



Good Vibrations

Annual report and accounts 2017–18



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An overview of Good Vibrations

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

Since 2003, we have worked with about 8,000 participants with the support of 91 partners. We support marginalised people whom other interventions often fail to reach, e.g. people who: have committed an offence; have disabilities or mental health conditions; are long-term unemployed; or are detained or seeking asylum.

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

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

Gamelan is an effective tool for achieving these aims. It's novel, so people tend not to form prejudices about it. It's accessible, you don't need to have any previous musical experience to play, 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 accreditations, completion certificates, and professionally-mastered CDs of their music.

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

Our project partners

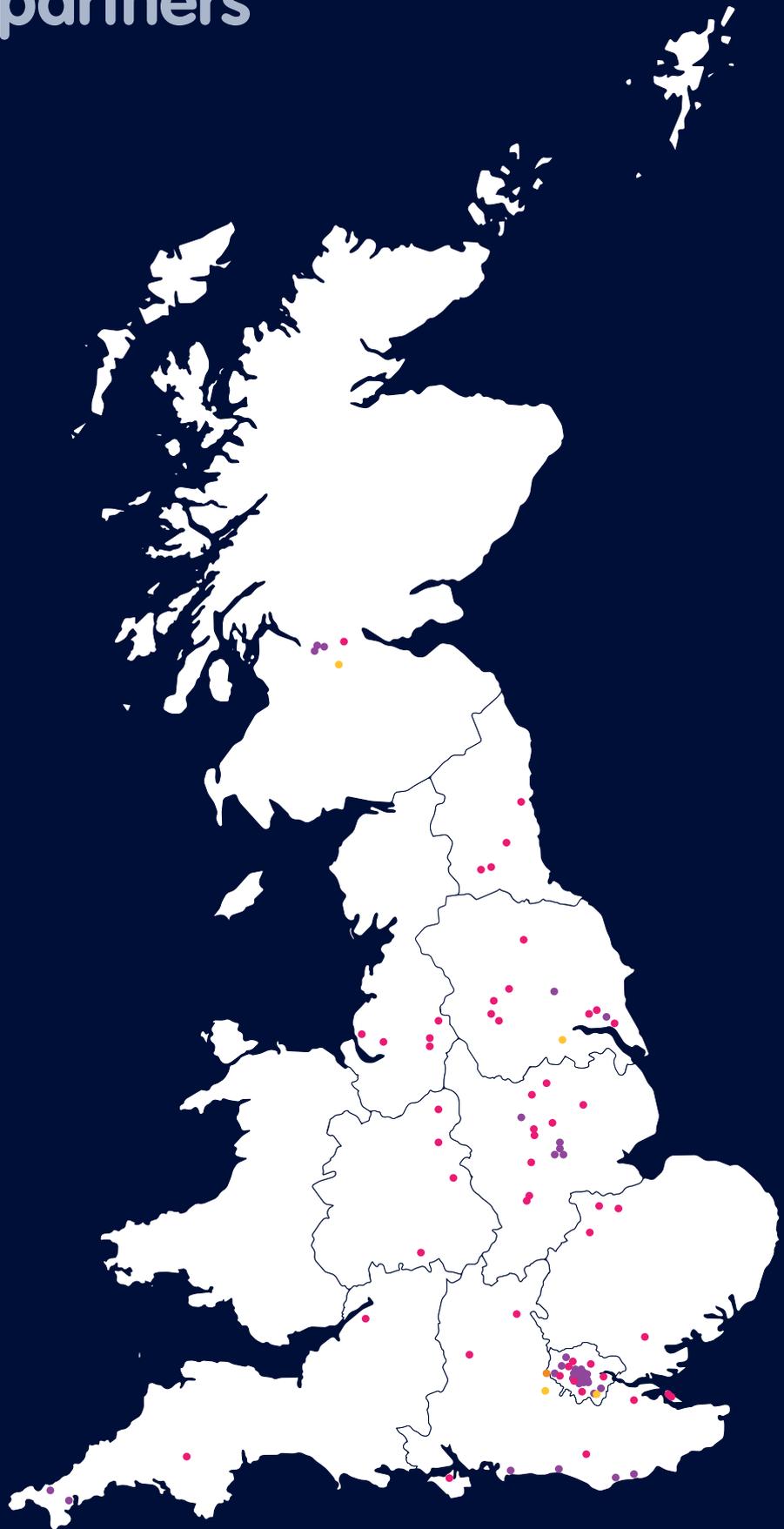
To date we have worked with

52
PRISONS

5
MENTAL HEALTH
HOSPITALS

2
IMMIGRATION
REMOVAL
CENTRES

39
COMMUNITY
PARTNERS



Prisons

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

Immigration removal centres

- Harmondsworth
- Campsfield House

*now HMP Humber

Mental health hospitals

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

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

- Stoll

Workplaces

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

Probation hostels

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

Community centres

- Afro Caribbean National Artistic Centre
- The Albemarle Music Centre
- The Beeston Resource Centre
- Carlton Day Centre
- Crisis
- LSO St Luke's
- Square Peg
- Nature in Mind
- Netherton Community Centre
- Nottingham and Nottinghamshire Refugee Forum
- P3 Portobello Navigator Project
- Pearce Institute
- Pond Hills Lane Community Centre
- Tomorrow's People

Our impact to date

The effectiveness of our gamelan projects is evidenced through nine pieces of research by Cambridge, Bath Spa, Nottingham Trent and Birmingham City universities, the University of London, University of Worcester, and the Royal College of Music.

Significant findings¹ include that:

- Participants experience an increase in communication skills and social skills
- Post-project, participants are more able to express their emotions
- Participation can improve participants' listening skills
- Participation has been found to promote confidence and self-esteem
- Projects have reduced anxiety for participants helping them be more able to cope with stress
- The projects help participants develop more trust in their own ability to make meaningful, valid decisions and an ethos of collective responsibility grows
- Participants experience sustained and positive emotional and psychological impacts after attending Good Vibrations' projects, which spur on further positive behavioural change
- Gamelan supports isolated prisoners to develop inter-personal and team-working skills that can help them cope better with being in prison
- Good Vibrations' interventions are effective at connecting with prisoners, and switching on something inside them that motivates them and makes them ready to engage with further prison education and work
- Six months after the course, participants experienced: greater levels of engagement; an increased openness to wider learning; improved listening and communication skills; improved social skills and increased social interaction; improved relationships with prison staff; decreased levels of self-reported anger; and a greater sense of calmness

Out of 428 people completing our week-long courses in 2014–18, the following proportions said they gained improvements in these skills areas due to the experience:

94%

Creativity and musical skills

84%

Concentration

82%

Motivation

81%

Team-working

81%

Confidence

81%

Listening

80%

Well-being

79%

Communication

79%

Resilience

78%

Problem-solving

76%

Patience

73%

Tolerance

70%

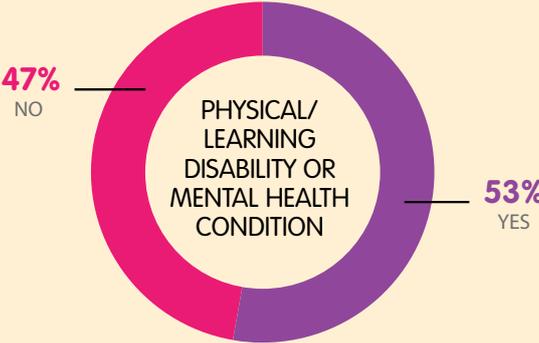
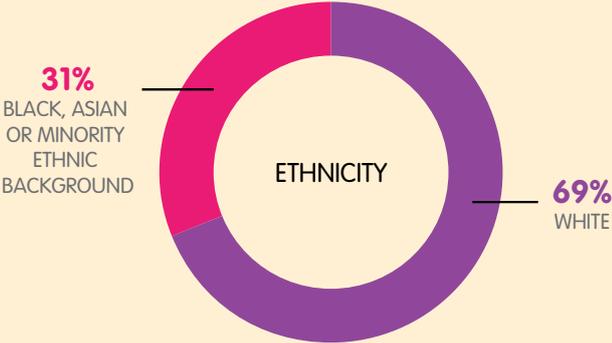
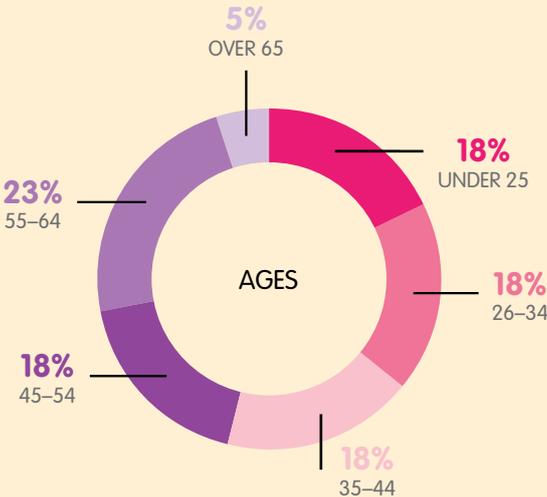
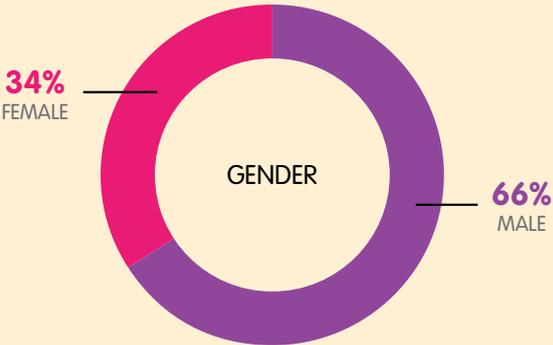
Relationships with staff

¹ For the full academic references for these findings, please contact info@good-vibrations.org.uk

2017-18 in review

Participant demographics

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



13

week-long projects

984

participants
(with 380 on intensive courses)

358

audience members

15

regular, weekly projects

83%

completion rates

27

people gained nationally-recognised accreditations

9

one-off workshops

140

new pieces of music created

83

people joined our Keep in Touch programme

2017-18 in review



WHAT: One-week accredited course in gamelan
WITH: 16 male offenders
WHERE: HMP Frankland, Durham



WHAT: Two, one-week courses in gamelan
WITH: 32 male offenders
WHERE: HMYOI Hindley, Greater Manchester



WHAT: One-week accredited course in gamelan
WITH: 12 vulnerable prisoners
WHERE: HMP Elmley, Isle of Sheppey



WHAT: Ongoing, weekly gamelan sessions
WITH: 149 male offenders with mental-health conditions
WHERE: HMP Wormwood Scrubs, London



WHAT: One-week course in gamelan, music technology and found sound
WITH: 35 people with disabilities or mental-health conditions, and their carers
WHERE: Royal Conservatoire of Scotland, Glasgow



WHAT: One-week course in gamelan and expressive movement
WITH: 23 young people with disabilities
WHERE: Square Peg, Mansfield



WHAT: One-week course in gamelan
WITH: 33 detainees, refugees, and asylum seekers
WHERE: Campsfield House immigration removal centre, Oxfordshire



WHAT: One-week course in gamelan
WITH: 54 male offenders and their families
WHERE: HMP Buckley Hall, Greater Manchester



WHAT: Two, three-week courses in gamelan
WITH: 180 children
WHERE: Singlegate and William Morris Primary Schools, London



WHAT: Three days of Crisis at Christmas music production workshops
WITH: 16 people experiencing homelessness
WHERE: Undisclosed location, London



WHAT: One effective facilitation masterclass
WITH: 12 music practitioners
WHERE: University of York



WHAT: Two team-building gamelan workshops
WITH: 15 staff
WHERE: Royal Conservatoire of Scotland, Glasgow



WHAT: One-week course in gamelan
WITH: 15 war veterans and their families
WHERE: Stoll House, London



WHAT: One-week course in gamelan
WITH: 16 male offenders
WHERE: HMP Humber, Hull



WHAT: One gamelan training session
WITH: 10 musicians
WHERE: London Symphony Orchestra



WHAT: One-week course in gamelan and expressive movement with Indepen-dance
WITH: 30 participants: people with disabilities, mental-health conditions, carers, and the public
WHERE: The Pearce Institute, Glasgow



WHAT: One-week course in gamelan and expressive movement with Indepen-dance
WITH: 54 people with physical and learning disabilities, and their carers
WHERE: Carlton Day Centre, Glasgow



WHAT: Ongoing, weekly gamelan workshops
WITH: 88 refugees and asylum-seekers, people with mental-health conditions, and the public
WHERE: Middle Street Resource Centre, Nottingham



WHAT: Three days of gamelan workshops
WITH: 42 refugees and asylum seekers
WHERE: Afro Caribbean National Artistic Centre, Nottingham



WHAT: Ongoing, weekly gamelan sessions
WITH: 49 participants, including people with mental-health conditions or disabilities, and their carers
WHERE: Gartnavel Royal Hospital, Glasgow



WHAT: Ongoing, weekly acoustic music-making and music-production sessions
WITH: 57 patients with mental-health conditions
WHERE: Bethlem Royal Hospital, Beckenham



WHAT: Three, six-week courses in music production
WITH: 22 young people excluded from mainstream school
WHERE: The Bridge AP Academy, London



WHAT: One effective facilitation masterclass
WITH: 12 music practitioners and future music leaders
WHERE: Albemarle Music Centre, Hull



WHAT: One-week accredited course in gamelan
WITH: 10 male offenders
WHERE: HMYOI Chelmsford, Essex

2017–18 in review

What our participants have told us this year

On confidence

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

Today we've done a concert, having never played before. There's a lot of information to take in in one week but the fact we got through it is impressive. It's very good for people's confidence.

On motivation

I was shining – the course has done it. I was bright and ready to go today even though I'm not a morning person. It stopped me being so lazy on the wing, I'll try other activities from now on.

Music is a springboard for other things. It allows you to scratch that itch.

If you can do gamelan, then you can do other things.

It helped us be able to listen to instructions, take part positively and carry things through.

On communication

I've got to know people better on the units so when we pass each other we'll have that mutual respect. It's been good to develop communication skills so in future we'll relate better.

At the beginning we weren't listening but yesterday's recordings sound like we've been doing it for months. It all came together at the end from

the hard work and the way we were communicating with each other. It's all about communication skills, interacting, and being able to watch, listen and respond to the instructions.

The communication between prisoners and officers has improved because we've spent a week working together. It will have benefits on the residential units too when we go back to normality.

On tolerance

The group were listening to each other, respecting each other and fitting in with each other.

A few of us were at war when Good Vibrations came into our prison, but we managed to pull it together, and that was about the fact that we wanted to create music. That made us cooperate and iron out our differences.

This has opened up doors for me to try other things, and to listen to other people. I wouldn't normally talk to these people, but I've realised that we've got things in common.

On well-being

Gamelan is better than Shakespeare in my personal opinion. There's nothing wrong with Shakespeare but if I had to weigh, this is way better for people suffering mental stress.

I'm still vibrating! This is an expression of freedom. I really enjoyed it.

That was excellent. It can be very stressful here but mentally I feel fresh.

I get depression and tension but this is good for relaxing. I like it. It helps with stress by calming me down. Every night I'm out early, sleeping much better because of this course.

On team-work

They were working as a team and concentrating – you can see quite clearly. And this is a difficult group who desperately need to develop social skills.

Gamelan helped me to collaborate and work in a team. This is something worth funding.

I could not have done this performance on my own. I needed every one of you – everyone was important and added to what we created. That was a vital life lesson for me – you can't do everything on your own, you need help.

I was impressed with how well they listened and took instructions. It was good how everyone knew each other's role and how they learned to play as a team.

On musical skills

It's taught me to count. When you play this, you've got the drum beat that's quite fast but you're hitting the instruments quite slowly, so you count slowly. It will help me with my music in future.

The improvised pieces were most impressive and creative.

I thought I'd be nervous in the performance but everyone was in the zone. If I could bottle it, that feeling, I'd love to; adrenalin, nerves, apprehension, then just getting into the music and feeling it.

I'm not musical but when I was playing gamelan I felt like a musician – that triggers other things.

Spotlight on...



Good Vibrations at work

The team-building events we've run for workplaces this year have been fun, rewarding and different. Staff have bonded and developed team-working and leadership skills as they have made music together on the gamelan orchestra.

Key to the success of these events is the interplay between learning how to play music as a team and then putting that learning back into a work setting. The experience of being thrown into an unknown environment helps people develop leadership skills. Leadership is about knowing what to do when you don't know what to do, and very few leaders are already expert gamelan players. So here, most of the usual modes they turn to to feel knowledgeable or 'in charge' evaporate, and they get to experience how they go into unknown spaces.

When we worked with staff from the Royal Conservatoire of Scotland this year, they feedback:

Anyone can do it. It's interesting, open, experimental and fun.

I learnt where I see my place in the world and how I relate to others.

It enhanced my knowledge of team-work. Free improvisation needs you to listen, then react.

Resonate

We are thrilled our new Resonate project in Glasgow has touched the lives of 168 people this year – people with physical and learning disabilities, mental health-conditions, and carers. Combining gamelan with expressive movement, technology and found-sound, this uplifting project has supported people to see themselves with positive identities and to develop confidence. This is what our participants and partners thought of the project:

Can we just do this for the rest of our lives?

It's about having ability instead of being known for disability.

It's different. Once you get into it, it's relaxing. You get carried away in your own wee world.

I feel very included, the people met my needs.

The facilitators have been fantastic. Everything about it has been fantastic. I would not let anybody say anything bad about it.

Such a stimulus for our residents. One of the residents' support workers has done a presentation about the positive personal outcomes this project has had for them, and it's 20 pages long.



Spotlight on...



Our facilitation master classes

We have been delivering communal-music making courses in challenging settings for 15 years, and so to help us disseminate the good practice we've developed along the way, we have started running practical training sessions for music-leaders so they can experience – through doing – what good facilitation looks like. Here is some feedback from our recent master classes in Hull and York:

It allowed us to get to grips with facilitation through doing rather than theory.

A great reinforcer of participant-led ways of working.

Activities using improvisation and composition are useful. I'll definitely take those ideas forward.

I see that it's a lot less about telling people how to do something and more about giving them significant space to work it out for themselves.

Loophole Music

This year, our Loophole Music projects have enabled 95 people in secure hospitals, alternative education settings and homeless shelters to make their own music using acoustic instruments and technology. Through this experience, participants have become better at communicating and expressing themselves. Here's what participants and partners from these projects told us:

Mixing with a variety of different people has helped my social skills and lifted my mood.

I feel less judged and able to speak up without fear.

It was great! Leaders were fantastic. Children very engaged.

You have been outstanding building up relationships with our learners.

It's another way to express yourself.

The young people need an outlet apart from talking therapies and it seems that Good Vibrations have tapped in to this outlet. Some of our young people have difficulty expressing interest in basic things in life so anything that lights them up is a plus to them and us as a staff team. They can continue to use skills they have learnt in the session further on in their lives.

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



Why not listen to a track made on the project?

soundcloud.com/loophole-music-1/supermarket-doors



Gongs for veterans

When most people think of war veterans, they don't usually picture them playing South East Asian gongs. But this year, 16 veterans and their family members came together in London to make music for a week, using the gamelan orchestra. They played traditional pieces, composed, improvised, and conducted, despite the fact many had never played an instrument before. And on the final day, the group put on a concert. This was our first time supporting ex-military personnel, and we are delighted to have received a grant to continue this work. Hear why people enjoyed the course:

I'm in awe of this music, the instruments, how beautiful they are.

I feel a reverence towards them because they belong to people from the past.

I suffer from PTSD. Music is part of my life. I rely on it for my daily survival. Then I came here.

I'd heard the music before when I'd been in the Far East as a soldier and I'd always wanted to try it. But I didn't think I would feel like this because I've done so many different things. But this thing... Can I do some more?

What I loved about it was the companionship. I'm not musical myself but I ended up loving every minute of it. It was a joy. You must try it, it's so different. You sort of blossom.

It is wonderful to be here. Ok, the old body's tired, but it didn't really matter because I got so much from it. We lose a lot, and if we take something positive in, in our stressful day, it helps us.

Gamelan in prison, and our approach

This year we've worked in seven UK prisons supporting 289 men and their families to develop transferable skills, increased motivation and confidence. It's the combination of our approach, the communal music-making, and the medium of gamelan, which make our projects so effective. New research by Dr Henley at the Royal College of Music has shed more light on this too, clearly identifying the key features of our approach, which are:

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



Helping people to work with others

Some of our participants, who are on long-term prison sentences, are not yet able to apply the skills they have developed on our courses on the outside. But the experience still benefits them and their peers, as Lewis, who had attended two of our courses at different prisons, explained to us:

Two years ago, I came into the gamelan project like a bull in a china shop, offended people, and insisted they listen to me. I didn't make relationships like I did this week. This week I haven't tried to boss everyone else about – I've taken a step back and just seen what happens. I've had good conversations with new people and have built up new skills.

I love this project. I don't sleep usually, but this week I've slept. I don't like crowds, but this is one project where my name will always be top of the list. I have just got so much more confidence doing it. These projects build up relationships and give you a connection. So now, if I go on to do a group with someone like Rob, if there is ever

a problem, we've got more experience of solving problems together so we'll be more willing to listen and sort it out.

I sent the CD I made to my sister and she played it to my nephews to get them to sleep. It was the first time they were quiet and they asked to have my CD every night to get them to sleep.

On the last day of the project, various staff commented on Lewis' self-control:

When Lewis was directing a conducted piece in the rehearsal, one of the performers pointed at his wrist to say 'you need to wrap this up'. Lewis looked infuriated – as if he would not pay any attention. But twenty seconds later he started wrapping the piece up, and bringing the parts to a finish calmly, which showed he had taken on board what his peer was communicating to him.

I was really impressed with Lewis. He struggles to relate to other people and here he was really learning by doing; not kicking off and walking out, which is what I would have expected him to do.





Supporting people after the music stops

One of our participants, Sam (above, right), has now gone on to run a criminal justice sector charity and to guest-present on a national radio show. He shared his story with us:

I came out of prison completely lost and confused. I was depressed and felt very much alone. I had let my family and friends down. I had to stay at a hostel. I hated what my life had become. I lost my confidence, self-esteem and sense of purpose, and was angry at myself and those around me.

I'd just come back from staying in a mental hospital after an attempt on my life. I had no idea how to move on. I didn't want to talk to anyone. The impact of my sentence didn't just affect me, but my family as well.

By chance, on my way out of the hostel I bumped into one of Good Vibrations tutors who was putting on a workshop. I had no intention of going but was persuaded to go. I planned on only being there for ten minutes. Instead I stayed for the entire course. I loved everything about it. I found it uplifting, and in a non-hippy way, spiritually healing. After the workshop I was invited to attend gamelan

sessions at the Southbank Centre. Nine years later I'm still there.

It wasn't just the sessions that Good Vibrations gave me. They gave me focus. They supported me and whenever they could, offered me chances to use my skills. I was useful again. That gave me a reason to move on. When things went bad they helped me get back to my feet. They didn't turn their back on me or judge me. It was that kind of support that helped me to truly turn my life around. They made me feel valued and needed. They helped to give me back my confidence and belief in myself.

Anyone can mess up, make mistakes and end up inside but it's important that when the punishment is over that there is a way forward, otherwise what is the point? Good Vibrations is not about where you've been but where you are going. Things for me are not perfect, however, being a part of Good Vibrations has given me the strength to stay positive and keep moving forward, and I will always be thankful for that.

Interested in partnering or commissioning us?

Through partnership working, we want far more people to benefit from the wide range of impacts our service brings.

Our approach and use of the gamelan is truly accessible, different and effective. Could it be the solution to a problem your organisation is experiencing? Or address the needs of vulnerable people in your care? Why not get in touch and find out more?

We're approachable, flexible and straightforward. We'll answer your questions, tell you about costs, and space requirements, and will ask what issues you want our help to tackle. 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.



The highlight for me is the fact they are standing up and talking – they don't do this. They're talked to. We struggle to get them to do this in education sessions.

A HEAD OF LEARNING AND SKILLS IN WIGAN



Our team

We're so grateful to have such a dedicated, dynamic and experienced team of staff, freelancers and trustees at Good Vibrations. They are crucial to our work and success:

Jerome Bisgambiglia
Claire Blanchard
Katie Bruce
Stieve Butler
Rob Campion
Mark Carlin
Bruce Cole
Emma Di Iorio
Professor Laura Caulfield
Laura Corrigan
Jo Garner
Jane Gibb
Marcia Goddard
Amy Goodwin

Katy Haigh
Jonathan Hollow
Nick Jolliffe
Nikki Kemp
Malcolm Milner
John Pawson
Kieran Plunkett
Laurence Rugg
Mags Smith
Phil Stutely
Kate Turner
El Ward
Kath Waumsley

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)



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
- Campsfield House immigration removal centre
- Clare Wilding and her pupils
- Colthouse Quakers
- Creative Scotland
- Evan Cornish Foundation
- HMP Buckley Hall
- HMP Elmley
- HMP Frankland
- HMP Hindley
- HMYOI Chelmsford
- The John Ashlin Cutforth Charitable Trust
- National Careers Service
- National Foundation for Youth Music
- Nottinghamshire Inspire
- Novus
- Peter Micklethwait
- Safestore
- Singlegate Primary School
- Sound Connections
- Stoll
- The Swan Mountain Trust
- The Bridge AP (Alternative Provision) Academy
- The Bromley Trust
- City Bridge Trust
- The Henry Smith Charity
- The Hugh Fraser Foundation
- The Network for Social Change
- William Morris Primary School

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

- Bethlem Royal Hospital
- Clinks
- Collin Chace
- Common Wheel
- Drums for Schools
- Emily Crossland
- Elly Gladman
- Emily Meagher
- Errol Glashan
- Gamelan Naga Mas
- GDA Design
- Gigi Chiyang Lam
- Glassbox Productions
- Indepen-dance
- Indonesian Embassy
- Irene Kelso
- Kate Rowland
- Lankelly Chase Foundation
- Leap Confronting Conflict
- Lloyds of London
- Middle Street Resource Centre
- Mosaic Training
- National Criminal Justice Arts Alliance
- Nottingham and Nottinghamshire Refugee Forum
- Olivia Landsberg
- Rich Mix
- Royal College of Music
- Royal Conservatoire of Scotland
- Russ Haynes
- Sara Longmuir
- Simon Van der Walt
- Dr Sophie Ransby
- Sound Connections
- South London and Maudsley Foundation NHS Trust
- Steven Milligan
- Southbank Centre
- Thiago Costa Behrndt

Trustees' report

With our three-year strategic plan we set the goals that by 2018 we would:

- Double the number of people we reach with our unique blend of creativity and confidence building.
- Deepen our links to prisons and communities in three areas of the UK.
- Decrease the range and type of settings where we offer that service.
- Diversify our funding and double our turnover.

As trustees we are pleased to say that in a time of unprecedented austerity we have achieved all but the last of these goals. In the challenging environment in which we operate there are always new difficulties to overcome. But we are proud that this report highlights the robust management, brilliant staff, and strong voice of advocacy and thought leadership that far exceeds our financial footprint.

We choose to deliver on charitable objectives that have put us at the eye of a perfect storm. Over the three-year period of our strategic plan, scandals with Kids Company, Oxfam and others have rocked public perceptions of, and faith in, the charitable sector more broadly. Austerity has created unprecedented pressures on public sector budgets of almost every kind. In the justice sector, the pressures and staffing problems in prisons now hit the headlines on an almost weekly basis. The grand experiment of 'Transforming Rehabilitation' is over; most Community Rehabilitation Companies have not achieved the probation outcomes they promised, and new contracts based on services rendered, rather than outcomes, will be set up by government.

With this storm raging around us, what difference can we make? Well, as our charitable objectives remind us, we hold in our hands a unique and first-rate 'tool to promote, improve, and develop communication skills, teamwork, and creative learning in prisons and other institutions'. This tool is the Indonesian gamelan orchestra, and although it might seem a strange transplant into the lives of some of the most vulnerable and disempowered people in the UK, we have seen, and continue to see its power in many settings.

As a forensic psychologist recently wrote to us:

“The medium of music and the gamelan moves people, brings people together, unites people, brings out people’s confidence, and touches a deep place in us all. It transports people metaphorically to another place, which for the men in prison is a great thing.

The gamelan and the week was an equaliser and your facilitator had a wonderful, natural and free way of relating to the men: laughing with them, guiding them, encouraging them, setting appropriate boundaries with them, and respecting them as people. It was empowering for the men. They felt respected and valued. They experienced something familiar (in terms of music) but something incredibly new in terms of making such music and trying out the gamelan. I was quite moved by the week, from engaging myself, but more so from engaging with the men and watching them engage together.”

The intimacy and focus of this type of work means that it must be delivered to small groups, and it is remarkable that given the pressures they face, so many prisons are prepared to make it possible for people in their care to take part, and to take on board the logistics of bringing a valuable, heavy and beautiful set of musical instruments into the heart of a secure institution.

We also take part in broader advocacy for the role and value of the arts in social justice. Here we have seen positive signs of a shift. The National Criminal Justice Arts Alliance (NCJAA) has become a National Portfolio Organisation for the first time, and we were successful in working with them to advocate that there should be a new prison inspection criterion: for arts provision in all prisons. Secure institutions we have not worked with before have been coming to us in response to problems in their institutions and commissioning us to help them develop family relationships for prisoners, and to improve engagement and progression. And the Chief Inspector of Prisons has been given new powers to alert the Justice Secretary of any urgent and severe problems he finds during an inspection to which the Minister must respond with an urgent action plan. We expect more of these to include the empowering impact of the creative arts.

With my fellow trustees I am responsible for ensuring Good Vibrations focuses on its charitable objectives, is financially viable and well-run. So while the charity has delivered to vulnerable groups, and has carried out advocacy, we have carefully reviewed a range of policies, controls and procedures. We have reviewed our reserves policy in the light of the Kids Company scandal; looked at the sensitive data we hold in the light of GDPR; and created a set of financial and performance dashboards to focus trustee attention on the most salient recurring facts and figures. We have assigned individual trustees to lead on the ownership of specific strategic risks. And we have strengthened our board by recruiting three new trustees to increase the range and depth of skills involved in scrutiny.

Our income rose by 13.8%, and our expenditure rose by 3.5%, while we at the same time served 20% more participants than 2016/17. At the end of 2017/18 our unrestricted reserves were down 6.4% on 2016/17, but they still cover 4.9 months of overheads. As a result, our financial performance has been broadly similar to 2016/17, even in challenging external circumstances. In facing these circumstances, as trustees we consider the charity to have proved its resilience, but we recognise change will be inevitable and desirable if we are to move on a course to greater reach, deeper impact and ever more robust financial resilience over the next period.

As a result, at the time of publishing this report, we are in the process of formulating the strategic plan for the next three years. It will take into account and aim to overcome all the challenges mentioned above. It will provide further focus, targeting our work environments and opportunities where evidence of our impact is strongest and logistically it is easiest to deliver our services with impact. And it will seek to set our income on an upward path, so that we can support more people with greater impact, and further strengthen our reserves.

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, reappointed as a trustee in January 2017

Bruce Cole Appointed November 2015, reappointed as a trustee in January 2018

Emma Di Iorio Appointed October 2016

Joanna Garner Appointed May 2015, reappointed as a trustee in January 2018

Amy Goodwin Appointed October 2016

Jonathan Hollow Appointed October 2016, appointed Chair October 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

Registered company number (England and Wales):

06683343

Registered charity number (England and Wales):

1126493

Registered charity number (Scotland):

SC048860

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

Key management personnel

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

Reserves policy

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

Statement of trustees' responsibilities

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

- Select suitable accounting policies and then apply them consistently.
- Observe methods and principles in the Charities SORP.
- Make judgments and estimates that are reasonable and prudent.
- State where applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- 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

30 October 2018

Independent Examiner's report to the trustees of Good Vibrations

For the year ended 31 March 2018

I report on the accounts of Good Vibrations for the year ended 31 March 2018, 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.

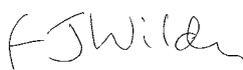
Basis of Independent Examiner's report

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
30 October 2018

4 Marigold Drive
Bisley
Surrey GU24 9SF

Statement of financial activities

For the year ended 31 March 2018

	Notes	Unrestricted funds	Restricted funds	Total funds 2018	Unrestricted funds	Restricted funds	Total funds 2017
		£	£	£	£	£	£
INCOME AND ENDOWMENTS FROM:							
Donations and legacies		27,616	–	27,616	28,585	200	28,785
Investments		851	–	851	220	–	220
Charitable activities	2	2,215	173,590	175,805	1,373	149,161	150,534
TOTAL INCOME AND ENDOWMENTS		30,682	173,590	204,272	30,178	149,361	179,539
EXPENDITURE ON:							
Raising funds	3	7,574	5,115	12,689	355	12,777	13,132
Charitable activities	4	26,022	152,893	178,915	16,440	153,345	169,785
Other	5	–	16,233	16,233	–	17,818	17,818
TOTAL RESOURCES EXPENDED		33,596	174,241	207,837	16,795	183,940	200,735
Transfers between funds		–	–	–	–	–	–
NET MOVEMENT IN FUNDS		(2,914)	(651)	(3,565)	13,383	(34,579)	(21,196)
BALANCES AT 1 APRIL 2017		45,197	19,650	64,847	31,813	54,230	86,043
BALANCES AT 31 MARCH 2018		42,283	18,999	61,282	45,196	19,651	64,847



Balance sheet

As at 31 March 2018

	Notes	2018 £	2018 £	2017 £	2017 £
CURRENT ASSETS					
Debtors	6	2,802	–	4,318	–
Cash at bank		93,261	–	96,452	–
		96,063	–	100,770	–
CREDITORS					
Amounts falling due within one year	7	(34,781)	–	(35,923)	–
NET CURRENT ASSETS		–	61,282	–	64,847
TOTAL NET ASSETS		–	61,282	–	64,847
FUNDS					
Restricted funds		–	18,899	–	19,650
Unrestricted funds		–	42,283	–	45,197
		–	61,282	–	64,847

For the financial period ended 31 March 2018 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 30 October 2018 and signed on their behalf by:



Mr Jonathan Hollow
Chair of trustees



Ms Stieve Butler
Trustee

The notes to these accounts on pages 26–31 form part of these accounts.

Notes to the financial statements for the year ended 31 March 2018

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

	Unrestricted	Restricted	Total funds 2018	Total funds 2017
	£	£	£	£
Arts Council England	–	18,342	18,342	31,831
Big Lottery Fund	–	–	–	10,000
National Foundation for Youth Music	–	45,446	45,446	26,974
City Bridge Trust	–	9,500	9,500	15,380
Creative Scotland	–	15,568	15,568	–
The Henry Smith Charity	–	31,000	31,000	31,000
Evan Cornish Foundation	–	7,000	7,000	–
Other grants	500	19,100	19,600	11,178
Course and workshop income	729	27,634	28,363	23,771
Contributions from participants	886	–	886	–
Instrument rental	100	–	100	400
	2,215	173,590	175,805	150,534

2. Expenditure on raising funds

	2018	2017
	£	£
COSTS DIRECTLY ATTRIBUTE TO CHARITABLE ACTIVITIES		
Wages and salaries	12,689	13,132
Project costs	–	–
	12,689	13,132

Gifts in kind of printing, rent, consultancy, training, promotion, administration and workshop facilitation valued at £24,713 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

	2018	2017
	£	£
COSTS DIRECTLY ATTRIBUTABLE TO CHARITABLE ACTIVITIES		
Wages and salaries	59,217	61,285
Project costs	92,757	82,185
SUPPORT AND GOVERNANCE COSTS		
Wages and salaries	4,230	4,337
Trustees' expenses	792	842
Legal and professional fees	9,107	14,300
Other	12,812	6,796
	178,915	169,745

Legal and professional fees includes a charge of £1,344 (2017: £1,320) for Independent Examination fees.

4. Other expenditure

	2018	2017
	£	£
COSTS DIRECTLY ATTRIBUTE TO CHARITABLE ACTIVITIES		
Wages and salaries	8,460	8,755
Project costs	1,447	2,942
Other	6,326	6,121
	16,233	17,818

5. Staff costs

	2018	2017
	£	£
STAFF EXPENSES INCLUDES THE FOLLOWING EMPLOYEE COSTS		
Wages and salaries	80,157	83,564
Social security costs	4,439	3,985
	84,596	87,549

No employee received benefits in excess of £60,000 (2017: Nil). The average number of employees during the year was 3 (2017: 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 £70,982 (2017: £62,227).

Key management personnel have reviewed the holiday pay accrual position for the year under review, and the year ended 31 March 2018, and have concluded that any such charge would be immaterial to the financial statements.

6. Debtors

	2018	2017
	£	£
Debtors	2,802	4,308
Prepayments	–	10
	2,802	4,318

7. Creditors

	2018	2017
	£	£
Creditors	1,200	162
Accruals	1,764	2,500
Deferred income	31,817	33,260
	34,781	35,922

8. Trustee remuneration and related party transactions

No trustee received any remuneration during the year. Travel costs amounting to £699 (2017: £520) 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 (2017: £nil).

9. Analysis of new assets between funds

£18,999 (2017: £19,650) restricted funds as at 31 March 2018 (2017) is represented by cash at bank.

10. Movement in funds

	As at 1 April 2017	Incoming resources	Outgoing resources	Transfers	As at 31 March 2018
	£	£	£	£	£
RESTRICTED FUNDS					
The Henry Smith Charity	19,651	31,000	(31,651)	–	19,000
National Foundation for Youth Music	–	45,446	(45,446)	–	–
Creative Scotland	–	15,568	(15,568)	–	–
Arts Council England	–	18,342	(18,342)	–	–
City Bridge Trust	–	9,500	(9,500)	–	–
Evan Cornish Foundation	–	7,000	(7,000)	–	–
ABF The Soldiers' Charity	–	5,438	(5,438)	–	–
The Bromley Trust	–	1,667	(1,667)	–	–
Network Foundation	–	5,313	(5,313)	–	–
The Swan Mountain Trust	–	3,682	(3,682)	–	–
Hugh Fraser Foundation	–	3,000	(3,000)	–	–
Contributions from host organisations	–	16,291	(16,291)	–	–
Barnet, Enfield and Haringey Mental Health NHS Trust	–	11,343	(11,343)	–	–
UNRESTRICTED FUNDS	45,197	30,682	(33,596)	–	42,283
	64,848	204,272	(207,837)	–	61,283

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. Prior year adjustment

	As previously reported	At 31 March 2017 adjustment	As restated
	£	£	£
CHANGES TO BALANCE SHEET			
Current assets			
Debtors	4,318	–	4,318
Cash at bank	96,452	–	96,452
Creditors			
Falling due within one year	(30,923)	(5,000)	(35,923)
	69,847	(5,000)	64,847
Income funds			
Restricted funds	24,650	(5,000)	19,650
Unrestricted funds	45,197	–	45,197
TOTAL EQUITY	69,847	(5,000)	64,847
CHANGES TO THE PROFIT AND LOSS ACCOUNT			
	YEAR ENDED 31 MARCH 2017		
	As previously reported	Adjustment	As restated
	£	£	£
Income and endowments from:			
Donations and legacies	28,785	–	28,785
Investments	220	–	220
Charitable activities	155,534	(5,000)	150,534
	184,539	(5,000)	179,539
Expenditure on:			
Raising funds	13,132	–	13,132
Charitable activities	169,785	–	169,785
Other	17,817	–	17,817
	200,734	–	200,734
Net movement in funds	(16,195)	(5,000)	(21,195)
Balances at 1 April 2016	86,042	–	86,042
Balances at 31 March 2017	69,847	(5,000)	64,847

A prior year adjustment was made to defer £5,000 of ABF The Soldiers' Charity income from 2017 to 2018 – money, which was received in the 2017 financial year, but which should have been deferred to the 2018 financial year.

12. 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.

13. Taxation

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

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

GAMELAN originates from **JAVA** Indonesia

NO prior music skill required!

2 FACILITATORS and up to **20** participants

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

5 DAY intensive experience

A TYPICAL GOOD VIBRATIONS COURSE

Conducting exercises encourage **TEAMWORK**

SPOKEN WORD can accompany the creative process

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

FINAL PERFORMANCE showcasing all they have learned!

we **RECORD** throughout the week

professionally Manufactured **CD**

OCN team working accreditation

Good Vibrations CERTIFICATE

engaging and learning about **INDONESIAN CULTURE**

Image created by: Plunkart

Find out more

Come along to an end of project concert, or 'play-through'

Email: info@good-vibrations.org.uk

Call: 020 7093 6011 • 07535 145797

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