



# Good Vibrations (Music) Limited

Annual report and accounts 2020–21



# Welcome



**Katy Haigh**  
Executive Director  
Good Vibrations

I hope you enjoy reading this annual report. Putting it together has emphasised to us how grateful we are to everyone who has supported our work during this difficult year, and how proud we are of what our team has achieved.

We are doing all we can to support the communities we work with to recover from this devastating pandemic and live fulfilling lives beyond it.

September 2021

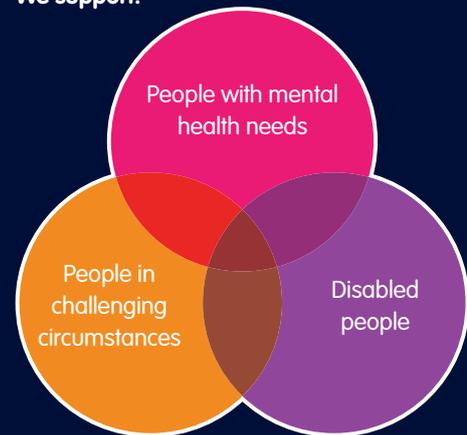
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# Who our service is for

Good Vibrations works across the UK in partnership with prisons, young offender institutions, secure hospitals and community organisations.

We support:



## Our vision

To help create a safer, 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 and constructive lives.

## Our mission

We inspire and motivate vulnerable people with complex needs and give them the tools they need to help them realise their true potential and build more positive futures.

# What we do and how

We run music-making projects where participants make their own music, put on performances, and create recordings.

These projects are all about listening, communicating, working as a team, problem solving and reflecting. They are accessible, and don't require musical experience.

We particularly like to work with gamelan music<sup>1</sup> as it is so accessible, different, levelling and well-suited to helping develop collaboration and confidence. Participants can also learn about Indonesian culture, and sometimes the music industry, on our courses.

## Group music-making projects

### Week-long immersive experiences<sup>2</sup> using:

- Gamelan
- Mixed art forms, e.g. spoken word, puppetry, dance and technology

### Weekly courses using:

- Gamelan
- Music tech with vocals and acoustic instruments

## Individualised support through our Keep In Touch programme

### Creative activities:

- Signposting to further arts activities and providing bursaries
- Lending instruments to play at home
- Collaborating opportunities with professional artists on our mixed art form Beyond Performance projects
- Access to the Gamelan Room, our interactive gamelan music making website

### Additional support:

- Signposting to further learning and support services
- Providing volunteering opportunities and traineeships
- Advocacy, and helping them find ways to share their skills, experiences and interests
- Opportunities for their voice to be heard through radio shows, podcasts and blogs
- Providing creative packs
- Inviting them to attend online workshops

### And also

- Taster sessions to let potential participants see if Good Vibrations is for them
- Team-building days with our corporate partners
- Facilitation master classes for music practitioners and students
- One to one music sessions in some settings



1. Gamelan are tuned percussion orchestras from Indonesia

2. Trinity College London 'Arts Award Discover' and National Open College Network (NOCN) 'Team Working Skills' qualification awards



# Our approach is key to our work

It's based on 12 core values:



Our approach is holistic and person-centred. Our projects are about relationships – between participants and facilitators, between members of the group, between participants and staff or carers, and the relationship each participant has with themselves.

We facilitate, rather than teach. This creates safe spaces and gives participants ownership of their work, which has a transformative effect. We help participants explore and reflect on how they are in groups, and let conflict play out as this is natural, and can lead to creative problem-solving.

Much of our work uses gamelan because it's communal, so as players fit their parts in, they develop listening and non-verbal communication skills. Gamelan is melodic, not just rhythmic, which provides rich opportunities for musical development. It is novel, so people tend not to have prejudices about it, it is levelling, so everyone's contributions are equally important. As a medium, it is accessible and adaptable. Everyone can succeed at it and be challenged by it.

We value participants' life experiences, and listen to how we can better support them and act on what they say. We are working hard to build pathways for participation at all levels in the organisation.

The following percentages of participants<sup>3</sup> say our intensive or regular courses make them:

MORE  
CREATIVE  
**93%**

MORE  
MOTIVATED  
**83%**

BETTER AT  
LISTENING  
**82%**

BETTER AT  
TEAM WORKING  
**82%**

MORE  
CONFIDENT  
**82%**

MORE  
RESILIENT  
**79%**

BETTER AT  
COMMUNICATING  
**78%**

BETTER AT  
PROBLEM SOLVING  
**75%**



<sup>3</sup> Filling in surveys after completing week-long or regular courses – sample size 697 people

# The difference we make

## Our participants say our projects help them in many ways:



A complete and different experience – my health and well-being have benefitted.”



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



It restored my faith in humanity. I've been treated as a person.”



It built my respect for other cultures and people. A synergy developed.”



I am nervous and struggle in groups but the project helped my self-confidence.”



The course helped me work better as part of a group. I felt motivated and stress free.”

## Independent research<sup>4</sup> findings demonstrate that our projects have lasting positive impacts:



### Long-term

Six months after completing a course, participants experienced: greater levels of engagement; an increased openness to wider learning; improved listening and communication skills; improved social skills; improved relationships with prison staff; decreased levels of self-reported anger; and a greater sense of calmness.”

Winder et al., 2015



### Achieving

Participants develop more trust in their own ability to make meaningful, valid decisions and an ethos of collective responsibility grows ... The sense of achievement experienced at the end of the week was invaluable for the recognition it provided of participants' abilities and hidden potential, which many had lost sight of during their formal education.”

Digard et al., 2007:13



### Co-operating

Helped reduce anxiety levels for participants, enabling them to feel more relaxed and cope better with stress ... All participants said their social skills had improved, e.g. that they could communicate better, were more co-operative team-players, and more effective leaders.”

Winder et al., 2015



### Listening

The facilitators encourage a culture of shared leadership and joint decision-making, which enables participants to become better at communicating with, and listening to others.”

Henley, 2014



### Experiencing

Participants talk about the humanising experience of the project and the freedom it makes them feel.”

Caulfield et al., 2010



### Changing

Catalysts for change – participants take learnings and memories with them, which many treat as foundations of positive change to build upon.”

Caulfield et al., 2010

We are committed to continually learning about the impact of our work through independent evaluation, and responding to that. There is new research underway on our work. If you want to find out about all our research, please look at the Evidence Library:

[www.artsevidence.org.uk/organisations/arts-organisations/good-vibrations](http://www.artsevidence.org.uk/organisations/arts-organisations/good-vibrations)

<sup>4</sup> Music, education, and opportunity Sep 2018 Prison Service Journal article

# 2020-21 an overview

IN 2020-21 WE EXPECTED TO:

REACH

1,080

PARTICIPANTS, 510 OF WHOM WOULD BE ON OUR INTENSIVE COURSES

WORK AT

16 PRISONS

3 SECURE HOSPITALS

AND WITH

10 PARTNERS IN THE COMMUNITY

Before the year started, Covid hit and we were forced to temporarily stop all face to face activities. Most of our beneficiaries suffered greatly during the pandemic, and the enforced isolation of lockdown meant that many struggled with their mental health. It has been very difficult to reach people, especially in prisons, but we did everything we could to continue our support, working face to face when possible and remotely/online when necessary. This year, because of the pandemic, our work has looked very different from ever before.

WE SUPPORTED ALMOST

300

PEOPLE DIRECTLY

Hello, how are you?

33

PEOPLE THROUGH OUR KEEP IN TOUCH PROGRAMME

61

PEOPLE FACE TO FACE

98

PEOPLE ONLINE

100

PEOPLE IN PRISONS AND YOIs THROUGH OUR CREATIVE PACKS

Our radio shows, podcasts, films, blogs and creative challenges have reached 1,000s more people in prisons and the community.

## Online projects

When we couldn't work safely in person, we ran online music courses. These were aimed at adults with mental health needs, and disabilities, but some were open to the public, students and professional artists too.

### We supported 98 people in this way

#### UK wide

- A Loophole Music World Mental Health Day workshop with 12 people
- A four-week Beyond Performance music and shadow puppet course with 14 people

#### London

- A facilitation master class with the Royal College of Music with eight people

#### Nottingham and Glasgow

- Weekly Resonate gamelan sessions with 29 people

#### Nottinghamshire

- A four-week course with 17 Flower Pod members

#### Glasgow

- A five-week course with 12 Community Lifestyles members

#### Pre-recorded for HMP Liverpool

- A five-week introduction to gamelan course for six men



## Face to face work

For large parts of the year we managed to run some weekly, face to face courses in a few settings.

**We supported 61 people with mental health needs over a long time through this work**

### **London**

- Gamelan sessions with 18 men at HMP Wormwood Scrubs
- Loophole Music sessions with 30 men, women and young people at Bethlem Royal Hospital

### **Nottingham**

- Gamelan sessions with 13 men and women at Middle Street Resource Centre

# Individual long-term support

Through our Keep In Touch programme, we worked with past-participants to support them through this difficult time.

**We checked in to see how they were, shared opportunities and resources, and signposted them onto activities and support. We helped these participants:**

- Feel connected and access local pandemic resources
- Keep making music by loaning them instruments
- Get online and access tablets and digital radios
- Get specialist housing, finance and mental health support
- Create new pieces
- Join online groups
- Co-produce radio shows and papers for conferences
- Learn about shadow puppetry and create a film

This work has benefitted us too – past participants are volunteering to give back to Good Vibrations. They have represented us in consultations they are knowledgeable about, have shared their expertise, perspectives and stories through blogs and podcasts, and have helped us design a digital gamelan and online sessions to make them more accessible.

“

Having the phone calls has been the biggest support during lockdown. Yesterday I felt joy for the first time in a while – funny to feel the feeling – I just caught it – felt hope.”

ELVY



# Creative content

We prioritised creative content for the first time this year so we could reach people in other ways during the pandemic. It was so successful we want to do more of this in the future to support our face to face work.



### Online music making resources

We created online resources for people to make music with. To find out more visit: [www.good-vibrations.org.uk/play-music-with-others-2/gamelan-playground](http://www.good-vibrations.org.uk/play-music-with-others-2/gamelan-playground)

### Creative challenges

Our facilitators and participants made films and challenged people to do something creative in response.

To see more visit: [www.good-vibrations.org.uk/sharing-good-vibrations-3](http://www.good-vibrations.org.uk/sharing-good-vibrations-3)



### Creative packs for prisons

We sent 100 creative packs to people locked in their cells to give them something interesting to do and show them that we care.

To find out more visit: [bit.ly/3yT7A30](https://bit.ly/3yT7A30)



### Podcasts

We recorded Bite Size Vibes, a series of podcasts with people from inside and outside the Good Vibrations community.

### Radio programmes

We broadcast radio shows to people across the UK through community, hospital, and prison radio.

To hear more visit: [www.good-vibrations.org.uk/podcasts](http://www.good-vibrations.org.uk/podcasts)



### Blogs

Our participants and team have a wealth of varied experiences and perspectives on different issues, which we shared through blogs.

To find out more visit: [www.good-vibrations.org.uk/news-and-blogs](http://www.good-vibrations.org.uk/news-and-blogs)



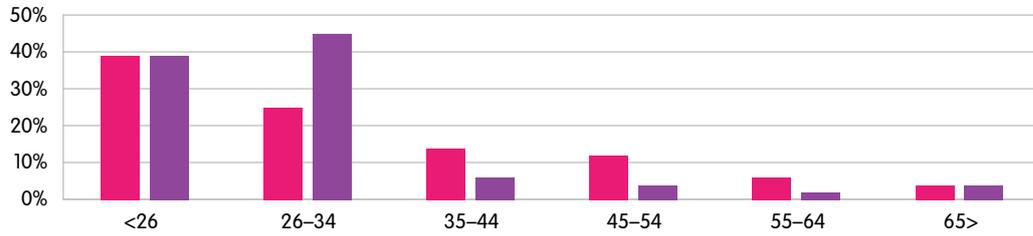
### Concerts and films

We created films and performances about our work, and about Indonesian music and culture.

To find out more visit our YouTube TV channel: <https://bit.ly/3hZ0IC3>

# Who we helped

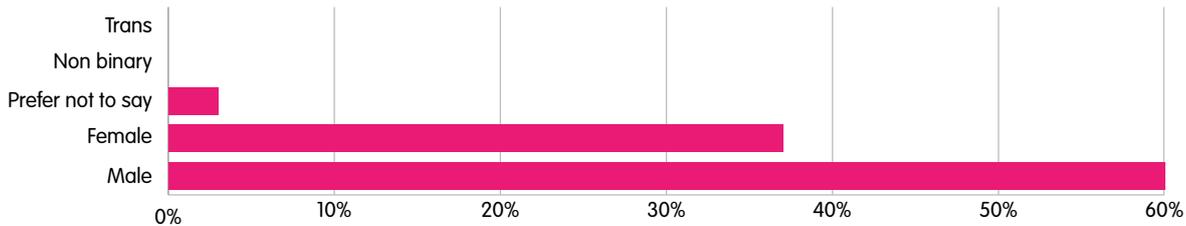
## AGE OF PARTICIPANTS



■ % of participants over last five years  
 ■ % of participants in 2020-21

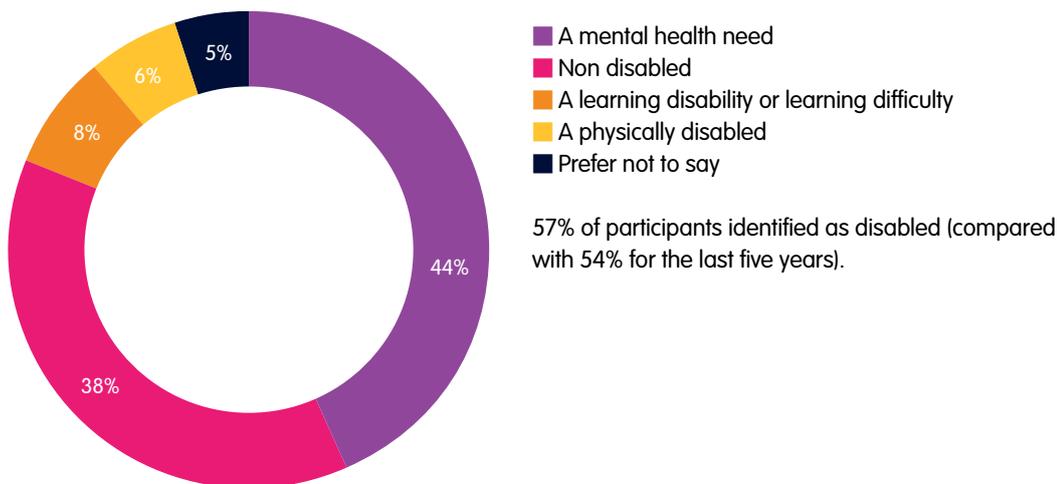
This year almost all of our participants were 18-35 (84% compared with 64% for the last five years).

## GENDER OF PARTICIPANTS



60% of our participants were male compared to 68% over the last five years.

## DISABILITY STATUS OF PARTICIPANTS

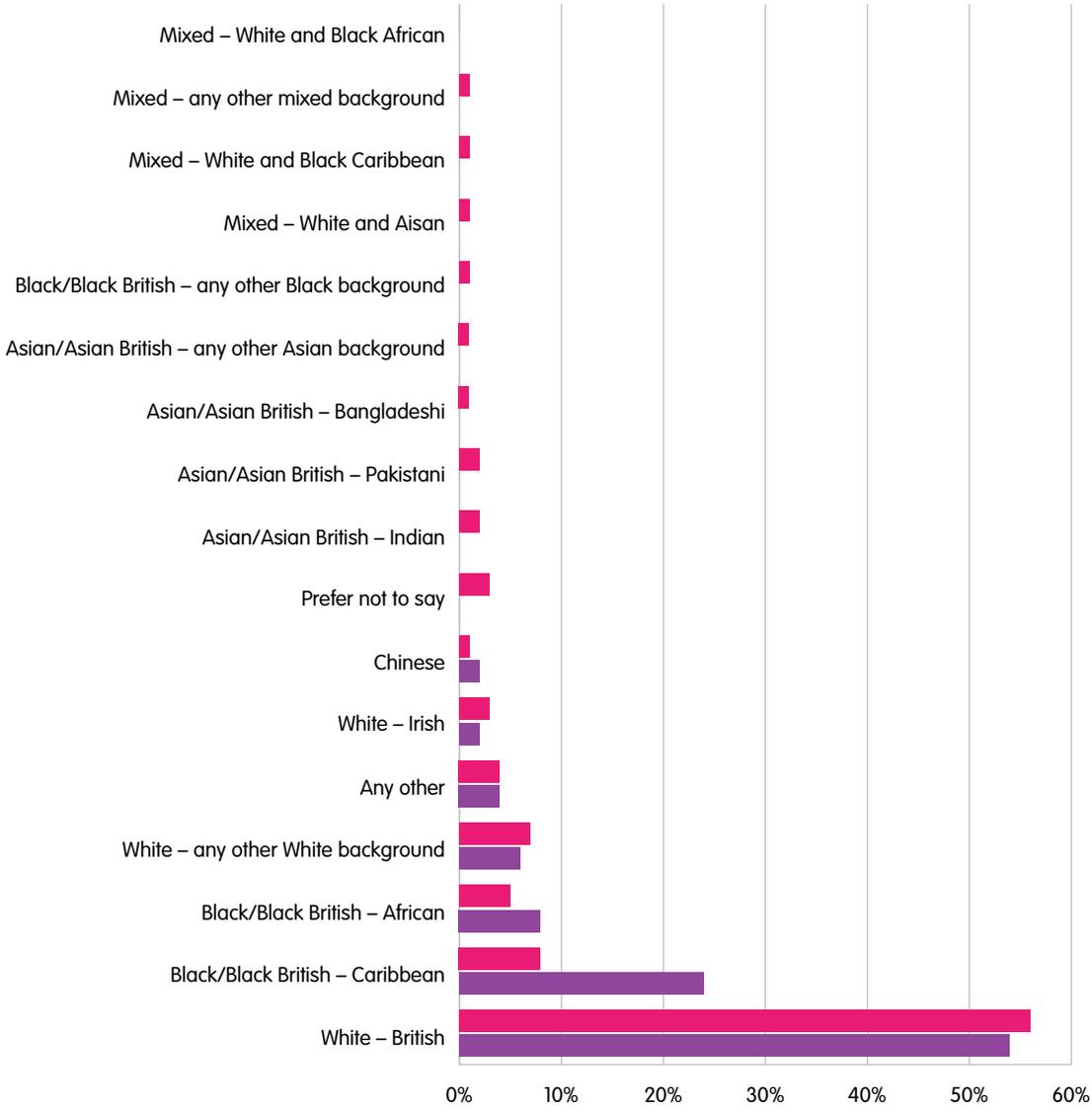


■ A mental health need  
 ■ Non disabled  
 ■ A learning disability or learning difficulty  
 ■ A physically disabled  
 ■ Prefer not to say

57% of participants identified as disabled (compared with 54% for the last five years).

We have been collating gender and disability data in a binary way until recently, so cannot provide an accurate comparison of this year's full data with the last five years. We aim to present a visual representation of gender data in future annual reports.

ETHNICITY OF PARTICIPANTS



■ % of participants over the last five years  
 ■ % of participants in 2020-21

54% of participants were White British (compared with 56% for the last five years) and 24% were Black/Black British Caribbean (compared with 8% for the last five years).

# Behind the scenes

Good Vibrations is a dynamic, learning and evolving organisation. We are committed to improving our practice, and contributing to the development of arts and social justice across the UK.

**OUR APPROACH** We work in partnership with a very broad range of organisations to reach the people who can most benefit from our work, and embed expertise in every project

**WHAT WE DID**

- Worked closely with partners to maintain relationships, think how best to respond to the pandemic, offer mutual support, make services more joined up, and co-design new ideas
- New partners this year:
  - Baring Foundation
  - BBC Radio 4
  - Beyond: Make Justice Happen
  - Blurring Boundaries
  - Charles Matthews
  - Dan Sumpton
  - Editors for Impact
  - Fife College
  - Flourishing Lives
  - Glasgow Hospital Radio
  - Heather Stroschein
  - Leonard Cheshire
  - Music Broth
  - Nettl Academy
  - Northern Gamelan Network
  - North West Criminal Justice Network
  - Patrick Miller
  - Professor Benjamin Zephaniah
  - Purple Media
  - Radio Walton
  - Reach Learning Disability
  - Scottish Prison Service
  - SkillsMax
  - Sub City Radio
  - The Clear Company
  - The Health and Social Care Alliance
  - The Media Trust
  - University of Hull
  - VSL Consultancy
  - Way Out Arts

**OUR APPROACH** Creativity, flexibility and leadership are at the heart of our work

**WHAT WE DID**

- Pivoted to produce digital and remote support, and altered our face to face work to allow for government restrictions
- Rewrote our strategy for 2021–23, producing a realistic but confidently ambitious roadmap for the future
- Worked hard to support the sector through a time of uncertainty

**OUR APPROACH** We are taking decisive steps to improve our diversity and inclusion, and are committed to anti-racist work

**WHAT WE DID**

- Updated our equality, diversity and inclusion policy
- Agreed on a draft action plan for 2021–22 to do more to share power and privilege and to become more diverse and inclusive
- Set up a series of discussions, including participants, partners and people with lived experience
- To deepen our understanding and act as a catalyst for change

**OUR APPROACH** We invest in and care for our team through skills development, consultation and participation at all levels

**WHAT WE DID**

- Recruited six new facilitators, one new staff member and three new trustees
- Set up external supervision support for our team
- Offered a hardship fund for our freelance facilitators
- Whole team training in safeguarding, and diversity and inclusion
- Whole team consultation about the new strategy
- Made use of the government's part-time furlough scheme

**OUR APPROACH** We are a learning organisation

**WHAT WE DID**

- Worked with the University of Cambridge and Inspiring Futures partners to keep this important new piece of national research on arts and desistance on track despite the pandemic
- The University of Southampton started researching the impact our Keluarga programme has on relationships between prisoners and their families
- Partnered with the Royal Northern College of Music, University of Wolverhampton, Irene Taylor Trust and Hear Me Out to design an artist care action research programme, and identify funding for it
- Started working with University of York, University of the West of Scotland and University of Hawaii, to think about research questions and methodologies for an inclusive evaluation of our community gamelan projects and their impacts on wellbeing

**OUR APPROACH** We embrace technology and make use of it to enhance our work and benefit our participants

**WHAT WE DID**

- With University of York, commissioned a new digital gamelan. Charles Matthews built phase one of this interactive gamelan, which will be released in 2021
- Online collaborations and live events

**OUR APPROACH** We work towards improved sustainability

**WHAT WE DID**

- Updated our sustainability policy
- Agreed on a draft action plan for 2021–22 to do more to tackle the climate emergency



One year on, feedback from some of the individuals who took part in the Good Vibrations project, is still very positive, expressing that it has improved their confidence and aspects of their mental health.”

CHARLOTTE WISE, HMP STOKE HEATH

**OUR APPROACH** We advocate for the people we support and share good practice

**WHAT WE DID**

- Benjamin Zephaniah presented a Good Vibrations appeal on BBC Radio 4. He talked about his own experience of prison, how prison can make a bad start in life worse, and the role the arts play in rehabilitation. He explained how our projects help break the cycle of re-offending
- Ran awareness-raising social media campaigns about the extreme isolation of prisoners due the covid-pandemic, and the vital importance of family contact
- Presented workshops, lectures and video papers, e.g. on inclusivity and accessibility and facilitating online
- Contributed to consultations, e.g. on neurodiversity in the criminal justice system and the impact of Covid on the voluntary sector
- Shared stories about the difference we made to participants
- International Times, Charity Today, and The New Issue published articles on our work, how we adapted to Covid and our work with prisoners and their families
- We celebrated participants winning Koestler Awards – men from HMP Thorn Cross for their piece Storm, and men from HMP Stoke Heath for This Is The Day The Music Made
- We ran an online Loophole music-making workshop to celebrate World Mental Health Day, and shared music by Bethlem Royal Hospital patients in a week-long showcase on social media



# Hear from our participants

## Russ's story

In 2009 I came out of prison completely lost and confused. I was staying in a hostel. I hated being there, I hated having a curfew, I hated people making decisions about me. I felt like my dignity had been stripped away from me.

One day I bumped into a Good Vibrations facilitator who was running a project there. She asked me to join in, so I went along to be polite, telling myself I'd stay for ten minutes and then make an excuse to leave. But I ended up staying for the entire session and the whole workshop. I was hooked.

After that, I started attending weekly gamelan sessions with Good Vibrations. And 12 years on, I am still as involved as I can be with whatever support I can offer. I've performed gamelan in concert and this year I've presented and produced a series of podcasts for Good Vibrations. Thanks to encouragement and support from the Good Vibrations team, I've done stand-up shows across the UK and I now present a weekly show for Radio Sunlight called the Chatterday Show. They also introduced me to the Teach A Friend To Read charity, for whom I am now Media Director.

Good Vibrations is not about where you've been – it's about where you're going. Things for me are still not perfect. I do still struggle. But being part of Good Vibrations has given me the strength to stay positive and keep moving forward and achieve whatever goal I set myself.



## Linda's story

Before I started doing online sessions with Good Vibrations, I'd never done a video call before. When Mags, the facilitator of the Resonate project, and I first talked about doing the sessions online we didn't want to because we thought it wouldn't be the same. And when we started, I didn't know how it would go, but it's been every bit as good as the sessions in person. It's just a different way of doing it. It's been nice to see the people I knew from the Resonate in-person sessions and I've also met new people online and got to know them. If someone had told me before the pandemic that we'd be doing the sessions online, I'd have said no way!

We can't play gamelan in the online sessions and I miss that. We've been listening to Balinese gamelan though, which is different to the Javanese gamelan that we play at Campbell House in Glasgow. I would love to go and see the Balinese gamelan, and to try it out as well. I love gamelan. I tell everybody I see about it!

We did a conference this year too. We were talking about inclusivity, accessibility, consent, ethnomusicology and jargon for months before the conference, and then we spoke at the conference. We made a video that was shown to everyone and then a Q&A session. One of the presenters said it gave him a lot of ideas for the future. This is the very first time I've been involved in a conference and I found it brilliant.



## Tony's story

I first joined Good Vibrations' Loophole Music project in 2018, when I was a patient in Bethlem Royal Hospital. In the 80s and 90s I sang with a band in pubs and clubs, and I was so happy to be creative and making music again after all this time. It reawakened something in me that had been lying dormant. Taking part in Loophole Music definitely helped me with my recovery.

Now I work in Bethlem Hospital with a charity called Hear Us, giving peer support to patients. I was working during lockdown when I saw a notice about

Loophole Music and I asked if I could join again. Kieran and Bison, who run the project, encouraged me to focus on writing my own music and lyrics. So I started working on some songs I'd begun a long time ago and which I'd never got a chance to finish. It's really exciting to be able to make music again. I've got plenty more songs inside me.

In October, I helped Kieran and Bison run an online workshop from a pub in Stockwell as part of the Maudsley Charity festival for World Mental Health Day 2020. I learned a great deal from the experience, and it gave me a lot of confidence.

Now I volunteer at the one to one Loophole Music sessions at Bethlem too, which have been running during the pandemic. I hope I'll be able to stay involved with Loophole for a long while – I'm here for as long as they'll have me!

# Conversations about our work during the pandemic



**John (Good Vibrations facilitator)  
Natalie and Danielle (occupational therapists)  
discuss one of our prison projects**

**John:** During the pandemic, we've been doing gamelan sessions on H3, the residential healthcare wing in HMP Wormwood Scrubs. We work with two to four participants at each session. They take place in a communal area which works well in terms of social distancing as people can observe from the other side of the room.

**Natalie:** H3 is our in-patient mental health unit so the men on the unit are particularly vulnerable. The group having to be small because of Covid actually works well, as patients often feel more confident playing within a smaller group. If Danielle and I are there we play too, and so do the officers and nurses, which is a nice leveller for us all.

**Danielle:** Allowing observers in the room creates a safe way for patients to leave their cells. Sometimes they even transition into participating. It's nice to see that progress. There are a couple of cells that look out onto the room. This means that people who don't want to or can't leave their cells can still stand at the hatch and look and listen. For some of our patients this is a big step. They are participating in a way too.

**John:** Because there are different people in the room each time, the sessions are different every week. As a facilitator, I don't practise anything I regard as therapeutic. I believe music itself is therapeutic and the act of playing is therapeutic. Things can be expressed in music that people find difficult to express in other ways. When we're addressing a musical issue, such as the group not playing in time, we're simultaneously addressing other issues – of relationship, of connection, of listening.

**Natalie:** It's because of this that the sessions provide a really good space for us to assess the patients. While the men are playing gamelan, we can assess their concentration, their ability to focus on a task, their motor skills, their social communication, and their ability to express themselves.

**Danielle:** It's a pro-social activity and provides an easy way to communicate and be encouraging of each other. You can really see when patients are listening and communicating. Some of the guys have very disordered thoughts and will usually speak at a hundred miles an hour, but doing a Good Vibrations session really slows things down. It reduces frustration as they feel like they are being listened to. The music goes through the whole unit. The nurses have noted how it changes the atmosphere and creates a calming tone for the afternoon. This means it has a wider impact, even on patients who aren't participating.

**Natalie:** We rely on the prison staff to unlock the guys for all our activities and sometimes they can't as they don't have enough officers available. But when it comes to Good Vibrations, they always make sure they have enough staff on to make the sessions happen. The officers appreciate them as much as anyone.

These images are from a film made in our Beyond Performance project, which we held online this year. It combines an eclectic mix of shadow puppetry and music, produced collaboratively by director Sarah Stuchfield, professional artists, and old and new Good Vibrations participants across the UK.  
<https://bit.ly/3IDINGR>





**Rosie (Admin and Communications Co-ordinator) and Nikki (Good Vibrations facilitator) discuss one of our community projects**

**Rosie:** Were there any challenges when you moved your gamelan group online rather than in the local community centre because of Covid?

**Nikki:** Digital exclusion was a real issue. Most of our participants didn't have much experience, confidence or access to technology. IT is my biggest weakness, so I had to upskill myself so I could do one to one sessions showing them how to use Zoom. But I'm glad we did it because several participants engaged with the online sessions.

**Rosie:** How did you make music online? Did it all go smoothly?

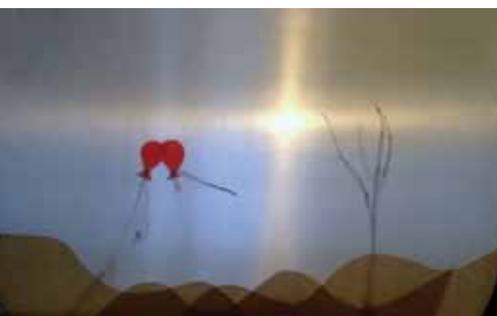
**Nikki:** I delivered gamelan instruments to people's homes so they could take part online. We also used Soundtrap, a composition tool that lets people work on a piece together remotely. Between sessions, participants would work on the piece and be in communication with each other. I encouraged people to drop into the session, even just for a chat, with no pressure to stay for the full hour. Not knowing who was going to turn up when made it stressful though. In person you can be spontaneous and respond to whatever happens, but it's not like that online. I spent hours preparing background sounds and videos to share to maintain interest and ensure I had back-up options.

**Rosie:** Were all of your sessions online during the pandemic?

**Nikki:** No. When restrictions eased last summer, we briefly returned to face to face with limited numbers. We arranged it so each person had a station of three instruments to play and did a lot of deep cleaning. It was different from our usual relaxed, drop-in sessions. I also ran online sessions with Flowerpod, a centre for people with learning disabilities. They didn't have gamelan instruments, so instead played flowerpots, watering cans, buckets and teacups. The participants and their support workers shared one camera, all socially distanced from each other, so were just tiny dots on my screen. It was hard to know who was playing what. I used signals to facilitate, but one of the participants was visually impaired, so couldn't see me. We experimented to see what worked, and the success of the group ultimately depended on the support workers being so interactive and brilliant.

**Rosie:** Looking back, what have you learnt from this experience?

**Nikki:** I've got used to working online now. Participants need to have a certain level of ability or support to help them engage, but I've found a system that works. There are benefits too. I can show videos, share notation, and focus on specific learning points in a way that is impossible in face-to-face groups. It's useful to be able to mute the group to let them practise their own parts without hearing each other. Developing technical skills on Soundtrap and Zoom has also enabled participants to join other groups, so they're less isolated in between our sessions. We are very glad to be getting back to meeting as a group in person, but we might just decide to keep the occasional online session, now we've got the hang of it!





### Fay (occupational therapist) and Kieran (Good Vibrations facilitator) talk about one of our secure hospitals projects

**Fay:** Dean has been in hospital for over ten years. He's got better, and then relapsed, over and over again. He was at a point where he felt hopeless and frustrated and like he had no reason to try and get better anymore. Music was really dear to him so we decided to give him leave so he could attend a Loophole session.

**Kieran:** During our first session together, I quickly realised that Dean has no control over anything in his life. So, I let him go through the process that he insisted on to make tracks, even though it made no sense musically. When he listened to what he'd made, he didn't like it and asked if we could do what I had originally suggested. Although it slowed the process, it is vital that I let him try and do it his way. The respect needs to go both ways.

**Fay:** That's what made the sessions work; Kieran completely respects Dean's artistic integrity. Kieran at no point showed any judgement over the quality of the work, which was crucial to Dean coming back week after week. Dean does this interesting thing where he throws things out that are important to him. Each week he would come in and listen to the previous week's work and shout at Kieran, insisting that he deletes it. Kieran was so accommodating while still putting boundaries in place, explaining to Dean that he needed to respect that Kieran had also spent time working on that track. It became a very true representation of a healthy relationship in the real world.

**Kieran:** Throughout our sessions, I've definitely noticed changes in this patient, all positive ones. Like Fay says, a friendship has formed between us. Now when he comes into the room for his session he is smiling and happy to be there. He still arrives in an explosion, knowing that he's only got a 50-minute session and there's so much he wants to get done, but now he's jovial, whereas the first sessions were a little more confrontational.

**Fay:** During his time with us, Dean has never been able to commit to regularly attending activities before. The fact that he has felt able to attend these weekly sessions – and has even looked forward to them – has been instrumental to him in other ways. There is a piece of work that he has been avoiding for years and he has now agreed to talk about it. It's a significant piece of psychological work that he needs to complete to allow him to progress in his recovery. This is due in part to the recent positive experience with Loophole of trying, succeeding, failing and coming back to it. Dean also has a very difficult relationship with his father. Through his music, he wants to reach out to his dad to show him that he's doing well – the first positive contact with his dad in years. Loophole has paved the way for other work to happen and for Dean to build more positive relationships going forward.



# Thanks to our team

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None of this work would be possible without such a dedicated, creative team of freelancers, employees, trustees, volunteers, patrons, and pro bono advisors at Good Vibrations.

## Thank you to:

Bill Bailey  
Jerome Bisgambiglia  
Alan Bryden  
Rosie Burrell  
Rob Campion  
Professor Laura Caulfield  
Yvette Chivers  
Bruce Cole  
Emily Crossland  
Helen Davison/Ta-Da  
Designs  
Jane Gibb  
Hannah Gibbs  
Tim Goldfield/Geek-Guru  
Katy Haigh  
Ceylan Hay  
Russell Haynes  
Jonathan Hollow  
Hannah Johns  
Nicholas Jolliffe  
Cecil Jones  
Jason Joomun  
Ellen Jordan  
Rachel Levay  
Mike K

Nikki Kemp  
Peter Knapton  
Errol MacGlashan  
Dave McKenny  
Steven Milligan  
Malcolm Milner  
Tony O'Hagan  
Anindita Pal  
John Pawson  
Kieran Plunkett  
Lord Ramsbotham  
Laurence Rugg  
Chloe Roberts  
Mags Smith  
Catherine Turner  
Eleanor Ward  
Kath Waumsley  
Sam Weatherald  
Linda Yates

Find out more about them all here:

[www.good-vibrations.org.uk/good-vibrations-team](http://www.good-vibrations.org.uk/good-vibrations-team)

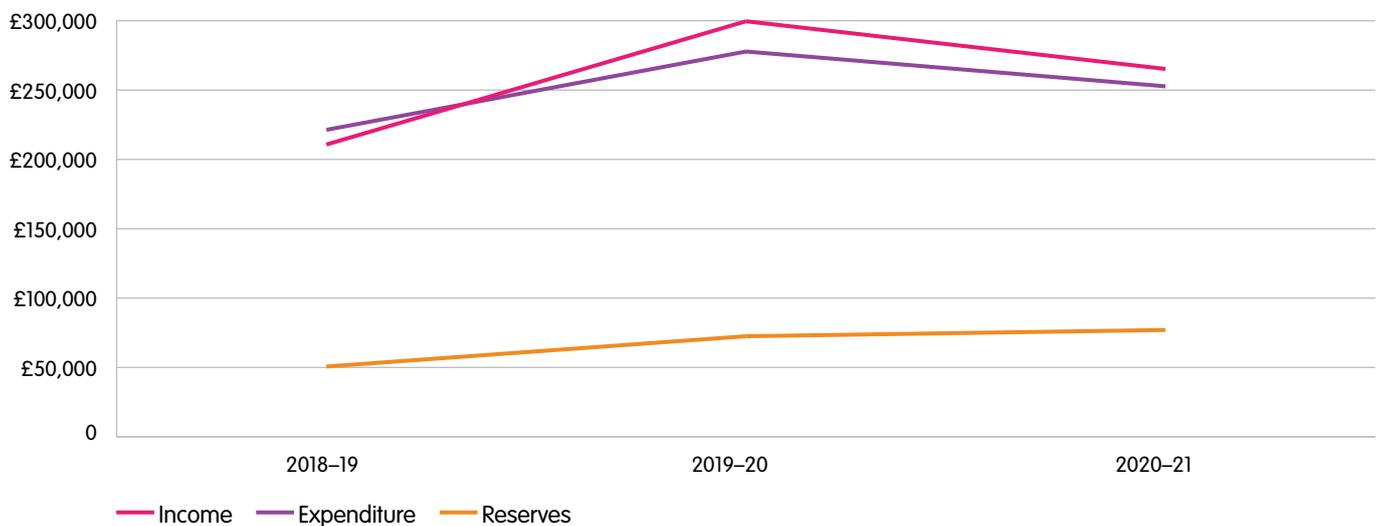


# Financial summary

With the help of funders and supporters we remain in a financially strong position. Our turnover dipped slightly from the year before (from £299,603 to £265,235) but we added £4,529 to our unrestricted reserves (from £72,501 to £77,030).

We deferred portions of some of our grants to give ourselves more funding to run face to face projects with participants in 2021–22 when social distancing restrictions lift.

## GOOD VIBRATIONS' FINANCES



Notable new income this year included:

- Donations worth £26,536 from BBC Radio 4 listeners in response to Benjamin Zephaniah's charity appeal for Good Vibrations. You can listen to the charity appeal here: [www.bbc.co.uk/programmes/m000lmj5](http://www.bbc.co.uk/programmes/m000lmj5)
- Significant gifts worth £19,000 from four individuals

For further information and a full version of the independently audited accounts visit:

[www.good-vibrations.org.uk/annual-reports-and-accounts](http://www.good-vibrations.org.uk/annual-reports-and-accounts)

# Thank you to our funders

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We are so grateful for the continuing support, flexibility and trust from our funders during the pandemic.

They have worked flexibly with us to ensure their funding is deployed well. They have recognised that social distancing restrictions have made planned work impossible to deliver, and have supported us to offer alternative meaningful provision to participants and the wider public during the pandemic.

**This year we have been supported by:**

Arts Council England  
Barnet, Enfield and Haringey Mental Health NHS Trust  
Bromley Trust  
Charities Aid Foundation  
Corra Foundation/Comic Relief  
Creative Scotland  
Evan Cornish Foundation  
Hugh Fraser Foundation  
Maudsley Charity  
Nottinghamshire County Council  
The National Foundation for Youth Music  
The National Lottery  
The Robertson Trust  
The Woodward Charitable Trust  
WM Mann Foundation

**Thanks also to our partners and supporters. We couldn't have made this year a success without your help:**

BBC Radio 4  
Beeston Community Resource  
Professor Benjamin Zephaniah  
Bethlem Royal Hospital  
Blurring Boundaries  
Charles Matthews  
Dan Sumpton  
Common Wheel  
Community Lifestyles  
Drums for School  
Editors for Impact  
Flourishing Lives  
Gamelan Naga Mas  
Glasgow Hospital Radio  
Heather Stroschein  
HMP Wormwood Scrubs  
Leonard Cheshire  
Music Broth  
National Criminal Justice Arts Alliance  
Northern Gamelan Network  
Patrick Miller  
Radio Walton  
Reach Learning Disability  
Royal Conservatoire of Scotland  
Royal Northern College of Music  
Safestore Fulham  
SkillsMax  
Sub City Radio  
University of Cambridge  
University of Hull  
University of Southampton  
University of Wolverhampton  
University of York  
Way Out Arts

We also extend our gratitude to the Friends of Good Vibrations for your ongoing support of our work, and to everyone else who has donated to Good Vibrations over the last year. You have helped make a real difference to people's lives.





# We still need your help

People need the support Good Vibrations can give now more than ever, especially after the year of extreme isolation and disconnection we have all experienced.

Individuals living in secure settings have been hit particularly hard by the pandemic, with many being locked in their cells for over 23 hours a day. Vulnerable people in the community have also struggled to cope with limited human contact and community activities. Many people's mental health has been under enormous strain.

We are confident that our work at Good Vibrations can have a positive impact on people with complex needs as we emerge from the pandemic and reconnect with others. As an effective, experienced and trusted organisation, we are already seeing demand for our services increase.

## To meet that need we need your support

There are many ways you can help. You can:

- Make a donation or become a Friend of Good Vibrations at: [www.good-vibrations.org.uk/support-us-individuals](http://www.good-vibrations.org.uk/support-us-individuals)
- Become a corporate partner and work with us to create change and increase impact. Please get in touch or visit: [www.good-vibrations.org.uk/support-us-corporates](http://www.good-vibrations.org.uk/support-us-corporates)
- Offer practical support in kind or join our team of pro bono advisors
- If you would like to discuss any fundraising or sponsorship ideas, please get in touch. We would love to hear from you

# Interested to know more?

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- Get in touch to find out more
- Sign up to our newsletter
- Organisations – talk to us and let us know what you're doing
- Come along to watch a live performance

**Email:** [info@good-vibrations.org.uk](mailto:info@good-vibrations.org.uk)

**Call:** 07791 293352



@SGVibrations



@sgvibrations



good-vibrations



Good Vibrations TV Channel



[goodvibrations.org](http://goodvibrations.org)



[good\\_vibrations\\_charity](https://www.instagram.com/good_vibrations_charity)

**[www.good-vibrations.org.uk](http://www.good-vibrations.org.uk)**

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

**Company registration number:** 06683343 (England and Wales)

### TRUSTEES' REPORT

Jonathan Hollow writes:

I've been very proud to be Chair of Good Vibrations, so it's with some regret that I pen my last overview of our annual progress, as always on behalf of myself and all my fellow trustees. But I had always thought that about four years was the right duration for a chair's leadership, and I'm delighted that I will be able to continue as a trustee under our excellent new chair, Nick Jolliffe.

The year this annual report covers has been bittersweet too. Like everything everywhere, it has been dominated by the pandemic. For perfectly sound health reasons prisons have been forced to limit prisoners' contact with outside organisations in order to reduce the spread of Covid-19.

This meant that one of our most important delivery settings has been almost completely closed over the time this report covers. Quite apart from the frustration for us as an organisation, we have been heartbroken to think of so many prisoners locked in their cells for almost all the time, deprived of human contact, stimulus, and encouragement to find new interests and skills on their journey back to the outside world.

When we met as trustees at the beginning of the pandemic, the unknowns were so many that we wondered whether we would need to shutter the charity, furlough staff, and wait until the world righted itself. In fact, our worst fears were not realised. Although there has been a gaping hole in delivery, we have in fact managed to make good use of the time and space the pandemic forced upon us.

First of all, we were blessed by the fantastic generosity and pragmatism of our funders. We contacted them to see what stance they would take now that almost all our traditional delivery locations were closed to us. I want to thank them for the flexibility they offered. Some allowed us to defer funding into the following financial year, when there was an expectation that delivery could resume. Some allowed us to change what we used their funding for. This enabled us to use digital channels to deliver joy, creativity and even collaboration through the use of the gamelan and Indonesian shadow puppetry. Some even offered us additional funds to help us navigate these uncertain times.

This prompted an explosion of creativity and talent from our staff and associates, in media we had not previously asked them to explore. Their mastery of the technology, and the vibrant uses they put it to, underlines just how creative an organisation Good Vibrations is at its core. You will find many examples of those brilliant creative works in the rest of this report. I strongly encourage you to find and watch at least one or two of them.

As for face-to-face-delivery, we were fortunate that in some settings, for at least some of the time, we were able to safely continue to deliver the power of communal music making. We did weekly face-to-face work in Nottingham, Wormwood Scrubs Prison, and Bethlem Royal Hospital.

Before the year began, we had been in conversations with the BBC about our Radio 4 appeal. We weren't sure what the implications of the pandemic were for this, but they turned out to be almost zero. Not only were we able to work with the extraordinary Benjamin Zephaniah, the ideal spokesman for the power of art to transform prison lives, but more than that, when we broadcast in August, we found that Radio 4 listeners were as generous as they have ever been, and took us to their hearts.

The resulting total of £26,536 raised was a memorable milestone for our charity, and has led to other boosts to individual giving.

I am also extremely grateful to the anonymous donor who gave a substantial sum to be used as a hardship fund, in case our associates were unable to access the help they needed from other, public sources during the pandemic.

As trustees, we have been able to work with the leadership to continue to develop and strengthen the charity during the pandemic. The main fruit of this work was a revised and updated strategy document to take us to the end of our strategy period in 2023.

This reaffirmed our view that although there are many settings where our work can have an impact, our work in prisons is and always will be central to our mission. We renewed our ambition to increase the number of people we help in this setting, and to increase the depth and significance of the sessions we deliver to them.

But we have simultaneously begun a major digital project: to create an open-access digital gamelan, which could be used online and offline, in a variety of settings that includes prisons. This is an exciting development with many new possibilities for our work.

Two other new themes in this strategic review were: deepening and sharpening our approach to diversity and inclusion; and responding appropriately to the challenges of sustainability and the climate emergency. They are impulses we are taking into this strategy period, and still working on. As trustees, we certainly don't have all the answers, but one thing I'm delighted about is the way that the use of Zoom democratised our strategy awaydays. It brought a much wider range of passionate and informed voices into our debates. I'm sure that approach will continue.

If you are reading this report, you are generously supporting Good Vibrations through your interest and engagement. I want to offer my thanks to everyone who has continued to "will us on" during this very challenging year.

None of us can wait to be back in the full flow of delivery, in all the different settings we found commonplace before the pandemic. We hope to be able to deliver far more face to face activity again in 2021-22. People in institutional settings, particularly prisons, need the stimulus and creative warmth of art and music more than ever before.

*The trustees' report continues overleaf, with some points about the key legal responsibilities required of trustees.*

## GOOD VIBRATIONS (MUSIC) LIMITED

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### TRUSTEES' REPORT (CONT'D)

#### Our 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. We 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: the pandemic's effects on physical and mental health, sector and organisational sustainability; and team well-being and morale. We have managed these risks by setting a new two-year strategy, alternative provision and reprofiled funding, collective advocacy, being transparent about the flexibility we need from new bids, a hardship fund, advocating peoples use of government support schemes, and regular team meetings. 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 and finance policy.

#### Our reserves policy

Trustees' policy is to maintain the fund at a level sufficient to cover 3-7 months of expenditure to allow for time to reorganise in the event of a downturn in income; and to protect work

### TRUSTEES' REPORT (CONT'D)

programmes, thus supporting the Charity's objectives; and to safeguard against the unpredictability of the pandemic. The reserves make crucial development projects possible - e.g. artist care, buying essential IT systems to grow, and investing in business-development tools and activities. Trustees review the reserve position annually by looking at future needs, risks and long-term liabilities, and every quarter, we monitor how many months' operating costs 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, we 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

30 September 2021

## GOOD VIBRATIONS (MUSIC) LIMITED

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### 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 January 2017 and January 2021
	Bruce Cole	Appointed November 2015, reappointed as a trustee in January 2018 and in January 2021
	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, reappointed as a trustee January 2020
	Peter Knapton	Appointed November 2018, reappointed as a trustee in January 2021
	Anindita Pal	Appointed May 2020
	Chloe Roberts	Appointed May 2020
	Catherine Turner	Appointed May 2018, reappointed as a trustee in January 2020
	Eleanor Ward	Appointed May 2018, reappointed as a trustee in January 2020
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	FJ 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

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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 2021.

#### **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 Charities and Trustee Investment (Scotland) Act 2005 (the 2005 Act), the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Companies Act 2006 (the 2006 Act). You are satisfied that the financial statements of the charity are not required by charity or company law to be audited and have chosen instead to have an independent examination.

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 44 (1) (c) of the 2005 Act and section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed the requirements of Regulation 11 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and 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 is required by company law to prepare its accounts on an accruals basis and is registered as a charity in Scotland your examiner must be a member of a body listed in Regulation 11(2) of the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 and Regulation 4 of the 2006 Accounts Regulations; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of Regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and 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.

*FJWilde*

F J Wilde FCCA MBA DChA

Warner Wilde  
4 Marigold Drive  
Bisley  
Surrey  
GU24 9SF

Dated: 30 September 2021

# GOOD VIBRATIONS (MUSIC) LIMITED

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

### Current financial year

	Notes	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
<b><u>Income and endowments from:</u></b>						
Donations and legacies	3	72,260	-	5,000	77,260	54,401
Charitable activities	4	17,299	-	170,625	187,924	244,828
Investments	5	51	-	-	51	162
Other income	6	-	-	-	-	212
<b>Total income</b>		<b>89,610</b>	<b>-</b>	<b>175,625</b>	<b>265,235</b>	<b>299,603</b>
<b><u>Expenditure on:</u></b>						
Raising funds	7	29,868	-	-	29,868	21,249
Charitable activities	8	49,358	-	173,480	222,838	256,544
<b>Total resources expended</b>		<b>79,226</b>	<b>-</b>	<b>173,480</b>	<b>252,706</b>	<b>277,793</b>
<b>Net incoming resources before transfers</b>		<b>10,384</b>	<b>-</b>	<b>2,145</b>	<b>12,529</b>	<b>21,810</b>
<b>Net incoming resources before transfers</b>		<b>10,384</b>	<b>-</b>	<b>2,145</b>	<b>12,529</b>	<b>21,810</b>
Gross transfers between funds		(5,855)	4,000	1,855	-	-
<b>Net income for the year/ Net movement in funds</b>		<b>4,529</b>	<b>4,000</b>	<b>4,000</b>	<b>12,529</b>	<b>21,810</b>
Fund balances at 1 April 2020		72,501	-	-	72,501	50,691
<b>Fund balances at 31 March 2021</b>		<b>77,030</b>	<b>4,000</b>	<b>4,000</b>	<b>85,030</b>	<b>72,501</b>

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

## STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Prior financial year

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes			
<b><u>Income and endowments from:</u></b>				
Donations and legacies	3	54,401	-	54,401
Charitable activities	4	47,373	197,455	244,828
Investments	5	162	-	162
Other income	6	212	-	212
<b>Total income</b>		<u>102,148</u>	<u>197,455</u>	<u>299,603</u>
<b><u>Expenditure on:</u></b>				
Raising funds	7	<u>21,249</u>	-	<u>21,249</u>
Charitable activities	8	<u>59,089</u>	<u>197,455</u>	<u>256,544</u>
<b>Total resources expended</b>		<u>80,338</u>	<u>197,455</u>	<u>277,793</u>
<b>Net incoming resources before transfers</b>		<u>21,810</u>	-	<u>21,810</u>
<b>Net income for the year/ Net movement in funds</b>		<u>21,810</u>	-	<u>21,810</u>
Fund balances at 1 April 2019		<u>50,691</u>	-	<u>50,691</u>
<b>Fund balances at 31 March 2020</b>		<u><u>72,501</u></u>	<u><u>-</u></u>	<u><u>72,501</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 2021

	Notes	2021 £	£	2020 £	£
<b>Current assets</b>					
Debtors	12	11,575		20,523	
Cash at bank and in hand		189,352		128,574	
		<u>200,927</u>		<u>149,097</u>	
<b>Creditors: amounts falling due within one year</b>					
	13	(115,897)		(76,596)	
Net current assets			<u>85,030</u>		<u>72,501</u>
<b>Income funds</b>					
Restricted funds	15		4,000		-
<u>Unrestricted funds</u>					
Designated funds	16	4,000		-	
General unrestricted funds		<u>77,030</u>		<u>72,501</u>	
			<u>81,030</u>		<u>72,501</u>
			<u>85,030</u>		<u>72,501</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 2021.

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 30 September 2021



J Hollow  
Trustee

Company Registration No. 06683343

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

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### 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, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended) 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) (effective 1 January 2019)". 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.

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

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### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

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 2021

### 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 general 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds general 2020 £
Donations and gifts	44,880	5,000	49,880	11,261
Donated goods and services	27,380	-	27,380	43,140
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 4 Charitable activities

	Grant funded charitable activities 2021 £	Course and workshop income 2021 £	Total 2021 £	Grant funded charitable activities 2020 £	Course and workshop income 2020 £	Total 2020 £
Sales within charitable activities	-	14,989	14,989	-	46,547	46,547
Performance related grants	172,935	-	172,935	198,181	-	198,181
Charitable rental income	-	-	-	100	-	100
	<u>172,935</u>	<u>14,989</u>	<u>187,924</u>	<u>198,281</u>	<u>46,547</u>	<u>244,828</u>
Analysis by fund						
Unrestricted funds - general	2,310	14,989	17,299	826	46,547	47,373
Restricted funds	170,625	-	170,625	197,455	-	197,455
	<u>172,935</u>	<u>14,989</u>	<u>187,924</u>	<u>198,281</u>	<u>46,547</u>	<u>244,828</u>

### 5 Investments

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Interest receivable	<u>51</u>	<u>162</u>

### 6 Other income

	Total 2021 £	Unrestricted funds general 2020 £
Other income	<u>-</u>	<u>212</u>

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 7 Raising funds

	<b>Unrestricted funds general 2021 £</b>	Unrestricted funds general 2020 £
<u>Fundraising and publicity</u>		
Advertising	5,050	-
Other fundraising costs	83	387
Staff costs	24,735	20,862
	<hr/>	<hr/>
Fundraising and publicity	29,868	21,249
	<hr/>	<hr/>
	<u>29,868</u>	<u>21,249</u>

### 8 Charitable activities

	<b>2021 £</b>	<b>2020 £</b>
Staff costs	61,889	53,705
Project costs	95,037	136,240
Other direct costs	871	14,928
	<hr/>	<hr/>
	157,797	204,873
	<hr/>	<hr/>
Share of support costs (see note 9)	52,192	33,367
Share of governance costs (see note 9)	12,849	18,304
	<hr/>	<hr/>
	222,838	256,544
	<hr/>	<hr/>
<b>Analysis by fund</b>		
Unrestricted funds - general	49,358	59,089
Restricted funds	173,480	197,455
	<hr/>	<hr/>
	222,838	256,544
	<hr/>	<hr/>
<b>For the year ended 31 March 2020</b>		
Unrestricted funds - general	59,089	
Restricted funds	197,455	
	<hr/>	
	256,544	
	<hr/>	

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 9 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Staff costs	21,144	4,207	25,351	17,676	11,881	29,557
Office sundries, insurance etc.	19,998	-	19,998	9,491	-	9,491
Marketing and Communications (gift in kind)	1,250	-	1,250	2,100	-	2,100
Training, coaching and professional development (gift in kind)	-	-	-	1,200	-	1,200
Advice, consultancy and interviews (gift in kind)	9,800	-	9,800	2,900	-	2,900
Trustees' travel expenses and meeting refreshments	-	77	77	-	571	571
Legal and professional fees	-	8,455	8,455	-	3,504	3,504
Other	-	110	110	-	2,348	2,348
	<u>52,192</u>	<u>12,849</u>	<u>65,041</u>	<u>33,367</u>	<u>18,304</u>	<u>51,671</u>
Analysed between Charitable activities	<u>52,192</u>	<u>12,849</u>	<u>65,041</u>	<u>33,367</u>	<u>18,304</u>	<u>51,671</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 2021

### 11 Employees

#### Number of employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Executive Director, Operations Manager, Training and Development Manager, Fundraising and Communications Manager	4	4

#### Employment costs

	2021 £	2020 £
Wages and salaries	104,585	95,974
Social security costs	5,079	5,627
Other pension costs	2,311	2,523
	<u>111,975</u>	<u>104,124</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 £70,315 (2020: £72,751).

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

### 12 Debtors

Amounts falling due within one year:	2021 £	2020 £
Trade debtors	-	8,825
Other debtors	11,101	11,698
Prepayments and accrued income	474	-
	<u>11,575</u>	<u>20,523</u>

### 13 Creditors: amounts falling due within one year

	Notes	2021 £	2020 £
Deferred income	14	95,263	60,614
Trade creditors		5,487	-
Other creditors		7,772	-
Accruals		7,375	15,982
		<u>115,897</u>	<u>76,596</u>

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### 14 Deferred income

	2021 £	2020 £
Other deferred income	95,263	60,614

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 15 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			Transfers	Balance at 31 March 2021
	Incoming resources	Resources expended	Balance at 1 April 2020	Incoming resources	Resources expended	£		
National Foundation for Youth Music	31,786	(31,786)	-	30,847	(30,847)	-	-	
Arts Council England	43,083	(43,083)	-	45,185	(45,185)	-	-	
Creative Scotland	34,699	(34,699)	-	(1,855)	-	1,855	-	
The Bromley Trust	10,000	(10,000)	-	10,000	(10,000)	-	-	
Maudsley Charity	14,000	(14,000)	-	14,000	(14,000)	-	-	
CAF Coronavirus Emergency Fund	-	-	-	4,954	(4,954)	-	-	
Nottinghamshire County Council	5,000	(5,000)	-	5,000	(5,000)	-	-	
The Hugh Fraser Foundation	5,000	(5,000)	-	-	-	-	-	
Anonymous donation - Hardship Fund	-	-	-	5,000	(1,000)	-	4,000	
National Lottery Fund	35,695	(35,695)	-	44,334	(44,334)	-	-	
The Woodward Charitable Trust	500	(500)	-	1,000	(1,000)	-	-	
Evan Cornish Foundation	10,000	(10,000)	-	-	-	-	-	
Zurich Community Trust	1,000	(1,000)	-	-	-	-	-	
The Robertson Trust	1,333	(1,333)	-	8,000	(8,000)	-	-	
Corra Foundation/Comic Relief	500	(500)	-	9,160	(9,160)	-	-	
Paul Hamlyn Foundation	4,859	(4,859)	-	-	-	-	-	
	<u>197,455</u>	<u>(197,455)</u>	<u>-</u>	<u>175,625</u>	<u>(173,480)</u>	<u>1,855</u>	<u>4,000</u>	

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

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#### 16 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds		Transfers	Balance at
	Incoming resources	Balance at 1 April 2020		31 March 2021
	£	£	£	£
Digital Gamelan	-	-	2,000	2,000
Photo shoot	-	-	2,000	2,000
	<u>-</u>	<u>-</u>	<u>4,000</u>	<u>4,000</u>
	<u>-</u>	<u>-</u>	<u>4,000</u>	<u>4,000</u>

Digital gamelan - this fund is set aside for the digital gamelan project

Photo shoot - this fund is for a planned photo shoot

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 17 Analysis of net assets between funds

	2021			2020		
	Unrestricted funds	Designated funds	Restricted funds	Total Unrestricted funds	Restricted funds	Total
Fund balances at 31 March 2021 are represented by:						
Current assets/(liabilities)	£ 77,030	£ 4,000	£ 4,000	£ 85,030	£ 58,068	£ 14,433
	77,030	4,000	4,000	85,030	58,068	14,433
	72,501			72,501		

# GOOD VIBRATIONS (MUSIC) LIMITED

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

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### 18 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).