



Good Vibrations

Annual report 2021–22





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

Welcome



Nick Jolliffe
Chair of Trustees

Welcome to our annual report. Looking back and compiling this report has underlined the incredible amount of work we have delivered this year, and the value of the impact we achieved in our music workshops. I wholeheartedly attribute this to the care and determination of the entire Good Vibrations family.

We reached 543 people – 300 of these on intensive, week-long projects – during a time when many organisations were forced to restrict access and activities. We have delivered across prison, community and secure hospital settings. We have many accomplishments we want to share, so we've packed as many stories into our annual report as we can.

Covid-19 continued to limit our strategic ambitions and, since May 2022, we've had a brief spell without a CEO in post. Nonetheless, our staff have been exemplary throughout and we were able to continue to reach participants, regardless of challenges faced.

A final word must go to Jonathan Hollow who stepped down as Chair in 2021. The talented board of trustees I now lead as chair were almost entirely brought on by Jonathan and our previous CEO Katy Haigh. That same collection of trustees came together to discuss a replacement and the qualities needed from a good Chair. Not one quality listed was absent from Jonathan's repertoire; given the collective experience of my fellow trustees I can give no higher compliment.

This of course leaves a high expectation for myself as Chair and our Board to continue to ensure that Good Vibrations remains as successful and vibrant as ever and that we continue to have a positive impact for as many people as possible.

I hope you enjoy reading about everything we've achieved this year as much as I have.

December 2022



Jonathan Hollow
Trustee, previous Chair
of Trustees

Jonathan Hollow reflects on his time as Good Vibrations' Chair of Trustees

I was Chair of Good Vibrations from 2018 until 2021. Following the introduction of a financial dashboard, I oversaw the process that generated a fundamentally revised 2019–22 strategy. Over the years I was Chair, Good Vibrations took many opportunities to make itself an ever more stable and effective charity. Turnover increased 160%, the number of people served increased 220%, and unrestricted reserves rose from covering two months to six months. Trustees set a clear strategic focus, and KPIs to measure progress. The charity also proved resilient during the pandemic – so much so that through the generous support of a committed donor, it was able to offer a hardship fund to our freelance team to supplement state support.

These are the kinds of matters that a responsible Chair should focus on, drawing on the skills of their board of trustees. But, of course, they simply secure a platform for the actual work of the charity. At the heart of Good Vibrations you will find both a creative spark, and powerful empathy for the imprisoned or ignored. No Chair can do anything other than celebrate and channel these values and actions. I have been lucky to find that they arise from the staff, the associates, volunteers and clients of the organisation in an irrepressible (and inspiring) flow.

Goodbye to Katy Haigh, Good Vibrations' Executive Director

In 2021 we sadly said goodbye to our CEO of eight years, Katy Haigh. During her time, Katy made an enormous difference to Good Vibrations:

- It became much more resilient and robust: our finances improved, and a range of important policies were developed.
- Through her character and enthusiasm, she recruited many new trustees who added breadth and depth to organisational governance.
- She helped develop strategies that made the organisation more ambitious: new areas of community work, research, and high-impact funders.
- Through Katy's efforts Good Vibrations was featured on a BBC Radio 4 Appeal, and it was highly successful because of the great range of evidence and stories about the impact of our work in people's lives.

The pandemic blunted our ability to work as widely as we would like, particularly in secure settings, but Katy led us through it with her typical resilience and drive.

She is greatly missed, but Good Vibrations is driven by beliefs and values that go beyond any one individual, so we look forward to bigger and better things beyond our work with Katy too.

Jonathan Hollow

Who we work with

Good Vibrations works with marginalised people across the UK in partnership with prisons, young offender institutions, secure hospitals and community organisations supporting:



Our vision

To help create a safer, more-empathetic UK, where marginalised people – including those convicted of offences – are valued members of society and are able to forge fulfilling and constructive lives.

Our mission

To inspire and motivate people, often with complex needs, and give them tools to help them realise their potential and build positive futures.



What we do and how

On our courses people work together to create their own music.

It's all about listening, communicating, working as a team, problem solving and reflecting. Anyone is welcome and can benefit from taking part.

We are best known for using the gamelan, Indonesian tuned percussion orchestra of gongs, xylophones and drums. It is very accessible, can be played with no previous musical experience, and encourages collaboration and confidence. Participants also learn about Indonesian culture, such as shadow puppetry, food, and dance.

Our activities

Gamelan courses in prisons and secure hospitals:

These tend to be week-long, intensive courses with a group of about 15 people, where participants learn to play the instruments, improvise, and make music together. On the final day, we host a playthrough for the group to perform what they have learned in front of staff and guests. This year, Koestler Arts recognised the quality of the music created on two prison courses by including these works in their national touring exhibition. You can watch 'Bringing Good Vibrations to prisons', a short film about our gamelan projects in prisons [here](#).

Loophole Music in secure hospitals:

Using one-to-one and group music making to support patients during their recovery through weekly sessions with in-patients and community patients. Participants are supported to play acoustic instruments, use music technology, write their own songs, and record music.

Resonate gamelan projects in the community:

We run thriving community projects in Glasgow and Nottingham. Everyone is welcome, particularly people with disabilities and mental health needs and their carers. These include weekly gamelan sessions, where players can develop their musical skills and get to know people in their community. We also run week-long intensive gamelan courses in partnership with local support organisations, mixing in different art forms and taking the project out to new places and to new people.

Effective Facilitation Training:

Sharing the Good Vibrations facilitation approach with music practitioners and students.

Beyond Performance/Exploring Performance:

Progression opportunities for participants from Good Vibrations projects. These include creating new music, exploring cross-art form collaboration, and devising performances, in collaboration with professional artists and other past participants.

Keep in Touch:

An individualised support programme for people who have been part of Good Vibrations projects. Support provided includes volunteering opportunities, referring participants on to other organisations for specialised support, and creating opportunities for them to share experiences and opinions through podcasts, blogs, and radio shows.



Our approach

Our projects are
fundamentally about
building relationships.

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

Much of our work uses gamelan because it's communal and invites collaboration. 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. In a group, most people will not have encountered gamelan before, meaning that they tend not to have prejudices about it. As a medium, it is accessible and adaptable. Everyone can succeed at it and be challenged by it.



The difference we make

Our participants say our projects help them in the following ways:

MORE
TOLERANT
87%



You are surrounded by strangers at the beginning, but the way everyone had different music sense and different backgrounds, everyone had their unique experiences, and we ended up leaving there like we'd been friends for a while."

BETTER AT
TEAM WORKING
75%



Interacting and cooperating with people is what I got out of it. We bounced off each other, it really felt like being part of a group. We listened to each other. We all came together because everybody put the effort in."

BETTER AT
PROBLEM SOLVING
82%



John led us through naturally, he gave us freedom. The freedom was what we needed. The freedom was everything. We couldn't do anything wrong, there wasn't any good or bad. Everything flowed naturally from there."

MORE
CONFIDENT
88%



I never thought I'd stand up and say 'this is an improvisation on Indonesian instruments' in front of my mates! But I just had the confidence. I've got the confidence to try new things now."

BETTER AT
LISTENING
82%



You could feel the excitement from others just from the atmosphere in the room. As soon as we chose our instruments everyone got into the vibe instantly. I felt in synchronisation with others in the group."

MORE
RESILIENT
76%



I would recommend this to anyone that deals with a lot of stress or can't keep a clear head. I felt as if I developed a different perspective in life which will help me moving forwards."

MORE
CREATIVE
93%



By doing it this way, by going in straight away and touching the instrument and trying it, you find your own space and your own creativity within that."

MORE
MOTIVATED
83%



On this project I felt open minded. When it comes to the music part, I am not usually good with instruments. However, I felt motivated to give it a go."

BETTER AT
COMMUNICATING
82%



I feel better playing music, it's a good way of expressing yourself and connecting with others"

An overview of 2021–22 projects

We were delighted to be able to start up our face-to-face work again in some settings.

However, the pandemic was far from over, and many of the projects we were hoping to deliver couldn't happen. We continued to run weekly Resonate sessions online for our Nottingham and Glasgow groups until restrictions allowed us to return in person and gradually increase the number of participants.

Despite this, we did deliver:

42 weekly gamelan sessions with 36 residents and 10 staff members in the inpatient unit at HMP Wormwood Scrubs, London.

59 Loophole sessions with 36 men, women and young people at Bethlem Royal Hospital, London, using music technology and acoustic instruments to support patients in their recovery.

One four-day gamelan course at Lambeth Hospital, working with 12 patients over two acute wards.

38 weekly Resonate gamelan sessions with 42 men and women at Middle Street Resource Centre, Nottingham, developing musical skills and supporting mental health.

42 weekly Resonate gamelan sessions with 42 men and women with disabilities and mental health needs at Campbell House, Glasgow, with 21 support staff.

Three intensive week-long Resonate residencies in the Greater Glasgow area with 57 men and women with disabilities and mental health needs, with 52 support staff: a gamelan and adapted technology course at The Pearce Institute, and gamelan courses at The Anchor Centre and The Carlton Centre which support adults with learning disabilities.

One-day community gamelan project at Paddington Arts, London, for beginner and experienced gamelan players.

Four intensive week-long gamelan projects in HMP Low Moss, HMP Edinburgh, HMP Stoke Heath, and HMP Hull, giving residents an outlet to express themselves, connect with others, and learn something new.

Three of a series of bi-weekly gamelan sessions over six months with women in HMP Styal.

One intensive week-long gamelan project in Glebe House, a residential home in Cambridgeshire for 15–18-year-olds at risk of offending.

An intensive week-long Beyond Performance course, where eight past participants spent a week learning to play gender wayang, a type of Balinese gamelan, both in a traditional context and getting creative with improvisation.

A four-session Exploring Performance course spanning two weeks, where eight past and current participants from community projects in Glasgow came together to reflect on performance, explore their own skills and identities as performers. This was captured in a film which was broadcast online.

A one-day Effective Facilitation course at University of York, showing community music students the Good Vibrations facilitation approach through an immersive gamelan workshop.

Eight workshops trialing the beta version of our Gamelan Room app, some which took place online and some in-person in community settings in Glasgow and at Bethlem Royal Hospital.



We recorded three podcasts with people from inside and outside the Good Vibrations community.

- [Exploring Performance](#)
- [Community Art](#)
- [Inside Fatherhood](#)

Visit [podcasts](#) to hear more.



In the early stages of the pandemic many people were confined to their quarters and struggled to maintain their mental health as they had few outlets for expression. Once the music sessions could begin again the relief was palpable among those who craved the opportunity to express themselves again and to relieve the tensions that had grown over many months of lockdown."

PETER O'HARE, HEAD OCCUPATIONAL THERAPIST AT BETHLEM ROYAL HOSPITAL

Musical Conversations – a series of online evening gatherings open to all, exploring different approaches to music. These included:

- An international music exchange between Good Vibrations, Gamelan Naga Mas in Glasgow, and WAYout in Sierra Leone.
- A film premiere of our **Beyond Performance course**, which showcased the eclectic mix of shadow puppetry and music made by participants, followed by a Q&A with participants.
- A showing of **The Wheelchair is Invisible** – a collaborative piece of work by Glasgow Resonate participant Linda Yates, Good Vibrations facilitator Mags Smith, and ethnomusicologist Dr. Heather Strohschein – followed by a live Q&A. They initially presented the video, which is about accessibility and inclusivity in the time of Covid, at the 2021 Mid-Atlantic Chapter for the Society of Ethnomusicology Annual Conference.
- A film premiere of our **Exploring Performance course**, hosted online as Covid restrictions prevented participants performing to a live audience. Instead, an online audience watched a short film of the process of devising a performance and performing together, and had the opportunity to ask participants questions.
- We curated **Creative Justice** our first themed blog series, with contributions from a range of people, including those with lived experience of the criminal justice system and from partner organisations. We wanted to understand how people can be better supported before, during and after their contact with the criminal justice system.

Individual long-term support

During the year, we regularly checked in with current and past participants to see how they were doing, shared opportunities and resources, and signposted them onto other activities and support.

We provided funding and support to enable Glasgow Resonate participants to access Music Broth's instrument library, try new instruments and develop their musical skills outside of our sessions.

Kieran, one of our Loophole facilitators, met Jack as a patient on the Young Person's Psychiatric Intensive Care Unit at Bethlem Royal Hospital. After Jack's first Loophole session, where he recorded his voice over loops and instrumentals, he was hooked.

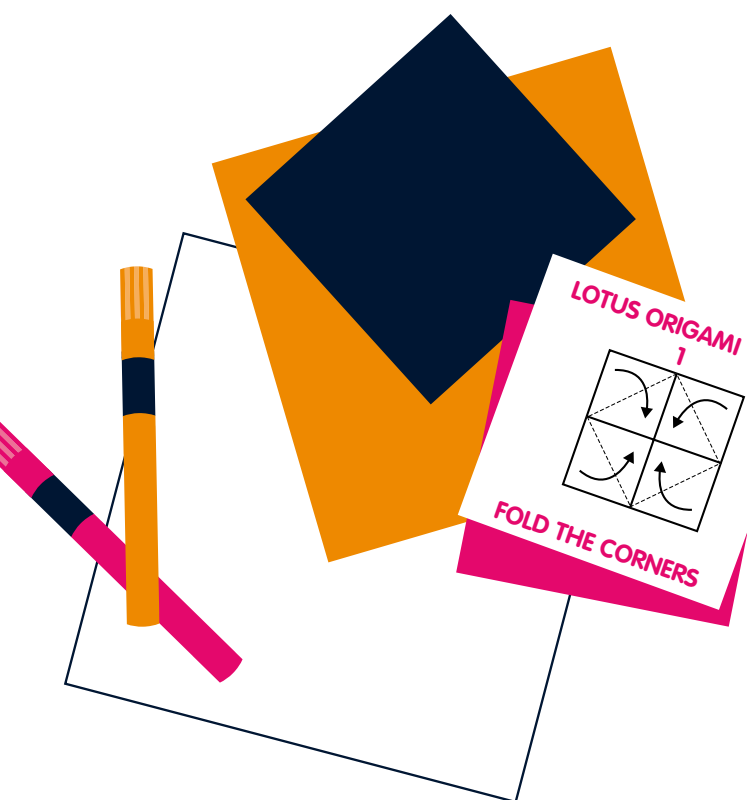
Jack came every week prepared with scores of handwritten lyrics, which he would mix up with freestyle lyrics during the sessions. In each 35-minute session, he'd squeeze out at least two songs, and would jump around the room with excitement on hearing his own work blasting out of the speakers after Kieran had mixed it. For Jack, music making provided a creative outlet for him to express himself.

After about ten sessions, Jack was discharged. A couple of weeks later, Kieran got in touch to see how he was doing. He learned that Jack and his dad had purchased a digital sound card and a USB microphone so that Jack could keep making music at home, having been inspired by Loophole. However, they were having trouble setting it all up.

Kieran arranged a home visit to help Jack set up his own Digital Audio Workstation. Navigating the tech is a steep learning curve, but Jack is now recording his own music at home. Music making continues to be a key part of his recovery.

When we weren't able to get into prisons to run our courses, we sent out creativity packs so people who were spending up to 23 hours a day in their cells had something interesting and engaging to do. The packs were filled with Indonesian themed articles, craft activities, stories to read to children over the phone, creative challenges, puzzles, and more.

We also sent 145 creative activity packs to past participants of our prison courses, including to participants at HMP Styal, HMP Edinburgh, HMP Low Moss, and Glebe House. These gave people a sense of continuity after the end of a project and helped us maintain contact.



Participant voice

We've worked hard to increase participant voice within Good Vibrations this year.

Through involving participants in decision making, organisational development, research projects, recruitment and discussions around diversity and inclusion, we are taking big steps towards being more participant led.

Through blogs, podcasts and videos, we amplify the voices of our participants. We want to raise awareness of the realities of the criminal justice system through the voices of those who have experienced it, and give participants from marginalised groups the opportunity to share their views with a wider audience. Here are extracts from three blogs written by participants:

My experience of leaving prison during the pandemic

Following a difficult release from prison, Artist Ruinbow contacted Good Vibrations for support. He wrote a blog for us about what he had experienced.



People imagine that being released from prison would be a euphoric moment, but it is actually really stressful. Because I have autism, I can find social situations really difficult. If I got out to see the whole world was doing its thing as normal I would have hit a brick wall. So the fact that everyone was under lockdown restrictions made the transition a bit easier.

There is also a distinct novelty about the whole freedom malarkey! Using metal cutlery, the tinkling and clinking against the crockery. Walking down the street is strange too. You can see far into the distance, the horizon is so far away. Seeing yourself properly for the first time – that's new. In prison you only have access to small square mirrors.

But I was stressed about where I was going to live. I was given three months at a probation hostel while I found longer-term accommodation. However, as I was living somewhere, charities, organisations and the council couldn't help me, even though my stay at the hostel was temporary.

Eventually, the council moved me into supported accommodation, initially in a shared flat where I felt stressed and unsafe. Thankfully, I was then moved into a bedsit which I am fairly happy with as I have my own space and am able to develop routines that work for me. But the process of getting here has been very unsettling.

Now my life is moving forward. I discovered art in prison and always hoped to make art my career when I was released. You can buy my work and the work of other prisoners and ex-prisoners on Prodigal Arts."



Participant voice

My Good Vibrations experience and why it works

After being released from prison, Benjamin completed a Master's degree. His dissertation examined the impact that music projects in prisons have on re-offending, and he wrote about the work we do at Good Vibrations. Several years on, he jumped at the chance to take part in one of our community projects, and he wrote a blog about the experience.

“

I felt in synchronisation with others in the group, especially towards the sound and tempo, and

demonstrating leadership by having the opportunity to stand up and conduct the group. It felt like creating a mini orchestra with a crew taking commands solely by following my hand signals.

As it's all happening live, you have the ability to freestyle and change how you want sounds to fall. The facilitator explained the key points in the easiest way for everyone to replicate. One participant got right into the zone as he was conducting which brought a lot of fun and laughter.

The energy and the whole session was high spirited and positive. It felt life changing in that moment and it took my mind away from any negative thoughts outside of the music. I would certainly recommend it for rehabilitation of the mind. Reflecting on it months after taking part, I can feel how much an intervention like this is needed towards replenishing moods and vibrations. The energy outside of projects like these can be overwhelming.”

The importance of a lived experience in prison reform

Russ has been involved with Good Vibrations since he participated in a course at a hostel after being released from prison in 2009. Since then, Russ has presented and produced a series of podcasts for Good Vibrations, sat on our recruitment panels, supported us as a pro-bono advisor, and, most recently, contributed to our Creative Justice blog series.

“

Prison shouldn't break you. It should give you the time to reevaluate, and inspire you to make

positive choices that benefit you and the society you live in. It should offer guidance, advice and motivation to succeed when you leave. But prison left me angry, resentful and suspicious. It stripped me of my self-worth and brought my worst traits to the forefront.

How can we make the criminal justice system about rehabilitation instead?

We need experienced people from all backgrounds – including those who have lived in prison and understand why people commit crime – working together on reforming the system to make it more effective.

We need to push arts in education, not just academic achievement, to allow creative expression. We need to give people in prison the skills and outlook to help them move forward when they leave. Prison officers and staff should be committed to rehabilitation.

As long as someone doesn't pose a realistic ongoing risk, once their sentence ends they should be able to move on without prejudice. That would inspire and encourage those in the system to work their way out of it and become valued members of society.”



Research

We are committed to continually increasing our understanding of the impact of our courses through independent research, and using findings to improve the quality of our work.

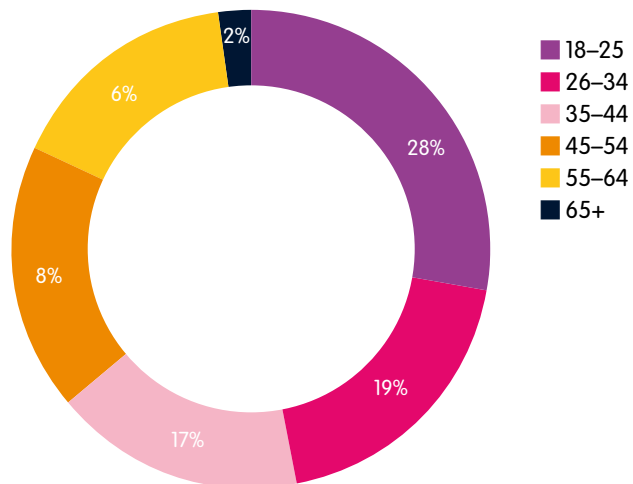
During 2021–22, we took part in 'Inspiring Futures', an ambitious research project headed up by the National Criminal Justice Arts Alliance, with the Institute of Criminology University of Cambridge and leading arts in criminal justice organisations.

This participative research programme explores why and how arts interventions impact on the lives of people in the criminal justice system. We look forward to sharing outcomes from this research project in due course.

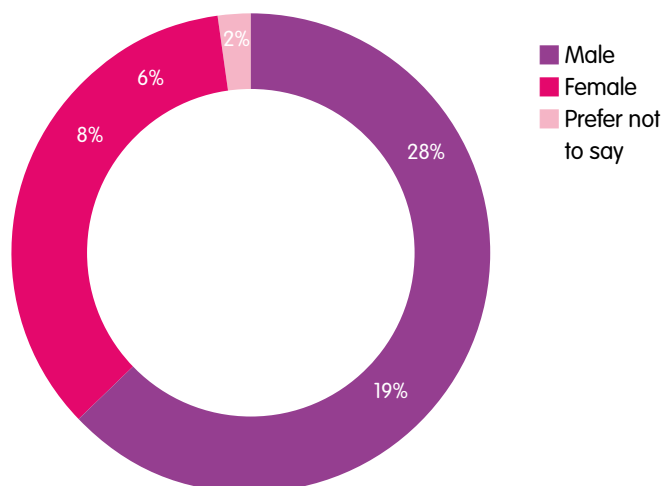
We are planning further research projects into the impact of our work. If you want to find out about existing research on our work, please look at the [Evidence Library](#).

Who we helped

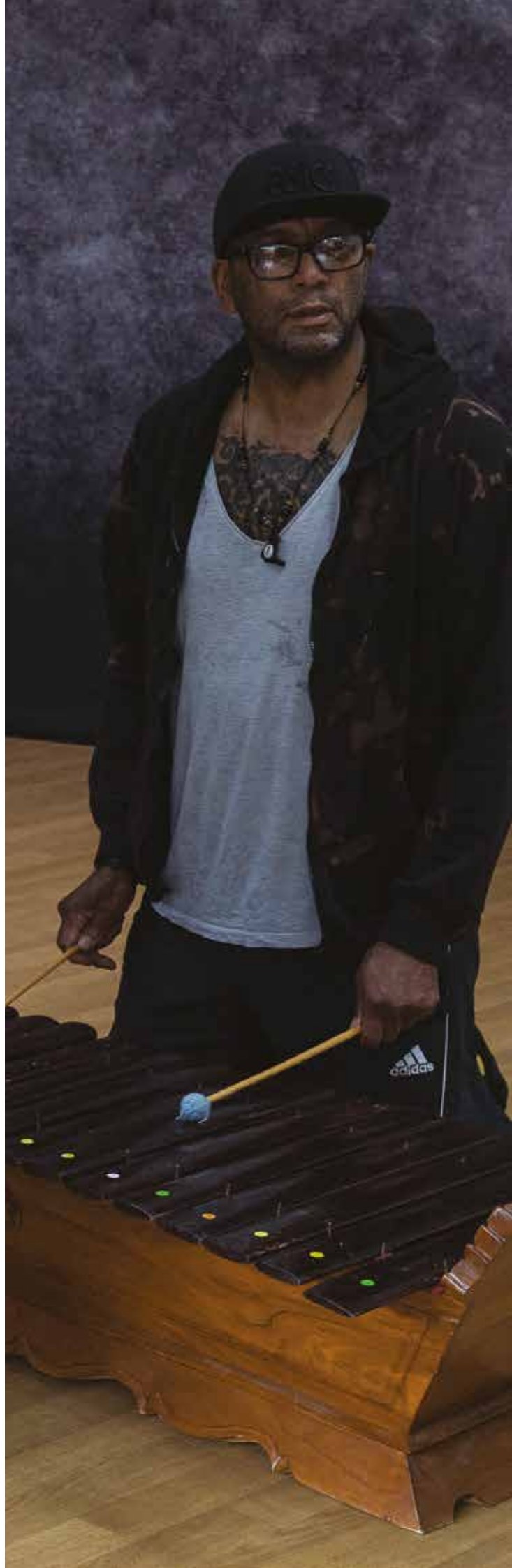
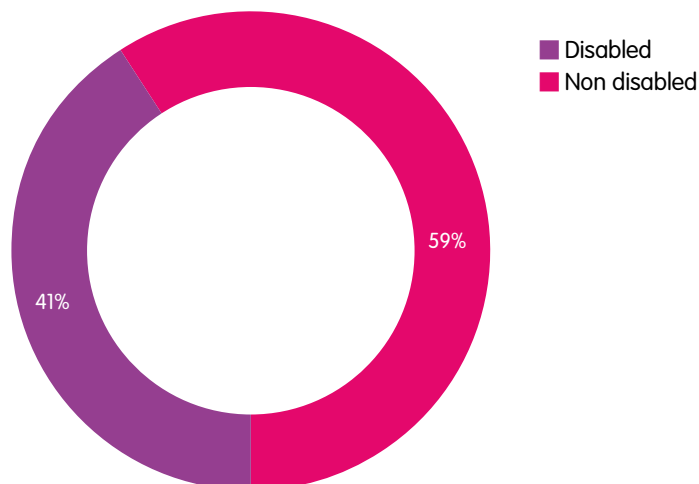
AGE OF PARTICIPANTS



GENDER OF PARTICIPANTS



DISABILITY STATUS OF PARTICIPANTS



Who we helped

ETHNICITY OF PARTICIPANTS



Thanks to our team

Good Vibrations' work is made possible by our dedicated, creative team of freelancers, employees, trustees, volunteers, patrons, and pro bono advisors.

Thank you to:

Staff team:

Rosie Burrell
Jane Gibb
Rachel Levay
Malcolm Milner.

Facilitator team:

Jerome Bisgambiglia
Alan Bryden
Rob Campion
Emily Crossland
Ceylan Hay
Jason Joomun
Ellen Jordan
Nikki Kemp
John Pawson
Kieran Plunkett
Laurence Rugg
Mags Smith
Kath Waumsley
Sam Weatherald

Trustees:

Professor Laura Caulfield
Bruce Cole
Jonathan Hollow
Hannah Johns
Nick Jolliffe
Pete Knapton
Anindita Pal
Chloe Roberts
Catherine Turner
Eleanor Ward

Patrons:

Bill Bailey
Lord Ramsbotham

Pro bono advisors:

Russell Haynes
Errol MacGlashan
Linda Yates

Volunteers:

Mike K
Steven Milligan
Tony O'Hagan

Find out more about them all here:

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



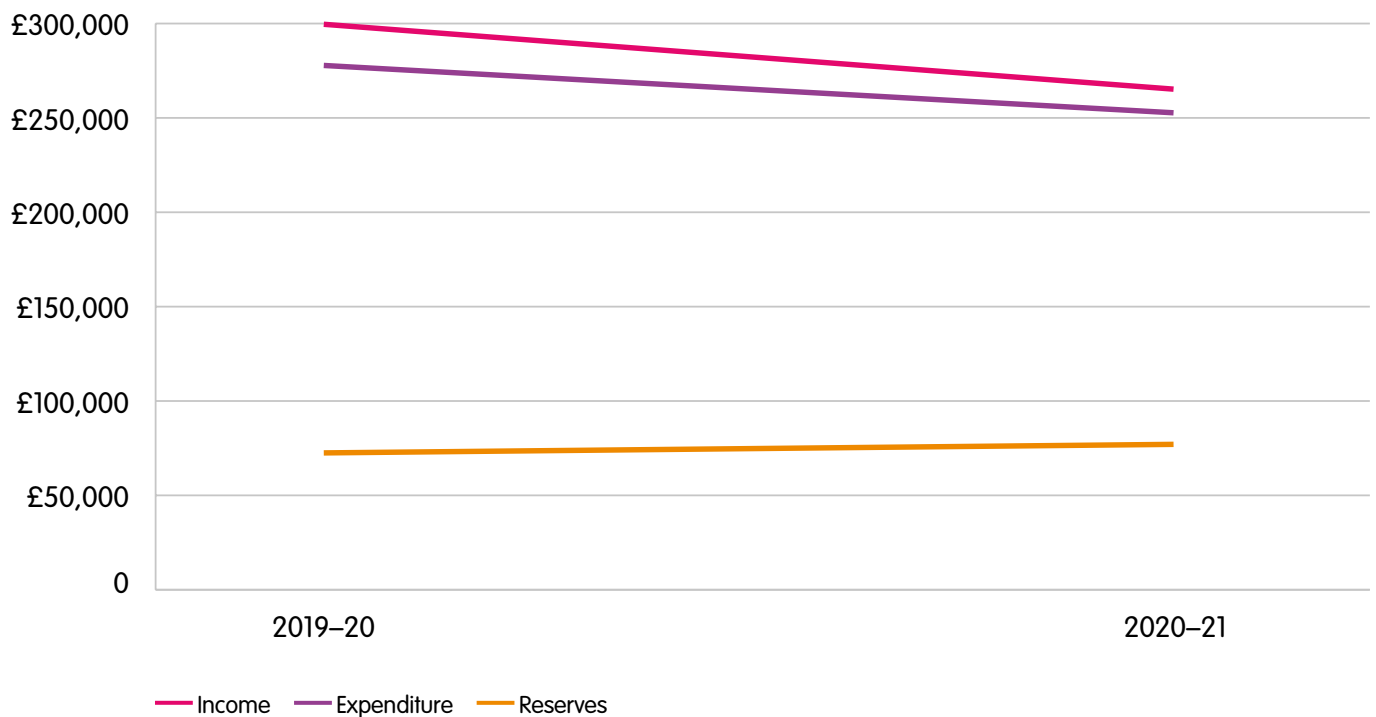
Financial summary

With the help of funders and supporters we remain in a financially strong position.

Our turnover increased slightly from the year before (from £265,235 to £311,505) and we added £10,593 to our unrestricted reserves (from £77,030 to £87,623).

£83,221 of income received during the year relates to future accounting periods, this will be recognised in the accounts for the year ended 31 March 2023 and will give ourselves more funding to run face to face projects with participants in that year.

GOOD VIBRATIONS' FINANCES



Thanks to our funders

We are grateful for the continuing support, flexibility and trust of our funders.

They have recognised that social distancing restrictions have made planned work harder to deliver, and have required us to limit numbers of participants in many settings.

This year we have been supported by:

Arts Council England
Barnet, Enfield and Haringey Mental Health NHS Trust
Boots Charitable Trust
Children in Need
Comic Relief
Corra Foundation
Creative Scotland
Evan Cornish Foundation
Glasgow Community Mental Health and Wellbeing Fund
Nottinghamshire County Council
Paul Hamlyn Foundation
The Baring Foundation
The Bromley Trust
Garfield Weston Foundation
The Hugh Fraser Foundation
Maudsley Charity
The National Lottery Community Fund
The Robertson Trust
Youth Music

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

Middle Street Resource Centre
Bethlem Royal Hospital
Cecil Jones
Common Wheel
Editors for Impact
Gamelan Naga Mas
Hannah Gibbs
Heather Stroschein
Helen Davison, Ta-Da Designs
National Criminal Justice Arts Alliance
Royal Conservatoire of Scotland
Royal Northern College of Music
Safestore Fulham
University of Cambridge
University of Southampton
University of Wolverhampton
University of York
Fife College
Music Broth
North West Criminal Justice Network
Reach Learning Disability
Scottish Prison Service
VSL Consulting

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



A big thank you to Sam!

In October 2021, our facilitator Sam Weatherald took on the huge challenge of running the London Marathon for Good Vibrations. It was the first time we had ever had a charity place in the Marathon, so we were delighted to come out and cheer Sam along the way! He did a brilliant run for us and raised over £2,000 for our charity. Thanks Sam!

We still need your help

People need the support
Good Vibrations can give now
more than ever, especially
after the period 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 one off or regular donation to Good Vibrations at: 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
- 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?

- 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

Call: 07791 293352



@sgvibrations



good-vibrations



Good Vibrations TV Channel



goodvibrations.org



[good_vibrations_charity](https://www.instagram.com/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

Nick Jolliffe writes:

Along with the rest of the world, Good Vibrations entered this year with little certainty of what the following twelve months would bring. Our financial year began just as daily life in the UK was taking tentative steps out of lockdown. Many of our delivery partners were forced to open more slowly and with caution, to protect those we wished to reach as participants. At times this limited our ability to operate and significantly squeezed the time available for workshop organisation and delivery, but I am buoyed by the perseverance shown by everyone within Good Vibrations to deliver for, and to, our participants.

We can happily report that the year gave promise of a full return, if not to normality, but of reaching people with all of the wonderful impacts a Good Vibrations workshop can bring. We reached 543 people, with 300 participants completing our intensive week-long workshops. We know that our week-long courses have a deeper impact and in reaching 55% of participants with these, we surpassed our 46% target by a healthy margin.

Total income increased by 17% from 2021 to match expanded delivery. This underlines the fantastic position we have with our funders whom I thank for their continuing support of our work. We also applied to and were successful with new funders such as Children in Need and Garfield Weston Foundation. Furthermore, one of our facilitators, Sam Weatherald, ran the London Marathon for Good Vibrations and raised over £2,000.

This improved overall fundraising position significantly contributed to delivering an increase in unrestricted reserves in March 2022; these rose by 13% and allow us to move forward with confidence that we have both the stability and capacity to invest in our future.

We continued to run weekly projects in the community in Glasgow and Nottingham, moving from online to in-person delivery during the year. Weekly projects also ran within HMP Wormwood Scrubs and Bethlem Royal Hospital, highlighting how our outstanding facilitators consistently found ways to deliver workshops, even with Covid safety measures. At Bethlem for example, we were able to adapt our delivery model to one-to-one sessions, instead of group work, to continue to provide workshops.

As other delivery partners began to open up, we were able to organise an abundance of projects - although fewer than we wanted in our heartland setting of prisons due to ongoing Covid-19 protocols. Ordinarily, we would expect to deliver around ten week-long projects every half a year, organised without haste and in good time. In quarters two and three we achieved this, however, necessitated by the ever-changing position the world was in last autumn and winter, these projects were organised at speed and with great flexibility – underlining how vital to Good Vibrations our wonderful staff team are. Their capabilities and tenacity are the backbone of our organisation. Since the end of the financial year, the staff team has yet again shown their professionalism and capability, delivering stability for Good Vibrations as we began navigating towards appointing a new CEO.

While we found delivery restricted in the year, this didn't stop us from reassessing and extending our strategy by one year to March 2023, to respond to the changes we saw in the places we deliver workshops and the wider funding world. We are proud to report that both a Diversity and Inclusion plan and a Sustainability plan were intertwined with the refresh of our strategy, to ensure these essential initiatives are systematically embedded across the charity's operations.

Last year our outgoing Chair Jonathan Hollow spoke of a pandemic-impacted, bittersweet year, as he reflected on four years in post. As his successor, I must thank Jonathan for his time as chair and - to the benefit of Good Vibrations - his continued efforts as a trustee this year. I extend my thanks to our entire board of trustees who have operated flexibly to match fast-moving times; I am exceptionally grateful to every single one of them for their continuing commitment and dedication.

The last two years are probably among the most challenging of times for so many and, through no fault of their own, the lives and freedoms of our participants have been further curtailed by ongoing restrictions within prisons and other settings. Even our community partners have been forced to continue to apply restrictions to protect attendees. However, since the end of the year these financial statements cover, we have continued to see safe openings grow across all of our host organisations: because of this, we hopefully and confidently see a brighter year ahead, in which we will reach many more people.

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

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

GOOD VIBRATIONS (MUSIC) LIMITED

TRUSTEES' REPORT (CONT'D)

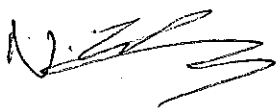
programmes, thus supporting the Charity's objectives; and to safeguard against the unpredictability of the pandemic. The reserves make crucial development projects possible - e.g. artist care, buying essential IT systems to grow, and investing in business-development tools and activities. Trustees review 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



Nick Jolliffe, Chair of Trustees

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 January 2017 and January 2021
	Bruce Cole	Appointed November 2015, reappointed as a trustee in January 2018 and in January 2021, resigned July 2022
	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, resigned May 2022
	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
	Rachel Driscoll	Appointed August 2022
	Mark Howard	Appointed August 2022
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

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 2022.

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.



F J Wilde FCCA MBA DChA

Warner Wilde
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 21 December 2022

GOOD VIBRATIONS (MUSIC) LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

Current financial year

		Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes					
<u>Income from:</u>						
Donations and legacies	3	40,598	-	-	40,598	77,260
Charitable activities	4	59,676	-	211,194	270,870	187,924
Investments	5	37	-	-	37	51
Total income		100,311	-	211,194	311,505	265,235
<u>Expenditure on:</u>						
Raising funds	6	24,577	-	-	24,577	29,868
Charitable activities	7	62,204	-	210,728	272,932	222,838
Total expenditure		86,781	-	210,728	297,509	252,706
Net incoming resources before transfers		13,530	-	466	13,996	12,529
Net incoming resources before transfers		13,530	-	466	13,996	12,529
Gross transfers between funds		(2,937)	-	2,937	-	-
Net income for the year/ Net movement in funds		10,593	-	3,403	13,996	12,529
Fund balances at 1 April 2021		77,030	4,000	4,000	85,030	72,501
Fund balances at 31 March 2022		87,623	4,000	7,403	99,026	85,030

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 2022

Prior financial year

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

GOOD VIBRATIONS (MUSIC) LIMITED

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	11	4,842		11,575	
Cash at bank and in hand		182,464		189,352	
		<u>187,306</u>		<u>200,927</u>	
Creditors: amounts falling due within one year	12	(88,280)		(115,897)	
Net current assets			<u>99,026</u>		<u>85,030</u>
Income funds					
Restricted funds	14		7,403		4,000
<u>Unrestricted funds</u>					
Designated funds	15	4,000		4,000	
General unrestricted funds		<u>87,623</u>		<u>77,030</u>	
			<u>91,623</u>		<u>81,030</u>
			<u>99,026</u>		<u>85,030</u>

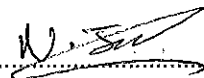
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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 21/12/22


N Jolliffe
Trustee

Company registration number 06683343

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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 2022

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 2022

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 2022 £	Unrestricted funds general 2021 £	Restricted funds 2021 £	Total 2021 £
Donations and gifts	21,103	44,880	5,000	49,880
Donated goods and services	19,495	27,380	-	27,380

4 Charitable activities

	Grant funded charitable activities 2022 £	Course and workshop income 2022 £	Total 2022 £	Grant funded charitable activities 2021 £	Course and workshop income 2021 £	Total 2021 £
Sales within charitable activities	12,007	27,669	39,676	-	14,989	14,989
Performance related grants	231,194	-	231,194	172,935	-	172,935
	243,201	27,669	270,870	172,935	14,989	187,924
Analysis by fund						
Unrestricted funds - general	32,007	27,669	59,676	2,310	14,989	17,299
Restricted funds	211,194	-	211,194	170,625	-	170,625
	243,201	27,669	270,870	172,935	14,989	187,924

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Investments

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Interest receivable	37	51
	<u> </u>	<u> </u>

6 Raising funds

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
<u>Fundraising and publicity</u>		
Advertising	-	5,050
Other fundraising costs	965	83
Staff costs	23,612	24,735
	<u> </u>	<u> </u>
Fundraising and publicity	24,577	29,868
	<u> </u>	<u> </u>
	<u>24,577</u>	<u>29,868</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

7 Charitable activities

	2022 £	2021 £
Staff costs	76,758	61,889
Project costs	122,063	95,037
Other direct costs	12,819	871
	<u>211,640</u>	<u>157,797</u>
Share of support costs (see note 8)	46,166	50,800
Share of governance costs (see note 8)	15,126	14,241
	<u>272,932</u>	<u>222,838</u>
Analysis by fund		
Unrestricted funds - general	62,204	49,358
Restricted funds	210,728	173,480
	<u>272,932</u>	<u>222,838</u>
For the year ended 31 March 2021		
Unrestricted funds - general	49,358	
Restricted funds	173,480	
	<u>222,838</u>	

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

8 Support costs

	Support costs £	Governance costs £	2022 £	Support costs £	Governance costs £	2021 £
Staff costs	25,012	4,176	29,188	21,144	4,207	25,351
Office sundries, insurance etc.	21,154	-	21,154	18,606	-	18,606
Marketing and Communications (gift in kind)	-	-	-	1,250	-	1,250
Advice, consultancy and interviews (gift in kind)	-	-	-	9,800	-	9,800
Trustees' travel expenses and meeting refreshments	-	90	90	-	77	77
Legal and professional fees	-	9,116	9,116	-	8,455	8,455
Other	-	15	15	-	110	110
Independent Examiner	-	1,729	1,729	-	1,392	1,392
	<u>46,166</u>	<u>15,126</u>	<u>61,292</u>	<u>50,800</u>	<u>14,241</u>	<u>65,041</u>
Analysed between Charitable activities	<u>46,166</u>	<u>15,126</u>	<u>61,292</u>	<u>50,800</u>	<u>14,241</u>	<u>65,041</u>

9 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 2022

10 Employees

Number of employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Executive Director, Operations Manager, Training and Development Manager, Fundraising and Communications Manager	4	4

Employment costs

	2022 £	2021 £
Wages and salaries	120,427	104,585
Social security costs	6,465	5,079
Other pension costs	2,666	2,311
	129,558	111,975

Key management personnel is considered to be the Executive Director and Operations Manager roles. The total employee benefits of the Charity's key management personnel was £76,337 (2021: £72,751).

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

11 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	2,199	-
Other debtors	2,643	7,333
Prepayments and accrued income	-	4,242
	4,842	11,575

12 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Deferred income	13	83,221	95,263
Trade creditors		1,213	5,487
Other creditors		26	7,772
Accruals		3,820	7,375
		88,280	115,897

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

13 Deferred income

	2022 £	2021 £
Other deferred income	83,221	95,263

Deferred income is included in the financial statements as follows:

	2022 £	2021 £
Deferred income is included within:		
Current liabilities	83,221	95,263
Movements in the year:		
Deferred income at 1 April 2021	95,263	60,614
Released from previous periods	(95,263)	(60,614)
Resources deferred in the year	83,221	95,263
Deferred income at 31 March 2022	83,221	95,263

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 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			
	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£	£
Baring Foundation	-	-	-	-	7,500	(7,500)	-	-
National Foundation for Youth Music	30,847	(30,847)	-	-	24,742	(27,604)	2,862	-
Arts Council England	45,185	(45,185)	-	-	36,750	(36,750)	-	-
Creative Scotland	(1,855)	-	1,855	-	27,583	(27,583)	-	-
The Bromley Trust	10,000	(10,000)	-	-	10,000	(10,000)	-	-
Maudsley Charity	14,000	(14,000)	-	-	14,667	(14,742)	75	-
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	(4,819)	-	181
Anonymous donation - Hardship Fund	5,000	(1,000)	-	4,000	-	-	-	4,000
GCVS	-	-	-	-	765	(765)	-	-
Boots Foundation	-	-	-	-	3,103	(3,103)	-	-
BBC Children in Need	-	-	-	-	2,463	(2,463)	-	-
National Lottery Fund	44,334	(44,334)	-	-	43,209	(39,987)	-	3,222
The Woodward Charitable Trust	1,000	(1,000)	-	-	-	-	-	-
Evan Cornish Foundation	-	-	-	-	7,000	(7,000)	-	-
The Robertson Trust	8,000	(8,000)	-	-	8,000	(8,000)	-	-
Corra Foundation/Comic Relief	9,160	(9,160)	-	-	8,124	(8,124)	-	-
Paul Hamlyn Foundation	-	-	-	-	7,288	(7,288)	-	-
	<u>175,625</u>	<u>(173,480)</u>	<u>1,855</u>	<u>4,000</u>	<u>211,194</u>	<u>(210,728)</u>	<u>2,937</u>	<u>7,403</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 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				Movement in funds			
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£	£	£
Digital Gamelan	-	-	-	2,000	2,000	-	-	2,000
Photo shoot	-	-	-	2,000	2,000	-	-	2,000
	<u>-</u>	<u>-</u>	<u>-</u>	<u>4,000</u>	<u>4,000</u>	<u>-</u>	<u>-</u>	<u>4,000</u>
	<u>-</u>	<u>-</u>	<u>-</u>	<u>4,000</u>	<u>4,000</u>	<u>-</u>	<u>-</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

16 Analysis of net assets between funds

	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:								
Current assets/(liabilities)	87,623	4,000	7,403	99,026	77,030	4,000	4,000	85,030
	<u>87,623</u>	<u>4,000</u>	<u>7,403</u>	<u>99,026</u>	<u>77,030</u>	<u>4,000</u>	<u>4,000</u>	<u>85,030</u>

GOOD VIBRATIONS (MUSIC) LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2022***

17 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).