints. Many participants do not want a long-term relationship with Good Vibrations - not because of anything negative about our organisation, but because being in prison can be a negative experience and therefore a memory they would like to put behind them when they are released. But a minority of participants do want to stay in touch with us. We will work with them very closely. We also plan to work more and more with organisations that specialise in employability, using them as referral partners for participants.

We also considered carefully the **support** others give us. Over the three years of our strategy period we plan to diversify the sources of our income. By 2022 we intend for about 25% of our income to come from new sources, including corporate donors and high-net-worth individuals.

GOOD VIBRATIONS (MUSIC) LIMITED

TRUSTEE'S REPORT

So we have set out clear, focused, plans and goals for the next three years, and at each board meeting we are tracking our progress towards them.

It has been a good start to the new strategy period to end 2018/2019 in a strong financial position. Despite an extremely unforgiving environment for public services and the voluntary sector that interacts with them, we can support five months of overheads through our unrestricted reserves, and by the end of the first quarter of 2019/2020 we already had 83% of the income we needed to deliver our services throughout the year. As trustees, our job is to identify risks and guard against complacency, so we have introduced further financial controls to tighten our oversight and safeguard against fraud, but we are pleased to have gradually improved the outlook over the last five years to the current position.

Small charities cannot escape all dimensions of compliance but inevitably have fewer resources to devote to them. So we count ourselves very lucky to be able to draw on the commitment of trustees with deep expertise. I'm extremely grateful to all trustees for the different roles they have played over the course of the year. But when I look back on our continuing attention to compliance in 2018/19, I'm very grateful to Emma Di Iorio for helping us to digest the implications of GDPR and Nick Jolliffe for keeping us ever in tune with the Charity Commission's guidelines for financial controls.

Our vision is of a safer and more empathetic UK, where vulnerable people, including those convicted of offences, are given the chance to become valued members of society, and to forge fulfilling, constructive lives. Inevitably, a small charity can only play a tiny part in making this vision a reality. But alongside our services to participants, we will continue to advocate for this vision, joining in conversations about justice, arts, creativity and music to show they can complement each other in institutional settings where hope and joy are often scarce commodities.

I would urge every reader of this review to consider whether they can make a donation, however small, to develop this important work in 2019/20.

GOOD VIBRATIONS (MUSIC) LIMITED

LEGAL AND ADMINISTRATIVE DETAILS

Good Vibrations is a charitable company limited by guarantee, not having share capital. It is registered with Companies House under the name Good Vibrations (Music) Limited.

Trustees	Stieve Butler	Appointed February 2009, reappointed Chair January 2017, stepped down from Chair role October 2017, remaining a trustee, stepped down as a trustee January 2019
	Professor Laura Caulfield	Appointed April 2014, reappointed as a trustee in January 2017
	Bruce Cole	Appointed November 2015, reappointed as a trustee in January 2018
	Emma Di Iorio	Appointed October 2016, reappointed as a trustee in January 2019
	Joanna Garner	Appointed May 2015, reappointed as a trustee in January 2018
	Amy Goodwin	Appointed October 2016, stepped down as a trustee April 2018 2019
	Jonathan Hollow	Appointed October 2016, appointed Chair October 2017, reappointed as Chair in January 2019
	Nicholas Jolliffe	Appointed May 2018
	Peter Knapton	Appointed November 2018
	Katherine Turner	Appointed May 2018
	Eleanor Ward	Appointed May 2018
Company Secretary	Katherine Haigh	Appointed July 2014
Registered office	10 Queen Street Place, London, EC4R 1BE	
Bankers	Co-operative Bank, PO Box 250, Skelmersdale, WN8 6WT	
Independent Examiner	Frances Wilde FCCA MBA(Open) DChA PgDip, Director Warner Wilde Limited, 4 Marigold Drive, Bisley, Surrey, GU24 9SF	
Company registration number	06683343	

Registered charity number (England and Wales)	1126493
Registered charity number (Scotland)	SCO48860

Charitable objects

- 1) The advancement of education and mental health, in particular but not limited to Indonesian performing arts as a tool to promote, improve, and develop communication skills, teamwork, and creative learning in prisons and other institutions.
- 2) The promotion of Indonesian classical music, dance, singing and shadow puppetry and related art forms.

Memorandum and Articles of Association

The Trustees are the board of the company and function according to the organisation's governing document, the Memorandum and Articles of Association. They are responsible for decisions relating to strategy and governance of the charity, rather than operational management, which is carried out by the staff team. Trustees have agreed to contribute a sum not exceeding £1 in the extent of the charity winding up. There must be at least three trustees. Trustees are appointed by resolution. At each annual retirement, one-third of the trustees, shall retire from office, but retiring trustees can be reappointed for a second consecutive term, so long as they take a break from office after three consecutive terms (nine years). Trustees' training needs are identified and relevant training provided, and they receive advice from professionals, e.g. on legal and financial matters.

Managing risk

Through the risk register, trustees quarterly review risks for the charity, assess their likelihood and potential impact, and then ensure mitigations are in place. The top two risks we are focused on mitigating are: not remaining financially sustainable; and people's safety and well-being. We manage these risks through robust management information on finances, an expert finance advisor, a fundraising strategy, a new health and safety policy, safety training, and ensuring team have enhanced DBS checks and prison security clearances. The trustees confirm that they have paid due regard to the Charity Commission's guidance on public benefit.

Key management personnel

The Executive Director and Operations Manager are the key management personnel responsible for financial management, with remuneration set by the Board and reviewed annually, in conjunction with the appraisal process.

Reserves policy

Trustees' policy is to maintain the fund at a level sufficient to cover 3-6 months of expenditure to allow for time to reorganise in the event of a downturn in income; and to protect work programmes, thus supporting the Charity's objectives. The reserves make crucial development projects, e.g. artist care, buying essential IT systems to grow, and investing in business-development tools and activities, possible. Trustees review the reserve position annually by

looking at future needs, risks and long-term liabilities, and every quarter, they monitor how many months' operating costs our reserves could cover.

Statement of trustees' responsibilities

Trustees are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and UK Accounting Standards (UK General Accepted Accounting Practice). The Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state where applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

On behalf of the trustees

A handwritten signature in blue ink, appearing to read "Jonathan Hollow".

Jonathan Hollow, Chair of Trustees, 28 November 2019

GOOD VIBRATIONS (MUSIC) LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GOOD VIBRATIONS (MUSIC) LIMITED

I report to the trustees on my examination of the financial statements of Good Vibrations (Music) Limited (the charity) for the year ended 31 March 2019.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

F J Wilde FCCA MBA DChA

Warner Wilde
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 28 November 2019

GOOD VIBRATIONS (MUSIC) LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2019

	Notes	Unrestricted funds 2019	Restricted funds 2019	Total 2019	Total 2018
<u>Income and endowments from:</u>					
Donations and legacies	3	43,795	-	43,795	48,102
Charitable activities	4	35,465	130,904	166,369	155,319
Investments	5	59	-	59	851
Other income	6	500	-	500	-
Total income		79,819	130,904	210,723	204,272
<u>Expenditure on:</u>					
Raising funds	7	13,403	-	13,403	12,689
Charitable activities	8	58,008	149,903	207,911	195,148
Total resources expended		71,411	149,903	221,314	207,837
Net income/(expenditure) for the year/ Net movement in funds		8,408	(18,999)	(10,591)	(3,565)
Fund balances at 1 April 2018		42,283	18,999	61,282	64,847
Fund balances at 31 March 2019		50,691	-	50,691	61,282

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GOOD VIBRATIONS (MUSIC) LIMITED

BALANCE SHEET

AS AT 31 MARCH 2019

	Notes	2019 £	2018 £
Current assets			
Debtors	13	20,866	2,802
Cash at bank and in hand		89,111	93,261
		109,977	96,063
Creditors: amounts falling due within one year	14	(59,286)	(34,781)
Net current assets		50,691	61,282
		<u> </u>	<u> </u>
Income funds			
Restricted funds	17	-	18,999
Unrestricted funds		50,691	42,283
		50,691	61,282
		<u> </u>	<u> </u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2019.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 28 November 2019

J Hollow
Trustee

Company Registration No. 06683343

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

1 Accounting policies

Charity information

Good Vibrations (Music) Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 10 Queen Street Place, London, EC4R 1BE.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Incoming resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2019

1 Accounting policies (Continued)

1.5 Resources expended

Expenditure has been included where a legal or constructive obligation has been identified, this includes any irrecoverable VAT.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2019

1 Accounting policies (Continued)

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Total
	2019 £	2019 £	2019 £	2018 £
Donations and gifts	8,615	-	8,615	3,789
Unrestricted grant	3,000	-	3,000	19,600
Donated goods and services	32,180	-	32,180	24,713
	_____	_____	_____	_____
	43,795	-	43,795	48,102
	=====	=====	=====	=====
For the year ended 31 March 2018	29,002	19,100		48,102
	=====	=====		=====

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

4 Charitable activities

	Grant funded charitable activities	Course and workshop income	Total	Total 2018
			2019	
			£	
Sales within charitable activities	-	35,015	35,015	28,363
Performance related grants	130,904	-	130,904	126,856
Charitable rental income	450	-	450	100
	<hr/>	<hr/>	<hr/>	<hr/>
	131,354	35,015	166,369	155,319
	<hr/>	<hr/>	<hr/>	<hr/>
Analysis by fund				
Unrestricted funds	450	35,015	35,465	829
Restricted funds	130,904	-	130,904	154,490
	<hr/>	<hr/>	<hr/>	<hr/>
	131,354	35,015	166,369	155,319
	<hr/>	<hr/>	<hr/>	<hr/>
For the year ended 31 March 2018				
Unrestricted funds	100	729		829
Restricted funds	126,856	27,634		154,490
	<hr/>	<hr/>		<hr/>
	126,956	28,363		155,319
	<hr/>	<hr/>		<hr/>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2019

5 Investments

	Unrestricted funds	Total
	2019 £	2018 £
Interest receivable	59	851
	<hr/> <hr/>	<hr/> <hr/>

6 Other income

	Unrestricted funds	Total
	2019 £	2018 £
Other income	500	-
	<hr/> <hr/>	<hr/> <hr/>

7 Raising funds

	Unrestricted funds	Restricted funds	Total	Total
	2019 £	2019 £	2019 £	2018 £
Fundraising and publicity				
Fundraising agents	2,500	-	2,500	-
Other fundraising costs	309	-	309	-
Staff costs	10,594	-	10,594	12,689
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
Fundraising and publicity	13,403	-	13,403	12,689
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
	13,403	-	13,403	12,689
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
For the year ended 31 March 2018				
Fundraising and publicity	7,574	5,115	12,689	12,689
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2019

8 Charitable activities

	2019 £	2018 £
Staff costs	50,779	67,677
Project costs	97,181	94,204
Other direct costs	10,108	6,326
	<hr/>	<hr/>
	158,068	168,207
Share of support costs (see note 9)	27,338	17,042
Share of governance costs (see note 9)	22,505	9,899
	<hr/>	<hr/>
	207,911	195,148
	<hr/>	<hr/>
Analysis by fund		
Unrestricted funds	58,008	26,022
Restricted funds	149,903	169,126
	<hr/>	<hr/>
	207,911	195,148
	<hr/>	<hr/>
For the year ended 31 March 2018		
Unrestricted funds	26,022	
Restricted funds	169,126	
	<hr/>	
	195,148	
	<hr/>	

9 Support costs

	Support costs £	Governance costs £	2019 £	2018 £
Staff costs	13,476	10,317	23,793	4,230
Office sundries, insurance etc.	13,862	-	13,862	12,812
Trustees' travel expenses and meeting refreshments	-	560	560	792
Legal and professional fees	-	10,768	10,768	9,107
Other	-	860	860	-
	<hr/>	<hr/>	<hr/>	<hr/>
	27,338	22,505	49,843	26,941
	<hr/>	<hr/>	<hr/>	<hr/>
Analysed between Charitable activities	27,338	22,505	49,843	26,941
	<hr/>	<hr/>	<hr/>	<hr/>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2019

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

Number of employees

The average monthly number of employees during the year was:

	2019 Number	2018 Number
Director, Operations and Training and Development	3	3
	<hr/> <hr/>	<hr/> <hr/>
Employment costs	2019 £	2018 £
Wages and salaries	80,462	80,157
Social security costs	3,231	-
Other pension costs	1,473	4,439
	<hr/>	<hr/>
	85,166	84,596
	<hr/> <hr/>	<hr/> <hr/>

Key management personnel is considered to be the Executive Director and Operations Manager. The total employee benefits of the Charity's key management personnel was £72,751 (2018: £70,982).

There were no employees whose annual remuneration was £60,000 or more.

	2019 £	2018 £
Carrying amount of financial assets		
Debt instruments measured at amortised cost	20,866	2,802
Carrying amount of financial liabilities		
Measured at amortised cost	3,286	2,964
 13 Debtors		
Amounts falling due within one year:	2019 £	2018 £
Trade debtors	8,823	2,802
Other debtors	12,043	-
	<hr/>	<hr/>
	20,866	2,802
	<hr/> <hr/>	<hr/> <hr/>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2019**

14 Creditors: amounts falling due within one year

	Notes	2019	2018
		£	£
Deferred income	15	56,000	31,817
Trade creditors		-	1,200
Accruals		3,286	1,764
		<hr/>	<hr/>
		59,286	34,781
		<hr/>	<hr/>

15 Deferred income

	2019	2018
	£	£
Other deferred income	56,000	31,817
	<hr/>	<hr/>

16 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £1,473 (2018 - £4,439).

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2019**

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2018	Movement in funds			Balance at 31 March 2019
		Incoming resources	Resources expended		
		£	£	£	
The Henry Smith Charity	18,999	-	(18,999)	-	-
National Foundation for Youth Music	-	20,071	(20,071)	-	-
Arts Council England	-	33,000	(33,000)	-	-
Creative Scotland	-	33,430	(33,430)	-	-
The Bromley Trust	-	10,000	(10,000)	-	-
The Maudsley Charity	-	9,333	(9,333)	-	-
Allen Lane Foundation	-	6,533	(6,533)	-	-
Nottinghamshire County Council	-	3,750	(3,750)	-	-
Hugh Fraser Foundation	-	5,000	(5,000)	-	-
Santander	-	2,000	(2,000)	-	-
ABF Charity	-	4,812	(4,812)	-	-
Swan Mountain Trust	-	318	(318)	-	-
The Network Foundation	-	2,657	(2,657)	-	-
	18,999	130,904	(149,903)	-	-
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

18 Related party transactions

There were no disclosable related party transactions during the year (2018 - none).