



Good Vibrations

Annual report and accounts 2019–20





Katy Haigh
Executive Director
Good Vibrations

Welcome

We are dedicating this year's annual report to our patron, Rahayu Supanggah, who passed away last month. He was one of the most talented and innovative composers and gamelan musicians of our time, and we are honoured that he chose to support our charitable work. He will be sadly missed.

It's been a pleasure looking back at 2019–20, and remembering all the inspirational people we worked with and supported. Over the last year, our communal music making projects have continued to create a wide range of positive impacts for vulnerable people in challenging circumstances across the UK. Our work has largely been in prisons and secure hospitals across England, and in community settings with people with additional needs in Glasgow and Nottingham.

This year we helped 868 people. This was a 17% increase on the year before, and we are so grateful to our funders, supporters, and partners for making this possible.

2019–20 was also the first year of our bold, new three-year plan, which the Good Vibrations team and Board delivered with panache, achieving targets despite austere times.

One of our aims for the year was to make our charity more sustainable to ensure that future generations can benefit from our unique and impactful service. We worked successfully towards this by recruiting more facilitators and a fundraiser, and through growing our income from individuals and government. Our turnover increased by 42% and we added £21,810 to unrestricted reserves.

This approach was timely, as it has put us in a strong position to weather the pandemic that we are now facing. Now, our focus is on doing all we can to support our participants' mental well-being whilst they protect themselves from the physical health risks of Covid-19. A priority for us is to make sure we are here to support them long-term when this pandemic is over.

A handwritten signature in blue ink, appearing to read 'Katy Haigh'. The signature is stylized and fluid.

December 2020

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What we do

Our charity – Good Vibrations – helps people to develop crucial life and work skills through participation in communal music-making courses. We are a national charity.

Since 2003, we have worked with over 9,000 participants with the support of 126 partners. We support marginalised people who other interventions often fail to reach, such as people who have committed an offence, or people with disabilities or mental health conditions.

We are best known for using the gamelan, which is a tuned Indonesian percussion orchestra. Our projects help people:

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

Groups learn to play some traditional gamelan pieces, but mainly we encourage them to make their own music together. Our inclusive and facilitative approach empowers participants, which is rare in some of the settings we work in, gives them creative freedom, and allows them to manage group dynamics themselves. We punctuate sessions with regular listening-back opportunities and reflective discussions. Participants leave projects with nationally-recognised accreditations, completion certificates, professionally-produced music tracks, and lasting, positive memories of the experience.

Other mediums we use to enhance our projects include accessible music technology, western instruments, song, spoken word and expressive movement.

Through our Keep in Touch programme, we provide individualised support to past participants, connecting them to progression opportunities related to the arts, advocacy and work, and brokering relationships with organisations who can help them overcome barriers in their way. We are delighted to now have so many past participants helping to further shape and grow our charity too, as pro bono advisors.



This short film tells you what gamelan music is:
bit.ly/3onpdEg

Our project partners

To date we have worked with

59
PRISONS

2
IMMIGRATION
REMOVAL
CENTRES

5
MENTAL HEALTH
HOSPITALS

60
COMMUNITY
PARTNERS



Prisons

- HMP Addiewell
- HMP Albany
- HMP Altcourse
- 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 Humber*
- 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 Stoke Heath
- HMP Swaleside
- HMYOI Swinfen Hall
- HMP Thameside
- HMP Thorn Cross
- HMP Wakefield
- HMP Wandsworth
- HMP Wealstun
- 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
- Gartnavel Royal Hospital
- Rampton Hospital
- The State Hospital

Educational institutions

- Beeston U3A
- Blossom House School
- Bonneville Primary School
- The Bridge AP Academy
- Bromley Virtual School
- Carefree Cornwall
- Childs Hill Primary School
- Falmouth University
- Holy Trinity Church of England Primary School
- John Clifford Primary School
- Royal College of Music
- 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

- Key
- 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
- Anchor Centre
- Carlton Day Centre
- Carr Gomm
- Crisis
- East Park
- Enable Glasgow
- The Embassy of the Republic of Indonesia
- Indepen-dance
- LSO St Luke's
- Middle Street Resource Centre
- Milngavie Manor
- Nature in Mind
- Netherton Community Centre
- Nottingham and Nottinghamshire Refugee Forum
- P3 Portobello Navigator Project
- Pearce Institute
- Pond Hills Lane Community Centre
- Scottish Autism
- Square Peg
- TAG (The Advisory Group)
- Tomorrow's People
- WW

Our impact

Academic research about Good Vibrations consistently finds positive outcomes.

- develop social and group skills
- improve their communication skills
- experience achievements that for many prompt engagement with formal education
- report reduced anxiety levels and an increased ability to cope with stress, and
- improve their anger management skills.

For further details, visit:

www.good-vibrations.org.uk/our-approach-and-impact/research-findings-and-statistics



Key findings

BIRMINGHAM CITY UNIVERSITY

Provides participants with a stimulating week that stays vivid in their mind, where they can explore something of themselves, the music and the group. The feelings of freedom and being normal again appear to give some offenders the headspace to begin making a positive change in their lives.

UNIVERSITY OF LONDON

There was increased motivation and self-determination, with participants learning to see their own personal strengths. Participants developed personally but also improved their ability to thrive in a group setting.

BATH SPA UNIVERSITY

Significantly improved women's communications skills, levels of self-expression, and ability to cope with stress and prison life.

UNIVERSITY OF WORCESTER

Considered by all participants to be accommodating and easily adapted in order for accessibility issues to be overcome.

NOTTINGHAM TRENT UNIVERSITY

Post-project, participants have identified that they are more able to express their emotions, especially in-front of people they did not know.

Out of 697 people completing our week-long courses between 2014–20, the following proportions said they gained improvements in these skills areas due to the experience:

93%

Creativity and musical skills

83%

Motivation

82%

Team-working

82%

Confidence

82%

Listening

81%

Well-being

79%

Resilience

78%

Communication

76%

Patience

75%

Problem solving

67%

Relationships with host staff

Our approach

Our projects help with team-working, well-being, creativity, and communication skills

Why we use gamelan

Much of our work makes use of gamelan as a medium because it's communal, so as players fit their parts in, they develop listening and non-verbal communication skills. The fact that it is melodic, not just rhythmic, also provides rich opportunities for musical development.

Gamelan is novel, so people tend not to have formed prejudices about it, and it is levelling, so everyone's contribution is equally important, which helps participants to develop positive self-identities. As a medium, it is accessible and adaptable. Everyone, no matter how inexperienced, can succeed at it and be challenged by it.

Why we facilitate, rather than teach

We facilitate rather than teach, and research findings by Dr Jennie Henley from the Royal Northern College of Music explain what this looks like and why this approach is effective:

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

All of our work combines this approach with communal music making, and on many of our projects we incorporate other art-forms or mediums, such as adapted technology, spoken word, song, puppetry, dance, or western acoustic instruments too.



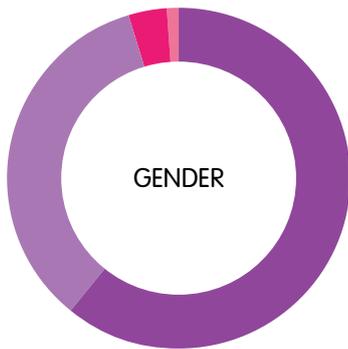
It was fascinating and inspiring. I am sure that all the participants will long remember the experience, as I will.

**STEVE GADD, PRISON PROJECT MANAGER,
ANNE FRANK TRUST UK**

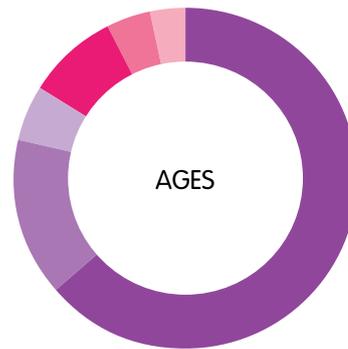


Participant demographics

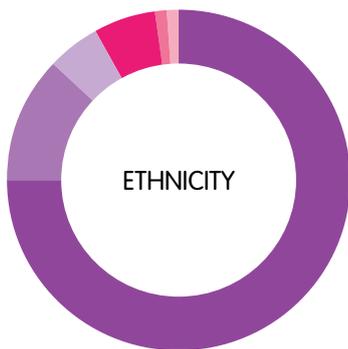
We worked with more men, as much of our work was in prisons where roughly 95% of the population is male.



- 67% MALE
- 28% FEMALE
- 4% PREFERRED NOT TO SAY
- 1% NON-BINARY



- 60% UNDER 26
- 14% 26-34
- 11% 35-44
- 8% 45-54
- 4% 55-64
- 3% OVER 65



- 75% WHITE
- 12% BLACK/BLACK BRITISH
- 5% ASIAN/ASIAN BRITISH
- 6% MIXED
- 1% OTHER
- 1% PREFERRED NOT TO SAY



- 69% YES
- 24% NO
- 7% PREFERRED NOT TO SAY

19

week-long projects or intensive projects

855

participants (with 238 on intensive courses)

1,109

audience members

4

ongoing, weekly projects

68%

completion rates

51

people gained nationally-recognised accreditations

15

short workshops

246

new pieces of music created

112

people joined our Keep in Touch programme

What we delivered in 2019–20 ▶ With ▶ Where

In prisons and young offender institutions

ONGOING, WEEKLY GAMELAN SESSIONS

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

ONE-WEEK COURSES IN GAMELAN

- ▶ 30 men
- ▶ HMP Albany, Isle of Wight

- ▶ 17 men
- ▶ HMP Alford, Liverpool

- ▶ 15 men
- ▶ HMP Liverpool

- ▶ 12 men
- ▶ HMP Manchester

- ▶ 26 men
- ▶ HMP Thorn Cross, Warrington

ONE-WEEK ACCREDITED COURSES* IN GAMELAN

- ▶ 16 women
- ▶ HMP Peterborough

- ▶ 11 men
- ▶ HMP Stoke Heath, Shropshire

- ▶ 29 men
- ▶ HMP Wealstun, North Yorkshire

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

In community settings

ONGOING, REGULAR GAMELAN SESSIONS AND TASTERS

- ▶ 89 participants with mental health needs and disabilities, plus carers and the public
- ▶ Campbell House, Glasgow

- ▶ 69 participants with mental health needs and disabilities, plus carers and the public
- ▶ Middle Street Resource Centre, Nottingham

ONE-WEEK COURSES IN GAMELAN AND TECHNOLOGY

- ▶ 59 participants with disabilities, and mental health needs, plus carers
- ▶ Royal Conservatoire of Scotland, Glasgow

ONE-WEEK COURSES IN GAMELAN AND MOVEMENT

- ▶ 39 participants with disabilities, plus carers
- ▶ Key and TAG (The Advisory Group), Glasgow

- ▶ 14 young adults with disabilities
- ▶ Square Peg, Mansfield

ONE EFFECTIVE FACILITATION MASTER CLASS

- ▶ Four music students
- ▶ University of York

SHORT GAMELAN WORKSHOPS

- ▶ 145 school children
- ▶ Holy Trinity Church of England Primary School, London

- ▶ Seven participants with disabilities, and mental health needs, plus carers
- ▶ Scottish Autism, Glasgow

- ▶ Six participants with disabilities, and mental health needs, plus carers
- ▶ Milngavie Manor, Glasgow

SHORT MUSIC PRODUCTION WORKSHOPS

- ▶ 18 young adults with speech, language and communication difficulties
- ▶ Blossom House School, 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

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

A SIX-WEEK MUSIC PRODUCTION COURSE

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

A THREE-WEEK MUSIC PRODUCTION COURSE

- ▶ 26 forensic patients
- ▶ Bethlem Royal Hospital, Beckenham

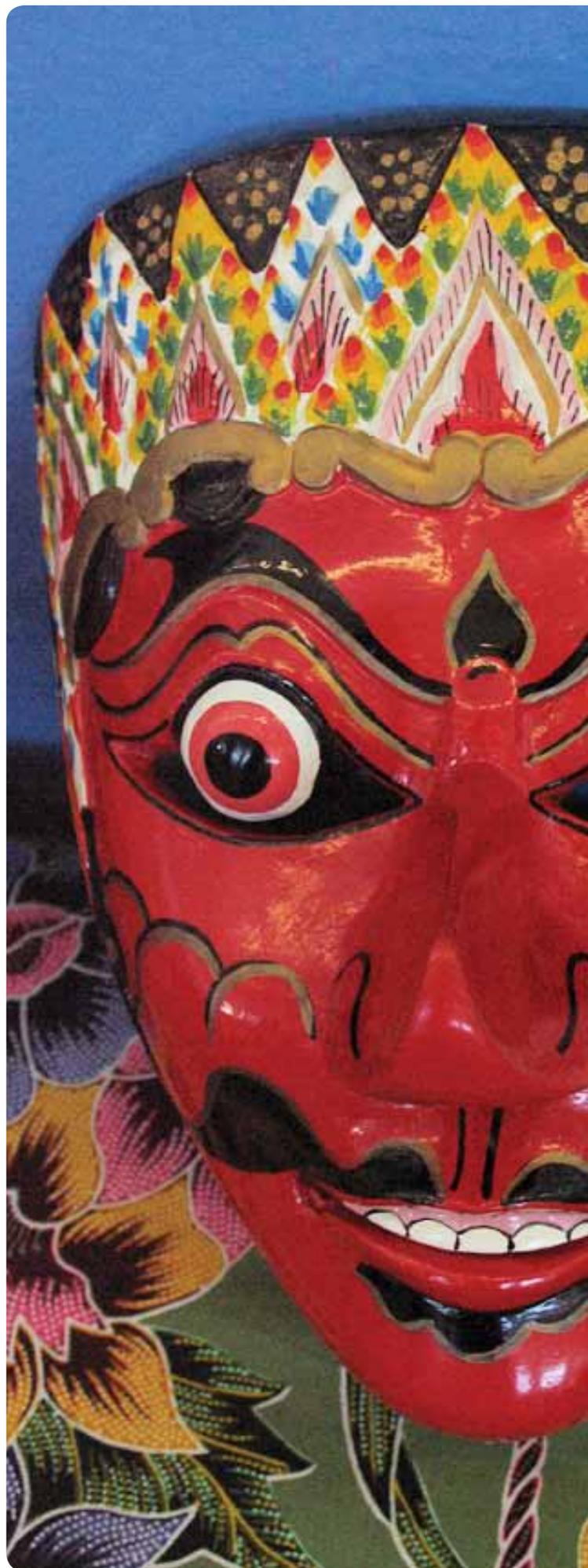
ONE-WEEK OF GAMELAN WORKSHOPS

- ▶ 11 new, or expectant mothers with mental illness
 - ▶ Bethlem Royal Hospital, Beckenham
-
- ▶ 25 patients with mental health conditions, plus staff
 - ▶ Rampton Secure Hospital, Nottinghamshire
-
- ▶ 27 patients with mental health conditions
 - ▶ Gartnavel Royal Hospital, Glasgow

“

It's good. It's a style of music – something people don't know. You get into it. It's relaxing. The sounds are good and it's simple. I overcomplicate everything, so if I keep things simple, I tend to do the right thing. It calms me down.

SAM, MANCHESTER



What our participants and partners have told us this year

On well-being

I struggle with anger and depression. This has helped.

We're coming together in a relaxed and respectful environment. I don't feel intimidated.

We don't normally talk to each other but here we do. I'm relaxed when I go back to the wings.

I can feel the vibrations of the gong, they go through your chest to your spine. It makes you feel relaxed.

I usually lock myself up. The project helped greatly with my emotions. The therapy I've gained through it has eased a lot of resentment I have been building internally.

On team-work

The project helps people come together. I'm learning to work with others which is something I wouldn't normally do.

It seemed to evolve each day. No-one was trying to be 'Number One'. Everyone worked together.

I've learned how to work as part of a team. I have also become more disciplined and patient.

It's been really positive. It helps people with anxiety. Certain members of our group were really struggling this morning. But we all pulled through together and helped each other get over the nerves.

On confidence

It was a good learning curve to build my confidence up. It will definitely make me be more self-confident in the future.

I found the course comfortable, and an encouraging platform for my self-esteem.

I was nervous and struggled in groups, but the project helped my self-confidence, which improved as the week progressed.

I couldn't speak in front of others before, but by the end of the course I could and did.

On communication

I've met new friends and think my communication and social skills have got better.

I've developed listening skills, tolerance and communication.

I've learnt more about people skills and how not to judge.

It's about keeping in rhythm with people around you, listening to what they're saying and finding out what they really mean. It's helped me take a step back and listen to what my partner is actually saying.

On positive futures

I met new people and learned about a different culture. It motivated me to want to take part in other group activities.

I've got more patience, respect and determination now.

Now I'm more confident to engage in prison activities, work and education.

This has opened my eyes to different things.

On creativity

Enlightening experience bonding with the group. I explored my music phobia and expressed myself.

I've got a three and a five-year-old. And do you know what? Now I'm thinking of doing some music with them. It's never too late to be involved in music, creativity or self-expression.

I do music, but I've never done nothing like this. I wasn't sure if I wanted to do the project at first because it was instruments I'd never heard of, but then Rebecca convinced me. And I came on the first day and I really liked it. It's something different.

I'm not very musical but I did enjoy playing it. And I don't like being the centre of attention, so it was good being in a group like that.

On achievement

I learnt how to conduct. I felt really proud.

It has been a welcome break that allowed me to re-centre from the day to day chaos. I have a genuine sense of achievement.

It was wonderful for my family see the hard work I've put in, to show them I'm not doing all bad in here and that I'm trying to do some good.

My fears are about being in front of people and making mistakes – I were dreading it. And normally I have no co-ordination cos I've got brain damage, but I did today. I were chuffed at the performance. Makes you feel good afterwards.

Our financial position

Incoming resources for the year ended 31 March 2020 amounted to £299,603, an increase of 42% over 2019. Resources expended were £277,793, an increase of 26% compared with 2019.

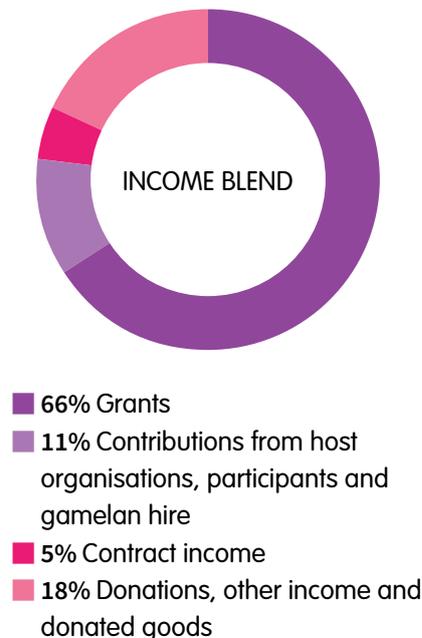


I never imagined my mental health would lead me to be incarcerated, but that's the hand I was dealt. It was there I first encountered Good Vibrations. One thing prison does is knock your confidence and mine was at an all-time low. The gamelan sessions helped raise this again in a whole new experience from conducting and working as a team to (frighteningly) doing a solo piece. The music was very meditative and completion of the course gave me a real sense of achievement. I remember thinking in those sessions 'I'd love to do this job'. Fast forward a handful of years and here I am volunteering with Good Vibrations in the community with the hope to learn more and possibly become a facilitator myself, helping others like it helped me.

MIKE, NOTTINGHAM

	Unrestricted funds 2020	Restricted funds 2020	Total funds 2020
Income	£102,148	£197,455	£299,603
Expenditure	£80,338	£197,455	£277,793
Fund balances at 31 March 2020	£72,501	–	£72,501

The makeup of our income this year



Our grant and contract income came from:

- Arts Council England
- Barnet Enfield and Haringey Mental Health NHS Trust
- Corra Foundation
- Comic Relief
- Creative Scotland
- Evan Cornish Foundation
- Maudsley Charity
- National Foundation for Youth Music
- National Lottery Fund
- Nottinghamshire County Council
- Paul Hamlyn Foundation
- The Bromley Trust
- The Hugh Fraser Foundation
- The Robertson Trust
- The Woodward Charitable Trust
- Zurich Community Trust

The result for the year was a surplus of £21,810. The balance of the bank account was £128,574 as at 31 March 2020, an increase of 44% compared with 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 59 UK prisons and Young Offender Institutions (YOIs), running four courses on average with each. See pages four and five for a list of the establishments we have worked with.

Many of our team have been working in prisons and YOIs for more than 15 years. We hold High Secure 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 from crime.

It works

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

- They support prisoners to develop interpersonal 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 departments, 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 2023 we want to support 1,500 people in custody per year in partnership with 22 prisons and YOIs.

This year we helped 284 men, women and young people in 10 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.

2. 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 Koestler Award winning composition from one of our projects:
soundcloud.com/goodvibrations-org/hmp-stoke-heath-this-is-the-day-the-music-made



Watch a short film about Russ's Good Vibrations experience:
<https://bit.ly/3mtBvub>





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

Your project builds confidence and self-belief. It allows you to take something you know little or nothing about and develop it with others. Within five days you are skilled and confident enough to showcase it to staff, family and fellow prisoners. That's massive.

Fabulous initiative! I was so impressed with the Good Vibrations week. I would recommend this to any other custodial environment.

This felt like the first step to rehabilitation. It gave the women a chance not to be seen as prisoners. You removed the fact that they are in prison.

What a truly inspirational project this was. To see the lads on Monday – when they didn't really know each other – to Friday when they had bonded and produced this first-class performance, it was amazing. What I noticed was their relationships and how they supported and communicated with each other. I'd recommend it to everybody.

You have done lots of work incorporating men who aren't taking part or fitting in at HMP Thorn Cross. There have been lots of people who are new to the prison on your courses. This has given them a sense of community as they are finding their feet here.

Long-term, through our Keep in Touch programme, we've helped people progress from prison projects 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:

This is life changing. The attitude of the men has really changed.

It's created a lot of happy memories for children and their dads.

I've got anxiety and depression, but now I've come out of my cell and been working on this for a week I feel ready to start going into work again and doing some more maths.

After I was released, Good Vibrations got me onto further short arts courses at the Southbank and the University of York. I'm a pro bono advisor for them, and this contact helps keeps me on the right track. Now I'm a spoken word artist, and I run workshops in prisons. I always try to be better today than I was yesterday.

Our work in secure psychiatric hospitals

We're experienced at it

We've been working with mental-health hospitals since 2006. Since 2009, we have run regular Loophole Music workshops at Bethlem Royal Hospital. These workshops let groups make their own music using technology, hand percussion and western instruments.

We've delivered seven gamelan projects with Broadmoor Hospital, six with Rampton Secure Hospital, three with The State Hospital, one with Gartnavel Royal Hospital, and one with Bethlem Royal 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 to: be offered paid traineeships; produce press packs to send to music promoters; progress onto further accredited courses; become volunteers; 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 three secure hospitals – Rampton, Gartnavel, and Bethlem Royal and this year we supported 134 patients in these settings. But we want to work with five secure units or hospitals by 2023, helping twice as many patients per year.



Hear 'Time', a song produced on our Loophole Music project:
soundcloud.com/loophole-music-1/time



Watch Loophole Music in action:
<https://bit.ly/3mxzJrO>



Patients, on the benefits that come from participating:

This has absolutely made my day.

I've never ever liked hearing myself sing before, and now I love the recordings that Kieran and Jerome have made of my singing.

I've rediscovered my creative spirit and it's given me a more positive outlook. I've had no episodes for four years and am now fairly stable. One of the main reasons is Loophole Music. I feel more optimistic and hopeful than I did in the past because of this project.

It's been such a wonderful week, it's been so good for me. I felt an anxiety release and increase of confidence.

Loophole inspires me to return to song writing and helps me feel better.

And staff:

The facilitators have an excellent, authentic and honest way with clients.

There were many individual therapeutic gains made from playing the instruments as part of a group. A woman who was very depressed came and played enthusiastically, concentrated, and confidently conducted the orchestra. Her mood was noticeably improved once she had been involved in playing. Another came regularly with her older baby, and showed a great deal of pleasure – appearing confident and free once engaged in the music making. She was playful with her baby, letting her explore, which the baby enjoyed, and this would have been useful in developing her social and physical skills.

It's amazing. It's such a dry atmosphere usually in here. But it sounds very rhythmic and you can hear it floating through the corridor, which makes it much nicer.

Our work in community settings

Our inclusive Resonate project has an excellent reputation

270 people from Glasgow and Nottingham took part in our Resonate projects in 2019–20 in community settings – projects that are open to all, but targeted at people with physical/ learning disabilities and mental health needs, and their carers. 100% of participants surveyed said they enjoyed the project and 76% were proud of their achievements on it.

Our Resonate projects comprise weekly gamelan music-making workshops, and week-long residencies mixing expressive movement or adapted technology with gamelan. We run them in partnership with organisations such as Square Peg, Middle Street Resource Centre and Frameworks Housing in Nottinghamshire, and Royal Conservatoire of Scotland, Common Wheel, Indepen-dance, and Key in Glasgow.

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

95% of people we surveyed said their well-being had improved because of Resonate; 82% said their confidence and self-identity had improved; 90% said that they had got better at working with others because of the project.

Aside from the music-making, we provide progression opportunities and bespoke support to participants. For example, we supported a group of participants to explore performance in more depth through interviewing musician and comedian Bill Bailey, performing with Indonesian master musician Pak Prasad, and attending a Gamelan Naga Mas concert at the Royal Conservatoire of Scotland.

We want to help more people in the community with disabilities

We want to continue developing our community work in Glasgow and Nottingham, reaching steadily more people with disabilities and mental health needs each year.

We also 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/this-could-be-1



Watch the Exploring Performance group interview Bill Bailey:

bit.ly/3mvoLmG



Participants told us:

I find it very, very therapeutic and unique because it's Indonesian music. The very, very best, good music. I love the whole group. They're so absolutely fantastic and are so good to me. Every time I go. It's the only group I've been to that has treated me as a person, as a human being, and ignored the wheelchair. I'm not disabled Linda. I'm me. And I won't change for nobody.

It's been such a wonderful week, it's been so good for me.

It's firing positive endorphins into my brain and putting good thoughts into my mind.

Well that was refreshingly different. I've never experienced anything like that before in my life.

I liked everything but I especially liked conducting people.

Carers and support workers told us:

I work upstairs. All week I have been very curious about all these strange sounds. When everybody left yesterday I sneaked down to see the gamelan and I was just drawn to it. Today's concert was phenomenal. It was amazing how well folk were involved. Clearly people had a fantastic time.

Service users benefitted by gaining confidence, listening skills, and becoming more observant. We can't praise the course highly enough.

We've had a fantastic three days. I was talking to Tom. It's the first time he's ever done a performance. He's absolutely loved it. For these young people to be able to do this was heart-lifting - they loved every minute of it. You could see their confidence growing the whole week as they were learning, picking up new moves, and new rhythms. It's been a really worthwhile three days of fun, excitement, enthusiasm.

I liked the way Nikki gave the group quite a long time at the outset simply to explore their soundscape, using rhythms borrowed from each other. A lot of directors stop their groups too frequently rather than let them perform, but Nikki fell into no such trap. I also liked the way she taught them a piece at the end of the session, by giving them a simple melodic/rhythmic motive, getting them to repeat it within a formula, modify it, introduce new instruments. They picked it up much more quickly than I would have expected. Within ten minutes they had learned a piece which they could all play from memory. It was all very rewarding.

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, Alan Bryden, Rob Champion, Emily Crossland, Lolly Hayes, Sali Gresham, Jason Joomun, Ellen Jordan, Nikki Kemp, Dave McKenny, John Pawson, Kieran Plunkett, Laurence Rugg, Mags Smith, Kath Waumsley, and Sam Weatherald.

Our staff

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

Our trustees

Professor Laura Caulfield, Bruce Cole, Jonathan Hollow, Hannah Johns, Nicholas Jolliffe, Peter Knapton, Anindita Pal, Chloe Roberts, Catherine Turner, and Eleanor Ward.

Our volunteers and pro bono advisors

Stieve Butler, Yvette Chivers, Emma Di Iorio, Joanna Garner, Ed Gibb, Hannah Gibbs, Errol MacGlashan, Russ Haynes, Mike K, Olivia Landsberg, Sara Longmuir, Steven Milligan, Tony O'Hagan, and Linda Yates.

Our patrons

Rahayu Supanggah, who sadly passed away this year, Bill Bailey, and Lord Ramsbotham.

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.

- Arts Council England
- Barnet, Enfield and Haringey Mental Health NHS Trust
- Blossom House School
- Claire Wilding and her pupils
- Clinks
- Colthouse Quakers
- Corra Foundation
- Comic Relief
- Creative Scotland
- East Park School
- East Riding County Council
- Emma Hayes
- Evan Cornish Foundation
- Friends of Good Vibrations
- Helen Wall
- HMP Albany
- HMP Altcourse
- HMP Liverpool
- HMP Manchester
- HMP Peterborough
- HMP Thorn Cross
- HMP Wealstun
- HMYOI Wetherby
- Holy Trinity Church of England Primary School
- Jane Gibb
- Jonathon Hollow
- Malcolm Milner
- Maudsley Charity
- National Foundation for Youth Music
- National Lottery Fund
- North Staffordshire Combined Healthcare
- Nottinghamshire County Council
- Novus
- Paul Hamlyn Foundation
- PBM Fund
- RHJ McCracken
- Sodexo Justice Services
- The Bromley Trust
- The Charity for Gartnavel Royal Hospital Voluntary Services
- The Hugh Fraser Foundation
- The Robertson Trust
- The Woodward Charitable Trust
- V Delaney Charitable Trust
- William Allen Young Charitable Trust
- Zurich Community Trust

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

- Ash Dilks
- Audrey Mitchell
- Beeston Community Resource
- Bethlem Royal Hospital
- Big Issue North
- Bill Bailey
- Common Wheel
- Community Lifestyles
- Cranfield Trust
- Culture, Health and Wellbeing Alliance
- Cumbria Music Service
- David Cargill House
- Double Impact
- Dr Jennie Henley
- Dr Yoon Irons
- Drums for Schools
- East Midlands Social Prescribing Network
- English Heritage
- Fife College
- Framework Housing Association
- Gamelan Naga Mas
- Gartnavel Royal Hospital
- Geraldine Heaney
- Glassbox Productions
- Glasgow City Health and Social Care Partnership
- Hampshire Music Service
- HMP Edinburgh
- HMP Stoke Heath
- HMP Wormwood Scrubs
- Indepen-dance
- Indonesian Embassy
- Irene Taylor Trust
- Jim King
- Key Supports
- Liz Jenkinson
- Lloyds of London
- Lord Ramsbotham
- Mark Scoones
- Middle Street Resource Centre
- Ministry of Justice
- Music in Detention
- National Criminal Justice Arts Alliance
- National Open College Network
- NCVO
- Novus
- Old Royal Naval College
- Pak Prasad
- Rampton Secure Hospital
- Royal Conservatoire of Scotland
- Royal Northern College of Music
- Safestore Fulham
- Scottish Autism
- South London and Maudsley Foundation NHS Trust
- SkillsMax
- Square Peg
- The Advisory Group
- The Anglo-Indonesian Society
- The New Issue
- Trinity College London
- University of Derby
- University of Southampton
- University of York
- University of Wolverhampton

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 2023 we intend to reach 1,500 participants a year, growing from the current 868. There is a growing need for our outcomes in society as the impact of austerity measures, coupled with the pandemic, take effect and other similar organisations shut down. Our offer is valued and the demand for our services is increasing all the time. We need to ensure we have the resources to meet that demand.

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 resource, sustainability, or freedom to continuously improve as we want.

We still need your help.

What we need most

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 or printing/design services, meeting spaces, and prizes to auction off

How will this benefit you?

We are extremely well-regarded with tight processes, and low overheads, 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 see our work in action and hear first-hand about their experiences.
- We can tell you exactly how your money will be spent so you can see your contribution is being put to good use and making a difference.
- You can learn what works and what doesn't through academic research studies we're participating in on arts and desistance, artists 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



we **LOAD** it into a van and come to **YOU**

GAMELAN originates from **JAVA** Indonesia

NO prior music skill required!

2 FACILITATORS and up to **20** participants

Conducting exercises encourage **TEAMWORK**

SPOKEN WORD can accompany the creative process

using composition, **IMPROVISATION** and **REFLECTION** as a key part of self development

5 DAY intensive experience

A TYPICAL GOOD VIBRATIONS COURSE

peer support, listening skills and non verbal **COMMUNICATION**

FINAL PERFORMANCE showcasing all they have learned!

we **RECORD** throughout the week

professionally manufactured **CD**

OCN team working accreditation

Good Vibrations CERTIFICATE

engaging and learning about **INDONESIAN CULTURE**

Image created by: Plunkart

How you can help us

- Make a donation to Good Vibrations
- Sponsor our charity or one of our projects
- Match fund one of our high profile fundraising activities
- Become a project partner on our grant applications to trusts and foundations by contributing a proportion of towards a larger bid, giving your donation even more impact

Can we help your organisation?

Our approach and use of the gamelan is accessible, innovative and effective. You too can benefit from the wide range of impacts our projects bring, by commissioning us directly to run a workshop or team-building day for your organisation. 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)

TRUSTEES' REPORT

Like everyone, we write this report looking back on the year 2019/20 from the depths of the Covid-19 pandemic. Current circumstances are so unusual for everyone that they make the normality of 2019/20 look very remote.

However, this report peers back through the fog, to look at our last full year through the lens of normality.

In 2018 we developed our three-year strategy. 2019/20 was our first year of implementation.

- We decided on a vision 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.”*
- Our corresponding mission was: *“to inspire vulnerable people with complex needs to see what they are capable of, to motivate them, and to give them the tools to build more positive futures.”*
- And our strategy was: *“to help 1,500 people per year by 2022; and secure the long-term future of our work through slightly more staff, and more diverse sources of income, including from corporates and philanthropists.”*

How well did we do against the goals we set ourselves?

The most important aspect of our strategy was of course who we helped and how we helped them. And during the first year, we exceeded the goal we had set for helping people by 10%, reaching 868 participants.

We also reached more people in more settings. Our community work in particular involved working with many more partners, especially in Glasgow, a thriving centre of excellence for our work.

In the prison estate, we had decided on a shorter, more focused list of settings where we will work. Our focus is on existing partners, then on more category B/C training prisons, on the female estate, in young offender institutions, and in secure training centres. This paid off; we delivered in all these, and have strong relationships in many prison settings across Great Britain as a result.

The trade-off we found in the first year of the strategy was that our increase in numbers was achieved more through non-intensive participation (people attending one session, or not attending a whole week of sessions), than intensive participation. This was especially true in our community work, and in mental health hospital settings. Non-intensive work still has tremendous value and our participants give us excellent feedback, so it is an important component of our overall portfolio of work. But we will continue to learn about how to balance the two. Interestingly, as a balancing factor, our prison work tended to develop in smaller groups, allowing us to focus more time and attention on each intensive participant.

As trustees, we have a continual responsibility to ensure the charity is financially viable and sustainable. I'm pleased to say our finances continued to grow in resilience in 2019/20, which turned out to be invaluable when the Covid-19 pandemic changed everything. We exceeded our income target for 2019/20 (£256,000 against a target of £222,000), and we added not just our target £12,000 to unrestricted reserves, but nearly £22,000. We continued to diversify sources of

TRUSTEES' REPORT

income, including a 60% increase in individual giving (from £7,266 in 2018/19 to £11,635 in 2019/20). The one strategic source from which we raised no funds was corporate donations. This was despite a number of positive conversations. If anyone reading this report thinks they could connect us to a regular corporate donor, please do get in touch with Katy Haigh.

We also must ensure our charity is effective, efficient and a good place to work. During the year in question we updated a number of key policies, and continued to improve our financial controls in line with the Charity Commission's best practice.

We are very grateful to trustee Bruce Cole for speaking with almost all staff, associates and trustees for his report looking at how we can become stronger and more united. We have always been a "virtual" charity – our work is spread across the whole of Great Britain, so we have no premises, and almost all our planning and development has to be conducted through the phone or over the internet. This has its challenges (although again, it has meant we were well-prepared for some of the constraints of the pandemic) and Bruce's *Stronger and More United* report looked at ways that we could strengthen bonds between the different parts of the charity within this virtual network of connections. As a result, we have had more of a focus on trustees and associates connecting, whether it is by attending playthrough sessions, or working together on how to mitigate the risks in our strategic risk register.

In line with our strategy we slightly increased the working days of our salaried staff, to support the work behind the greater volume of people we help. We have made significant improvements in our presence on social media, and continue to gain new followers, and new donors as a result. Since April 2019 our social media followers have grown by 13% (from 1,813 to 2,284).

Our report for 2020/21 will look very different, because of Covid-19. We have been enormously grateful for the vision and flexibility of key funders, who have enabled us to diversify our activities and beneficiaries - even during lockdown. One particularly creative approach was from the Maudsley Charity. They not only supported our change to alternative provision when our face to face Loophole music sessions at Bethlem Royal Hospital became impossible - they also invited us to create an online version of a Loophole workshop as part of their World Mental Health Day festival. And our Loophole music sessions at the hospital were among the first to return to face-to-face delivery. With such a positive, can-do approach we have been heartened at what can be achieved safely and effectively to reach beneficiaries, even during a pandemic.

But of course the pandemic has given everyone a lot to think about. As a result we have recently undertaken a strategic review, which will soon result in an updated strategy. This review re-affirmed the central focus of our work and charitable objectives: using the power of collective music-making, creativity and teamwork, centering on the gamelan orchestra, to encourage and motivate people who feel disempowered because of the institutional settings they find themselves in and because of their previous life history. This power was very obvious during 2019/20 and we know it can return in a world recovering from the effects of Covid-19.

This pandemic has shone a sharp light on many themes we value as trustees and as a charity: the power of social connection; the unstoppable force of human creativity; the link between our mental health and our ability to live full and productive lives.

We believe our mission to inspire people around these complex needs will be even more relevant in a world looking beyond (and back on) the current pandemic.

GOOD VIBRATIONS (MUSIC) LIMITED

TRUSTEES' REPORT

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

TRUSTEES' REPORT

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



Jonathan Hollow, Chair of Trustees, 14 December 2020

GOOD VIBRATIONS (MUSIC) LIMITED

LEGAL AND ADMINISTRATIVE DATA

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	Professor Laura Caulfield	Appointed April 2014, reappointed as a trustee 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, resigned 21 April 2020
	Joanna Garner	Appointed May 2015, reappointed as a trustee in January 2018, resigned 12 August 2019
	Jonathan Hollow	Appointed October 2016, appointed Chair October 2017, reappointed as Chair in January 2019
	Hannah Johns	Appointed May 2020
	Nicolas Jolliffe	Appointed May 2018
	Peter Knapton	Appointed November 2018
	Anindita Pal	Appointed May 2020
	Chloe Roberts	Appointed May 2020
	Catherine 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	
Charity No. (England and Wales)	1126493	
Charity No. (Scotland)	SCO48860	

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 2020.

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

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

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: 16 December 2020

GOOD VIBRATIONS (MUSIC) LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2020

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
	Notes						
<u>Income and endowments from:</u>							
Donations and legacies	3	54,401	-	54,401	43,795	-	43,795
Charitable activities	4	47,373	197,455	244,828	35,465	130,904	166,369
Investments	5	162	-	162	59	-	59
Other income	6	212	-	212	500	-	500
Total income		<u>102,148</u>	<u>197,455</u>	<u>299,603</u>	<u>79,819</u>	<u>130,904</u>	<u>210,723</u>
<u>Expenditure on:</u>							
Raising funds	7	21,249	-	21,249	13,403	-	13,403
Charitable activities	8	59,089	197,455	256,544	58,008	149,903	207,911
Total resources expended		<u>80,338</u>	<u>197,455</u>	<u>277,793</u>	<u>71,411</u>	<u>149,903</u>	<u>221,314</u>
Net income/(expenditure) for the year/ Net movement in funds							
		21,810	-	21,810	8,408	(18,999)	(10,591)
Fund balances at 1 April 2019		<u>50,691</u>	<u>-</u>	<u>50,691</u>	<u>42,283</u>	<u>18,999</u>	<u>61,282</u>
Fund balances at 31 March 2020		<u><u>72,501</u></u>	<u><u>-</u></u>	<u><u>72,501</u></u>	<u><u>50,691</u></u>	<u><u>-</u></u>	<u><u>50,691</u></u>

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 2020

		2020		2019	
	Notes	£	£	£	£
Current assets					
Debtors	12	20,523		20,866	
Cash at bank and in hand		128,574		89,111	
		<u>149,097</u>		<u>109,977</u>	
Creditors: amounts falling due within one year	13	<u>(76,596)</u>		<u>(59,286)</u>	
Net current assets			<u>72,501</u>		<u>50,691</u>
Income funds					
Unrestricted funds			<u>72,501</u>		<u>50,691</u>
			<u>72,501</u>		<u>50,691</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 2020.

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 14 December 2020



J Hollow
Trustee

Company Registration No. 06683343

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2020

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, EC4R1BE.

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.

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 Income

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.

1.5 Expenditure

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

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2020

1 Accounting policies

(Continued)

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.

1.9 Retirement benefits

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

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2020

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	Unrestricted funds
	2020	2019
	£	£
Donations and gifts	11,261	8,615
Unrestricted grant	-	3,000
Donated goods and services	43,140	32,180
	<u>54,401</u>	<u>43,795</u>

4 Charitable activities

	Grant funded charitable activities	Course and workshop income	Total 2020	Grant funded charitable activities	Course and workshop income	Total 2019
	2020	2020		2019	2019	
	£	£	£	£	£	£
Sales within charitable activities	-	46,547	46,547	-	35,015	35,015
Performance related grants	198,181	-	198,181	130,904	-	130,904
Charitable rental income	100	-	100	450	-	450
	<u>198,281</u>	<u>46,547</u>	<u>244,828</u>	<u>131,354</u>	<u>35,015</u>	<u>166,369</u>
	<u><u>198,281</u></u>	<u><u>46,547</u></u>	<u><u>244,828</u></u>	<u><u>131,354</u></u>	<u><u>35,015</u></u>	<u><u>166,369</u></u>
Analysis by fund						
Unrestricted funds	826	46,547	47,373	450	35,015	35,465
Restricted funds	197,455	-	197,455	130,904	-	130,904
	<u>198,281</u>	<u>46,547</u>	<u>244,828</u>	<u>131,354</u>	<u>35,015</u>	<u>166,369</u>
	<u><u>198,281</u></u>	<u><u>46,547</u></u>	<u><u>244,828</u></u>	<u><u>131,354</u></u>	<u><u>35,015</u></u>	<u><u>166,369</u></u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

5 Investments

	Unrestricted funds	Unrestricted funds
	2020	2019
	£	£
Interest receivable	162	59
	<u>162</u>	<u>59</u>

6 Other income

	Unrestricted funds	Unrestricted funds
	2020	2019
	£	£
Other income	212	500
	<u>212</u>	<u>500</u>

7 Raising funds

	Unrestricted funds	Unrestricted funds
	2020	2019
	£	£
<u>Fundraising and publicity</u>		
Fundraising agents	-	2,500
Other fundraising costs	387	309
Staff costs	20,862	10,594
	<u>21,249</u>	<u>13,403</u>
Fundraising and publicity	21,249	13,403
	<u>21,249</u>	<u>13,403</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

8 Charitable activities

	2020	2019
	£	£
Staff costs	53,705	50,779
Project costs	136,240	97,181
Other direct costs	14,928	10,108
	<u>204,873</u>	<u>158,068</u>
Share of support costs (see note 9)	33,367	27,338
Share of governance costs (see note 9)	18,304	22,505
	<u>256,544</u>	<u>207,911</u>
Analysis by fund		
Unrestricted funds	59,089	58,008
Restricted funds	197,455	149,903
	<u>256,544</u>	<u>207,911</u>
For the year ended 31 March 2019		
Unrestricted funds	58,008	
Restricted funds	149,903	
	<u>207,911</u>	

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2020

9 Support costs

	Support costs £	Governance costs £	2020 £	Support costs £	Governance costs £	2019 £
Staff costs	17,676	11,881	29,557	13,476	10,317	23,793
Office sundries, insurance etc.	9,491	-	9,491	13,862	-	13,862
Marketing and Communications (gift in kind)	2,100	-	2,100	-	-	-
Training, coaching and professional development (gift in kind)	1,200	-	1,200	-	-	-
Advice, consultancy and interviews (gift in kind)	2,900	-	2,900	-	-	-
Trustees' travel expenses and meeting refreshments	-	571	571	-	560	560
Legal and professional fees	-	3,504	3,504	-	10,768	10,768
Other	-	2,348	2,348	-	860	860
	<u>33,367</u>	<u>18,304</u>	<u>51,671</u>	<u>27,338</u>	<u>22,505</u>	<u>49,843</u>
Analysed between Charitable activities	<u>33,367</u>	<u>18,304</u>	<u>51,671</u>	<u>27,338</u>	<u>22,505</u>	<u>49,843</u>

10 Trustees

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

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

11 Employees

Number of employees

The average monthly number of employees during the year was:

	2020 Number	2019 Number
Executive Director, Operations Manager, Training and Development Manager, Fundraising and Communications Manager	4	3

Employment costs

	2020 £	2019 £
Wages and salaries	95,974	80,462
Social security costs	5,627	3,231
Other pension costs	2,523	1,473
	<u>104,124</u>	<u>85,166</u>

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.

12 Debtors

	2020 £	2019 £
Amounts falling due within one year:		
Trade debtors	8,823	8,823
Other debtors	11,698	12,043
	<u>20,523</u>	<u>20,866</u>

13 Creditors: amounts falling due within one year

	Notes	2020 £	2019 £
Deferred income	14	60,614	56,000
Accruals		15,982	3,286
		<u>76,596</u>	<u>59,286</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

14 Deferred income

	2020 £	2019 £
Other deferred income	60,614	56,000

15 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 £2,523 (2019 - £1,473).

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2020

16 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:

	Movement in funds			Movement in funds			Balance at 31 March 2020 £
	Balance at 1 April 2018 £	Incoming resources £	Resources expended £	Balance at 1 April 2019 £	Incoming resources £	Resources expended £	
The Henry Smith Charity	18,999	-	(18,999)	-	-	-	-
National Foundation for Youth Music	-	20,071	(20,071)	-	31,786	(31,786)	-
Arts Council England	-	33,000	(33,000)	-	43,083	(43,083)	-
Creative Scotland	-	33,430	(33,430)	-	34,699	(34,699)	-
The Bromley Trust	-	10,000	(10,000)	-	10,000	(10,000)	-
Maudsley Charity	-	9,333	(9,333)	-	14,000	(14,000)	-
Allen Lane Foundation	-	6,533	(6,533)	-	-	-	-
Nottinghamshire County Council	-	3,750	(3,750)	-	5,000	(5,000)	-
The Hugh Fraser Foundation	-	5,000	(5,000)	-	5,000	(5,000)	-
Santander Foundation	-	2,000	(2,000)	-	-	-	-
ABF The Soldiers' Charity	-	4,812	(4,812)	-	-	-	-
The Swan Mountain Trust	-	318	(318)	-	-	-	-
Network For Social Change	-	2,657	(2,657)	-	-	-	-
National Lottery Fund	-	-	-	-	35,695	(35,695)	-
The Woodward Charitable Trust	-	-	-	-	500	(500)	-
Evan Cornish Foundation	-	-	-	-	10,000	(10,000)	-
Zurich Community Trust	-	-	-	-	1,000	(1,000)	-
The Robertson Trust	-	-	-	-	1,333	(1,333)	-
Corra Foundation/Comic Relief	-	-	-	-	500	(500)	-
Paul Hamlyn Foundation	-	-	-	-	4,859	(4,859)	-
	<u>18,999</u>	<u>130,904</u>	<u>(149,903)</u>	<u>-</u>	<u>197,455</u>	<u>(197,455)</u>	<u>-</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2020

17 Analysis of net assets between funds

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
Fund balances at 31 March 2020 are represented by:						
Current assets/ (liabilities)	58,068	14,433	72,501	50,691	-	50,691
	<u>58,068</u>	<u>14,433</u>	<u>72,501</u>	<u>50,691</u>	<u>-</u>	<u>50,691</u>
	<u><u>58,068</u></u>	<u><u>14,433</u></u>	<u><u>72,501</u></u>	<u><u>50,691</u></u>	<u><u>-</u></u>	<u><u>50,691</u></u>

18 Related party transactions

There were no disclosable related party transactions during the year (2019 - none).