



Good Vibrations

Annual report and accounts 2016-17



Contents

3	An overview of Good Vibrations
5	A typical Good Vibrations course
6	Our project partners
8	Our impact to date
9	2016-17 in review
13	Case studies
16	Interested in partnering or commissioning us?
17	Our team
19	Our funders and supporters
20	Trustees' report
22	Legal and administrative details
24	Independent Examiner's report to the trustees of Good Vibrations
25	Statement of financial activities
26	Balance sheet
27	Notes to the financial statements for the year ended 31 March 2017



An overview of Good Vibrations

Good Vibrations is a national charity that is focused on helping people with complex needs in challenging circumstances to develop crucial life and work skills through their participation in communal music-making courses. Since 2003, we have worked with more than 7,000 participants with the support of 87 different partners.

We support marginalised people whom other interventions often fail to reach, e.g. people who:

- have mental health conditions or personality disorders;
- are long-term unemployed;
- have committed an offence;
- have physical or learning disabilities or health conditions;
- are detained or seeking asylum; and
- are dependent on alcohol or drugs.

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

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

Gamelan is an effective tool for achieving these aims. It's novel, so people tend not to form prejudices about it. It's accessible and you don't need to have any previous musical experience to play. And it's communal, and everyone's contribution is equally important.

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

Other mediums we use to enhance our projects include music technology, acoustic western instruments, expressive movement, spoken word, shadow puppetry, and song. Our music technology typically makes use of GarageBand on iPads, Logic on laptops, portable recording studios, and assistive technology, such as sound boards, and sound beams.

Through our Keep in Touch programme we continue to support past-participants, connecting them to progression opportunities related to the arts and work, and brokering relationships with organisations who can help them overcome barriers. This year, through the Keep in Touch programme, we have supported past-participants onto: paid traineeships and facilitation positions; further community gamelan courses; volunteering placements; advisory groups; and various training courses.



The best thing about gamelan is that you don't have to be a musician to play the instruments. That's the first thing about it. And that is the reason why so many people got involved with it.

A PARTICIPANT



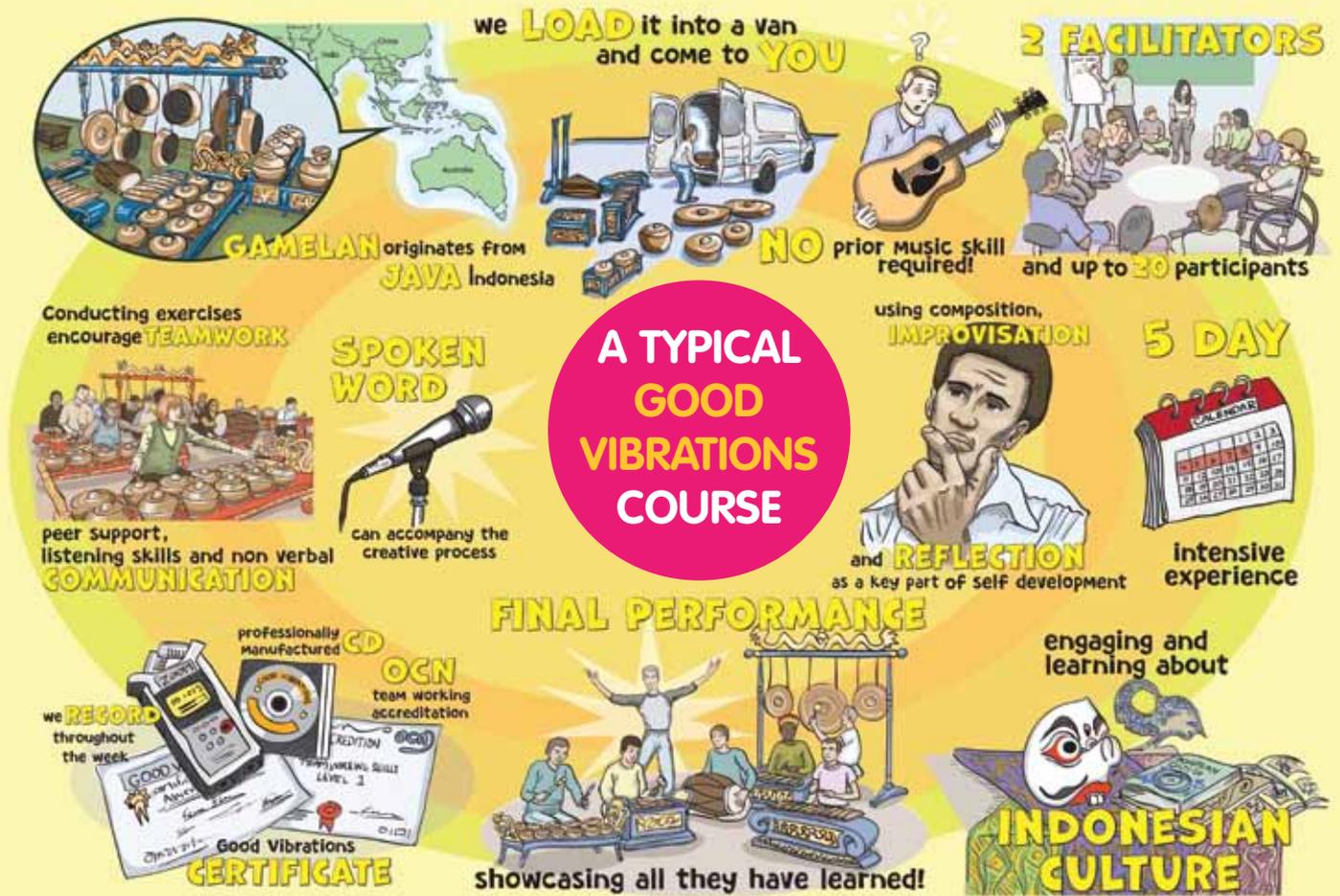


Image created by: Plunkart



I was in HMP Whatton in 2014 and took part in the Good Vibrations program. I was amazed by the sound and the story behind the music. I would just like to say without your help in a prison such as Whatton, the men there would not get much contact with the outside world. And for your organisation to help them in there getting back to life outside, is tremendous. I got a lot out of the program and would like to thank your team... I am now living a good life in the USA.

A PAST-PARTICIPANT

Our project partners

To date we have worked with

46
PRISONS

4
SECURE
HOSPITALS

1
IMMIGRATION
REMOVAL
CENTRE

36
COMMUNITY
PARTNERS



Prisons

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

Secure hospitals

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

Immigration removal centres

- Harmondsworth immigration removal centre

Educational institutions

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

Job centres

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

Supported accommodation

- Carlton Day Centre
- Stoll

Workplaces

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

Probation hostels

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

Community centres

- The Beeston Resource Centre
- Gartnavel General Hospital
- MyPlace, Mansfield
- Nature in Mind
- Netherton Community Centre
- P3 Portobello Navigator Project
- Pearce Institute
- Pond Hills Lane Community Centre
- Tomorrow's People

*now HMP Humber

Our impact to date

Eight pieces of independent academic research* have concluded our approach works and we are making significant positive impacts with our participants.

They have concluded that Good Vibrations projects:

- help participants to develop social skills crucial for life, work and positive citizenship;
- improve their relationships with peers, family members and staff;
- empower their sense of well-being and their positivity about their futures; and
- motivate them to become more engaged in education and other constructive activities.

*To see the full publications visit: www.artsevidence.org.uk

**In a survey of 361 participants who completed our one-week courses (2014-17)



Participants said they gained an improvement in the following skills due to their course experience**

92%

Creativity and musical skills

83%

Increased enjoyment of learning

83%

Concentration

81%

Team-working

81%

Motivation

81%

Listening

80%

Confidence

76%

Responsibility

76%

Resilience

75%

Well-being

75%

Communication

74%

Patience

74%

Problem-solving

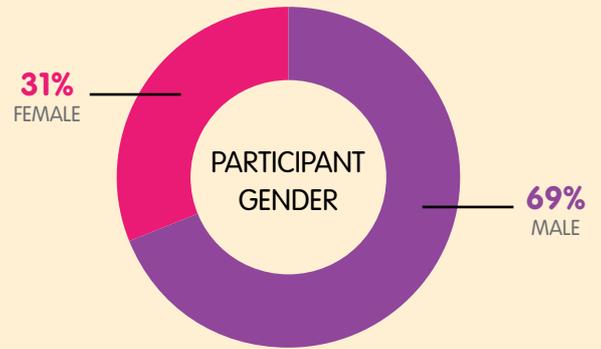
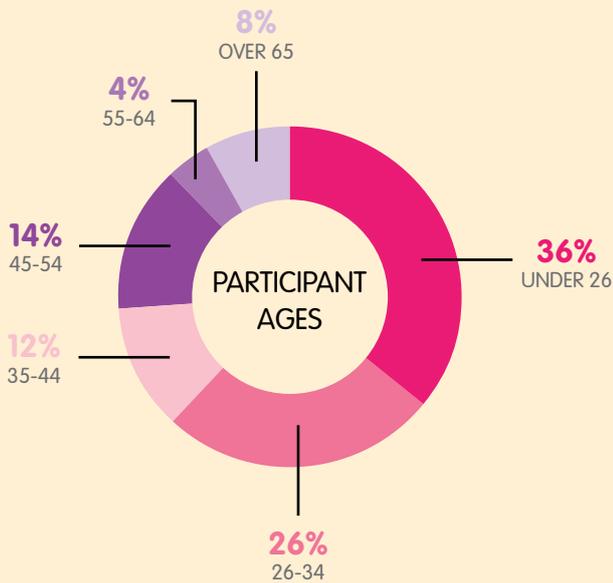
70%

Tolerance

70%

Relationships with staff

2016-17 in review



10

week-long projects

102

new compositions

86%

completion rates on our intensive courses (297 completers out of 345 participants)

7

regular, weekly projects

18

performances

59

Level 1 Open College Network Team-working qualifications gained

12

day-long workshops

821

participants

327

sessions

345

participants on our intensive week-long courses

83%

success rate on our accredited courses (of the 71 people completing accredited courses, 59 gained a qualification)

2016-17 in review



WHAT: One-day of gamelan workshops
WITH: 30 members of the public
WHERE: BBC Indonesia and the Indonesian Embassy's IndoFest, London



WHAT: Ongoing weekly acoustic music-making and music-production sessions
WITH: 54 patients with mental health conditions
WHERE: Bethlem Royal Hospital, Kent



WHAT: One-week accredited course in gamelan and spoken word
WITH: 20 female offenders
WHERE: HMP Peterborough



WHAT: Two, one-week courses in gamelan
WITH: 16 long-term unemployed people with disabilities and mental health conditions
WHERE: In partnership with Bognor Regis and Worthing Jobcentre Plus, Sussex



WHAT: One-day gamelan workshop
WITH: 14 participants with physical and learning disabilities
WHERE: Carlton Day Centre, Glasgow



WHAT: One-week accredited course in gamelan and spoken word
WITH: 15 male offenders with personality disorders
WHERE: HMP Swaleside, Isle of Sheppey



WHAT: One-day gamelan workshop
WITH: 30 participants with disabilities and mental health conditions
WHERE: Centre for Contemporary Arts, Glasgow



WHAT: Term-long course in gamelan
WITH: 16 children with special educational needs
WHERE: Childs Hill Primary School, London



WHAT: One-week accredited course in gamelan and spoken word
WITH: 16 male offenders
WHERE: HMP Thameside, Kent



WHAT: Ongoing weekly gamelan sessions
WITH: 30 participants, including many with disabilities and mental health conditions, and their carers
WHERE: Gartnavel Hospital, Glasgow



WHAT: Two, one-week accredited courses in gamelan and spoken word
WITH: 17 male offenders
WHERE: HMP Lincoln



WHAT: One-week accredited course in gamelan and spoken word
WITH: 23 male offenders
WHERE: HMP Whatton, Nottinghamshire



WHAT: Ongoing, weekly gamelan sessions
WITH: 134 male offenders with mental health conditions
WHERE: HMP Wormwood Scrubs, London



WHAT: Two effective facilitation masterclasses
WITH: 22 music leaders supporting people in challenging circumstances
WHERE: Royal College of Music, London



WHAT: Two, six-week courses in gamelan, and music production
WITH: 16 young people excluded from mainstream schools
WHERE: The Bridge AP Academy, London



WHAT: One gamelan workshop
WITH: 20 academics, practitioners and commissioners
WHERE: International Society for Music Education, Glasgow



WHAT: Two half-day gamelan workshops
WITH: 20 members of the public
WHERE: The Southbank Centre, London



WHAT: One gamelan performance
WITH: 75 audience members
WHERE: UK-ASEAN Business Council, London



WHAT: Ongoing weekly gamelan workshops
WITH: 258 participants: refugees and asylum seekers, people with mental health conditions, and the public
WHERE: Ponds Hill Community Centre, The Red Cross, and Nature In Mind, Nottingham



WHAT: One-week course in gamelan and expressive movement with Independance
WITH: 87 participants: people with disabilities and mental health conditions, and the public
WHERE: Netherton Community Centre, Glasgow



WHAT: One-week course in gamelan, technology and expressive movement
WITH: 23 participants with disabilities and mental health conditions
WHERE: Royal Conservatoire of Scotland, Glasgow



This is an opportunity for the future – you’ve grown in yourself as individuals. It’s not just about music, it’s about everything else. You’ve got yourself a qualification too... I’ve seen a difference in you – a massive difference.

HMP PETERBOROUGH’S HEAD OF EDUCATION, SPEAKING TO PARTICIPANTS ON DAY FIVE

2016-17 in review

What our participants have told us this year

On confidence

You don't have to step out and do a lot on your own, so it feels quite safe.

We've now produced something, which a whole audience enjoyed. Suddenly you have a sense of worth, which we can carry outside.

I have more confidence, co-ordination, memory and socialisation.

A learning I will take from the project is being more confident and less nervous when faced with new things.

You know it made the greatest difference to my life, that last course. It gave me so much confidence, it really did.

On team-working

We learned to work together, which is a great communication skill in itself.

I've still got issues that I need to work on, like patience and people daring to have an opinion that differs from mine... It was good to practise being with other people.

It's not only music. It's bringing people together. It's teamwork.

I've learnt to try to accept and deal with a group with calm and patience.

On communication skills

What you are offering people is terrific and hugely worthwhile. Music is a very equal ground to meet upon – it allows people to come together, communicate, support and encourage others.

When you're playing you're relaxed but you're communicating. You have conversations with people musically as opposed to verbally.

It was all about listening. You had to learn to communicate by nodding and signalling to people when to come in... It's about toning it down, looking and listening. Proper communication skills.

My listening has improved.

I had a very traumatic experience, which made me stop talking... This was the first week I've spoken so much in 12 months.

I liked that it wasn't rigid. We all discussed what happened and everyone had a choice and a view that was valid.

On resolving conflicts

When people are in prison they're quite stressed... because they don't have control... and this music, these particular sounds, take you out of that into a human space and that's where we kind of solved a lot of problems.

I feel a lot calmer.

We actually listened to each other and resolved our differences, which I think's quite mature, you know, and quite real.

On well-being

It takes you out of yourself, which I think is a good thing if you're having mental health issues.

I feel happier and more positive about myself.

The project has healed my mind and all my worries have gone.

I think it's brilliant. I know the benefits it has for people with mental health issues; it's better than medication or talking.

On outlook on life

It's good for showing people that there is the possibility of enjoying other things other than drugs – this opens your mind to taking the risk to experience something different and new.

Some people may have never ever opened themselves up to anything like this and they will remember this for the rest of their lives.

Emotional in all sorts of ways. Now I've got confidence, my whole outlook has changed.





Mark and his 15 guitars

This year we have been running Resonate courses, combining gamelan with expressive movement for people with physical and learning disabilities, and mental health conditions in Glasgow. Mark (33), a keen guitarist, was one of the participants on our first course at The Royal Conservatoire of Scotland last summer.

I had spent nine years not leaving my house, and so I reached out to a social worker, who connected me with mental health charity Common Wheel, who in turn referred me onto the Resonate course.

After completing an intensive gamelan course with us, Mark was selected onto our Trainee Scheme. He took on a paid Trainee Facilitator role, and has been supporting our sessions in Glasgow ever since.

The interview was terrifying, and when I first started, I was worried I might not be doing the right thing or doing enough. But now I really enjoy the role. The experience has pushed me out of my comfort zone in a good way.

Mark is a talented musician and a thoughtful facilitator, who gets our approach and is sensitive to participants' needs. We are lucky to have him as a member of the team. He has also taken some beautifully-composed photos of sessions, which are a fantastic record of what participants have experienced and achieved.

Confidence-wise I have developed so much with Good Vibrations, because I've put myself in a whole new situation. I love getting to work with such mixed groups, and have learnt a lot about people through the role.

Mark now works with Common Wheel too, and accompanies the Hub Singers at Gartnavel Hospital on one of his many guitars. Since, having supported participants at the Carlton Day Centre through his Good Vibrations' traineeship, Mark now also hopes to help them further as a volunteer at the centre.

We are extremely grateful to funders, Creative Scotland and The Hugh Fraser Foundation for making this life-changing traineeship possible.



“I’ve never heard nanny laugh like that”

Over the last two years, we have collaborated with the Department for Work and Pensions supporting people with disabilities and health conditions, who have been out of work for long periods. In October 2016, we supported 16 men and women from Worthing and Bognor Regis to take part in a one-week course in gamelan, and “I’ve never heard nanny laugh like that” was a wonderful remark from a six-year old girl in the play-through audience on the last day.

The courses were aimed at helping participants to develop their social skills and confidence, to in turn improve their job potential and marketability. 91% of our completers said they had developed better team-working skills through the course, and 73% noticed an improvement in both their confidence and motivation levels.

One participant said a learning he would take from the project was; “Being more confident and less nervous when faced with new things.” Another told us, “I was probably more confident in myself at my job interview this week, as a person, because it hasn’t been stressful this project, so going into the interview I was much more relaxed than I’ve been with any of the others. I think it has helped.”

Gigi, a teacher from Hong Kong, who was observing and supporting, provided some interesting insights on these courses. Initially, she was unsure how Good Vibrations’ approach would work;

But once the workshop started, I noticed a huge difference. The way that Laurence [the course facilitator] facilitated the workshop made everyone feel included... During music-making, participants listened to each other, worked together, recognising the importance of this ability. Most of them had always thought they could not work with others, but this experience changed their mind.

Having seen the meaningful impacts our approach is having on the confidence, motivation and well-being of people who are long-term unemployed, Good Vibrations is actively seeking to do much more of this work in future.



When you’re playing you’re relaxed but you’re communicating. You have conversations with people musically as opposed to verbally.

A PARTICIPANT





Resonate, Wipe the Slate

This year's Resonate, Wipe the Slate Audio Exhibition was a spectacular way to celebrate our 14 years' of gamelan work in prisons and to let the voices of men and women behind bars be heard by the general public.

This installation took place from 7 March-27 April 2017 at the Rich Mix arts centre in Shoreditch, London. A thirty-minute loop of sound clips of gamelan and spoken word pieces from thirteen of our prison projects around the country were played to visitors.

The subjects explored ranged from haunting poetry reflecting on dark moments, to inspiring lyrics talking about moving on positively with life. But recurring themes were appreciating nature, and the transformative and freeing power of the arts.

The opportunity for emotional expression that creating these pieces gave participants was palpable to the listener. These snippets from different pieces show that their words clearly arose from somewhere deep within the participants:

Music is a language every soul understands...

When I play music, I forget about everything else...

Where did I begin my journey? Perhaps in the womb..?

And though it's maddening, life is the most exciting thing that's happening...

A highlight was the final track, Subakastawa, which ended with 50 UK prisons performing the same traditional sung gamelan piece – in a combination of recordings overlaid from 2003–17. It truly showed the communal spirit of gamelan music, with so many groups, at different points in time and space, from different walks of life, coming together on this recording.

Here's what a range of people who attended the exhibition, thought about what they heard:

So peaceful to come and listen to this beautiful music here. It's not something you get to hear in many places... It's eye opening to be able to hear the voices of men and women in prison. Their poems and raps are so varied – inspiring, energising, sad, simple and focused.

A powerful, moving and meaningful account of the musical potential of us all, the power of music, and the amazing work you do at Good Vibrations – Make yourself a merry music and dance to the beat of your heart – love it!

Deeply beautiful to hear so many beautiful voices, experiences. It's a real testament to the human spirit's capacity to overcome – sweet music coming out of all situations. Thank you.

If you're curious to hear the recording go to:

soundcloud.com/goodvibrations-org/exhibition-loop-mix

Interested in partnering or commissioning us?

We are actively seeking new partners to work with because we want more organisations and their service-users to benefit from the wide range of positive impacts our service brings.

Get in touch to find out more. We will answer your questions, find out what you hope to get out of working with Good Vibrations, and ask if there are issues we can help your organisation to address.

We will tell you more about practical considerations, such as costs and space requirements. And, it can often be helpful for us to see where you're thinking about running the course. We will then create a proposal for you and your team to consider; a bespoke solution, designed to suit your service-users and needs best.

Exact costs will depend on your location, the shape and duration of project you want, and factors such as if you want participants to gain nationally-recognised qualifications on the project. In rough terms, though, our intensive, week-long projects typically work out as £150-£400 per participant (with us supporting 15-20 participants per project).

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



Our team

Good Vibrations currently comprises:

3

staff members

4

past-participant advisors

2

pro bono advisors

7

trustees

14

freelance facilitators

7

volunteers

Find out more about
our dynamic and
experienced team at:
[www.good-vibrations.org.uk/
good-vibrations-team](http://www.good-vibrations.org.uk/good-vibrations-team)





Since 2003, Good Vibrations evaluations have consistently been found to inspire positive outcomes for participants.

DR JENNIE HENLEY, THE INSTITUTE OF EDUCATION, 2014



Our funders and supporters

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

- ABF The Soldiers' Charity
- Arts Council England
- Barnet, Enfield and Haringey Mental Health NHS Trust
- Cathy and Lois Eastburn
- Clare Wilding and her pupils
- Colthouse Quakers
- Creative Scotland
- Department for Work and Pensions
- Graeme and Melanie Christianson
- HMP Lincoln
- HMP Peterborough
- HMP Swaleside
- HMP Thameside
- HMP Thameside
- HMP Whatton
- HMP Wormwood Scrubs
- The Hugh Fraser Foundation
- National Foundation for Youth Music
- Nature in Mind
- Peter Micklethwait
- The Bridge AP (Alternative Provision) Academy
- City Bridge Trust
- The Henry Smith Charity
- The Network for Social Change
- UK-ASEAN Business Council

We also couldn't have done it all, without the support of all the people and organisations below. Thank you.

- Addaction
- BBC Indonesia
- Bethlem Royal Hospital
- Child's Hill Primary School
- Clinks
- Coca Cola London Eye
- Common Wheel
- Di Bligh Associates
- Drake Music Scotland
- Drums for Schools
- Elly Gladman
- Elspeth Van Der Hole
- Fingerprints Studio
- Gamelan Naga Mas
- Gartnavel Hospital
- GDA Design
- Gigi Chiyang Lam
- Gill Bland
- Glassbox Productions
- Indepen-dance
- Indonesian Embassy
- Irene Kelso
- Kate Rowland
- Kevin Francis
- Lankelly Chase Foundation
- Lila Bhawa
- Lloyds of London
- Makerble
- Mosaic Training
- National Criminal Justice Arts Alliance
- Netherton Community Centre
- Olivia Landsberg
- Paragon Music
- Plunkart
- Ponds Hill Community Centre
- Prospects
- Red Cross Nottinghamshire
- Rich Mix arts centre
- Royal College of Music
- Royal Conservatoire of Scotland
- Russ Haynes
- Sam Russell
- Sara Longmuir
- Sophie Ransby
- Sound Connections
- South London and Maudsley NHS Trust
- Steven Milligan
- Swordpoint Advisors
- The Beeston Resource Centre
- The House of Commons
- The Southbank Centre



Trustees' report

2016-17 has been full of political surprises and change. Views on social issues have become more polarised, budget cuts over the past decade have affected the most marginalised members of society, and pressures on education, mental health and criminal justice services have reached breaking point.

It is against this backdrop that we operate and continue to bring wide-ranging positive impacts to the people, and institutions, most affected. Out of 121 participants completing week-long intensive gamelan projects with us, 84% said they had become more motivated, 74% said their resilience had grown, and 76% said they were now more open and willing to taking on responsibility.

Driving forward our 2015-18 strategy, we are reaching a broader range of at-risk people in challenging circumstances. As well as supporting people convicted of offences and those with mental illness, we have worked with: people who are long-term unemployed; people with disabilities; children with special educational needs; asylum-seekers and refugees; and young people excluded from mainstream education.

Our offer has grown: now we can accredit courses with Trinity College London Arts Awards as well as with Open College Network qualifications; and our new music production courses using iPads, and gamelan and expressive movement courses are proving to be very popular and effective. We have taken stock of our prison work, consulting afresh on how we can best support prisons, their staff and inmates, we have launched our brand-new website, and we have revitalised our Keep in Touch programme.

Advocacy work has been important this year: our prisoner voice exhibition reached over 2,000 people; the BBC celebrated our founder and origins through its 100 Women Series; we shared pedagogy and research findings at international conferences, and governmental roundtables, in partnership with Bath Spa University and Royal College of Music academics; and we ran a series of Effective Facilitation masterclasses for music professionals and facilitators.

Our financial performance has been solid, given the financial climate in which we have been operating. Our turnover was £184,540, and although this represents only 87% of our 2015-16 turnover, much of that is due to the timing of grant instalments from trusts and foundations, and so the amount of income relating directly to activity in year remains broadly the same. £54,230 of income from 2015-16 was brought forward as it related to 2016-17 activity and £24,650 of restricted reserves together with a further £28,260 of deferred income was carried forward, as it relates to 2017-18 activity. Set against an expenditure of £183,941 in 2016-17, this means that £13,384 of unrestricted reserves were generated, and we now have unrestricted reserves in excess of five months' operating costs.

We are a nimble charity with a flat management structure and 92% of our income was spent directly on charitable activities this year. Our total funds at 31 March 2017 were £69,848.

It continues to be a difficult operating environment for charities, and particularly those working in the criminal justice sector, so we are proud to have maintained a steady turnover and grown our reserves in these conditions, whilst putting in place even stronger foundations for future growth.

We have continued to benefit from grants from long-term supporters, such as the Big Lottery Fund, Arts Council England, The Henry Smith Charity and the Foundation for Youth Music, and we have seen increased income from sales and individual giving. Corporate giving has mostly been pro bono support, so we are focused on raising more income from corporates next year. We are performing strongly against our objectives, and The Henry Smith Charity grant has given us flexibility and helped us to leverage other funds, therefore increasing our financial sustainability.

We are delighted to have gained three new trustees, who are finance, law and business-development professionals, and we want to thank departing trustee, Keith Palmer, for his seven years' of service to Good Vibrations.

We are looking forward to the year ahead, energised by the ideas our new Participant Advisory Group are bringing, and excited about new work with army veterans and detainees on the horizon.



Legal and administrative details

Trustees

Stieve Butler Appointed February 2009, reappointed Chair January 2017, stepped down from Chair role in October 2017, remaining a trustee

Professor Laura Caulfield Appointed April 2014

Bruce Cole Appointed November 2015

Emma Di Iorio Appointed October 2016

Joanna Garner Appointed May 2015

Amy Goodwin Appointed October 2016

Jonathan Hollow Appointed October 2016, appointed Chair October 2017

Keith Palmer Appointed November 2010, retired January 2017

Company Secretary

Katherine Haigh Appointed July 2014

Registered office

10 Queen Street Place, London EC4R 1BE

Bankers

The Co-operative Bank, PO Box 250,
Skelmersdale WN8 6WT

Charities Aid Foundation, 25 Kings Hill Avenue,
Kings Hill, West Malling, Kent ME19 4TA

Independent Examiner

Frances Wilde FCCA MBA(Open) DChA PgDip, Director
Warner Wilde Limited, 4 Marigold Drive,
Bisley, Surrey GU24 9SF

Company registration number

06683343

Registered charity number

1126493

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.

Charitable objects

- 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.
- The promotion of Indonesian classical music, dance, singing and shadow puppetry and related art forms.

Memorandum and Articles of Association

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

Managing risk

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

The trustees confirm that they have paid due regard to the Charity Commission's guidance on public benefit.

Key management personnel

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

Reserves policy

Trustees' policy is to maintain the fund at a level sufficient to cover 3-6 months of expenditure to allow for time to reorganise in the event of a downturn in income; and to protect work programmes, thus supporting the charity's objectives. The reserves make crucial development projects, e.g. buying essential IT systems to grow, and developing a new website, possible. Trustees review the reserve position annually by looking at future needs, risks and long-term liabilities, and every quarter, they monitor how many months' operating costs our reserves could cover.

Statement of trustees' responsibilities

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

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements 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



Mr Jonathan Hollow
Chair of trustees
5 December 2017

Independent Examiner's report to the trustees of Good Vibrations

For the year ended 31 March 2017

I report on the accounts of Good Vibrations for the year ended 31 March 2017, which comprise the statement of financial activities, balance sheet and related notes.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts, the charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

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

Basis of Independent Examiner's report

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

Independent Examiner's statement

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

- accounting records have not been kept in accordance with section 386 of the Companies Act 2006;
- the accounts do not accord with such records;
- they fail to comply with the accounting requirements under section 396 of the Companies Act 2006, other than any requirement to give a true and fair view;
- they are not consistent with the Charities SORP (FRS102); or
- in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



F J Wilde
Warner Wilde
Chartered Certified Accountants
6 December 2017

4 Marigold Drive
Bisley
Surrey GU24 9SF

Statement of financial activities

For the year ended 31 March 2017

	Notes	Unrestricted funds	Restricted funds	Total funds 2017	Unrestricted funds	Restricted funds	Total funds 2016
		£	£	£	£	£	£
INCOME AND ENDOWMENTS FROM:							
Donations and legacies		28,585	200	28,785	5,286	–	5,286
Investments		220	–	220	107	–	107
Charitable activities	2	1,373	154,161	155,534	35,783	171,878	207,661
TOTAL INCOME AND ENDOWMENTS		30,179	154,361	184,540	41,176	171,878	213,054
EXPENDITURE ON:							
Raising funds	3	355	12,777	13,132	7,097	6,438	13,535
Charitable activities	4	16,440	153,345	169,785	15,250	105,578	120,828
Other	5	–	17,818	17,817	14,318	5,632	19,950
TOTAL RESOURCES EXPENDED		16,795	183,941	200,735	36,665	117,648	154,313
Transfers between funds		–	–	–	7,513	(7,513)	–
NET MOVEMENT IN FUNDS		13,384	(29,580)	(16,195)	12,024	46,717	58,741
BALANCES AT 1 APRIL 2016		31,813	54,230	86,043	19,789	7,513	27,302
BALANCES AT 31 MARCH 2017		45,197	24,650	69,848	31,813	54,230	86,043



Balance sheet

As at 31 March 2017

	Notes	2017	2017	2016	2016
		£	£	£	£
CURRENT ASSETS					
Debtors		4,318	-	6,065	-
Cash at bank	7	<u>96,452</u>		<u>83,149</u>	-
		100,770	-	89,214	-
CREDITORS					
Amounts falling due within one year	8	(30,992)	-	(3,171)	-
NET CURRENT ASSETS		-	69,847	-	86,043
TOTAL NET ASSETS		-	<u>69,847</u>	-	<u>86,043</u>
FUNDS					
Restricted funds		-	24,650	-	54,230
Unrestricted funds		-	<u>45,197</u>	-	<u>31,813</u>
		-	<u>69,847</u>	-	<u>86,043</u>

For the financial period ended 31 March 2017 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006. No member of the charitable company has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The directors acknowledge their responsibilities for ensuring that the charitable company 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 charitable company as at the end of the financial period and of its profit or loss for the financial period in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006, relating to small companies.

These accounts were approved by the board of trustees of Good Vibrations on 5 December 2017 and signed on their behalf by:



Mr Jonathan Hollow
Chair of trustees



Ms Stieve Butler
Trustee

The notes to these accounts on pages 27-31 form part of these accounts.

Notes to the financial statements for the year ended 31 March 2017

Accounting policies – basis of preparation

The accounts have been prepared in accordance with the charity's governing document, under the historical cost convention and in accordance with the Companies Act 2006, the "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 (FRS102)" (as amended for accounting periods commencing from 1 January 2016).

The accounts and trustees' report refer to trustees. These individuals constitute directors of the company for the purpose of the Companies Act.

A true and fair override has been used to apply the Charities SORP (FRS102) under the Charities (Accounts and Reports) Regulations 2008. The charity is a public benefit entity as defined by FRS102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

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

Accounting policies – going concern

The trustees have assessed whether the use of going concern is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the trustees have considered the charitable company's forecasts and projections and have taken account of pressures on income. After making enquiries, the trustees have concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company will continue to adopt the going concern basis in preparing its financial statements.

Accounting policies – significant judgments and estimates

Preparation of the financial statements can require management to make significant judgements and estimates. No items in these financial statements include significant judgements and estimates that management has made in the process of applying these accounting policies or that have a significant risk of causing material adjustment to the book value of assets and liabilities within the next financial year.

Accounting policies – incoming resources

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

Income is typically accounted for on an accruals basis in respect of grants, fee and interest, and on a receipts basis for all other income. Legacies are accounted for on a receivables basis and accrued where the final estate accounts have been approved or the receipt can be reliably measured.

Income is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of activities.

Accounting policies – deferred income

A provision for deferred income is made where the income is received in the year but can only be recognised for the next financial year and can be reliably measured at the balance sheet date.

Accounting policies – resources expended

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constituted a financing transaction, where measurement will be at the present value of future payments discounted at a market rate of interest. This basis of measurement is not applied to liabilities due within one year.

Expenditure has been included when a legal or constructive obligation is identified, this includes any VAT, which cannot be recovered.

Accounting policies – fund accounting

Unrestricted funds are money received and expended at the discretion of the trustees in accordance with the objectives of the charity.

Restricted funds are expended subject to specific purposes agreed with the donor. Expenditure which meets the criteria is charged to the fund, together with a fair allocation of support costs as permitted by the terms of the fund.

1. Income from charitable activities

	<u>2017</u>	<u>2016</u>
	<u>TOTAL FUNDS</u>	<u>TOTAL FUNDS</u>
	£	£
Arts Council England	31,831	47,589
Big Lottery Fund	10,000	40,000
National Foundation for Youth Music	26,974	5,000
City Bridge Trust	15,380	17,640
Creative Scotland	–	15,569
The Henry Smith Charity	31,000	31,000
Evan Cornish Foundation	–	5,000
Other grants	16,178	18,080
Course and workshop income	23,771	27,783
Instrument rental	400	–
	<u>155,534</u>	<u>207,661</u>

2. Expenditure on raising funds

	2017	2016
COSTS DIRECTLY ATTRIBUTE TO CHARITABLE ACTIVITIES	£	£
Wages and salaries	13,132	12,735
Project costs	–	800
	13,132	13,535

Gifts in Kind of printing, rent, consultancy, training, promotion, administration and workshop facilitation valued at £16,440 have been received during the year. This has been included as a donation and also in expenditure during the accounting period.

3. Expenditure on charitable activities

Legal and professional fees includes a charge of £1,320 (2016: £1,995) for Independent Examination fees.

	2017	2016
COSTS DIRECTLY ATTRIBUTE TO CHARITABLE ACTIVITIES	£	£
Wages and salaries	61,285	43,429
Project costs	82,185	59,175
SUPPORT AND GOVERNANCE COSTS		
Wages and salaries	4,337	3,755
Trustees' expenses	842	674
Legal and professional fees	14,300	9,864
Other	6,796	3,931
	169,785	120,828

4. Other expenditure

	2017	2016
COSTS DIRECTLY ATTRIBUTE TO CHARITABLE ACTIVITIES	£	£
Wages and salaries	8,755	12,805
Project costs	2,942	6,152
Other	6,121	993
	17,818	19,950

5. Staff costs

	2017	2016
	£	£
STAFF EXPENSES INCLUDES THE FOLLOWING EMPLOYEE COSTS		
Wages and salaries	83,564	67,576
Social security costs	3,985	5,148
	87,549	72,724

No employee received benefits in excess of £60,000 (2016: Nil)

The average number of employees during the year was 4 (2016: 4)

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 £62,227 (2016: £53,977).

Key management personnel have reviewed the holiday pay accrual position for the year under review, and the year ended 31 March 2017, and have concluded that any such charge would be immaterial to the financial statements.

6. Debtors

	2017	2016
	£	£
Debtors	4,308	5,759
Prepayments	10	306
	4,318	6,065

7. Creditors

	2017	2016
	£	£
Creditors	162	875
Accruals	2,500	2,296
Deferred income	28,260	–
	30,922	3,171

8. Trustee remuneration and related party transactions

No trustee received any remuneration during the year. Travel costs amounting to £520 (2016: £1,030) were reimbursed to trustees.

No trustee or other person related to the charity has any personal interest in any contract or transaction entered into by the charity during the year (2016: £nil).

9. Analysis of new assets between funds

£24,651 (2016: £54,230) restricted funds as at 31 March 2017 (2016) is represented by cash at bank.

10. Movement in funds

	As at 1 April 2016	Incoming resources	Outgoing resources	Transfers	As at 31 March 2017
	£	£	£	£	£
RESTRICTED FUNDS	54,230	154,361	(183,940)	–	24,651
Big Lottery Fund	10,000	10,000	(20,000)	–	–
City Bridge Trust	5,880	15,380	(21,260)	–	–
Creative Scotland	13,000	–	(13,000)	–	–
The Henry Smith Charity	18,600	31,000	(24,950)	–	24,651
National Foundation for Youth Music	–	26,974	(26,974)	–	–
Flexible Support Fund	–	8,178	(8,178)	–	–
Arts Council England	–	31,831	(31,831)	–	–
Barnet, Enfield and Haringey Mental Health NHS Trust	–	11,898	(11,897)	–	–
Contributions from host organisations	–	10,900	(10,900)	–	–
Other	6,750	8,200	(14,950)	–	–
UNRESTRICTED FUNDS	31,813	30,179	(16,795)	–	45,197
	86,043	184,540	(200,735)	–	69,848

The trustees have carried out a review of the brought forward reserves to assess the presentation of general funds previously listed as restricted. Transfers between funds shown above include the necessary adjustments following this review.

Good Vibrations courses – restricted funds were spent on course and front-line work in secure institutions and community settings, and on the Keep In Touch programme.

11. Legal status of the charity

The charity is a company limited by guarantee and has no share capital.

Each member of the company has undertaken to contribute to the assets of the company in the event of the company being wound up, during the time he or she is a member, or within one year after he or she ceases to be a member, such amounts as may be required not exceeding one pound.

12. Taxation

The charity takes advantage of the tax exemptions and concessions available to it by virtue of its registered charitable status.

Find out more

Email: info@good-vibrations.org.uk
Call: 020 7093 6011 • 07535 145797

Find us on social media:



@SGVibrations



@sgvibrations



Good Vibrations TV Channel



goodvibrations-org



good_vibrations_charity



A real group feel and spine-tingling to be in the audience... I didn't know what to expect, and in five days, it's such a short time to create such good music.

**FEEDBACK FROM MEMBERS OF THE AUDIENCE AT
PLAY-THROUGHS**

www.good-vibrations.org.uk

Company registration number (England & Wales): 06683343
Registered charity number: 1126493