TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales · Charity number 1189913

Details

Status	Registered
Legal form	Charitable company
Company number	08093898
Registered	2020-06-12
Register	View on the Charity Commission register

Contact

Address	Morris Crocker Ltd Lake House 2 Port Way Port Solent Portsmouth PO6 4TY
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Activities

Objects: 1.1 THE OBJECTS OF THE CHARITY (THE OBJECTS) ARE:1.1.1 THE RELIEF OF MENTAL ILLNESS, IN PARTICULAR BUT NOT EXCLUSIVELY BY PROVIDING OPPORTUNITIES TO PARTICIPATE IN MUSIC AND THE ARTS; AND1.1.2 THE ADVANCEMENT OF EDUCATION OF PEOPLE WITH MENTAL ILLNESS IN MUSIC AND THE ARTS.

Activities: Tonic Music for Mental Health promotes good mental health in the music industry and in the community. It does this by providing mental health education, advice and support, both remotely and at events, and by providing opportunities to participate in music and the arts.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives
- **Who:** Other Defined Groups, The General Public/mankind

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Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-06-30	£556,908	£505,512	£206,575	10
2024-06-30	£462,884	£465,573	-	-
2023-06-30	£396,489	£284,787	-	-
2022-06-30	£224,360	£230,283	-	-
2021-06-30	£165,494	£139,727	-	-

Trustees

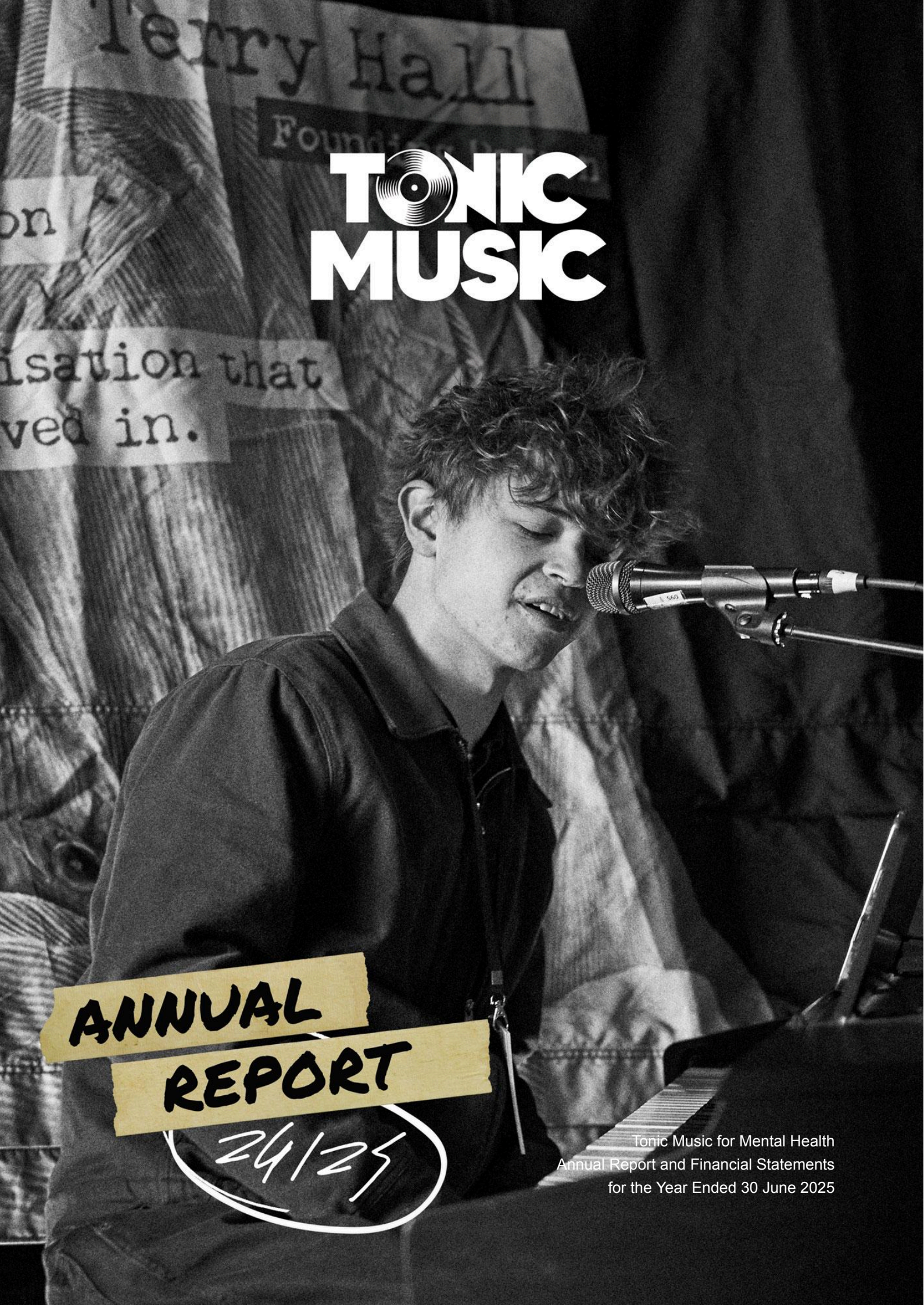
Name	Role	Appointed
David Mark Dearman		2024-10-15
Dr John Stephen Barnes		2025-08-21
Richard Thomas Walters		2024-09-11

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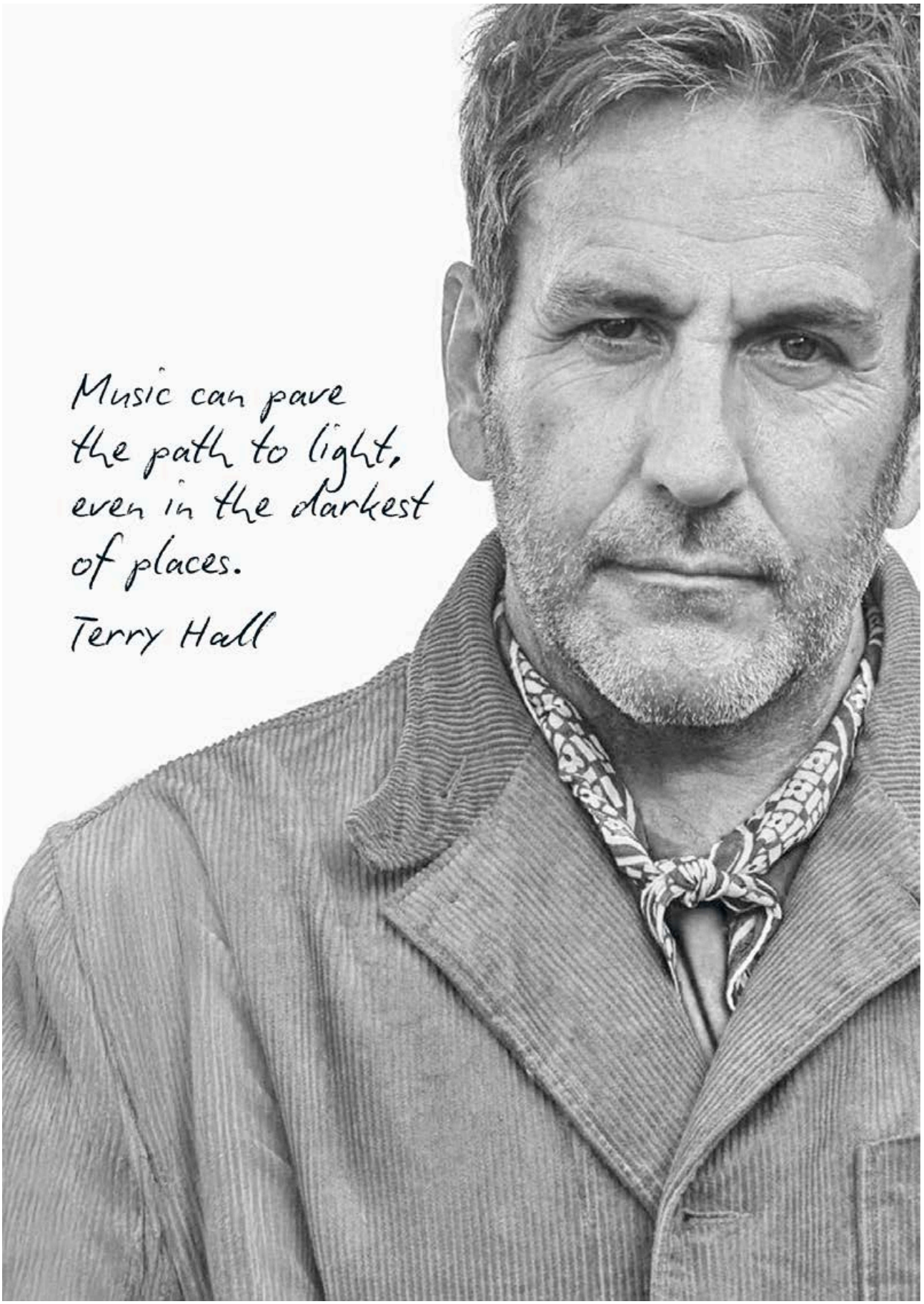
TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales - Charity number 1189913

Accounts



Tonic Music for Mental Health
Annual Report and Financial Statements
for the Year Ended 30 June 2025


Music can pave
the path to light,
even in the darkest
of places.
Terry Hall

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PART 1

A statement from our CEO and Trustees

2024-25 marked our first full year as a national mental health charity working to provide essential support across music communities.

Despite changes and challenges, Tonic Music emerged stronger with greater stability and a sharper focus towards the end of the financial year.

We have ended the year reflecting on the work we have achieved and how we can continue to support the growing demand of more people working in music. We plan to start the new financial year from July 2025 onwards consolidating our work to date and emerge bolder to drive more change and deliver lasting impact where it is needed most.

Tonic Music worked with a range of stakeholders to support musicians, agents and managers, young people emerging in music, grassroots venues and festivals on a wide range of mental health issues facing music communities. We were able to provide essential mental health support ranging from early interventions through to complex life-saving support for people who felt hopeless and that life was not worth living. Without our support, it is likely many people would have faced dire alternatives.



Key Achievements in 2024-25

- **317** participants newly registered onto the Never Mind The Stigma (music fans) and Tonic Rider (music industry) programmes, an **increase of 17%** from the previous year..
- **225** consultation appointments were provided to participants, an **increase of 32%** from the previous year.
- **469** hours of 1-to-1 therapy sessions were provided, an **increase of 36%** from the previous year.
- **312** hours of peer groups were provided, an **increase of 70%** from the previous year.
- **28** hours of skills workshops were provided, an **increase of 56%** from the previous year.
- **52** hours of accredited training courses were provided an **increase of 30%** from the previous year
- **414** Need A Tonic? posters were supplied to **79** music venues across the UK for backstage, front-of-house and staff room areas.
- **188** Tonic mental health lounges and stands were provided at gigs, festivals and other music events, an **increase of 86%** from the previous year.
- **Over 5,000** interventions were provided as part of the Tonic mental health lounges and stands.
- **22** in-person and online Tonic Talks were provided to music organisations, an **increase of 100%**.

Team Tonic are committed to providing frontline support where it is most needed for music communities into 2025 and beyond. We urge everyone committed to tackling the financial and emotional toll of working in music to support our mission and call to action to create lasting impactful change to the very people who bring us so much joy from music.

We are forever grateful to our growing support from partners and funders, donors, advisors, patrons and ambassadors, volunteers and individuals who continue to champion and support us. In particular, a special mention goes to The Christopher Meredith Foundation, who provide essential funding for Tonic Rider. Their support enables us to create real change, leading professional support and stability within an often confusing and inconsistent landscape that is mental health support.

PART 2

Summary of our Purpose, Activity and Impact

Tonic Music is a UK registered charity which aims to establish good mental health within music communities.

Created in 2012, Tonic Music has provided hope, support and connection to empower and enrich music communities. Music is a Tonic and we aim to ensure we are a Tonic to music communities.

The support we provide to music communities

Tonic Music is dedicated to establishing good mental health within music communities. We provide tailored mental health support that helps people stay engaged in music — both professionally and recreationally.

Our Support is

Preventative: providing skills workshops and training courses to equip people with the skills to prevent poor mental health within themselves and others, along with therapy sessions and peer groups to prevent crisis and the onset of more severe mental health issues.

Community Focused: building supportive communities is at the heart of our ethos. Through our programmes equipping skills and guidance to support peers through to our commitment to attend gigs, tours and festivals across the UK with our Tonic Music stands and lounges to build connections with musicians, crew, agents and managers, production, venue staff and music fans is at the heart of what we do.

Essential: our programmes are an essential, trusted and professional toolkit for working musicians, music industry professionals and music fans navigating issues that crop up as a result of engagement in music. Our programmes help navigate those tricky paths.

Specialist: all mental services on the programmes are tailored for people who professionally engage in music and those recreationally engaging in music, facilitated by mental health professionals with significant experience working in music.



Objectives and Activities

Objects

The charitable objects of Tonic Music are to promote and protect the mental health and emotional wellbeing of people working in, aspiring to work in, or engaging with music, and to relieve mental distress through the provision of support, education and preventative interventions.

Strategy for Achieving the Charity's Purposes

Tonic Music's strategy for meeting its charitable purposes is centred on **improving mental health and wellbeing within music communities**, with a particular focus on **prevention, early intervention and access to support**.

The charity recognises that people working in, aspiring to work in, or engaging with music experience disproportionately experience high mental health challenges, alongside barriers to accessing appropriate support. Our strategy therefore focuses on delivering **specialist, music-informed mental health provision** that is accessible, relevant and responsive to need.

During the reporting period, our strategic priorities were to:

- deliver direct mental health support to music professionals, early-career practitioners and music fans
- provide preventative support that helps individuals sustain participation in music and creative careers
- reduce stigma around mental health within music communities
- strengthen pathways into support through partnerships, training and resources

We pursued this strategy through a combination of **therapeutic support, peer support, skills-based workshops, training and resources**, alongside ongoing evaluation and learning to improve practice and reach.

Activities for Achieving the Objects

During the year, Tonic Music undertook the following significant activities in furtherance of its charitable purposes:

- Delivered **specialist one-to-one therapy** for people working in, aspiring to work in, or engaging with music, provided by clinicians with understanding of the music sector
- Facilitated **peer support groups**, creating safe, supportive spaces for shared experience, connection and mutual support
- Delivered **Tonic Futures**, supporting young people aged 18–25 at the early stages of music careers through mental health support, workshops, training and resources
- Delivered **Never Mind The Stigma**, supporting music fans through peer support and music-based wellbeing activity
- Delivered **workshops and training**, including Mental Health First Aid and bespoke sessions focused on performance anxiety, resilience, identity, healthy thinking and wellbeing in music contexts
- Provided **online resources and guidance** to support mental health awareness, self-care and access to support
- Worked in partnership with music organisations, venues and festivals to improve access to mental health support and promote better practice within the sector

These activities were delivered nationally, with a strong emphasis on accessibility and inclusion.

Achievements and Performance

Through the delivery of these activities, Tonic Music supported individuals and communities to improve mental health, wellbeing and resilience, contributing directly to the charity's purposes.

Key achievements during the year included:

- Supporting hundreds of individuals through **direct mental health interventions**, including therapy and peer support
- Enabling participants to report **improved wellbeing, reduced isolation, increased confidence and greater ability to sustain engagement with music**
- Supporting young people through **Tonic Futures** to navigate early career pressures, develop coping strategies and remain engaged in music pathways
- Providing preventative support that helped individuals access help earlier, reducing the escalation of mental health difficulties
- Contributing to **wider awareness and reduced stigma** around mental health within music communities through open discussion, training and partnership working
- Strengthening the charity's evidence base through feedback, reflection and evaluation, informing future programme development

Overall, the charity's activities during the year **directly contributed to improving mental health outcomes and reducing barriers to participation in music**, ensuring that people can continue to engage with music safely, sustainably and with appropriate support.

The trustees are satisfied that the charity's activities during the year **directly advanced its charitable objects** and provided clear public benefit.

Public Benefit

In setting objectives and planning activities, the trustees have had due regard to the Charity Commission's guidance on public benefit.

The charity's activities provide public benefit by:

1. improving mental health and wellbeing within music communities
2. reducing barriers to participation in music caused by mental distress
3. supporting individuals to remain engaged in creative and cultural activity
4. contributing to healthier, more sustainable music communities

The trustees believe that these benefits are clear, tangible and accessible to the public.

Mission, Vision and Values

Mission

Our mission is to establish good mental health within music communities.

Our Vision

We strive for an inclusive world where those experiencing poor mental health have the hope, support and respect they deserve.

Our Values

Participation
We believe that participation in music and the arts can promote and sustain good mental health.

Recovery
We champion a recovery-based approach for those experiencing poor mental health.

Empowerment
We believe in empowering people to create healthy environments that promote good mental health.

Inclusivity
We advocate discussion, education and inclusion as a means to reducing stigma and breaking down barriers.

PART 3

Musicians, the music industry and music fans

Supporting good mental health in music - a community in need of a Tonic.

Music enriches our lives and can be profoundly beneficial to our mental wellbeing, yet paradoxically, the current state of the music ecosystem is often detrimental to the mental wellbeing of musicians, music industry professionals and music fans.

The challenges are numerous: the closure of grassroots music venues and festivals, proliferation of streaming services, global restrictions on touring and now the emergence of AI - these issues not only have a significant economic impact, but a deep emotional effect on those professionally and recreationally engaging in music.



Many musicians and industry professionals struggle to navigate their way into a healthy career. Music fans are experiencing unprecedented challenges accessing live music, reducing opportunities to create subcultural networks.

We have all lost a music hero to mental health challenges. But who sees the difficulties faced by those behind the scenes? And what about music fans who cannot enjoy live music due to social anxiety?

Music is a culture in crisis, a community in need of specialist mental health support.

What's the problem?

- **Adult suicide rates in the UK are at a multi-decade high**, yet stigma continues to prevent many from seeking help.
- **Music communities both professional and recreational are exposed to unique additional emotional stresses.** Music in the UK provides a rich cultural cornerstone which is sadly threatened from many angles. Grassroots music venue closures, festival financial challenges, the impact on artist revenue from streaming and now the emergence of AI - all these factors impact those wishing to make or enjoy music.
- **The impact is substantial – musicians, music industry professionals and music fans need mental health support**, that is accessible, tailored and impactful.



PART 4

Activities and Achievements

Our work spans three key areas:

Area 1: **Our Programmes**

- Never Mind The Stigma 16
- Tonic Rider 23
- Agents x Managers 39
- Tonic Futures 48

Area 2: **Our Outreach Work** 57

Area 3: **Our Fundraising** 92

The structure of the ‘Activities and Achievements’ section is divided into the three main areas of Tonic Music: 1. Our Programmes - the mental health support provided to music professionals (Tonic Rider) and music fans (Never Mind The Stigma); 2. Our Outreach Work - the resources and services provided at gigs, festivals and other music events; 3 Our Fundraising - the initiatives to generate restricted and unrestricted funding for the charity. These three areas, not only structure this report, but also form the three key pillars of work that forms Tonic Music.

Area 1: **Our Programmes**

Tonic Music consists of two main programmes: Tonic Rider for music professionals and Never Mind The Stigma for music fans. Each programme provides tailored mental health support across therapy sessions, peer groups, skills workshops and training courses. As part of the Tonic Rider programme, there are two specialised projects: Futures for 18 to 25 year olds and Agents x Managers for music agents and music managers. The next few pages will present information about all our programmes and projects.

Clinical Team

All of the mental health support provided is facilitated in-house by the Tonic Music team - no services on the programmes are outsourced to external organisations. Our clinical team includes doctors of psychotherapy, clinical psychologists, psychotherapists and counsellors, occupational therapists and social workers all of whom have lived experience of working or participating in music. This unique combination of clinical expertise and industry insight ensures that our support is relevant and accessible.

Eligibility Criteria

By operating the Tonic Rider and Never Mind The Stigma programmes, Tonic Music is proud to be the only national charity providing tailored mental health support to the professional and recreational side of music. These programmes are open to anyone who is aged 18 years or older, resides in the UK and registered with a GP. Eligibility for the Tonic Rider programme is based upon whether someone works in music (either full-time or part-time), as opposed to percentage of earnings from music - an identity over income approach. We are proud to be the only national charity within the sector not to have a financial eligibility criteria. This grounds us in the reality musicians and music industry professionals face from working in the gig economy and the realities of the almost impossibility of earning 40% of income from music in the current economic climate and the likelihood of having to take a job outside music to survive.

Consultation Appointments

Every participant upon registering onto either programme, is provided with a one-to-one consultation appointment prior to attending, as a safeguarding measure to identify any risks/concerns and additional/unmet needs. Potential outcomes of the consultation appointment include referral or signposting to other services.

Both programmes are facilitated online to ensure accessibility via any location with access to the internet - including at home or work. Most of the mental health support is non-fee paying, although free therapy sessions and training courses are only available to participants who are in receipt of low incomes.

Numbers

317 participants newly registered onto the Tonic Rider and Never Mind The Stigma programmes.

224 consultation appointments were provided to participants on the Tonic Rider and Never Mind The Stigma programmes.

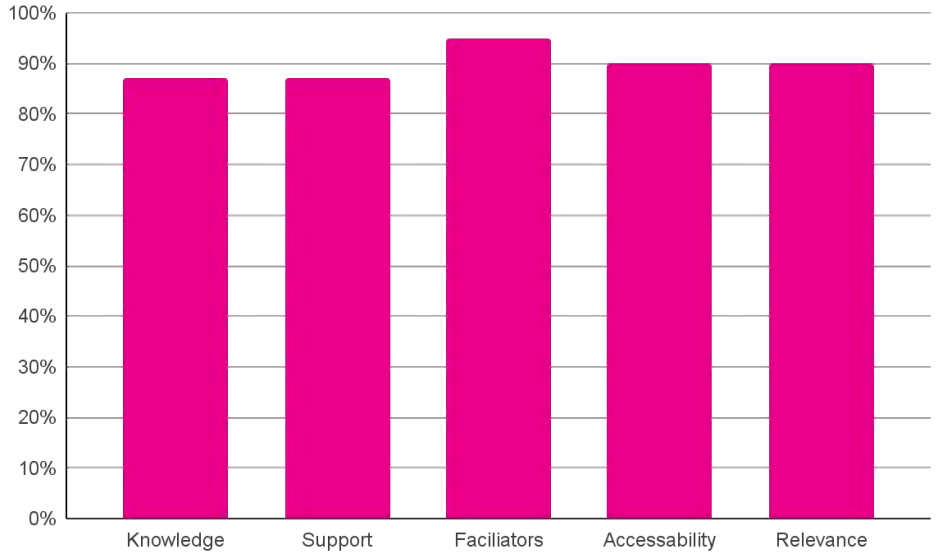
Monitoring Our Performance

We monitor the performance of our mental health programmes by capturing feedback from participants.

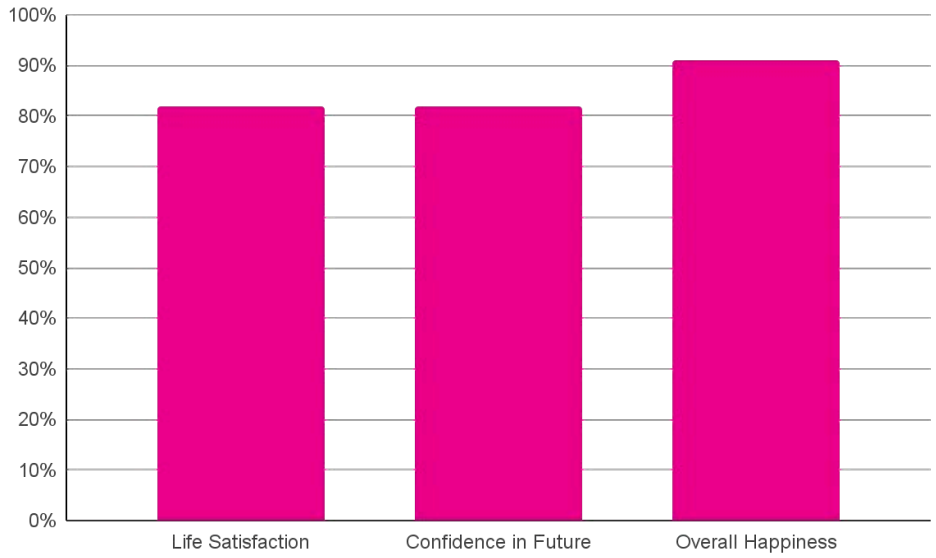
100%

of participants would recommend Tonic Music
to fellow music professionals and/or music fans.

In terms of a high level summary of satisfaction, the following percentages represent how many participants were ‘Completely Satisfied’ with the following areas: ‘Knowledge and skills gained’; ‘Support offered or provided; ‘Facilitators and co-facilitators’; ‘Accessibility of the sessions’; and ‘Relevance to music.



Participants also reported whether they experienced improvements in the following areas: ‘Life satisfaction’; ‘Confidence in future’; and ‘Overall Happiness’.



Area 1: **Our Programmes / Never Mind The Stigma**



Since expanding and rebranding to a national programme in 2024, Never Mind The Stigma has provided tailored mental health support to music fans and hobbyist musicians.

Activities Provided

As part of the Never Mind The Stigma programme, two levels of mental health support are provided:

Peer Groups

- **Album Clubs** - six-week group supporting participants to reflect upon a selected album in relation to mental health and discuss with fellow music fans.
    - Indie
    - Punk
    - Rock
    - Ska
- Record Reflection - twelve-week group supporting participants to choose and reflect upon a different song in relation to mental health and discuss with fellow music fans.

Skills Workshops

- Festival Survival - two-hour workshop teaching participants how to maintain good mental health and wellbeing when attending music festivals.
- Gig Anxiety - two-hour workshop teaching participants techniques to help address anxieties related to attending gigs and concerts, particularly concerning social anxiety.
- Music for Mental Health - two-hour workshop teaching participants grounding techniques and self-soothing exercises that use music, such as emotion-based playlists.

The Need

Music has been used therapeutically to support mental health for over 200 years, and informally, many people recreationally engage in music as a leisure activity to help with stress, anxiety and low mood. At the same time, the essential link music has to emotion, identity and culture has led to the formation of music communities in the form of subcultures - from mods to emos. Despite this, there is a lack of specialist mental health support for music fans and hobbyist musicians. Most support in the field requires people to play an instrument or sing, such as music therapy, which may not meet the needs of everyone. In addition, with the closure of music venues and record shops, spaces for music fans and hobbyist musicians to come together are reducing. To address this, Never Mind The Stigma was launched to provide tailored mental health support to music fans and hobbyist musicians. As shown from the participant data below of Never Mind The Stigma and our previous music fan and hobbyist musician programmes, people engaging in music recreationally are experiencing poor mental health.

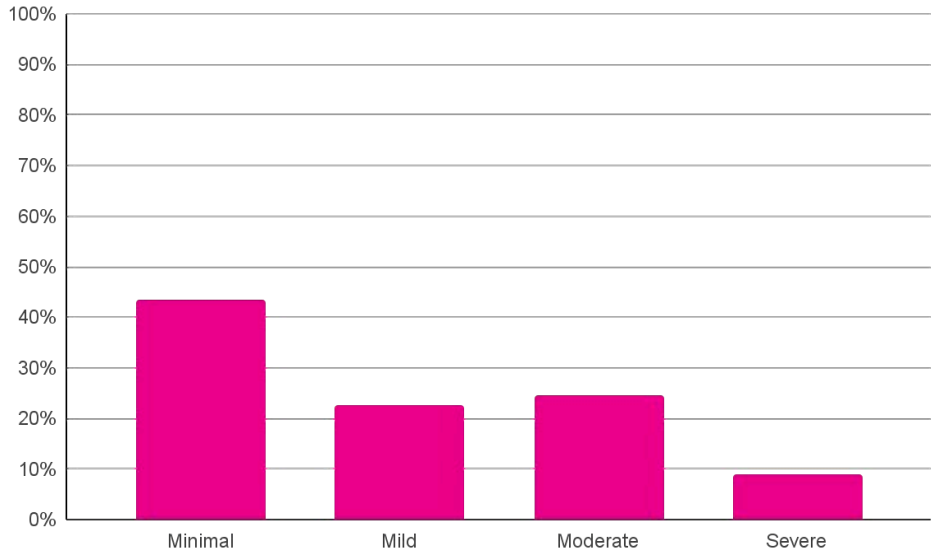
Mental Health

Psychometric Scores

At the point of registration, the average General Anxiety Disorder-7 (GAD-7) score was 8 (mild anxiety), with a range between 0 and 21; while the average Patient Health Questionnaire-9 (PHQ-9) score was 9 (mild depression), with a range between 0 and 27. In terms of percentages, 56% scored above the GAD clinical threshold and 71% the PHQ clinical threshold.

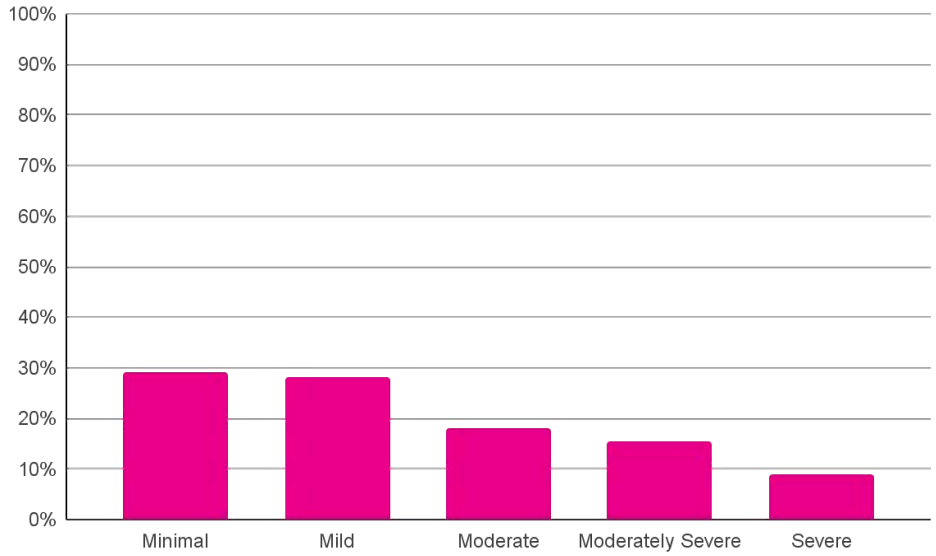
GAD - Generalised Anxiety Disorder





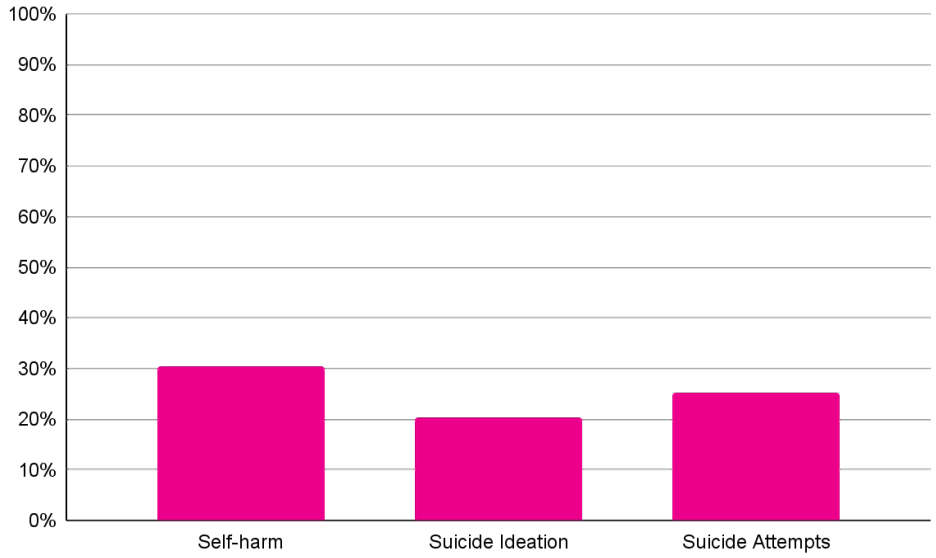
PHQ - Patient Health Questionnaire





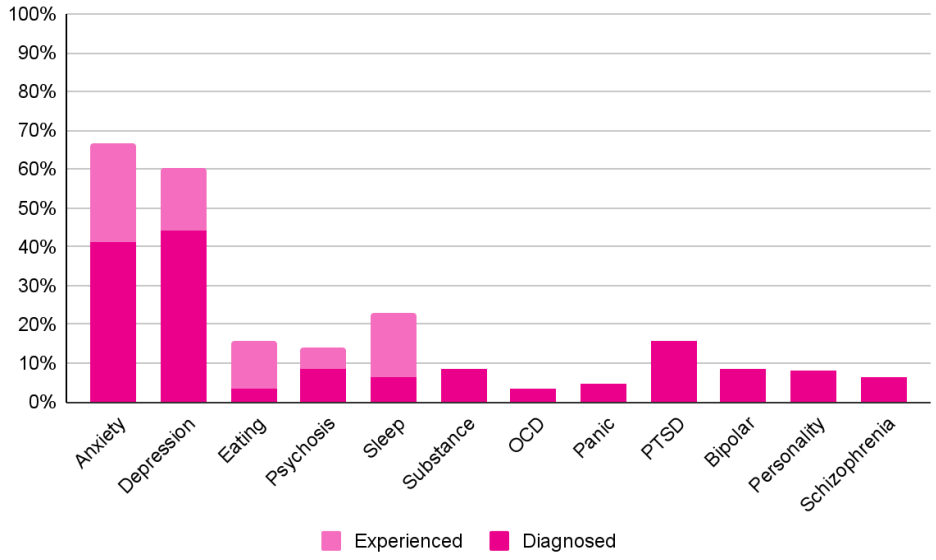
Self-Harm / Suicide Ideation / Suicide Attempts

Overall, 30% of participants reported past or current self-harm, 20% active suicide ideation and 25% previous suicide attempts.



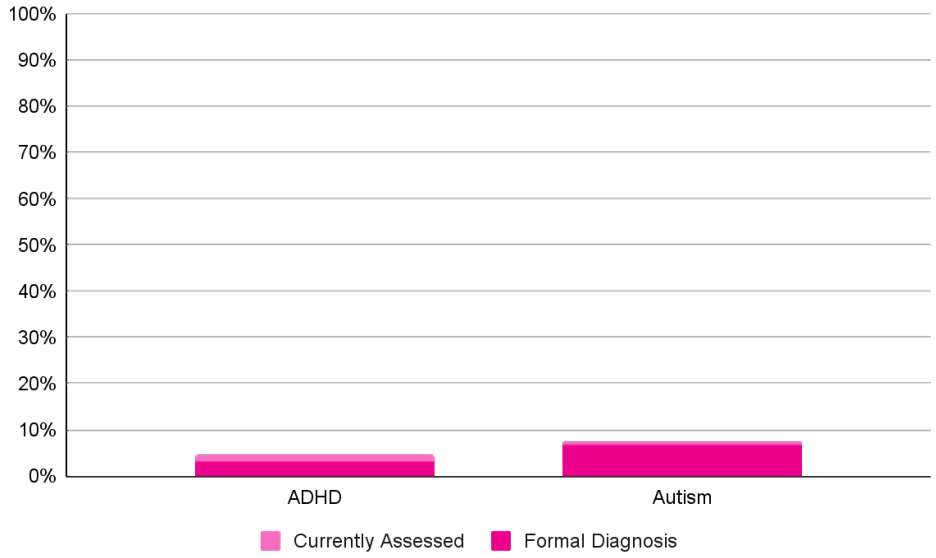
Mental Health Disorders

In terms of mental health disorders, 44% of participants had formally been diagnosed with depression, followed by 41% anxiety and 16% post-traumatic stress disorder (PTSD). At the same time, 26% of participants reported experiencing anxiety and 16% depression without a formal diagnosis. Regarding severe and enduring mental health disorders, 9% of participants had received a formal diagnosis of bipolar disorder, 8% emotionally unstable personality disorder (EUPD) and 6% schizophrenia.



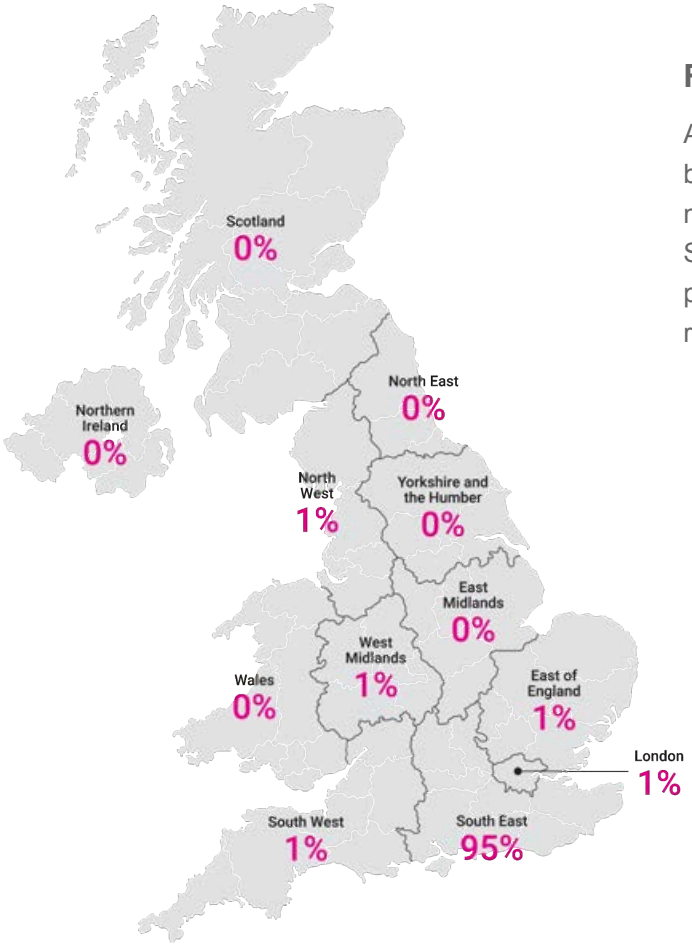
Neurodiversity

Regarding formal diagnoses of neurodiverse conditions, 3% of participants were diagnosed with attention deficit hyperactivity disorder (ADHD) and 7% with autism spectrum disorder (ASD). Alongside this, at the point of registration, 1% of participants were being assessed for ADHD and <1% ASD.



Participants

In total, the Never Mind The Stigma programme supports 308 active participants, who have registered over the past five years.

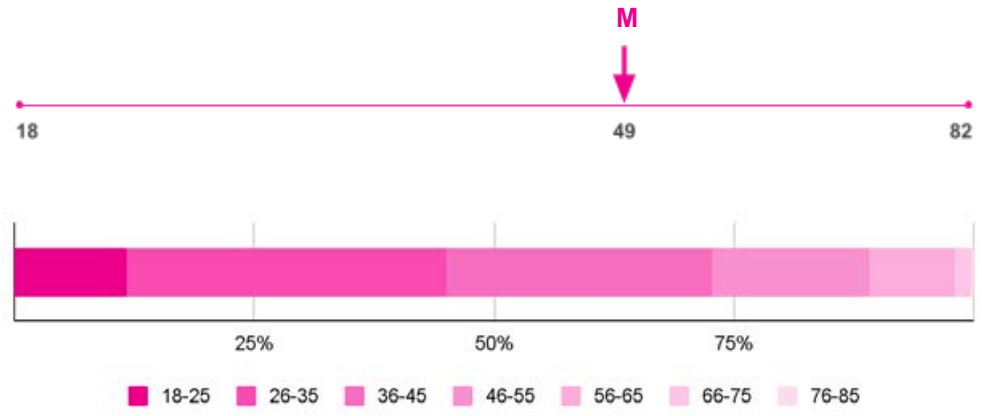


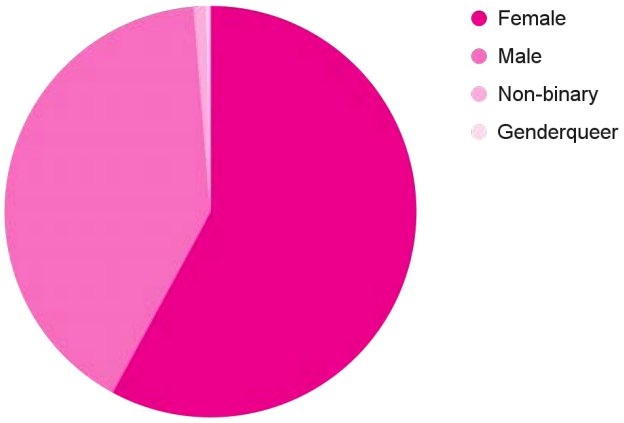
Region

As a result of developing from a local non-profit based in Portsmouth, to a national charity, the vast majority of participants reside in the South East. Since relaunching as a nationwide online programme in 2025, this representation across regions has begun to change.

Age

The average age of participants is 49 with a range between 18 and 82 years. Alongside this, the most represented age group is 56 to 65.



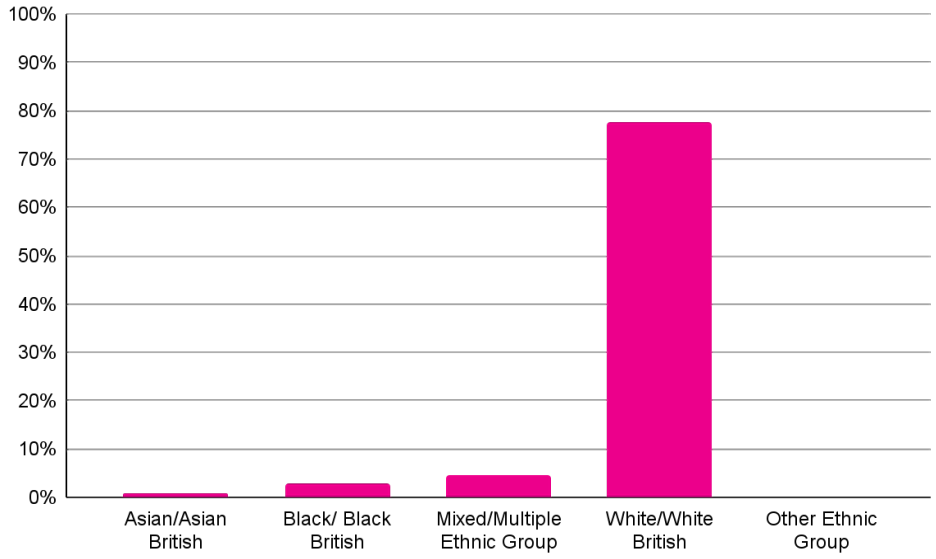


Gender

In total, 4 gender identities are represented among participants, with females being the majority, followed closely by males and then non-binary and genderqueer as a smaller proportion.

Ethnicity

The most represented ethnic group is White: British and then a smaller proportion of 14 ethnic groups. There is a need and desire to increase representation from participants who are part of the global majority.



Marketing


GROUP / FREE GROUP / FREE GROUP / FREE GROUP
TONIC MUSIC
SIGN UP TODAY!
ROCK
ALBUM CLUB
NEVER MIND THE STIGMA
HERE'S TONIC
MENTAL HEALTH SUPPORT FOR MUSIC FANS
PUNK
ALBUM CLUB
SKA
ALBUM CLUB
MENTAL HEALTH SUPPORT FOR MUSIC FANS
A SERIES OF ALBUM CLUBS, AND MENTAL HEALTH WORKSHOPS FOR MUSIC FANS
FREE WORKSHOP / FREE WORKSHOP / FREE WORKSHOP
GIG ANXIETY WORKSHOP
RECORD REFLECTION
A show and tell of beloved tracks, shared together making this heavy world feel a little less heavy.
Thanks for the light.
Charlotte Brown.
INDIE ALBUM CLUB
'Never Mind The Stigma' is far from punk but you'd be a fool to miss an intimate support group of likeminded people.
If you like to ride the ebb and flow of music and its journey buckle up the pilot is about to take off.
Thank you for the compassion, patience and laughs, it's been a pleasure!
Charlotte Brown.

Area 1: **Our Programmes / Tonic Rider**



Since launching in 2021, the Tonic Rider programme has provided tailored mental health support to working musicians and music industry professionals, regardless of genre, role and income.



"We are proud to have continued expanding the Tonic Rider programme for a fourth year running, providing an increased amount of therapy sessions, peer groups, skills workshops and training courses, to even more people working in music."

Jeordie Shenton, Programmes Lead, Tonic Music



"We're proud to partner with Tonic Music and Music Minds Matter to provide a Peer Support Group for songwriters and composers. The pressures of working in music creation, whether isolation, financial uncertainty, burnout or the impact of discrimination and harassment, can take a heavy toll on wellbeing.

This initiative is about fostering a space where support, care and dignity come first, ensuring that songwriters and composers have a supportive community that understands their experiences."

Laura Moreno, Chief Operating Officer, The Ivors Academy

Activities Provided

As part of the Tonic Rider programme, four levels of mental health support are provided:

Therapy Sessions

- 1-to-1 Psychotherapy / Counselling - 12-week sessions supporting participants 1-to-1 with a qualified psychotherapist / counsellor who is significantly experienced working in music.
    - Cognitive Behavioural
    - Humanistic
    - Integrative
    - Psychodynamic

- 1-to-1 Support - six-week sessions supporting participants 1-to-1 with a mental health / social care practitioner who is significantly experienced working in music.

Peer Support Groups

- Peer Support Groups - six-week group supporting participants in an open, confidential and non-judgemental space to share experiences with others working in music.
    - ADHD
    - Electronic Dance Music
    - Festival Organises
    - Music Managers
    - Music Producers
    - Parents & Carers
    - Performance Anxiety
    - Songwriters & Composers
    - Venue Operators
    - Women
- Drop-In Group - weekly group supporting previous Peer Support Group participants in a continued open, confidential and non-judgemental space to share experiences with others working in music

Skills Workshops

- Intro to Mental Health - 2-hour workshop teaching participants about the common occupational stressors and mental health difficulties encountered by working in music.
- Understanding Wellbeing - 2-hour workshop teaching participants about the interaction between physical, mental and social wellbeing when working in music.
- Music Performance Anxiety - 2-hour workshop teaching participants how to identify and manage the effects of anxieties related to performing live at a show, rehearsal or audition.
- Substance Use Awareness - 2-hour workshop teaching participants about substance, harm reduction and the pressures contributing to substance-related problems within music contexts.
- Emotional Resilience - 2-hour workshop teaching participants practical ways to build and develop emotional resilience in music contexts, including grounding techniques and coping skills.
- ACT Skills - 2-hour workshop teaching participants the principles of Acceptance Commitment Therapy, including thought defusion and emotion acceptance.

- Navigating Identity - 2-hour workshop teaching participants about the relationship between working in music and identity, along with how this affects mental health.

Training Courses (supported by The Christopher Meredith Foundation)

- Mental Health First Aid - two-day course teaching participants how to identify, understand and help someone who may be experiencing a mental health issue.
- Suicide First Aid Lite - half-day course teaching participants in the theory and practice to effectively intervene in situations where someone may be contemplating suicide.

Under the Tonic Rider programme, two bespoke projects are also provided in the form of Futures (for 18 to 25 year olds) and Agents x Managers (for music agents and music managers).

Partners

Tonic Music has also been fortunate to work in partnership with Music Minds Matter for some of the Peer Support Groups, which included working alongside, Attitude is Everything, The Ivors Academy, Music Producers Guild, Association of Independent Festivals, Music Venue Trust, The Ivors Academy, Musicians' Union, Parents and Carers in Music and Music Managers Forum.



"We are delighted to continue working alongside respected organisations within the music sector, along with establishing new partnerships.

As part of our mission to establish good mental health within music communities, it is essential that Tonic Music works together with representatives of musicians, venues, festivals and managers, plus those often under-represented such as people living with disabilities and parents and/or carers."

Jeordie Shenton, Programmes Lead

The Need

Engaging in music recreationally is beneficial for mental health, yet unfortunately, many find engaging professionally in music can be detrimental to mental health. Over the past 60 years, academic research has shown people working in music are at greater risk of experiencing poor mental health compared to the general population.

This has been exacerbated over recent years by the closure of grassroots music venues and festivals, growth of streaming platforms, effects of Brexit on touring, and the emergence of AI - all of which have negative impacts on people working in music, and in turn, a significant emotional impact. Not only do occupational and industry stressors contribute to poor mental health, but also personal and identity stressors which are often overlooked.

To address this, Tonic Rider was launched to provide tailored mental health support to working musicians, crew, agents, managers, venue operators, festival organisers and anyone working in music. As shown from the Tonic Rider participant data below, people working in music are experiencing poor mental health at an alarming rate.



"Music Venue Trust is proud to be collaborating for a second year with Tonic Music and Music Minds Matter to continue the Peer Support Group for grassroots music venue operators and staff. MVT sees first-hand through our frontline service, the Emergency Response Service, the impact that working in such a challenging environment can take on venue operators' mental health.

Making these safe, supported spaces available to individuals in our sector in order to speak, listen and share with peers has proven an incredibly valuable and impactful resource."

Sophie Asquith, Venue Support Team Manager, Music Venue Trust



"We're delighted to be partnering with Tonic Music, Music Minds Matter and the Musicians' Union to bring this offer to parents and carers for the first time to bring this much-needed mental health support to our community."

Cassie Raine, Co-Founder and Co-CEO,
Parents and Carers in Performing Arts



"Attitude is Everything is grateful to partner with Tonic Music and Music Minds Matter to provide a Peer Support Group for disabled and neurodivergent professionals and performers in live music."

Hillary Juma, Artist Development Manager,
Attitude is Everything

Marketing

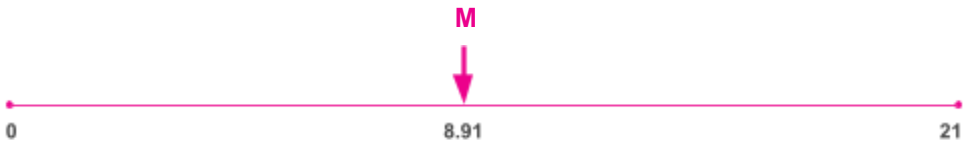

PEER SUPPORT GROUP
EXCLUSIVELY FOR WOMEN IN MUSIC
TONIC MUSIC
TONIC RIDER
Dr ADAM FICEK
Peer groups: How they help.
TONIC MUSIC
MPG
MUSIC PRODUCERS GUILD
Peer Support Group
TONIC MUSIC
TONIC RIDER
Parents & Carers in Music
Peer Support Group
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Grassroots Music Venues
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attitude is everything
PEER SUPPORT GROUP
TONIC MUSIC
TONIC RIDER
FREE ONLINE GROUP
IVORS ACADEMY
PEER SUPPORT GROUP
TONIC MUSIC
TONIC RIDER
Dance/ Electronic Music
Peer Support Group
TONIC MUSIC
TONIC RIDER
TONIC RIDER
PEER SUPPORT GROUP
NEW GROUPS FOR 2025/26
NEW DATES
Facilitated by Jeordie Shenton
FREE TO ATTEND
ACT Skills
ONLINE WORKSHOP
Thursday 5th December
TONIC RIDER
PPL
Peer Support Group
For musicians experiencing Performance Anxiety
FACILITATED BY
Jade Hughes
Tuesdays
1:00 - 2:30pm
SIX WEEK ONLINE GROUP
Starts 23rd July 2024
tonicmusic.co.uk/tonic-rider
for more info and to register.
TONIC RIDER
Facilitated by Jeordie Shenton
FREE TO ATTEND
Substance Use ONLINE WORKSHOP Awareness
Tuesday 24th June
TONIC RIDER
PPL
attitude is everything
EMOTIONAL RESILIENCE & ACT SKILLS WORKSHOP
Facilitated by Jeordie Shenton
TONIC MUSIC
Beyond the Music
NEXT STAGE
Cambridge Corn Exchange
MENTAL HEALTH WORKSHOP
How to support
performers and
COMPLETED
TONIC MUSIC

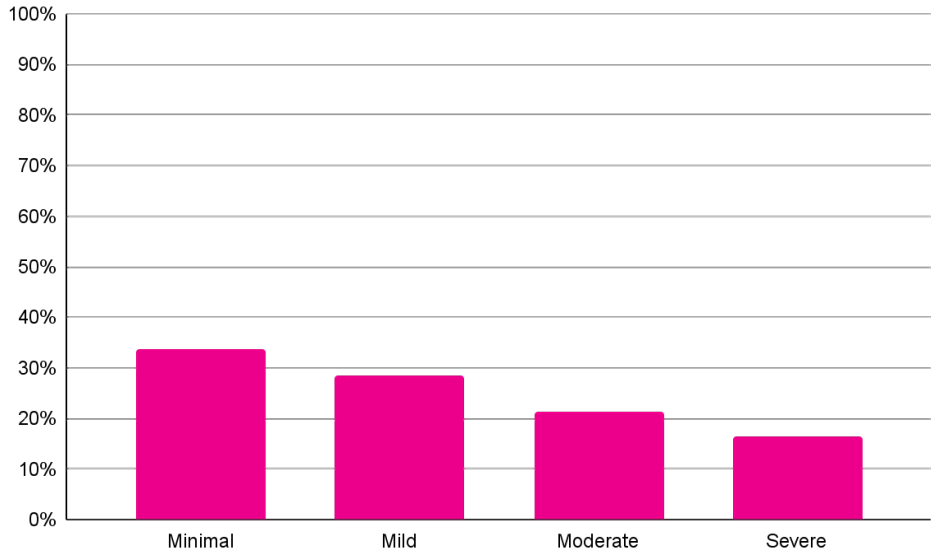
Mental Health

Psychometric Scores

At the point of registration, the average GAD score was 9 (mild anxiety), with a range between 0 and 21; while the average PHQ score was 10 (moderate depression), with a range between 0 and 27. In terms of percentages, 66% scored above the GAD clinical threshold and 73% the PHQ clinical threshold.

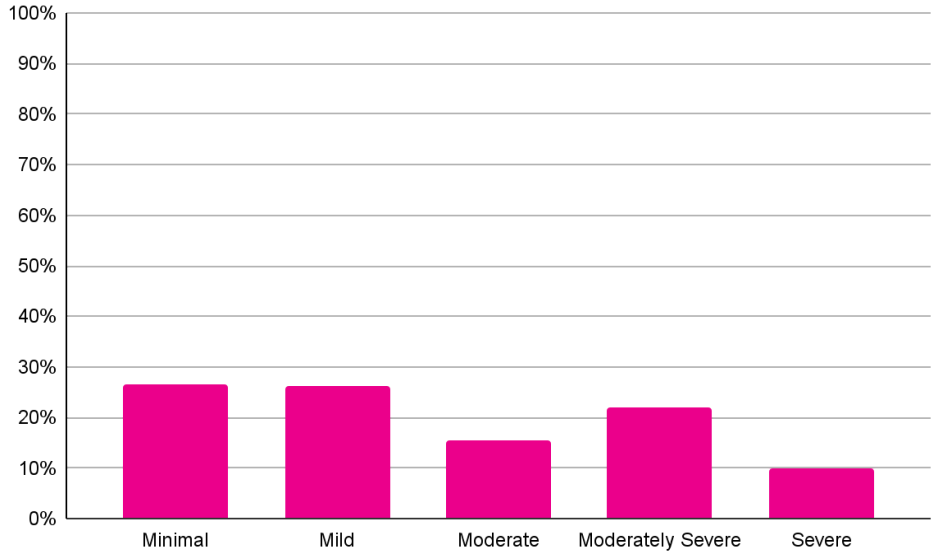
GAD - Generalised Anxiety Disorder





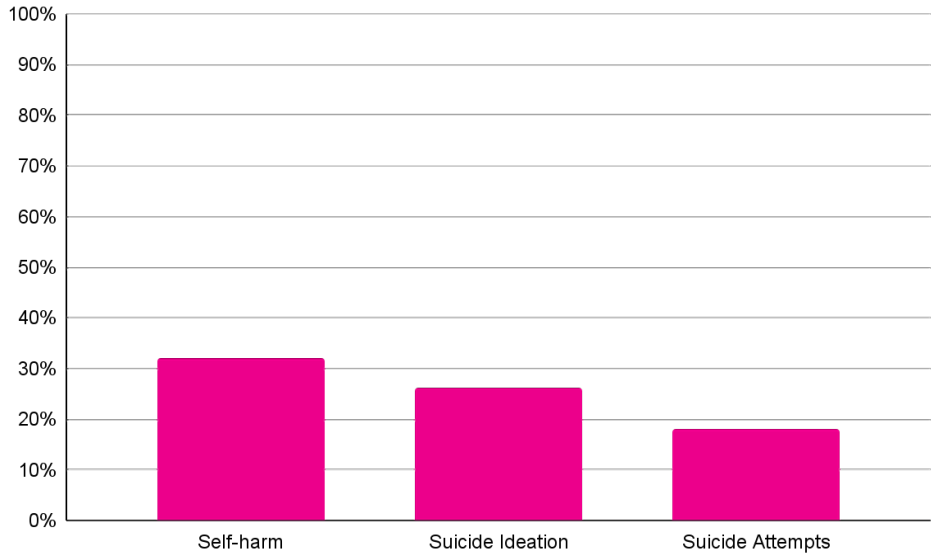
PHQ - Patient Health Questionnaire





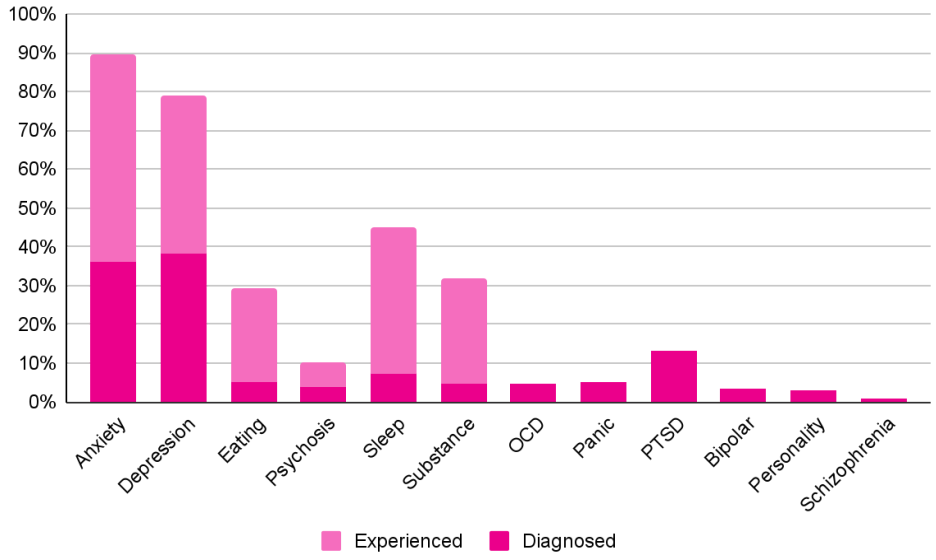
Self-Harm / Suicide Ideation / Suicide Attempts

Overall, 32% of participants reported past or current self-harm, 26% active suicide ideation and 18% previous suicide attempts.



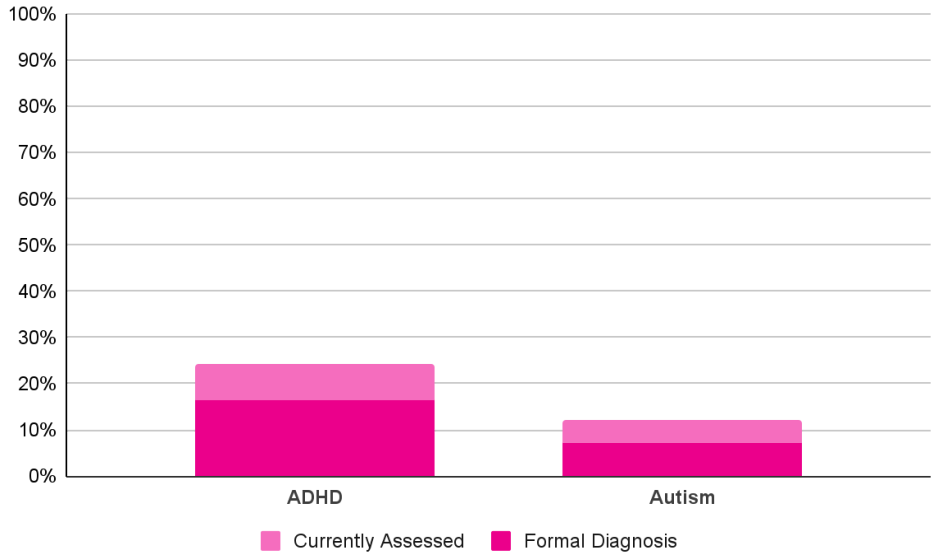
Mental Health Disorders

In terms of mental health disorders, 38% of participants had formally been diagnosed with depression, followed by 36% anxiety and 13% post-traumatic stress disorder (PTSD). At the same time, 54% of participants reported experiencing anxiety and 41% depression without a formal diagnosis. Regarding severe and enduring mental health disorders, 4% of participants had received a formal diagnosis of bipolar disorder, 3% emotionally unstable personality disorder (EUPD) and 1% schizophrenia.



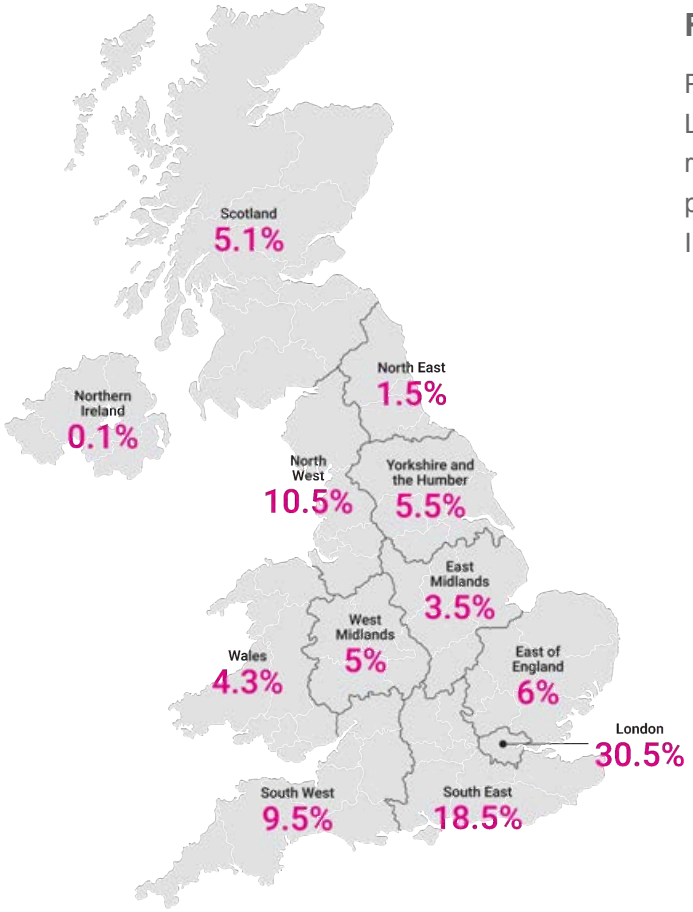
Neurodiversity

Regarding formal diagnoses of neurodiverse conditions, 16% of participants were diagnosed with attention deficit hyperactivity disorder (ADHD) and 7% with autism spectrum disorder (ASD). Alongside this, at the point of registration, 8% of participants were being assessed for ADHD and 5% ASD.



Participants

In total, the Tonic Rider programme supports 926 active participants, who have registered over the past five years.

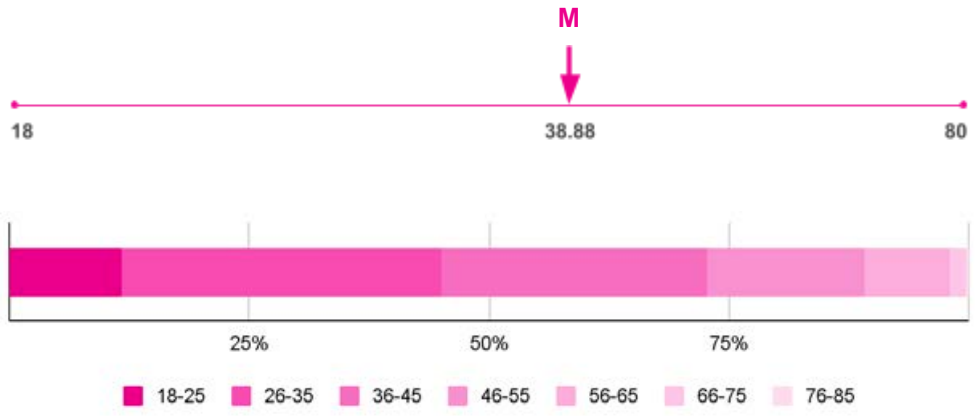


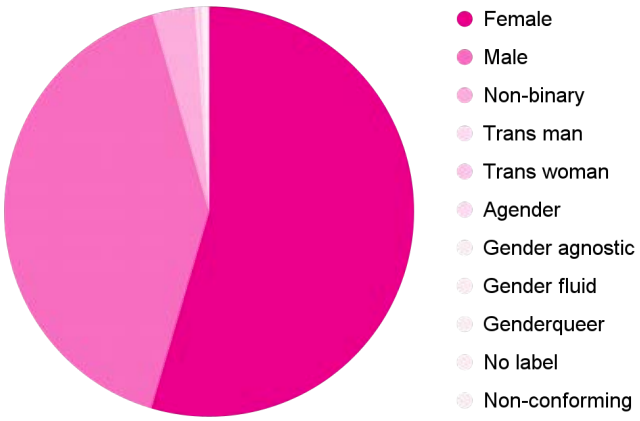
Region

Participants reside in all regions of the UK with London, South East and North West the most represented. There is a particular need to increase participation from those residing in Northern Ireland and the North East.

Age

The average age of participants is 39 with a range between 18 and 80 years. Alongside this, the most represented age group is 26 to 35.





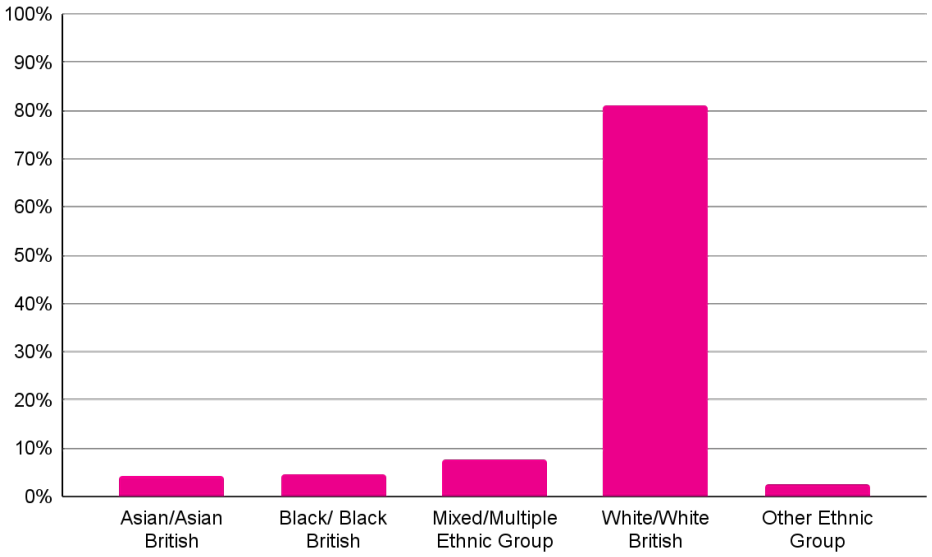
Gender

In total, 11 gender identities are represented among participants, with females being the majority, followed closely by males and then non-binary genders.

*Smaller proportions were represented among Agender (0.11%), Gender Agnostic (0.11%), Gender fluid (0.11%), Genderqueer (0.11%), No label (0.11%) and Non-conforming (0.11%)

Ethnicity

The most represented ethnic group is White: British, followed by White: Other and then a smaller proportion of 12 ethnic groups.



Projects

Around the same proportion of participants were eligible for Tonic Music's other projects, Futures and Agents x Managers.

14%
were eligible for Futures

13%
were eligible for Agents x Managers.

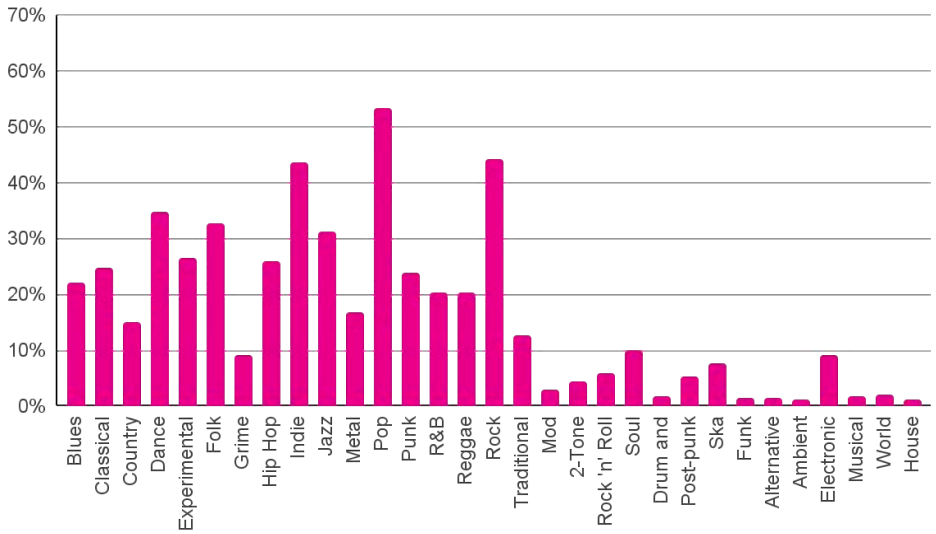
Career Length

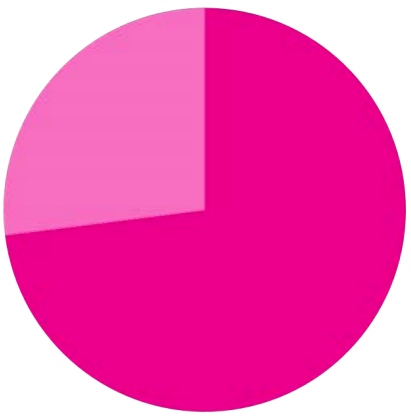
The average career length of participants is 14 years with a range between <1 and 60. Alongside this, the most commonly selected response was 10 years.



Industries

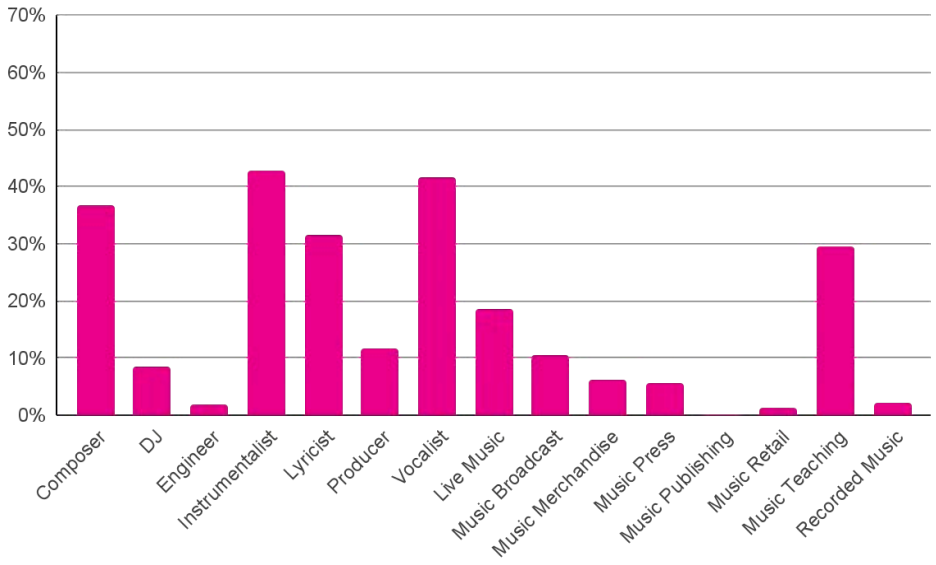
Participants worked across multiple industries, the most represented of which was pop (53%). followed by rock (44%), indie (44%), dance (35%) and folk (33%).





Roles

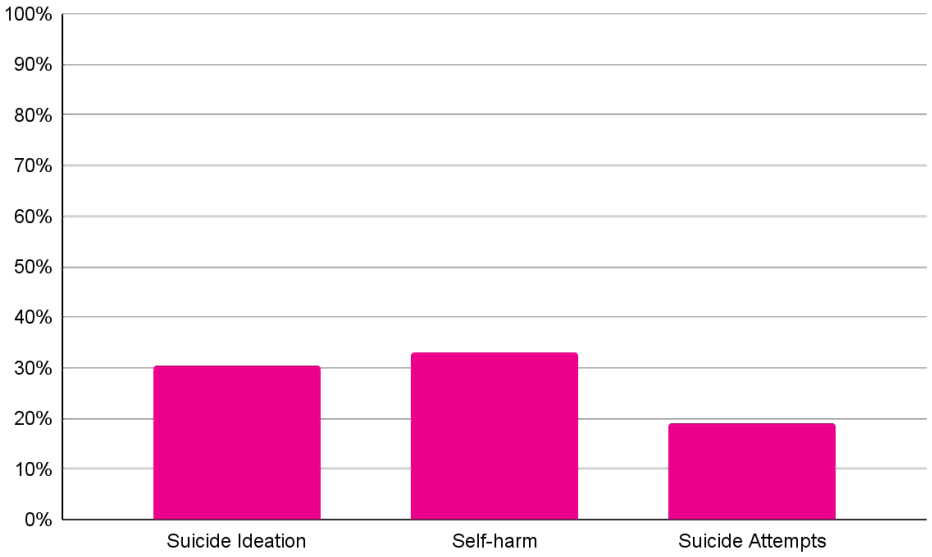
The vast majority of participants were working musicians with only a quarter exclusively being in industry roles (i.e. non-musician), however, 66% of participants worked as both musicians and other industry roles. Specifically, the most represented role was instrumentalist (43%), followed by vocalist (41%) and composer (37%).

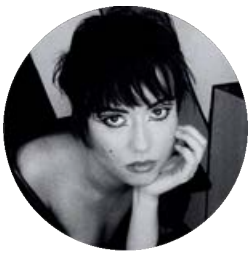


Spotlight on Working Musicians

Suicide Ideation / Self-Harm / Suicide Attempts

33% of working musicians reported past or current self-harm, 30% active suicide ideation and 19% previous suicide attempts.





“When I was touring with The Specials, Tonic Music were really friendly and we connected on a personal and professional level, so moving forward in my career, I'll definitely be involved with Tonic Music.

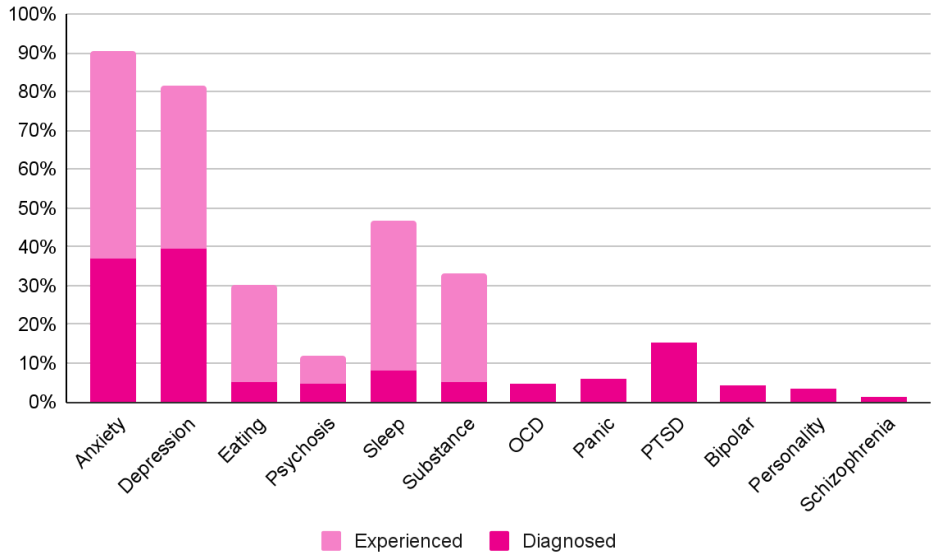
I want to promote everything that they stand for and also pay tribute to Terry. Because Tonic Music was so close to his heart, having them with me makes me feel like he's close to me as well.

I'm very excited to have Tonic Music at my gig and hopefully we can raise more money for a charity Terry loved and Tonic Music will continue to be literal lifesavers!”.

Hannah Hu

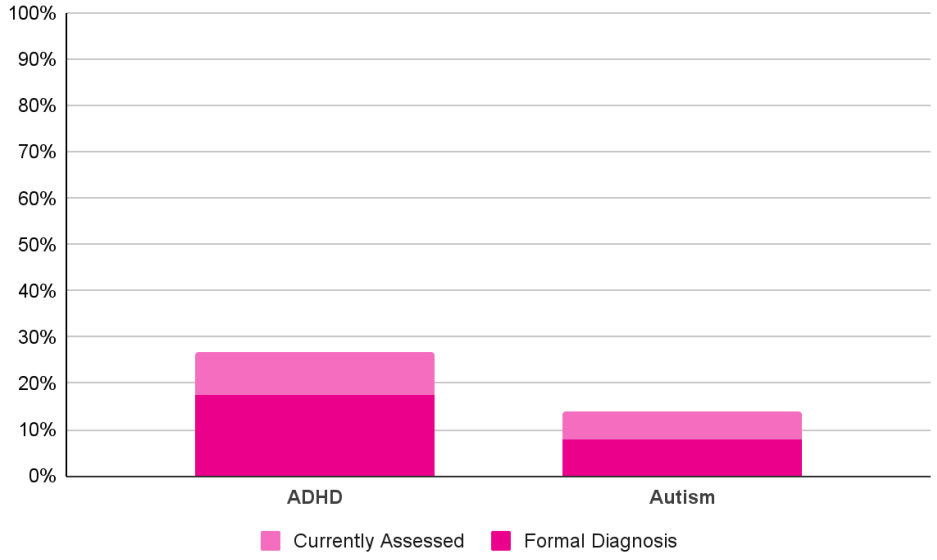
Mental Health Disorders

39% of working musicians had formally been diagnosed with depression, followed by 37% anxiety and 16% post-traumatic stress disorder (PTSD); whereas 54% reported experiencing anxiety and 42% depression without a formal diagnosis. In addition, 4% had received a formal diagnosis of bipolar disorder, 3% emotionally unstable personality disorder (EUPD) and 1% schizophrenia.



Neurodiversity

18% of working musicians were diagnosed with attention deficit hyperactivity disorder (ADHD) and 8% with autism spectrum disorder (ASD), with an additional 9% being assessed for ADHD and 6% ASD.



Spotlight on Other Music Professionals



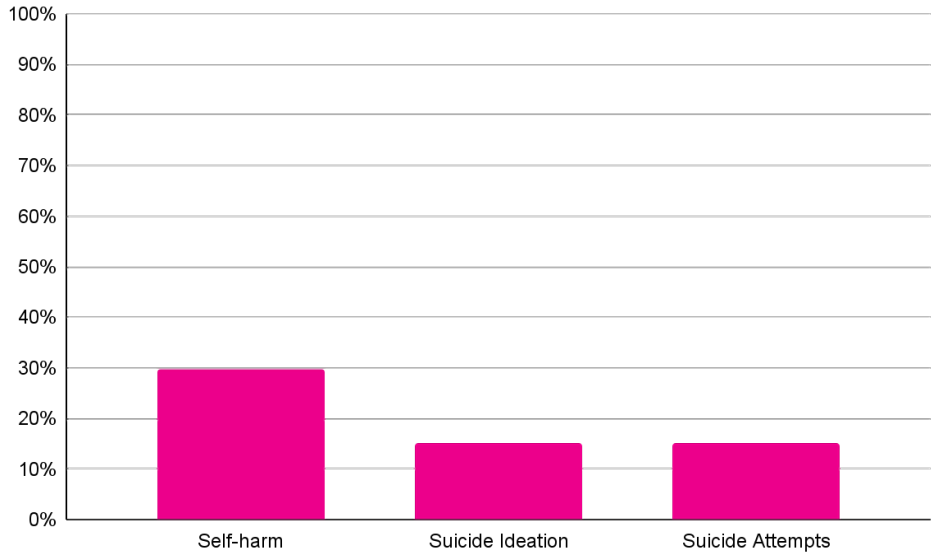
"I'm thrilled skinny to take up an ambassadorial role with Tonic Music, following in some heartily esteemed footsteps. I encountered the charity when I launched the 'Pandamonium! How Not To Run A Record Company' opus a couple of years back and realised my own mental health issues - caused by running a label of love in a wildly uncaring industry - dovetailed impeccably with the Tonic Music agenda.

Since then I've been mightily impressed by their passion, wisdom and never-ending urge to spread their good word far and wide, and my mission is to spread that good word further and wider using the fierce panda records silver machine."

Simon Williams, Tonic Music Ambassador, Fierce Panda Records

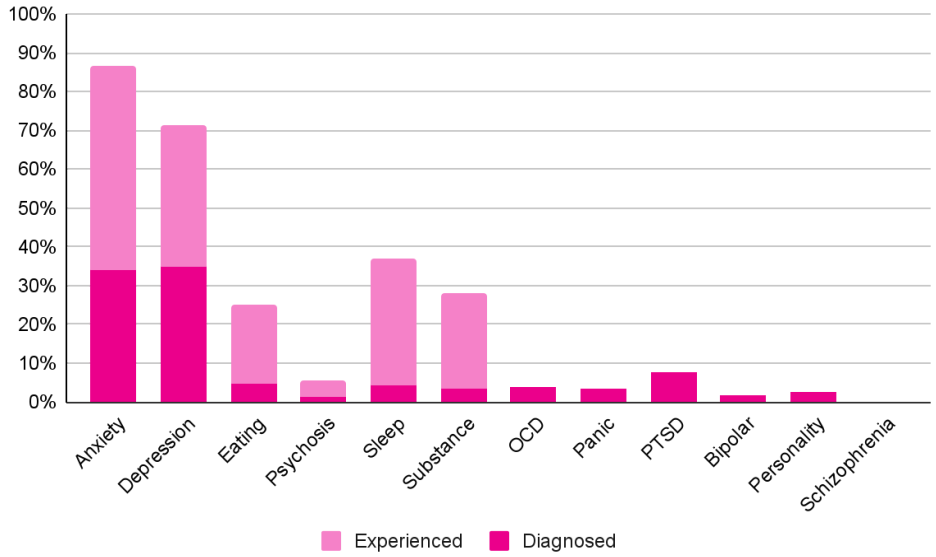
Suicide Ideation / Self-Harm / Suicide Attempts

30% of other music professionlas reported past or current self-harm, 15% active suicide ideation and 15% previous suicide attempts.



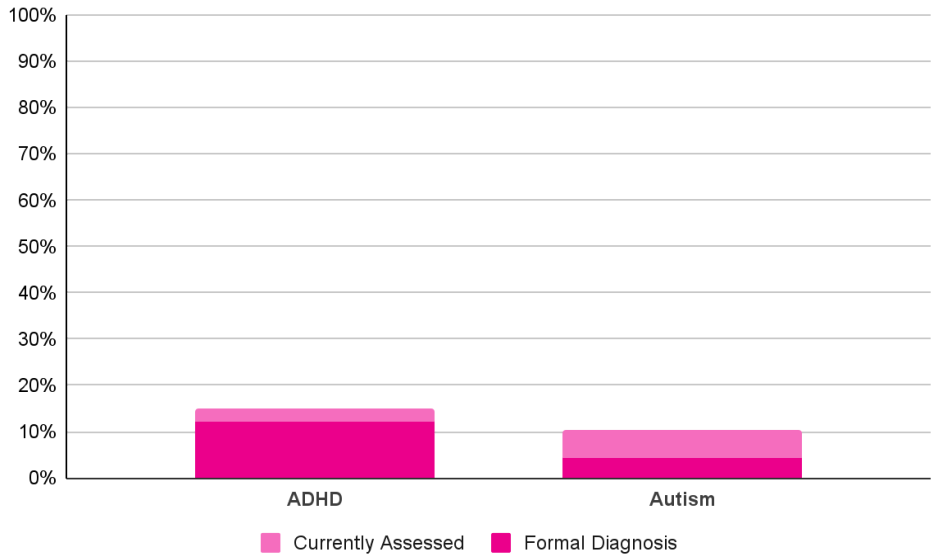
Mental Health Disorders

35% of other music professionals had formally been diagnosed with depression, followed by 34% anxiety and 8% post-traumatic stress disorder (PTSD); whereas 53% reported experiencing anxiety and 37% depression without a formal diagnosis. In addition, 2% had received a formal diagnosis of bipolar disorder, and also the same percentage was reported for emotionally unstable personality disorder (EUPD).



Neurodiversity

12% of working musicians were diagnosed with attention deficit hyperactivity disorder (ADHD) and 4% with autism spectrum disorder (ASD), with an additional 3% being assessed for ADHD and 6% ASD.



Area 1: **Our Programmes / Agents x Managers**



The Agents x Managers project (supported by the Christopher Meredith Foundation) provides bespoke mental health support exclusively for music agents and music managers.



"We are delighted to have launched a bespoke package of mental health support for music agents and managers, who are often not included within conversations around mental health in the music industry, despite experiencing similar and other unique stressors within their work.

By offering a combination of therapy sessions, peer groups, skills workshops and training courses, we believe this package of mental health support for music agents and managers will have a significant positive impact upon the music industry."

Jeordie Shenton, Programmes Lead, Tonic Music

Activities Provided

As part of the project, the Tonic Music team works with music agents and music managers to improve mental health outcomes by providing online 1-to-1 therapy sessions, peer groups, skills workshops (Emotional Resilience and ACT Skills) and training courses (Mental Health First Aid and Suicide First Aid Lite).



“Although my personal journey around mental health was kickstarted by the passing of Chris Meredith back in 2019, it quickly became obvious to me that the issue of mental health in the music industry is not a new one or something that is limited to only a few people. It has been a pleasure to get to know the CMF and Tonic Music teams, as this agents and managers package began to take shape and get a glimpse into the genuine heart they all have to improve our industry.

The work Tonic Music already does is aimed to make a real difference to those facing mental health challenges and I am sure this new package will do the same.”

Matt Hanner, Founder of Runway Artists

The Need

The need for the project is justified as music agents and music managers are not only a group who are frequently excluded from conversations around mental health in music, but often blamed for poor mental health experienced by artists. As shown from the Tonic Music Agents x Managers participant data on the following pages, music agents and managers experience poor mental health themselves.



“From going above and beyond to make sure the artists he was working with could perform, to supporting local venues and maintaining a beautifully unassuming nature with everything in between, Chris simply loved music and people.

The Christopher Meredith Foundation seeks to continue this, as Chris’ legacy, whilst also addressing the industry’s mental health challenges in the hope that one day we will have a music industry where everyone thrives.”

Nick Gaunt, Head of The Christopher Meredith Foundation



“It took me years to understand the feelings I would have before a big show. I put it down to me over worrying and sometimes catastrophising until I realised it was anxiety and I had the power to overcome the feelings.

Since being involved with Tonic Music I have found more ways to lessen the impact on my well being.”

Biff Mitchell, Tonic Music Ambassador

… Anxiety …

37%
have been formally diagnosed with anxiety

54%
have experienced anxiety without a formal diagnosis

… Depression …

37%
have been formally diagnosed with depression

33%
have experienced depression without a formal diagnosis

… Substance Use …

29%
have personally experienced problems with substance use (either drugs or alcohol)

… Self-Harm …

25%
have previously self-harmed

21%
have previously attempted suicide

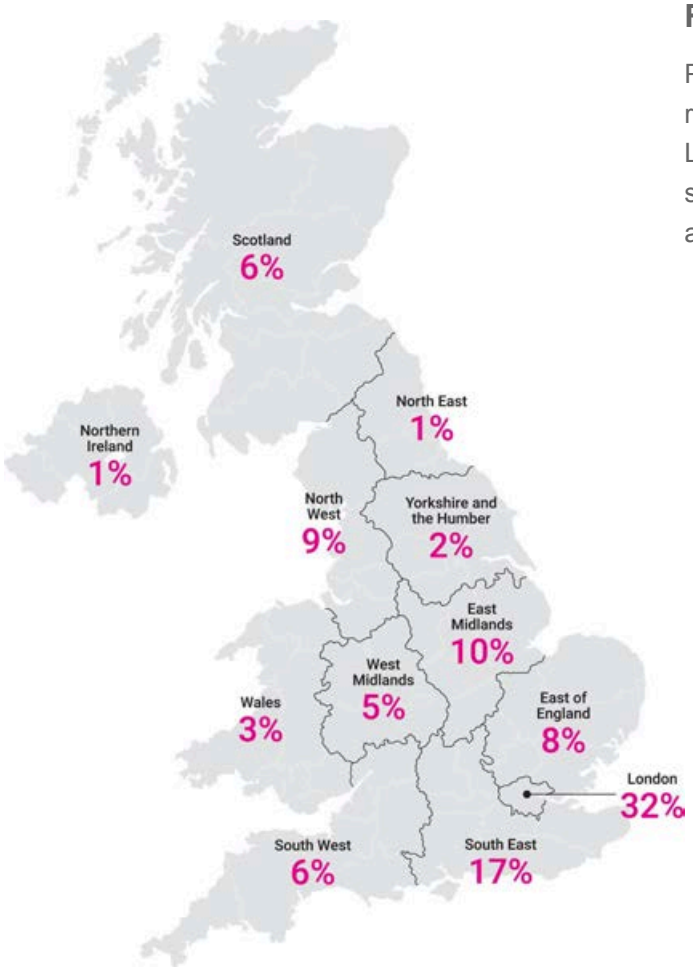
… Psychosis …

9%
have experienced psychosis

5%
have been formally diagnosed with another severe mental health disorder

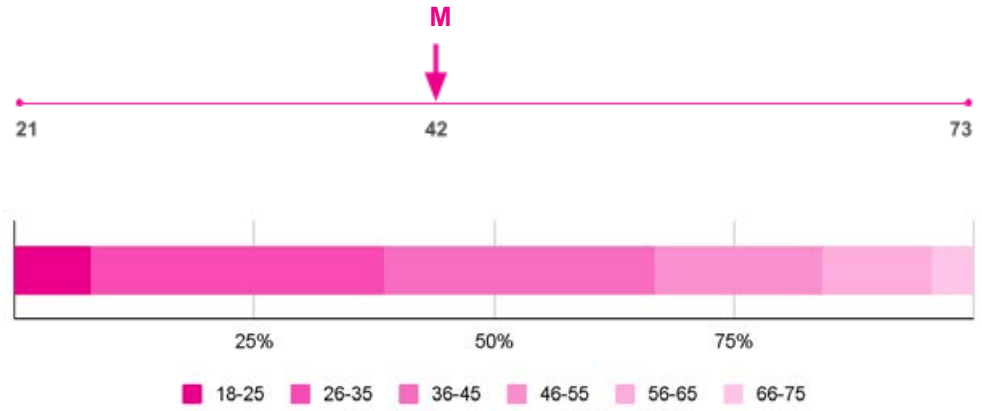
Region

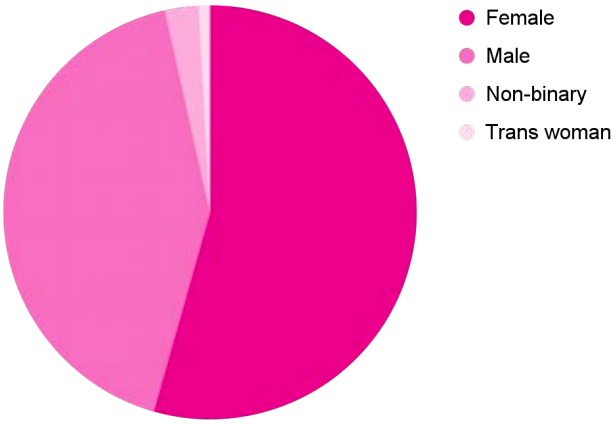
Participants on the Agents x Managers project resided from all regions in the UK, Although London was the most represented in region, it shows the music industry is not London-centric, and therefore, nor should mental health support.



Age

The average age of participants is 41 with a range between 21 and 73 years. Alongside this, the most represented age group is 26 to 35.



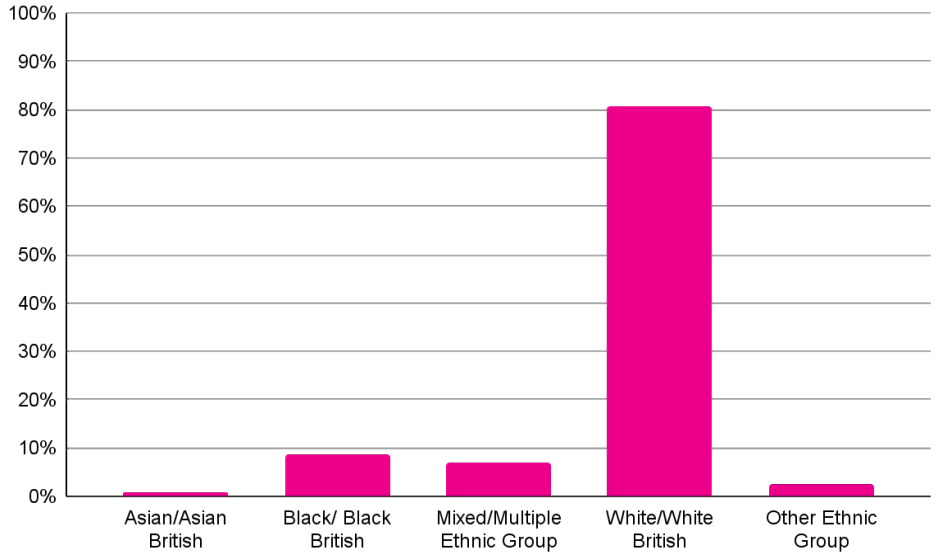


Gender

In total, 4 gender identities are represented among participants, with females being the majority, followed closely by males and then non-binary and trans woman as a smaller proportion.

Ethnicity

The most represented ethnic group is White: British and then a smaller proportion of 9 ethnic groups.



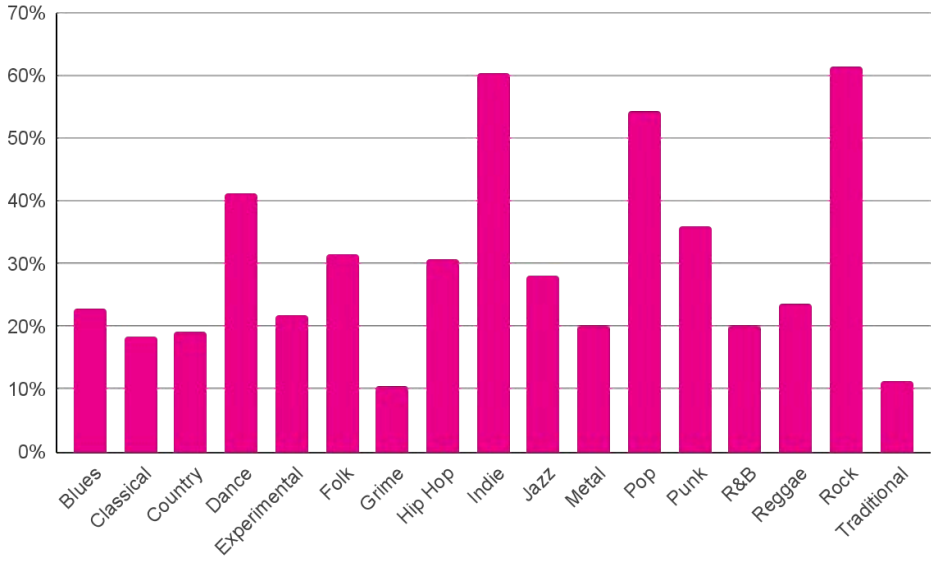
Career Length

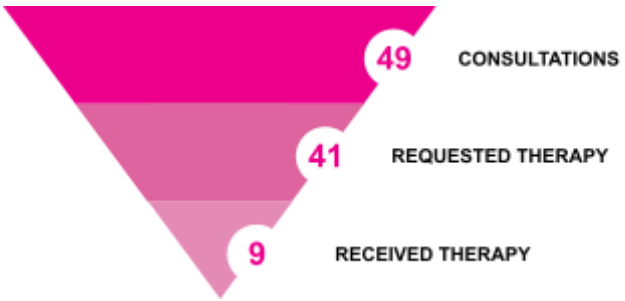
The average career length of participants is 15 years with a range between <1 and 50. Alongside this, the most commonly selected response was 25 years.



Industries

Participants worked across multiple industries, the most represented of which was rock (61%). followed by indie (61%) and pop (54%).





Outcomes

In total, 9 music agents (44.4%) and/or music managers (55.5%) participants have been assigned free psychotherapy and/or counselling across 12 sessions.

Pre-and post-intervention scores show overall improvement with participant mental health, in which the average pre-intervention score (14.2%) is within the ‘moderate psychological distress’ category, whereas the average post-intervention score (15.1%) is within the ‘mild psychological distress’ category.

Alongside this, the following services were provided as part of the Agents x Managers project:

- Peer Group
- Skills Workshops
    - Emotional Resilience
    - ACT Skills
- Training Courses
    - Mental Health First Aid
    - Suicide First Aid Lite

The percentages below show the interest rate of Agents x Managers participants for each level of mental health support provided on the project.

83.0% Therapy Sessions

66.0% Peer Groups

74.5% Skills Workshops

72.3% Training Courses

Individual Impact - Case Study

Presenting problem

The participant presented with a feeling of anxiety due to work being overwhelming. The emotional struggles were manifesting as a difficulty in being in the office and sadness around interpersonal relationships, both in and out of the occupational environment.

Support provided

The participant had discovered a sense of self through music and the industry. This sense of community had recently become unfulfilling for the participant as a result of interpersonal difficulties within their agency. The participant's previous feelings of shame and low self-worth had manifested through recent interpersonal struggles and were causing overwhelm. To mitigate this, we explored and processed the incidents of shame in their early years. The participant was able to express and verbalise their distressing experiences of feeling unliked and undervalued.

Outcomes

As a result of the therapy, the participant is experimenting with dating different genders and is more able to authentically connect with others both in the workplace and socially.

Wider Impact

Following participation in the Agents x Managers project:-

126 free spaces were provided on the therapy sessions, supporting participants 1-to-1 with a qualified psychotherapist with significant experience working in music.

12 free spaces were provided on the peer group, supporting participants in a group with fellow music agents and managers.

40 free spaces were provided on the skills workshops, teaching participants how to support themselves with Emotional Resilience and ACT Skills.

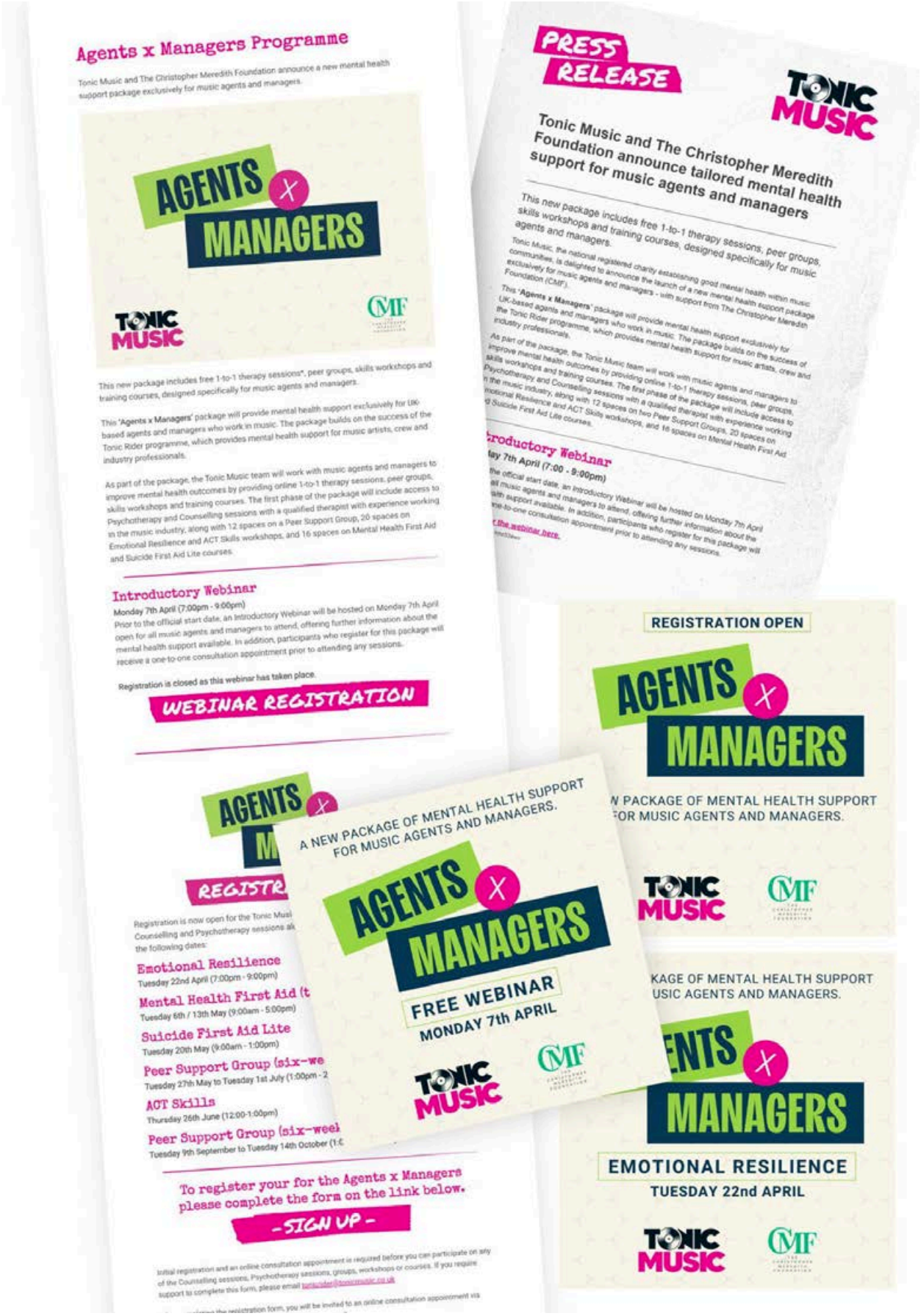
32 free spaces were provided on the training courses, qualifying participants in Mental Health First Aid and Suicide First Aid Lite.



Future Plans

This year's Agents x Managers project was a part of a pilot, with a view to extending across 12 months. The participant registration, monitoring and feedback data is being employed to guide future service provision. At this stage, the data highlights there is an urgent need to provide bespoke mental health support for music agents and managers. In particular, 1-to-1 therapy sessions are crucial, as shown by the higher number of participants registering interest.

Marketing


Agents x Managers Programme
Tonic Music and The Christopher Meredith Foundation announce a new mental health support package exclusively for music agents and managers.
AGENTS x MANAGERS
TONIC MUSIC
CMF
This new package includes free 1-to-1 therapy sessions*, peer groups, skills workshops and training courses, designed specifically for music agents and managers.
This 'Agents x Managers' package will provide mental health support exclusively for UK-based agents and managers who work in music. The package builds on the success of the Tonic Rider programme, which provides mental health support for music artists, crew and industry professionals.
As part of the package, the Tonic Music team will work with music agents and managers to improve mental health outcomes by providing online 1-to-1 therapy sessions, peer groups, skills workshops and training courses. The first phase of the package will include access to Psychotherapy and Counselling sessions with a qualified therapist with experience working in the music industry, along with 12 spaces on a Peer Support Group, 20 spaces on Emotional Resilience and ACT Skills workshops, and 16 spaces on Mental Health First Aid and Suicide First Aid Lite courses.
Introductory Webinar
Monday 7th April (7:00pm - 9:00pm)
Prior to the official start date, an Introductory Webinar will be hosted on Monday 7th April open for all music agents and managers to attend, offering further information about the mental health support available. In addition, participants who register for this package will receive a one-to-one consultation appointment prior to attending any sessions.
Registration is closed as this webinar has taken place.
WEBINAR REGISTRATION
PRESS RELEASE
TONIC MUSIC
Tonic Music and The Christopher Meredith Foundation announce tailored mental health support for music agents and managers
REGISTRATION OPEN
AGENTS x MANAGERS
A NEW PACKAGE OF MENTAL HEALTH SUPPORT FOR MUSIC AGENTS AND MANAGERS.
FREE WEBINAR
MONDAY 7th APRIL
EMOTIONAL RESILIENCE
TUESDAY 22nd APRIL
Emotional Resilience
Tuesday 22nd April (7:00pm - 9:00pm)
Mental Health First Aid
Tuesday 6th / 13th May (9:00am - 5:00pm)
Suicide First Aid Lite
Tuesday 20th May (9:00am - 1:00pm)
ACT Skills
Thursday 26th June (12:00-1:00pm)
To register your for the Agents x Managers please complete the form on the link below.
- SIGN UP -

Area 1: **Our Programmes / Tonic Futures**



The Tonic Futures project (supported by the Christopher Meredith Foundation) provides bespoke mental health support exclusively for 18 to 25 year olds working and/or studying in music.



"The team at Tonic Music have long recognised the gap of specialist mental health support for young people embarking on their journeys within music. We are both delighted and humbled to receive the support of the Christopher Meredith Foundation who recognise Tonic Futures can create meaningful long-term change, both for young people starting their careers within music and as a catalyst for positive change within the entire music industry.

Tonic Music are excited to announce our first three partner organisations who already inspire and provide incredible support to young people. We look forward to supporting the next generation in music and the incredible people working within the organisations selected."

Steph Langan, Founder and CEO of Tonic Music

Activities Provided

As part of the project launched last year, the Tonic Music team continues to offer bespoke mental health support for young people aged 18 to 25, taking their first steps towards a career in the music industry, by providing exclusive 1-to-1 therapy sessions, peer groups and skills workshops. Alongside this, the project also offers bespoke training courses for youth workers and wellbeing officers supporting them. This pilot year of the project is delivered in partnership with three key music organisations, Beacons Cymru, BIMM London and The Roundhouse.



"As Tonic Music continues to deliver good mental health practices within the music community, we at The Christopher Meredith Foundation are delighted to support Tonic Futures. We continue to be impressed with the dedication of Steph and the team at Tonic Music."

Sadie Meredith Trustee at the Christopher Meredith Foundation

The Need

Young people are the next generation in music, yet many are experiencing poor mental health.

Futures is designed to tackle this problem at source, creating better mental health for the next generation in the music industry, embedding a better mental health culture, and destigmatising the issues encountered by music artists, crew, and industry professionals.

The need for the project is required as young people working and/studying in music are often unfairly excluded from accessing specialist mental health support for the music industry, due to being in receipt of lower incomes. As shown from the Tonic Music Futures participant data on the following pages, 18 to 25 year olds working and/or studying in music experience poor mental health.

… Anxiety …

38%
have been formally diagnosed with anxiety

60%
have experienced anxiety without a formal diagnosis

… Depression …

42%
have been formally diagnosed with depression

46%
have experienced depression without a formal diagnosis

… Substance Use …

28%
have personally experienced problems with substance use (either drugs or alcohol)

… Self-Harm …

58%
have previously self-harmed

30%
have previously attempted suicide

… Psychosis …

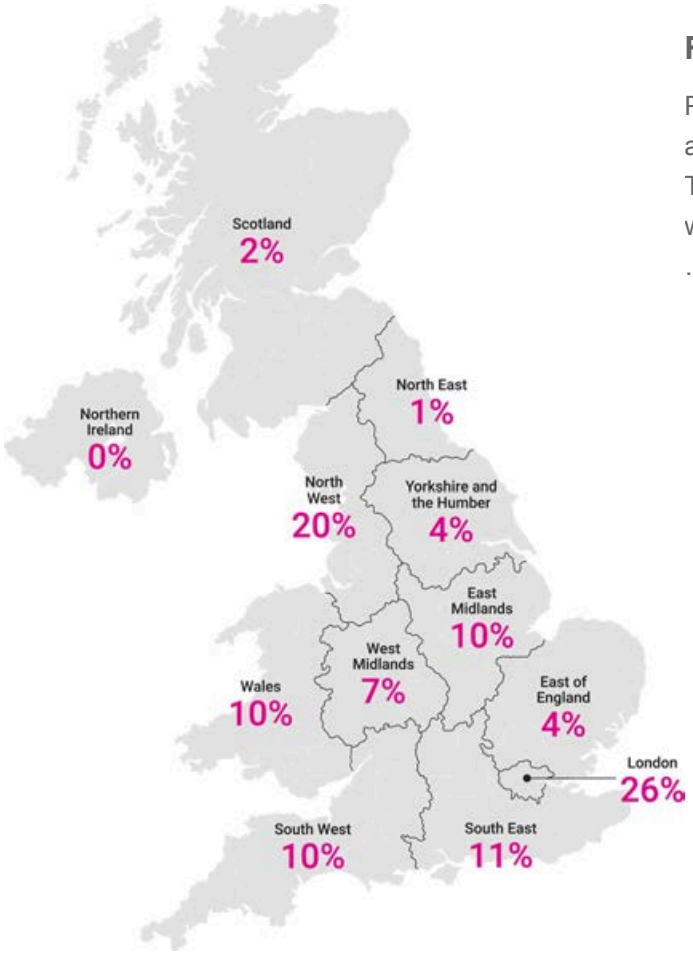
9%
have experienced psychosis

10%
have been formally diagnosed with another severe mental health disorder



"We're absolutely delighted to be selected as a partner for the Tonic Futures programme. The support package will make a significant difference to the breadth and depth of mental health support we provide to young people working with the Roundhouse and will mean our team can respond to immediate needs as they present themselves. By accessing enhanced mental health support, young people can more confidently and happily explore their creativity with us. This partnership will also enable our youth work team to grow the necessary skills in-house, and in the future, we will be able to promote this more widely and have it as part of our core offer to young people."

Nathan Tuft (Senior Youth Support Manager), Roundhouse



Region

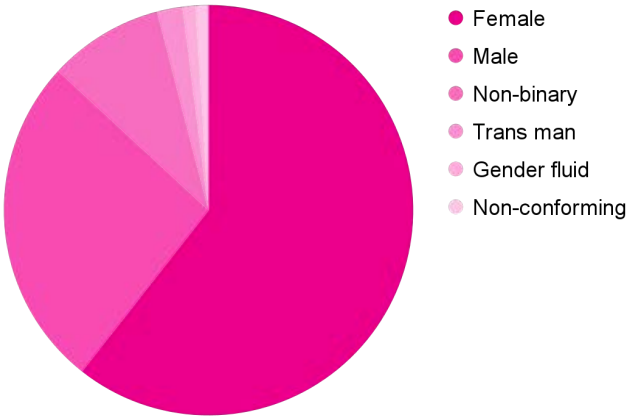
Participants on the Tonic Futures project resided in all regions in the UK, except for Northern Ireland. This shows the project supports young people working and/or studying in music,across the UK.

…….

Age

The average age of participants is 23, with the project being exclusively for participants between 18 and 25 years.



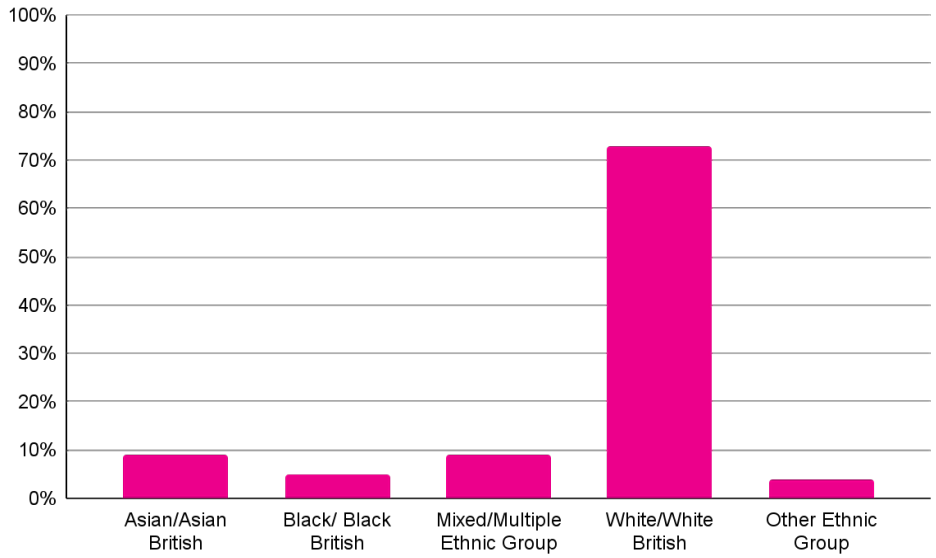


Gender

In total, 6 gender identities are represented among participants, with females being the majority, followed closely by males and then non-binary as a smaller proportion.

Ethnicity

The most represented ethnic group is White: British and then a smaller proportion of an additional 12 ethnic groups.



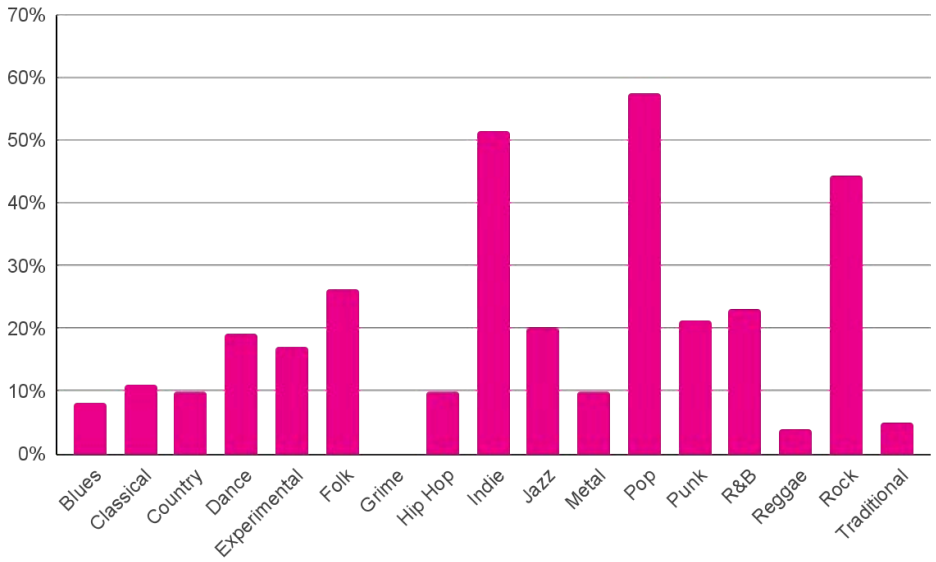
Career Length

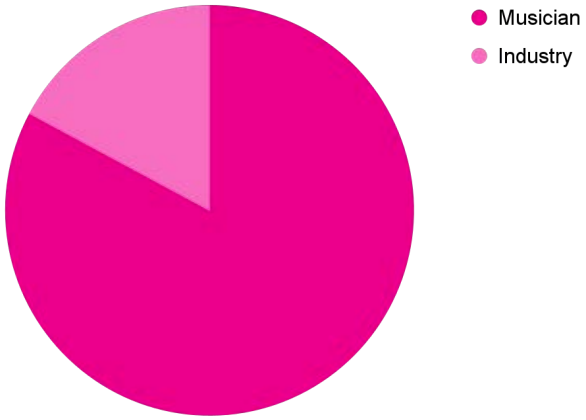
The average career length of participants is 4 years with a range between <1 and 12.



Industries

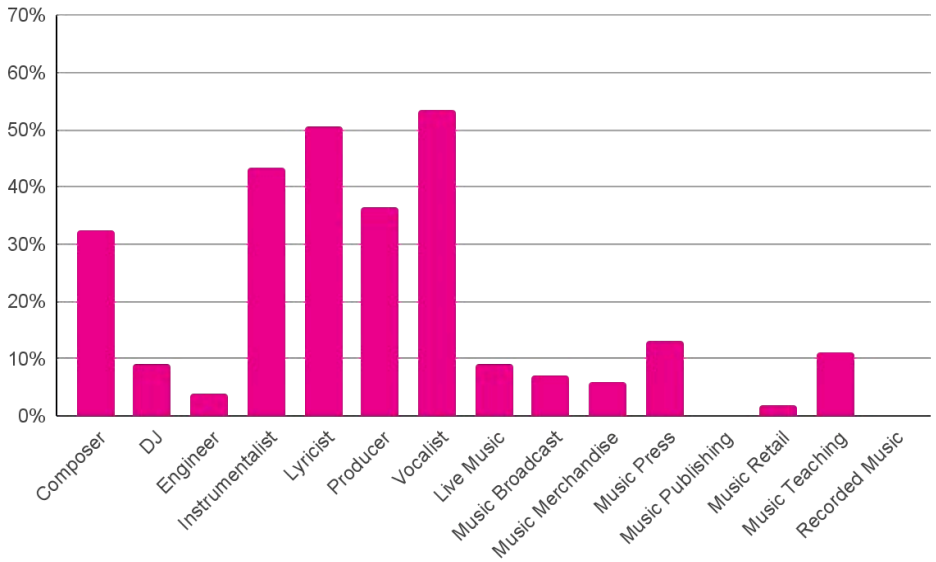
Participants worked across multiple industries, the most represented of which was pop (58%). followed by indie (52%) and rock (44%).





Roles

The vast majority of participants were working musicians (83%) with a small proportion (17%) being in exclusively industry roles (i.e. non-musician), however, 38% of participants worked as both musicians and other industry roles. Specifically, the most represented role was vocalist (54%), followed by lyricist (51%) and instrumentalist (43%).



Outcomes

Alongside this, the following services were provided as part of the Tonic Futures project:

- Peer Groups
- Skills Workshops
    - Music Performance Anxiety
    - Substance Use Awareness
    - Emotional Resilience
    - ACT Skills
- Training Courses (for staff working for the three partners - not recorded as Tonic Futures participants)
    - Mental Health First Aid
    - Suicide First Aid Lite

The percentages below show the interest rate of Tonic Futures participants for each level of mental health support provided on the project.

83.0% Therapy Sessions

66.0% Peer Groups

74.5% Skills Workshops

Individual Impact - Case Study

Presenting problem

The participant was experiencing anxiety related to the pressures of being a young carer whilst pursuing a music career. She reported panic attacks during periods of overwhelm and described becoming consumed by anxious thoughts. She identified herself as ‘avoidant’, noting difficulty confronting challenging emotions and situations directly, as well as difficulty recognizing and expressing her feelings. She also reported struggles with procrastination, creative blocks, and frustration related to a family members’ disability, which affected their ability to perceive and engage with her music.

Support provided

The participant attended a Tonic Futures peer support group, where she was able to discuss difficulties with emotional awareness and expression in a safe and supportive space. The group provided opportunities to explore psychological and practical strategies for identifying and processing emotions, managing creative blocks, and to share challenges and fears related to her future career in music. This experience allowed her to receive understanding and validation from the facilitator and other group members - support she finds difficult to access at home.

Outcomes

Through participation in the group, the participant was able to utilize the support provided and develop supportive connections with others. This experience has encouraged her engagement in

further support and she has been scheduled to attend an upcoming therapy group to further address these issues.

Wider Impact

44 free spaces were provided on the therapy sessions, supporting participants 1-to-1 with a qualified psychotherapist with significant experience working in music.

54 free spaces were provided on the peer groups, supporting participants in a group with fellow 18 to 25 year olds working and/or studying in music.

80 free spaces were provided on the skills workshops, teaching participants how to support themselves with Music Performance Anxiety, Emotional Resilience and ACT Skills, among other issues.

20 free spaces were provided on the training courses, qualifying participants in Suicide First Aid Lite.



Marketing


Tonic Futures Launch
Tonic Music are delighted to announce the launch of the new Tonic Futures programme.
Creating a culture of good mental health for the next generation in music
ANNOUNCING THE LAUNCH OF
TONIC FUTURES
Christopher Meredith Foundation
Tonic Futures is an innovative new programme providing free mental health training and support tailored for young people (aged 18 to 25 years old), beginning their careers in the music industry. The aim of the programme is to create a culture of good mental health for the next generation in music.
The programme has been designed by Tonic Music and will be funded from The Christopher Meredith Foundation to provide the Tonic Futures programme for three established youth projects, which run initiatives preparing young people for careers in music professions
1 to 1 counselling and support sessions for the young people
HOW ARE YOU?
A new online programme from TONIC MUSIC
Find out more
TONIC FUTURES
tonicmusic.co.uk
@tonicmusic
FUTURES START NOW!
ROUNDHOUSE
TONIC FUTURES
Mental health support for the next generation in music.
BIMM INSTITUTE
BEACONS CYMRU
MUSIC INDUSTRY DEVELOPMENT
Mental health support for the next generation in music.
Mental health support for the next generation in music.
FUTURES START NOW!
NOW OPEN TO ALL 18-25 YEAR OLDS
FREE SERIES OF WORKSHOPS
OPEN TO ALL 18-25 YEAR OLDS
Intro to Mental Health
Substance Use Awareness
ACT Skills
Music Performance Anxiety
Emotional Resilience
CMF
Christopher Meredith Foundation

Area 2: **Outreach**

Tonic Music raises awareness of mental health and provides direct support at gigs, festivals, and music events across the UK, both front-of-house and backstage. We focus on being present where support is most needed, offering visible, accessible, and preventative mental health services to music fans, artists, crew, and event staff.



"Takedown Festival's ongoing partnership with Tonic Music represents the perfect harmony between powerful music and meaningful purpose.

As we bring together the energy of the heavier genres, we're equally committed to fostering conversations about mental health in these spaces.

Sarah Harris, Director / General Manager,
WeAreDivergent / Takedown Festival

On-Site Support

During the reporting period, Tonic Music delivered **188 mental health lounges and information stands** at gigs, festivals, and other music events, including **14 multi-day festivals**. These spaces provided immediate, non-clinical support, staffed by qualified mental health professionals.

Our **Tonic Lounges** offer calm, welcoming environments inspired by music subcultures, acting as a preventative step before welfare or crisis intervention. Support included one-to-one conversations and brief interventions, grounding techniques, and access to tailored resources.

Festivals we attended across the reporting period:

- **Camp Bestival, Dorset**
- **Secret Garden Party**
- **Good Vibrations Society**
- **Lakefest**
- **Victorious Festival**
- **Mucky Weekender**
- **Sounds Good Festival**
- **Shiiine On Weekender, Minehead**
- **Rockaway Beach**
- **Takedown Festival**
- **Isle of Wight Festival**


TONIC MUSIC
Mental Health Support
LOUNGE
The Son
TONIC MUSIC


TONIC MUSIC
The Secret Garden Party


GODIVA
FESTIVAL
TONIC MUSIC


10
RB
Rockaway Beach
Est. 2015
TONIC MUSIC


TAKE DOWN
TONIC MUSIC


SOUNDS GOOD
NOR4
TONIC MUSIC


tonicmusic.co.




TRINITY
GARDEN PARTY
TONIC MUSIC


FESTIVAL
BRIGHTEN
THE CORNERS
2024
TONIC MUSIC
Come Say Hi!


LULWORTH CASTLE, DORSET
CAMP BESTIVAL
25-28TH JULY 2024
TONIC MUSIC
Come Say Hi!


TONIC MUSIC
EASTNOR CASTLE
LAKEFEST


Festival Flashback
TONIC MUSIC
TONIC MUSIC


TONIC MUSIC
GOOD VIBRATIONS SOCIETY
Come and say hi!


- DAY TWO -
EASTNOR CASTLE
LAKEFEST
TONIC MUSIC
Come Say Hi!


tonicmusic.co.uk
LAKEFEST


SECRET GARDEN PARTY
DAY TWO
TONIC MUSIC
Come Say Hi!


VICTORIOUS
FESTIVAL
TONIC MUSIC
COME SAY HI!


SECRET GARDEN PARTY
TONIC MUSIC


SECRET GARDEN PARTY
TONIC MUSIC


Festival Flashback
TONIC MUSIC


TONIC MUSIC
Mental Health Support
SECRET GARDEN PARTY
TONIC MUSIC




Mucky Wednesday Festival
TONIC MUSIC
Come Say Hi!


TAKE DOWN
TONIC MUSIC
Come Say Hi!


3 – 6 January 2025
Butlin's Bognor Regis
RB
Rockaway Beach
Est. 2015
TONIC MUSIC
Come Say Hi!


SECRET GARDEN PARTY
TONIC MUSIC

Tonic Music Live Lounge / Shiiine On Weekender, Minehead

Tonic Music made its Shiiine On Weekender debut at the 2024 Minehead Butlin's event. While we've long been known for our presence at festivals through our information stands, and backstage Tonic Lounge, Shiiine On marks the first time we hosted a dedicated Tonic Live Lounge. For our Tonic Live Lounge launch, we hosted two days of artist Q&As, live sets and DJ sets hosted by Tonic Music patron Barry Ashworth (Dub Pistols) and Tonic Music psychotherapist Adam Ficek (Babyshambles) from legendary and up-and-coming musicians and friends of Tonic Music including Ian Broudie (Lightening Seeds), James Walsh (Starsailor) and James Atkin (EMF).



We transformed Scoops Ice-Cream Parlour into an immersive experience along with the incredible Spike Island Unseen: Stone Roses Exhibition and Music Photographer, Mick Peek's photography exhibition of previous Shiiine On artist performances adorning the walls. It was a great way to meet the Shiiine On community, with the exhibition sparking countless conversations about the intersection of music and mental health.

The space encompassed a warm and welcoming atmosphere that epitomised what Tonic Music stands for, using music to bring people together and spark meaningful connections. One of the most poignant moments came as Ian Broudie spoke about his relationship with the late Terry Hall, a close friend and collaborator. His reflections on their bond and Terry's enduring legacy filled the room with a palpable sense of shared memory. It was a powerful reminder of music's ability to connect us, bringing people together through shared experiences through music and emotions.

Our final day featured electric performances by James Atkin (EMF) and Tonic Music patron, Barry Ashworth (Dub Pistols), whose sets turned the ice cream parlour into a full-blown rave, transforming the formerly quaint space into a sea of bouncing gig-goers.

Resonating deeply with Tonic Music's mission of the relationship between music and mental health, The Dirt's Jack Horner (A.K.A. Leon the Pig Farmer), captivated the room with his raw and powerfully authentic spoken word pieces- sharing his lived-experiences of rising from the darkest places and battling demons through the lens of poetry, music and expression.

As James Walsh eloquently acknowledged, music can be a lifeline - and we are committed to being there for those who need it most.



Terry Hall's Piano

Tonic Music were incredibly honoured to receive the piano of founding Patron, Terry Hall, which was kindly donated to Tonic Music by Terry's family for people to play and enjoy.

Terry was a firm believer in the power of music to help aid mental health recovery stating "Music can pave the path to light even in the darkest of places" which is used on the plaque on the piano.

As a fitting tribute to Terry, a touring artist, we take his piano 'on tour' across the UK.



Tonic Music Live Lounge / Merch Market



Tonic Music hosted ‘The Tunnel of Love’ stage at Tim Burgess' Merch Market in Manchester in May 2024. Terry Hall’s piano made its debut and was played by an array of musicians including Barney Williams (Milltown Brothers), James Walsh (Starsailor) and Tom A. Smith. Tim sang a special version of Tunnel of Love by Fun Boy Three in tribute to Terry. The Merch Market event enables hundreds of music artists to sell their merch without commission - ensuring they take home all of the profit. This builds upon Tim Burgess' campaign to stop music venues taking a commission from artist merch sales, many of whom are larger venues.



"So many amazing things are happening at The Merch Market - the fact that Tonic Music are bringing Terry Hall’s piano is one of my favourite parts of what’s going on. Join us in The Tunnel of Love - when some very special guests will be playing, including Barney Williams from The Milltown Brothers who will get the place jumping”.

Tim Burgess (The Charlatans)

Alongside this, the Tonic Music team provided a mental health lounge in the O2 Ritz Manchester, offering an opportunity for artists and attendees to talk to one of our mental health team, take home some resources and purchase some of our merch - in aid of establishing good mental health within music communities.

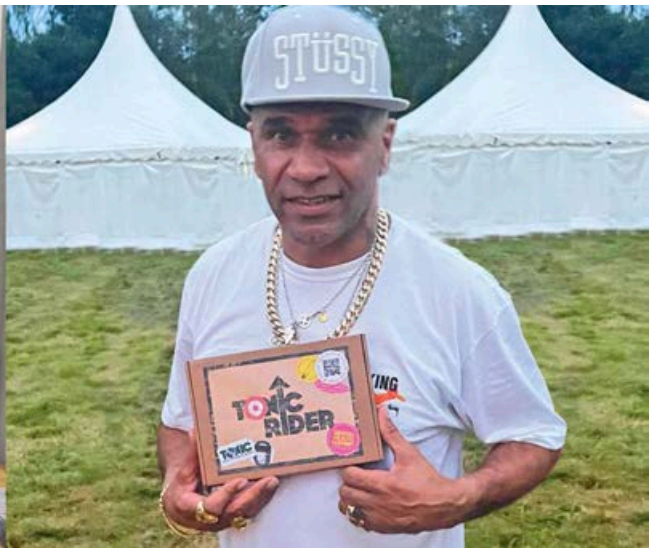

MERCH MARKET
MANCHESTER
2025
TONIC MUSIC
Come Say Hi!
Terry Hall
HELP US HELP BANDS
"So many amazing things are happening at The Merch Market - the fact that Tonic Music are bringing Terry Hall's piano is one of my favourite parts of what's going on.
Join us in 'The Tunnel of Love'.
TIM BURGESS
TONIC MUSIC
MERCH MARKET

Supporting Artists and Industry Professionals

Backstage support remains a core focus of our outreach. Through the **Tonic Rider** programme, we provided tailored mental health resources to artists and crew, including the distribution of **Tonic Rider Boxes** at tours and festivals. These boxes contain bespoke mental health zines and information on accessing urgent and ongoing support.







UK Tours

We supported multiple UK tours in 2024–25, including:

- **Electric Six, Summer UK Tour - June to July 2024**
- **RIDE, UK + Ireland Tour - September 2024**
- **Desperate Journalist, UK Tour - September 2024 to January 2025**
- **The Libertines, UK Tour - October to November 2024**
- **Dub Pistols, 2024 Autumn / Winter Tour - October to December 2024**
- **Millie Manders and the Shutup, The Shut Your Mouth Tour - October to November 2024**
- **Lightning Seeds, Greatest Hits Tour - November to December 2024**
- **Oh My God It's The Church, The Afterlife Tour, February 2025**
- **Peter Doherty, Felt Better Alive Tour, March 2025**
- **Dub Pistols, Spring Tour, March to May 2205**

RIDE, UK + Ireland Tour



”Having a rep from Tonic Music available to talk to anybody at a gig is great because it doesn't really matter if the gig is small. You can't have more than one conversation at a time so even if you had 10 people at a gig, five useful chats could still happen. This is what made me think that the GLOK tour could be a good way to start that partnership so I ended up saying - would you like to come on this trip around the UK with me.

I couldn't have imagined how good it would work. Immediately when I arrive I've got friends at the venue and that helps me to settle in. A music mental health charity is so important, especially now because musicians have been shafted so badly by events via the pandemic.

We didn't get any kind of help through that, we were just left to get through it ourselves, so to have someone say ‘we are a mental health charity for **you**’, really meant a lot to me. It's been nothing but positive, I think there's a window now for mental health to be discussed and acknowledged as an issue for anyone really so if you're allowing that to be talked about in a gig that's another good place for it to be talked about”.

Andy Bell (RIDE, Oasis, GLOK)

Peter Doherty, UK Tour

Tonic Music were delighted to join Peter Doherty on his intimate ‘Anywhere in Albion’ UK Tour in March 2025, celebrating his new album, ‘Felt Better Alive’.



Gigs



Team Tonic travel throughout the UK attending multiple gigs in grassroots venues each week, ensuring we are visible and accessible to all music communities.



"I used to be in a band called The Specials and Tonic Music is a charity that was very close to all our hearts and me and Lynval are carrying the baton along".

Horace Panter



"I have got a lot of mental health issues, and I struggle with that side of things and music is my escape. If I am feeling anxious or sad, I will put a bit of music on, or write how I am feeling into a song to let the anger out. I do not think mental health is spoken about enough, but *Tonic Music* is the change. Talk about your mental health, speak out. It is better said than in your head."

Nathan, Monumental

Over the next 2 pages are a selection of social media images from gigs Tonic Music attended across the time span of this report.









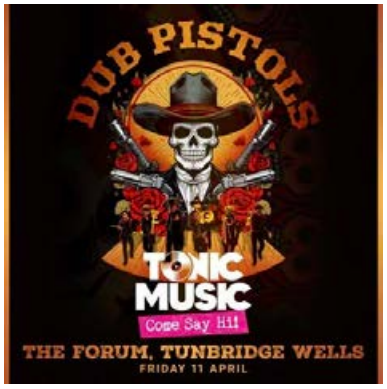

















NEED A TONIC?
TONIC MUSIC


NEED A TONIC?


Oh My Gosh! It's
THE CHURCH
XOYO, BIRMINGHAM
FRIDAY 14 FEBRUARY
TONIC MUSIC
Come Say Hi!


BARE JAMS
DECE!
The Portland Arms, Cambridge
TONIC MUSIC
Come Say Hi!


TOMORROW'S HERE TODAY
LIGHTNING SEEDS
THU 12 DEC
CAMBRIDGE JUNCTION, CAMBRIDGE
35 YEARS GREATEST HITS TOUR
TONIC MUSIC
Come Say Hi!


PIE & VINYL
WORLD RECORD ATTEMPT
FRANK TURNER
STAGGERINGLY GOOD BREWERY
9AM / SUNDAY 5TH MAY
MVT
FREENOW
TONIC MUSIC


Cambridge Corn Exchange
THE BRAND NEW HEAVIES
TONIC MUSIC
Come and say hi!

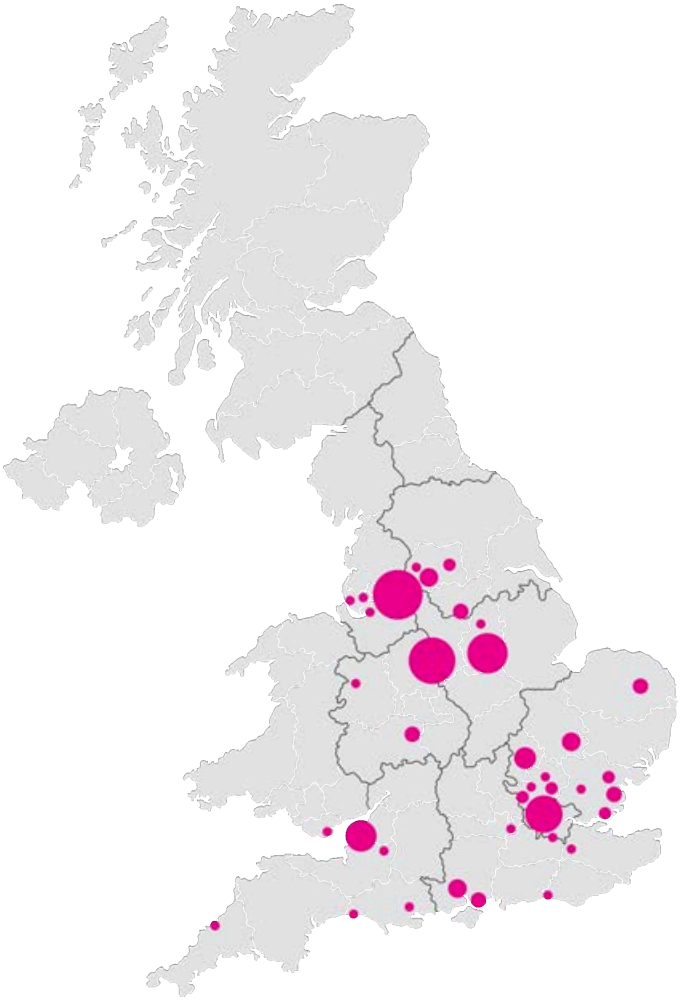

PIP BLOM
BODEGA, NOTTINGHAM
FRIDAY 29 NOVEMBER
TONIC MUSIC
Come Say Hi!
BODEGA
NOTTINGHAM


HONEYGLAZE
HEARTBREAKERS, SOUTHAMPTON
SATURDAY 30 NOVEMBER
TONIC MUSIC
Come Say Hi!


THE LIBERTINES
UK TOUR 2024
TONIC MUSIC
Come Say Hi!
Mountford Hall, Liverpool


THERAPY?
TROUBLEGUM 30 THE 30TH ANNIVERSARY TOUR
EPIC STUDIOS, NORWICH
SUNDAY 10 NOVEMBER
TONIC MUSIC
Come Say Hi!


WHLUNG
BODEGA, NOTTINGHAM
SATURDAY 23 NOVEMBER
TONIC MUSIC
Come Say Hi!
BODEGA
NOTTINGHAM



Venues, Record Stores, and Community Spaces

Tonic Music attended **127 gigs** across **68 venues** nationwide, with the highest engagement in **Manchester, Coventry, Nottingham, London,** and **Bristol**.

Gig Map

Across the reporting period, the city which Tonic Music provided the most mental health stands in was Manchester (14), followed by Coventry (13) and Nottingham (11). The venue visited the most times was hmv Empire, in which we provided a Tonic Music mental health stand at a total of 14 shows, with the next highest number being Bodega, Epic Studios and Esquires (all 8 times)..

Record Stores

Often forgotten about within discussions about mental health in music, but it is essential Tonic Music has a presence at record stores, to provide mental health support to staff, customers and the wider music community. Record stores are a crucial safe space for music communities, and without them, spaces to talk and share passion for music is lost. As a result, we also expanded outreach to **record stores**, recognising their role as vital community spaces within music culture. Posters and resources were delivered to stores to support staff and customers alike, including:

- **Pie & Vinyl, Portsmouth**
- **Fatmods Records, Ware**
- **Rough Trade, Nottingham**
- **A Slice of Vinyl, Gosport**
- **Sour Grape Records, Manchester**
- **Sunbird Records, Darwen**
- **Record Corner, Goldalming**
- **Harbour Records, Emsworth**
- **Soundz, Portsmouth**





Record Fairs

We attend various record fairs across the UK to sell our donated collection of vinyl to raise funds for Tonic Music.

Record Store Day

We support Record Store Day and collaborate with Pie & Vinyl shop in Southsea on our ‘Southsea Record Club’ Tee.



6 Music's T-Shirt Day and National Album Day

As a team of music lovers, we support annual initiatives like 6 Music's T-Shirt Day where listeners wear band t-shirts, post photos with #TShirtDay, and request songs by those bands and National Album Day with its aim to celebrate the ‘art of the album’; encourage album listening and purchasing, and recognise the continuing importance of the format in today’s music ecosystem.



Resources

Physical Resources

Mental health resources underpin all outreach activity. We produced and distributed industry-specific zines covering topics including stress, anxiety, depression, substance use, and suicide prevention. These were available both in print and online.



Digital Resources

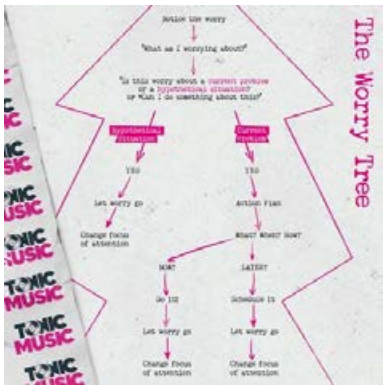
We have a range of Digital Resources, for both music professionals and music fans.





Online / Social Media Resources

We produce regular helpful interventions across our social media channels and website.







We have a YouTube Channel with several helpful videos.







Campaigns



Need A Tonic campaign - Tonic Music launched a nationwide campaign providing mental health posters to music venues. The 'Need A Tonic?' campaign provides free mental health posters to music venues offering access to online resources tailored for artists/crew, music fans and venue staff.

The campaign forms part of a wider support package for music venues, in which Tonic Music will be providing free online Peer Support Groups, along with Mental Health First Aid and Suicide First Aid Lite course, for music venue staff. A key supporter of the 'Need A Tonic?' campaign is Richer Sounds, the home entertainment retailer, who also help fund the Never Mind The Stigma programme, which provides tailored mental health support to music fans through online album clubs and music-based skills workshops.

Through the **'Need a Tonic?' campaign**, we supplied **414 mental health posters** to **79 music venues** across the UK. Posters were placed front-of-house, backstage, and in staff areas, each featuring a QR code linking to the **Tonic Supportal**, which provides tailored online resources for:

- **Artists and crew**
- **Music fans**
- **Venue staff**


NEED A TONIC?
MENTAL HEALTH SUPPORT
POSTER CAMPAIGN
NEED A TONIC?
NEED A TONIC?
NEED A TONIC?
TOXIC MUSIC


TOXIC MUSIC
NEED A TONIC?
NEED A TONIC?
MENTAL HEALTH SUPPORT
POSTER CAMPAIGN


TOXIC MUSIC
NEED A TONIC?
NEED A TONIC?
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MENTAL HEALTH SUPPORT
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NEED A TONIC?
MENTAL HEALTH SUPPORT
POSTER CAMPAIGN


TOXIC MUSIC
PEALIE'S BARN
NEED A TONIC?
NEED A TONIC?
MENTAL HEALTH SUPPORT
POSTER CAMPAIGN


TOXIC MUSIC
NEED A TONIC?
NEED A TONIC?
MENTAL HEALTH SUPPORT
POSTER CAMPAIGN


NEED A TONIC?


NEED A TONIC?


SOUTHSEA RECORD CLUB
NEED A TONIC?



Research

Across the reporting period, Tonic Music has been collecting data as part of a research project in partnership with the University of Portsmouth, which examines personal experiences and formal diagnoses of mental health disorders among music professionals, before and during career. This research is being led by Jeordie Shenton, Dr Adam Fice and, Dr Zarah Vernhan. The preliminary findings were presented at the Performing Arts Medicine Association International Symposium, and the full findings will be published as part of an academic journal in 2025/2026.

Training, Talks, and Sector Engagement

Alongside on-site support, we delivered training, talks, panels, and lectures across the UK, including:

- **Mental Health First Aid and Suicide First Aid Lite training for venue staff and organisations.**
- **Conference panels and industry summits.**
- **Lectures at Music universities and colleges.**

These activities help embed long-term cultural change by improving mental health awareness and skills across the music industry.







Talks

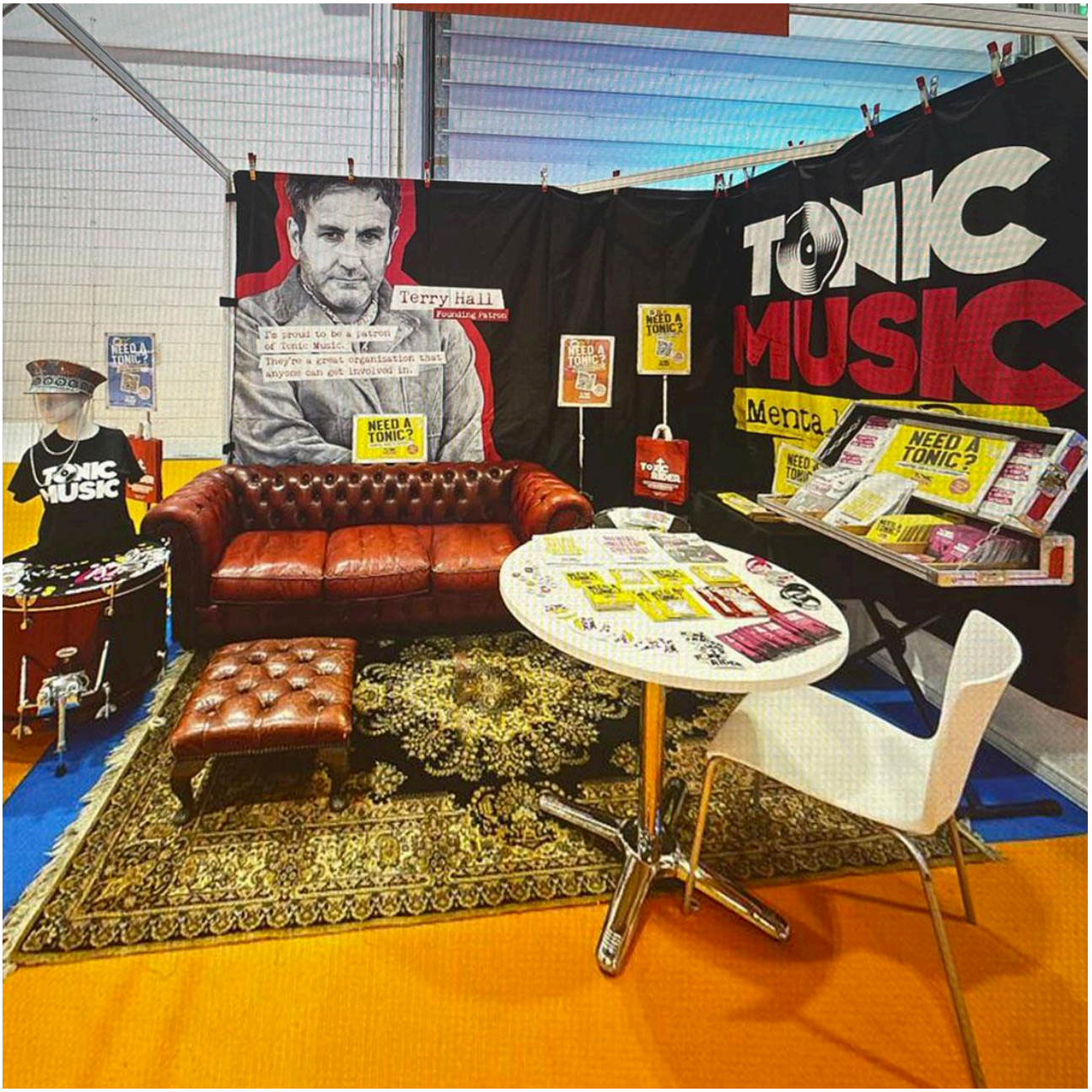
We presented Tonic Talks on mental health in music at the following events:

- **Performing Arts Medicine Association International Symposium** - 18th July 2024
- **Tomorrow's Warriors Summer Runnings** - 3rd August 2024
- **Good Vibrations Society** - 4th August 2024
- **East Anglian Festival Network** - 14th October 2024
- **Fierce Panda Records** - 4th December 2024
- **Leicestershire Music Sound Connections** - 9th January 2025
- **Night Time Economy Summit** - 6th February 2025
- **Event Production Show** - 26th February 2025
- **Liverpool Institute for Performing Arts** - 18th March 2025
- **Young Classical Artists Trust** - 22nd April 2025
- **2ube Xtra** - 15th May 2025

Conferences and Fairs

Across the reporting period, we provided exhibition stands at the following conferences and events:

- **BIMM Manchester Freshers Fair**
- **LIPA Freshers Fair**
- **Venues Day (Music Venue Trust)**
- **East Anglian Festival Network Show**
- **Night Time Economy Summit (Night Time Industries Association)**
- **dBs Student Fair**
- **Event Production Show**



Panels

We participated on the following panels, including one which was moderated by Tonic Music:

- **East Anglian Festival Network** - 14th October 2024
- **The Great Escape** - 17th May 2025
- **Brighton Music Conference (Moderator)** - 22nd May 2025







Training

We provided commissioning training to the following organisations:

- **Cambridge Corn Exchange** - 14th August 2024
- **Southend Theatres** - 10th September 2024
- **ATC** - 30th September 2024
- **ATC** - 21st October 2024
- **Band of the Coldstream Guards** - 1st April 2025
- **Co-Op Live** - 30th May 2025

Lectures

We provided for the first time, two mental health in music lectures at the following universities:

- **University of Huddersfield** - 22nd January 2025
- **Royal Northern College of Music** - 28th January 2025





Exhibitions

Tonic Music was chosen as the official charity for the important **'From the Caribbean to Coventry - Plotting the rise of 2Tone'** exhibition at the Barbican Library, London, curated by David Burke and Mark Baxter.



"Mental health is a subject close to my heart so to be able, through the exhibition, to work with TONIC and contribute to the great work they do is an honour for me. Keep The Faith!"

David Burke, Exhibition Curator

The free-to-enter exhibition documented a journey that starts in France and Belgium at the time of the Great War and ends in 1980's Coventry. The exhibition explored the hugely positive influences on British youth culture that Caribbean immigration has brought to Britain. Using music genres and fashion as the timeline touch points the show includes architecture, art and literature as well as personal contributions from fans and 'faces' alike.















"I have seen for many years the great work that Tonic Music undertakes in the field of mental health and so it is a personal pleasure to now work with them during our 5 months at The Barbican.

I look forward to the journey ahead."

Mark Baxter, Exhibition Curator

Collaborations

We continued to strengthen partnerships with organisations including **Music Venue Trust (MVT)** and the **Night Time Industries Association (NTIA)**, providing information stands, panels, and sector support. All collaborative work prioritises inclusivity and tailored support for a diverse range of people working across music.



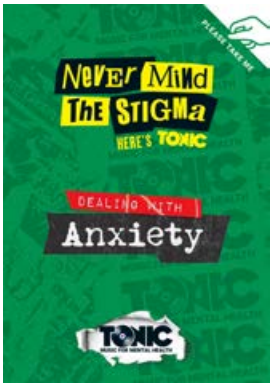


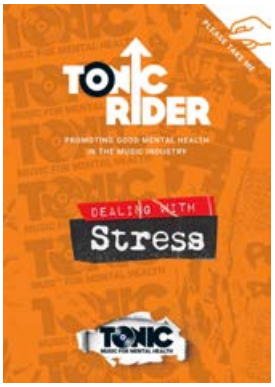
Resources

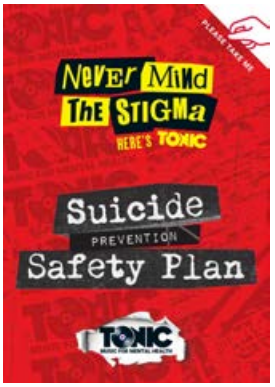
Each programme also has affiliated mental health resources in the form of zines, posters and other assets, which we supply music venues, studios and retailers across the UK. Mental health zines are available online and at music events.

These zines cover 16 topics including stress, anxiety, depression, substance use and suicide, with versions bespoke for participants on the affiliated programmes. In addition, the ‘Need a Tonic’ campaign supplied live music spaces with posters featuring a QR code to the Tonic Music Supportal, offering tailored mental health guides accessibility via a mobile phone.

There are three types of posters supplied within each set providing resources for artists and crew (backstage), music fans (front-of-house) and venue staff (team room).









Mental Health Lounges



Alongside this, Tonic Music also provides mental health lounges, both front-of-house and backstage, at gigs, festivals and other music events across the UK. Both mental health lounges are offered as a step before welfare, as a preventative approach to people either working or attending a music event, seeking urgent support. The mental health lounges are staffed by qualified mental health professionals within a setting inspired by music subcultures, as opposed to a clinical presentation.





Headline Impact

- **188** mental health lounges & stands delivered
- **14** multi-day festivals supported
- **127** gigs attended
- **68** venues reached across the UK

Venue & Event Reach

- **Top cities:**
  Manchester (14) | Coventry (13) | Nottingham (11) | London (10) | Bristol (8)

Resource Distribution

- **414** ‘Need a Tonic?’ posters distributed
- **79** music venues supported
- **3 tailored poster types:**
  Front-of-house | Backstage | Staff areas

Industry Support

- **Multiple UK tours supported**, including headline and emerging artists
- **Tonic Rider Boxes** distributed backstage and in advance packs

Approach

- Preventative, non-clinical mental health support
- On-site, visible, and accessible
- Delivered by qualified professionals
- Tailored for fans, artists, crew, and venue staff

CASE STUDY #1

Over the next few pages, case studies are presented of Tonic Music's outreach work across the reporting period.

Isle of Wight Festival

Seaclose Park, Newport, Isle of Wight
19-22 June 2025
Tonic Music Audience: Fans / Artists / Crew

The Isle of Wight Festival is a long-running British music festival held at Seaclose Park, Newport, Isle of Wight.

We provided a Tonic Music information stand and merchandise stand in Penny Lane alongside a host of other charities.

The Tonic Team provided a host of printed and digital resources for music fans, artists and crew across the four-day festival and were on hand to have conversations with anyone struggling with mental health.

Tonic Music Support Delivered

- Information stand
- Tonic Rider support
- NMTS support
- Resource distribution (zines, posters, QR access)
- On-site qualified mental health practitioners

Reach & Engagement

- It is estimated we engaged with **615** people.
- We supported attendees with emotional support, grounding techniques and signposting
- We gave free resources and QR codes to over **1,250** attendees

Outcomes

- Increased visibility and normalisation of mental health support
- Early intervention and de-escalation of distress
- Positive feedback from attendees, artists, or staff

Feedback

It was such a privilege to be given the opportunity to attend the IOW Festival and engage with such an incredible audience of music fans, musicians and crew.

Our Tonic Music stand on Penny Lane provided a wonderful gateway to meet with and talk to hundreds of music lovers and share information on how we provide music communities with mental health support through our Tonic Rider programme for people who professionally engage in music and our Never Mind The Stigma programme for people who recreationally engage in music. We laughed, shared the joy and excitement of people in a field uniting over a shared love of music and the deeper emotions of people openly sharing their experiences of mental health.

Through raising awareness of our charity, people we engaged with at the IOW Festival have signed up to our programmes meaning we can provide mental health support to our music communities beyond the festival. We also raised an incredible £8,295 for our charity that will contribute to providing psychotherapy, peer support groups, accredited mental health training and skills workshops to hundreds of people who love and work in music.

Thank you IOW Festival, we loved every moment.
Steph Langan, Founder / CEO, Tonic Music

Why It Matters

At a large-scale, high-intensity event like the IOW Festival, proactive mental health support is essential to ensuring the wellbeing of fans, artists, and crew. By embedding visible, accessible interventions on site - such as trained practitioners, peer-informed resources, and targeted support for those working in music - this programme helped normalise conversations about mental health, reduce stigma, and provide early intervention before distress can escalate.

Creating safer, more supportive working and audience environments not only reduces immediate risk associated with fatigue, stress, and sensory overload, but also strengthens long-term resilience across music communities. The impact extended beyond the festival itself, enabling sustained engagement with mental health services and supporting healthier, more sustainable participation in music culture for those who experience it recreationally and professionally.

CASE STUDY #2

Victorious Festival

Southsea Seafront, Portsmouth
22-24 August 2024
Tonic Music Audience: Fans / Artists / Crew

Victorious Festival is a major annual three-day music festival held on Southsea Common, Portsmouth. Founded in 2012 and now one of the UK's largest city-based music events.

Tonic Music's ties with Victorious Festival were stronger than ever, with Tonic Music providing the Tonic Lounge for music fans and Tonic Rider providing back stage resources for artists and crew.

Our thanks to Victorious Festival for their continuing support for Tonic Music's work by once again allowing us to be a partner for 2025 and also by raising funds through guest donations when purchasing tickets.

We were also excited to reveal additional support from Victorious with local Southsea's own Strong Island Clothing Co. producing a limited edition screen printed t-shirt which was available at the festival, with all profits from the sale of the t-shirt being donated to Tonic Music.

Tonic Music Support Delivered

- Mental health lounge (front-of-house)
- Information stand
- Tonic Rider support
- NMTS support
- Resource distribution (zines, posters, QR access)
- On-site qualified mental health practitioners

Reach & Engagement

- It is estimated we engaged with **3,000** people.
- We supported attendees with emotional support, grounding techniques and signposting
- We gave free resources and QR codes to over **4,250** attendees

Outcomes

- Increased visibility and normalisation of mental health support
- Early intervention and de-escalation of distress
- Positive feedback from attendees, artists, or staff

Partner Feedback

“We’d like to say a huge thank you to all of our customers who chose to support Tonic Music when buying a ticket. Tonic does fantastic work and we hope this helps towards continuing to provide support to people through their programmes supporting music communities. We look forward to supporting Tonic Music for 2025”. **Victorious Festival Spokesperson**

Why It Matters

Proactive mental health support is essential to ensuring the wellbeing of fans, artists, and crew. By embedding visible, accessible interventions on site - such as trained practitioners, peer-informed resources, and targeted support for those working in music - this programme helped normalise conversations about mental health, reduce stigma, and provide early intervention before distress can escalate.

CASE STUDY #3

HMV Empire, Coventry

Live Music Venue
Tonic Music Audience: Fans / Artists / Crew / Venue Staff

Tonic Music announces new venue partnership with hmv Empire.

Coventry is a city of huge importance to Tonic Music due to our connection with The Specials. hmv Empire initially reached out to Tonic Music about doing a sponsored hike. Having seen the Tonic Music stand at The Specials' Coventry Cathedral gig, Phil Rooney, the director of hmv Empire, was excited by Tonic Music's work establishing good mental health in music communities. This initial fundraising offer has blossomed into a long-term partnership.

Tonic Music are now regularly attending hmv Empire shows with their mental health information and merch stand; spending some time with their incredible in-house team planning charity gigs, fundraisers and auctions. hmv Empire puts music and community at their core. The team there are friendly, welcoming and so much fun, and everyone we speak to at gigs loves the ethos there! The rich musical history of Coventry, the home of 2-tone and the original UK all-night rave, as well as a multitude of other artists and bands, is incredibly important to not only Tonic Music but the UK music scene as a whole. We are thrilled to be partnering with a venue that is not only protecting this scene but helping to grow it too.

Tonic Music Support Delivered

- Mental health lounge (front-of-house / backstage)
- Information stand
- Tonic Rider support
- Resource distribution (zines, posters, QR access)
- On-site qualified mental health practitioners
- Training and workshops to the staff team

Reach & Engagement

- Estimated number of people supported
- Types of support provided (emotional support, grounding techniques, signposting)
- Engagement with resources and QR codes

Outcomes

- Increased visibility and normalisation of mental health support
- Early intervention and de-escalation of distress
- Positive feedback from attendees, artists, or staff

Partner Feedback

“We’re delighted to be supporting such a fantastic charity as Tonic Music, and many will know their founding patron Terry Hall of The Specials is very close to our hearts as well. We work with a wide spectrum of charities in the city and will continue to do so, we just felt it vital to be partnering with a music focused charity – we see a lot of mental health challenges which come with engaging in the music industry be it professionally or recreationally, and their mental health support work will play such a huge role for those who did not know who to turn to previously. We’re looking forward to supporting them on their journey raising awareness and championing action”.

Ian Silver, Marketing & Events Manager

Why It Matters

Music venues require accessible mental health support meaning their team can engage with services easily and effectively. Along with enabling their community of artists, crew and music fans to gain support. Music venues are the beating heart of music communities and spaces where music professionals and music fans come together.

CASE STUDY #4

Tonic Talk, Mental Health in Music Lectures

University of Huddersfield & Royal Northern College of Music
22 & 28 January 2025
Tonic Music Audience: Music Students

For the first time, we provided ‘Mental Health in Music’ lectures as part of two bachelors degrees.

The first lecture was at the University of Huddersfield within the BMus (Hons) ‘Inside the Music Business’ module, led by Dr Laurence Colbert. This was followed by a second lecture at the Royal Northern College of Music within the BMus (Hons) ‘Artist Development’ module, led by Jenn Clempner. Each lecture had the learning outcomes to equip students with knowledge and understanding of the prevalence and contributory factors of poor mental health within music occupations.

Tonic Music Support Delivered

- Lectures as part of bachelors degrees
- Information about the Futures project for students to attend.

Reach & Engagement

- Each lecture was attended by 50 to 75 music students.

Outcomes

- Knowledge of the prevalence of poor mental health within music occupations.
- Understanding of the contributory factors of poor mental health within music occupations.
- Increased awareness of Tonic Music services for music students.

Why It Matters

It is essential music students are taught about the common mental health issues experienced by music professionals. Although we have previously provided Tonic Talks at music colleges and universities, these were extra curricular. The benefit of a lecture is that the topic forms part of the degree, which not only means attendance is likely to be higher, but more importantly, mental health is considered within everyday practice of a music professional. In addition, it is hoped that music students will consider researching mental health, as part of their dissertation projects, and possibly even further study. Going forward, we are seeking to increase the number of Tonic Music lectures on music degrees, diplomas and other courses.

CASE STUDY #5

Night Time Economy Summit

Hockley Social Club, Birmingham
5/6 February 2025
Tonic Music Audience: Personnel from the night time economy

We provided a Tonic Music information stand along with a Tonic Talk, at the Night Time Economy Summit in Birmingham, which was hosted by the Night Time Industries Association.

Across both days, Tonic Music provided a dedicated information stand where attendees could speak to the team, learn more about our mental health programmes, and discover the resources we offer for individuals and organisations within music. On the second day, our Programmes Lead, Jeordie Shenton, facilitated a workshop on 'Promoting good mental health in the night time economy', highlighting some of the key mental health issues encountered by people working in the night time economy.

Tonic Music Support Delivered

- Information stand
- Resource distribution (zines, posters, QR access)
- Tonic Talk

Reach & Engagement

- Across the two days, the team interacted with over 150 attendees.
- An estimated 50 people attended the Tonic Talk

Outcomes

- Increased awareness of Tonic Music services within the night time economy,
- Distribution of Tonic Music resources, including zines and posters for venues.
- Engagement from attendees during the Tonic Talk.

Why It Matters

By providing a Tonic Talk on 'Promoting good mental health in the night time economy', attendees were able to develop an understanding of how pubs, clubs and venues within the night time economy can promote good mental health for their customers and staff. This was further supported by providing an exhibition stand, enabling attendees to implement some of the learning outcomes, through being supplied with free mental health resources to be placed in their pubs, clubs and venues.

Area 3: **Fundraising**

In 2024/2025, Tonic Music significantly strengthened and diversified its fundraising activity, resulting in a 50% increase in total revenue by the end of the year. This growth reflects the success of our blended approach, combining community-led fundraising, earned income, digital giving, grants, and strategic partnerships.

Grants and Trusts

Tonic Music was fortunate to secure **over £300,000 in grant funding** from a range of generous funders, enabling us to expand and strengthen our impact:

- **The Christopher Meredith Foundation** supported organisational scale-up, the continuation of peer support groups, and learning focused on key issues affecting our community.
- **Richer Sounds Foundation** provided funding for the launch of the **Never Mind The Stigma programme**.
- **PPL Giving** supported our work through grant funding contributing to programme delivery.
- **Youth Music** contributed to our mission to support young people and develop pathways and opportunities to work across the music industry.

Contracts and Partnerships

In 2024/2025, we concluded **two contracts with Music Minds Matter**. We are deeply grateful for this partnership and the opportunity to deliver vital support through these contracts, and we extend our sincere thanks to Music Minds Matter for their trust and collaboration.

Referrals

We also continued to work closely with our referral partner, the **Royal Society of Musicians**, providing **1-to-1 therapy** that ensured individuals could access timely and specialist therapeutic support.

Community and Earned Income Fundraising

We continued to host a range of **in-house fundraising events**, alongside expanding our presence at **festivals and gigs**, where Tonic Music stands raised both funds and awareness of our work. These activities not only generated vital income but also strengthened our connection with the wider music community.

Our **Tonic Music merchandise sales** further contributed to fundraising efforts, providing supporters with a tangible way to show their support while generating unrestricted income for our services.

In addition, we were encouraged by the growing number of individuals **fundraising on behalf of Tonic Music**, demonstrating strong community engagement and belief in our mission.











Digital & Regular Giving

Online fundraising platforms played an increasingly important role in 2024. Support through **JustGiving, Localgiving, Supported Giving, and monthly donations** continued to grow, providing both one-off contributions and dependable recurring income that supports the sustainability of our services.



Volunteers

Sincere thanks to our incredible volunteers who tirelessly support the work of Tonic Music.

Fundraisers

When A Light Goes Out

Special thanks and love to Lynval Golding for the song ‘When A Light Goes Out’, written and performed by Lynval and the Specials Family, and dedicated to Terry, Brad and the wider 2 Tone family no longer with us. ‘When A Light Goes Out’ was released by Specialized Records and Lynval Golding on Terry’s birthday, 19 March 2025. All proceeds from the sales of the 7” vinyl will be donated to Tonic Music and various bundles donated to the Specialized Project CIC.





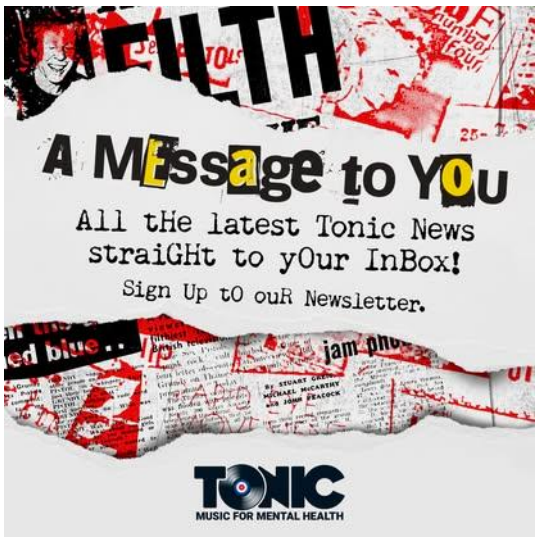
“We all have mental health issues, but they affect some people more than others. The best thing we can all do is reach out to those who are struggling in whatever way we can.”

Lynval Golding, The Specials, Tonic Music Ambassador

Marketing

Digital Growth

Our growing digital presence enables Tonic Music to build and sustain an engaged online community, expand into new communities and networks, and reach more people who need access to mental health support within the music industry.



Between **1 July 2024 and 30 June 2025**, Tonic Music continued to grow its digital presence, enabling us to reach more people working across music and to deepen engagement with our online community.

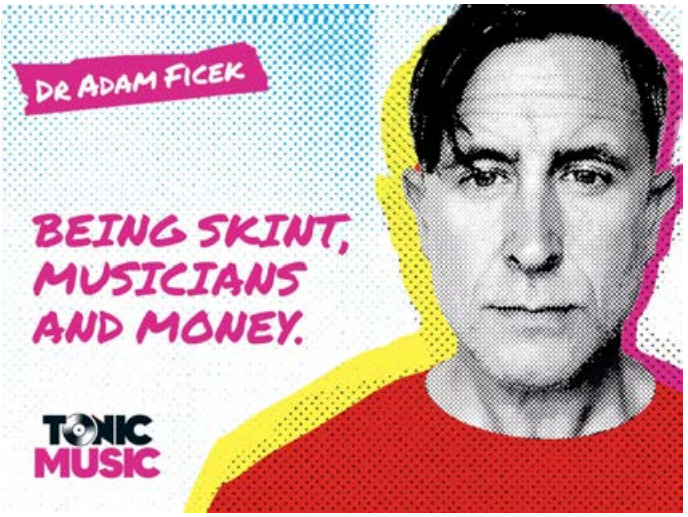
Our **social media** following across Facebook, Instagram, LinkedIn, and X increased to **22,346** an increase of **12.9%** from the previous accounting year.This growth demonstrates increased visibility of Tonic Music's work and a widening audience engaging with our content.

Our **newsletter subscribers continued to increase,** reflecting growing demand for Tonic Music's resources, updates and support across the music industry. We had 967 individuals subscribing to the Tonic Music newsletter over the previous reporting period.

Our website reach was **52,228**

102 articles were published within the 12 month period of this report, and were viewed over 10,000 times.

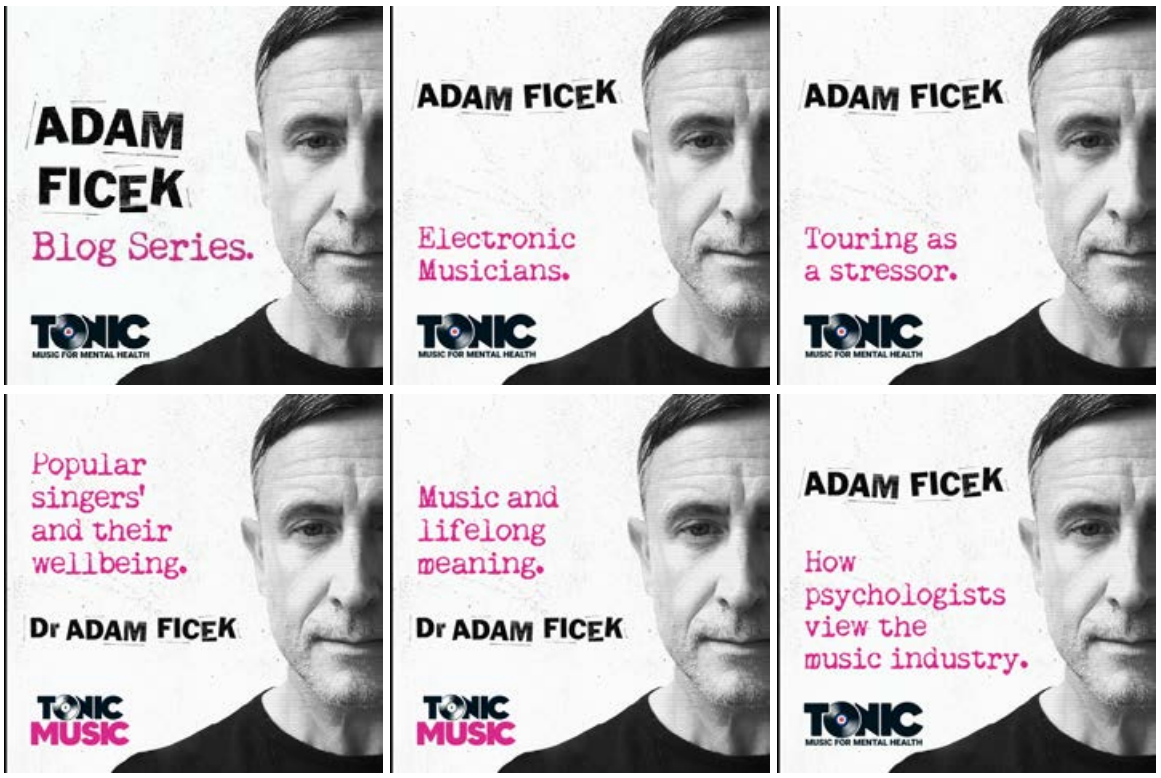
An example of this is Dr Adam Ficek's blog on '**Being Skint, Musicians and Money'** read by **634** people.



These blogs addressed key issues facing people working in music, helping to raise awareness, reduce stigma and signpost support.

Dr Adam Ficek's Blog

Dr Adam Ficek contributed 45 blogs over the reporting year on a range of topics including: ASD and Musicians, Musicians and the importance of belonging, Peer Groups: How they help, The Big Reunions, Music as our asylum, Cancel Culture, Social media and how to manage it, Its always Mental Health Awareness Week, Social media and our social selves, Music listening and the seven pillars of emotional regulation, The decimation of grassroots culture, Hearing Damage, Music sales are rising but artists are struggling, Ways to save your local music scene, Who are popular musicians, Tabloid-ism and the reality of the working musician, There is no music industry - or is there?, and The healthy touring and practice diary.



Totally Wired Radio Show

Dr Adam Ficek hosts a monthly radio show on Totally Wired Radio for Tonic Music. Adam plays songs that he is emotionally moved by and also interviews professional musicians about how musicking has impacted them emotionally. The show is called ‘Tonic Music’, relating to how we use music as a tonic to lift us in times of need. Guests this reporting year have included: Andy Bell, Hannah Hu, Nick Shane, Andy Lewis, Bishi, Laurie Wright, Hak Baker, James Atkin, Horace Panter, Keeley and Megan Wyn.







Growing Our Impact

During 2024/25, Tonic Music's work was also amplified through media coverage, extending our reach beyond our own platforms and helping to raise awareness of mental health in music.

This included ***features*** across websites, radio and podcasts, contributing to increased public understanding of the challenges faced by music communities and reinforcing Tonic Music's role as a trusted voice in this space.
Examples of these features include:

Websites

- **BBC Coventry & Warwickshire**
- **British Psychological Society**
- **Counteract**
- **Coventry Telegraph**
- **Global Funk Fam**
- **IndustryMe**
- **NME**
- **On the Rise DJ Academy**
- **Royal Society of Musicians**
- **Rolling Stone UK**
- **Soundsphere Magazine**

Radio

- BBC Hereford and Worcester
- Express FM
- Music Box Radio

Podcasts

- Are You Creative?
- Dub Diaries
- Extending The Hand of Support
- Minds Aloud















Between 1 July 2024 and 30 June 2025, Tonic Music achieved coverage in four media outlets, including BBC News and national music press. This coverage increased public awareness of mental health support for music professionals and highlighted Tonic Music's partnerships with venues and sector organisations. In addition, Tonic Music was featured in two sector and partner publications during Musicians' Mental Health Month 2025, reinforcing its position as a trusted specialist charity within the UK music industry.

PART 5

Looking forward to 2025 and Beyond

Future Plans and Development

Looking forward to the remainder of 2025 and 2026, Tonic Music will continue to provide mental health support in the form of therapy sessions, peer groups, skills workshops and training courses, under the Tonic Rider and Never Mind The Stigma programmes.

The Tonic Rider programme will expand over the next 12 months as part of continued support from The Christopher Meredith Foundation. This includes new funding of 10 Peer Support Groups consisting of four open and six themed groups, focusing on women, neurodiversity, music performance anxiety, suicide bereavement, venue operators and another to be confirmed. The weekly Drop-In Group will also continue along with the provision of 1-to-1 therapy sessions. Following the success of the pilot training courses, an additional two Mental Health First Aid and Suicide First Aid Lite coruses will be provided exclusively to venue operators.

Under the Tonic Rider programme, the Futures project will continue for another 12 months in a different format, by now being open to all 18 to 25 year olds who work and/or study in music, as opposed to being delivered exclusively to three music youth projects and colleges. This includes 1-to-1 therapy sessions, four Peer Support Groups and four skills workshops, consisting of Introduction to Mental Health, Emotional Resilience, ACT Skills and Navigating Identity. In addition, two Mental Health First Aid and Suicide First Aid Lite courses will be provided to staff working at music youth projects.

A second three-month pilot of the Agents x Managers project will also be provided, with a view to expanding across a 12-month period. These services will be a repeat of the previous pilot, consisting of 1-to-1 therapy sessions, a Peer Support Group, Emotional Resilience and ACT Skills workshops, and Mental Health First Aid and Suicide First AId Lite courses. Alongside this, plans are being developed for an additional 12 months of the Tonic Rider skills workshops (funded by PPL) and the Never Mind The Stigma programme (funded by Richer Sounds).

Starting in September, the partnership with the Royal Society of Musicians will expand to provide a pilot 12-week series of Group Therapy. If successful, the pilot will develop into a series of multiple Group Therapies across a 12-month period, which will be a unique service provision in the UK for music professionals.

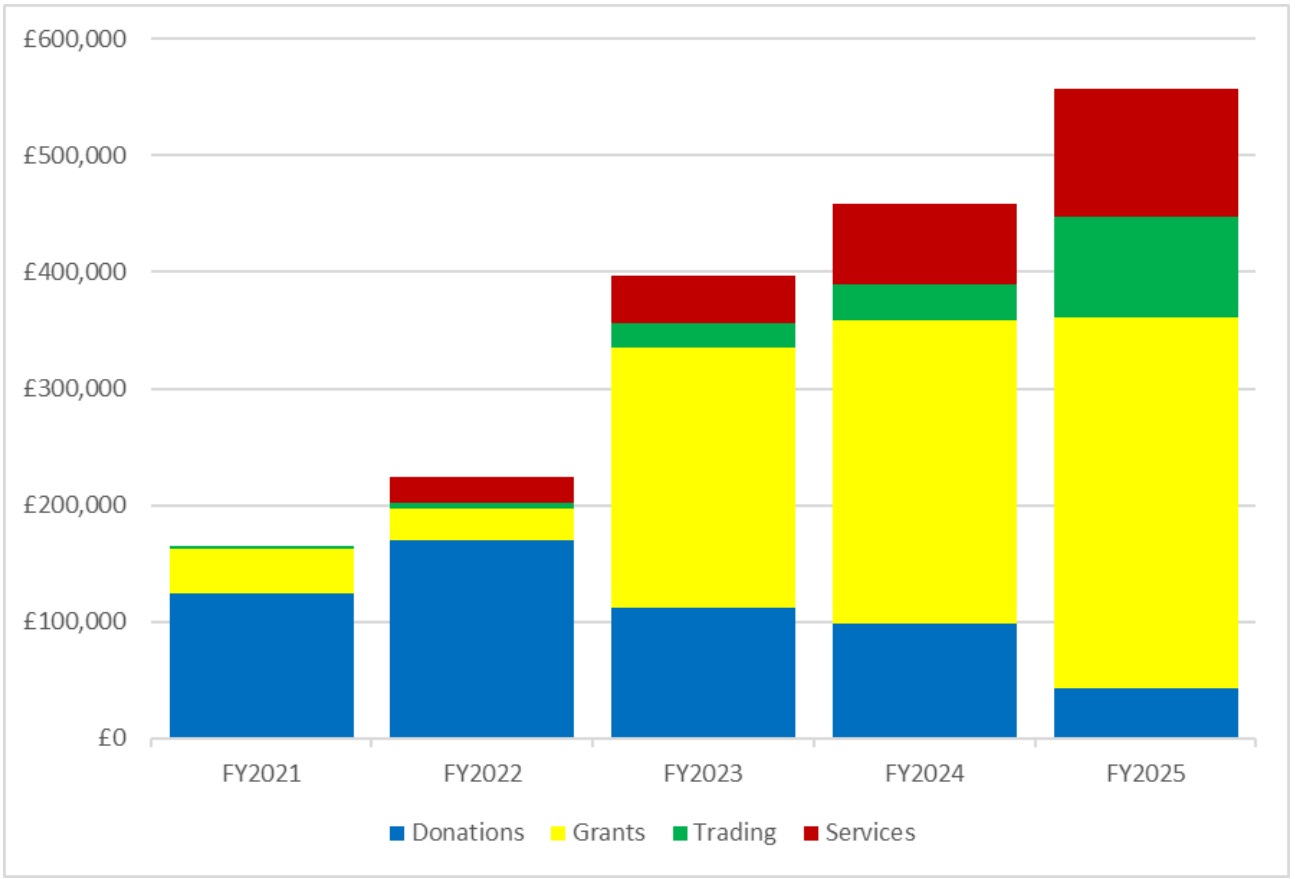
PART 6

Financial Review

Over the last 5 years, the income sources of Tonic Music have changed dramatically. As the charity has grown from locally-based to national organisation, this is reflected in the changing nature of the funding.

Moving away from the traditional fundraising method of relying on donations and sponsored events, we have been able to successfully apply for larger scale grants from various organisations. This has allowed the team to expand, and increased the services we are able to offer. Alongside this, we have provided various chargeable services to corporate organisations, including training, workshops and talks. Lastly, the trading element of Tonic Music, heavily driven by our presence at festivals, has provided a substantial source of funding for us.

By moving away from relying mainly on the generosity of individuals, we have been able to build a reliable and sustainable income base, from a variety of sources so that we retain our independence. We continue to reach out to new funders to diversify our income streams further, and to give more opportunities to be involved with Tonic Music.



Financial Review - overview of financial position in the year

Summary of Trading Performance and Going Concern

During the year the charity had total income and endowments from donations, legacies and other trading activities of £556,908 (2024: £462,884), an increase of 20.3%, of which £239,508 (2024: £197,418) was unrestricted income and £317,400 (2024: £265,466) was restricted income. After expenditure on raising funds and charitable activities the charity had net income of £74,438 from unrestricted funds and net expenditure of £23,041 from restricted funds giving total net income for the year of £51,396 (2024: net expenditure of £2,689).

Total unrestricted funds brought forward as at 1 July 2024 were -£71,044. Total unrestricted funds carried forward as at 30 June 2025 were therefore £3,394.

Total restricted funds brought forward as at 1 July 2024 were £226,223. Total restricted funds carried forward as at 30 June 2025 were therefore £203,181.

Total funds (restricted and unrestricted) brought forward as at 1 July 2024 were £155,179. Total funds carried forward as at 30 June 2025 were therefore £206,575.

A key focus for this year was to eliminate the unrestricted funds deficit, which we achieved. By increasing our income from non-grant related sources, and carefully managing our expenditure, we were able to overcome the deficit, and also have enough surplus to be able to invest in Tonic Music's future by working with fundraising and marketing consultants.

In order to align the programme calendar with the financials that are driving it, the Tonic Financial Year will be changing to a period ending 31st December. This will commence on 1st January 2026. An exceptional financial period of 6 months will cover the period 1st July - 31st December 2025. The budget for FY2026 will be signed off by the trustees on 04 February 2026.

Reserves

To manage the financial impact of risk and fulfil our risk management obligations the charity’s Reserves Policy is to aim to hold at a minimum unrestricted funds equivalent to three months (approximately £120,000) and at a maximum equivalent to six months (approximately £240,000) of operating running costs.

Given the low unrestricted funds balance as at 30 June 2025 the charity had not achieved the minimum target reserve at the year-end. However, given the actions taken since the year end outlined above, the improved financial performance and increase in unrestricted income, we anticipate that the reserves will meet the minimum reserves target by 31 December 2026 (in excess of £120,000).

The total salaries of the core employed staff was [£318,000] and self-employed staff was [£82,000]. No staff salaries exceeded £60,000.

Principle Risks and Uncertainties

Both the trustees and the senior management of Tonic Music regularly review and manage risks that could affect the charity's ability to deliver its mission of promoting and supporting good mental health within music communities.

The key risks that have been identified include:

1. **Funding and sustainability -** The dependence of grants and donations could make the charity vulnerable if funding is reduced. In addition, fluctuations in income could affect Tonic Music's ability to sustain programmes and plan for growth.
2. **Recruitment and retention -** The recruitment and retention of skilled staff and volunteers is essential to sustaining quality programmes. As the core team remains small, it is crucial that staff are retained.
3. **Safeguarding and wellbeing -** Working with individuals who may be experiencing poor mental health carries safeguarding responsibilities.
4. **Public perception -** Maintaining trust within the public and with funders is crucial.

All risks are analysed, and mitigation strategies are developed. The table below shows a high-level summary of how this process was used, for the charity's top four risks.

Category of Risk

Below we have set out the key categories of risk, which are relevant to the operation of Tonic Music. For each category, we have outlined the associated risks alongside the strategies in place to mitigate these risks. By outlining this, we are able to ensure that risks are actively managed, regularly reviewed, and addressed in a way that supports Tonic Music's sustainability and public trust.

Funding and sustainability

Mitigation Strategy

- Quarterly monitoring, reporting, and forecasting.
- Regular review of the external environment, beneficiary needs and potential donors.
- Diversifying income streams to include more fundraising at live events.
- Funding applications for longer term financial support are being prioritised.
- Financial reserves are monitored closely to ensure a financial buffer is in place.
- Tonic Music has recruited two fundraising consultants who assist with in house fundraising strategies and apply for funding on behalf of Tonic Music.

Effects of Mitigation

- Early identification of financial risks, enabling corrective strategies.
- Early identification of strategic relationships for the donor pipeline.
- Music lovers have donated significant amounts towards our work meaning we could continue to support thousands of musicians.

Recruitment and Retention

Mitigation Strategy

- Opportunities for external and inhouse training for staff.
- Currently, Tonic Music staff members are paid fairly to reflect their role. In 2026, Tonic Music has implemented a pay review structure, which will outline pay rises inline with inflation and individual performance.
- Volunteer engagement strategies have been strengthened, which has given volunteers more opportunity to participate in events that the charity has attended.
- Regular team days throughout the year ensure that members of the team feel valued and supported.
- Tonic Music intends to employ additional staff on both an employed and self employed basis, in order to expand its current work and to safeguard the charity if staff members leave.

Effects of Mitigation

- Staff are better equipped to carry out their role in the charity, thus leading to a higher quality of work.
- As staff are paid a fair wage, retention of those staff members is likely to remain high.

- By offering more opportunities to volunteers, there has been a higher number of volunteer registrations. This increases the amount of money the charity can raise at events and creates a pool of active volunteers, who may be willing to raise funds for the charity independently.
- The team day, which takes place quarterly throughout the year, ensures that members of the team feel better linked to their colleagues, thus creating a better working environment.

Safeguarding and wellbeing

Mitigation Strategy

- The charity maintains robust safeguarding policies and procedures, which are regularly reviewed and updated accordingly.
- A safeguarding lead is in place who oversee concerns that are either raised by a participant, or that is by other members of the team.
- Members of the clinical team meet weekly for a triage meeting, whereby concerns can be raised regarding new and current participants. New applicants are invited to a consultation before being booked onto any programs which the charity facilitates.
- The charity has a team of qualified mental health professionals that advise and support the clinical team.

Effects of Mitigation

- The charity has not faced a serious safeguarding issue since its inception.
- By having a safeguarding lead on to the team means that the safeguarding is regularly discussed within the workings of Tonic Music.
- The inclusion of a weekly triage meeting allows Tonic Music to facilitate workshops in a safe and inclusive way.

Public perception

Mitigation Strategy

- The trustees ensure governance structures are strong, transparent and compliant with regulatory guidance.
- Open communication with supporters and partners helps Tonic Music maintain trust and credibility.

Effects of Mitigation

- Members of the public welcome the work that Tonic Music is committed to delivering.
- Musicians benefit from the programmes that are offered.

Governance, Structure and Management

Legal Status

Tonic Music for Mental Health is a company limited by guarantee (Company Number: 08093898) and a registered charity in England and Wales (Charity Number: 1189913). The organisation was founded in 2012 and became a registered charity on 12 June 2020. Its governing document is the Memorandum and Articles of Association, established at the point of charitable registration.

Board of Trustees

Tonic Music is governed by a Board of Trustees, who provide strategic direction, set policies & procedures, regularly scrutinises financial accounts and ensures compliance with the governing documents. Trustees take into consideration the changing needs of musicians and ensure that Tonic Music remains active in its core mission whilst also remaining relevant.

Advisory Board

The Advisory Board provides specialist expertise to strengthen the work of Tonic Music. Members of the Advisory Board meet regularly with the clinical team to support programme delivery and conduct research for the benefit of Tonic Music. Current advisers include:

Dr Adam Ficek - is a UKCP accredited clinical psychotherapist and MBACP counsellor qualified in EMDR and sensorimotor psychotherapy. He has been involved in the music industry for 25 years as a performing artist and DJ, touring extensively at top level (EMI / Parlophone / Rough Trade) as a solo artist, band member and DJ. Adam's role at Tonic Music is to consult the Tonic Rider Programme and form relationships with music industry and mental health stakeholders.

Dr John Barnes - is consultant psychiatrist in rehabilitation with Somerset Partnership NHS Trust, working across community and hospital settings. He has been a consultant to Ash ward low secure rehabilitation service in Bridgewater since 2011. John's role at Tonic Music is to advise on the Never Mind the Stigma Programme and aspects of mental health on a clinical level.

Dr Zarah Vernham - is a senior lecturer in psychology at the University of Portsmouth. She is an experienced researcher conducting peer-reviewed empirical research for both practitioners and academics. Zarah's role at Tonic Music is to advise and work as part of the research team conducting studies around mental health in the music industry.

Dr Abigail Amey - holds a PhD in biochemistry and spent several years working in science publishing as an editor and a writer. She was previously a Trustee at Tonic Music and now has a role as an advisor for research and publishing.

Adam Churchward - is a registered mental health nurse. He has worked across many fields within mental health over the past 25 years, currently specialising in working with people who have a personality disorder and forensic history. Adam's role at Tonic Music is to advise on aspects of mental health on a clinical level in triage and safeguarding meetings.

Key Personnel

The Chief Executive and the Core Team are regarded as the charity's key personnel by the Trustee Board. The remuneration of all key personnel is reviewed annually. All of the members of the Trustee Board are deemed to be volunteers, and as such, their time is not remunerated. Details of Trustee expenses and related party transactions are disclosed in the annual accounts. The Core Team is supported by self employed mental health professionals.

Complaints

Tonic Music responds to all complaints in a serious manner. All concerns raised are investigated thoroughly, and responses are provided promptly and appropriately.

Fundraising

Tonic Music is committed to ethical and transparent fundraising practices. We value our donors, volunteers and supporters, ensuring that no engagements compromise their privacy, relies on unreasonable persistence of their support or applies undue pressure.

Tonic Music reviews its fundraising practices regularly to ensure that its fundraising practices are in line with Fundraising Regulator standards, and Information Commissioner's Office (ICO) Direct Marketing guidelines. All third party partners are expected to meet the same ethical and compliance standards as Tonic Music staff. Tonic Music has not received any complaints regarding its fundraising practices since the charity was formed.

Data Protection and GDPR

Tonic Music are committed to safeguarding the personal data of all those who are involved with the charity and ensure that compliance with UK GDPR is met. Our Privacy Policy, that is available on our website, is regularly updated to reflect legislative and policy changes.

The charity processes personal data for the following purposes

- Provide information for grants.
- Promoting events.
- Sharing news and updates.
- Recruiting volunteers and donors.
- Make fundraising appeals by email, telephone, and face-to-face meetings.
- Employing and training staff and contractors.
- Running groups and therapy sessions.

Statement of Trustee’s Responsibilities

The Trustees play a crucial role in ensuring transparency and accountability by preparing the Strategic Report, the Annual Report, and the financial statements in line with the applicable laws and regulations.

In compliance with company law, the Trustees are tasked with preparing accurate financial statements for each financial year, following the United Kingdom's Generally Accepted Accounting Practice (UK Accounting Standards) and relevant legislation. They must ensure the financial statements provide a true and fair view of the group's financial health, including its income, expenditures, and resource usage.

To achieve this, the Trustees must:

* Choose appropriate accounting policies and apply them consistently.

* Make reasonable judgments and estimates in their accounting.

* Confirm whether UK Accounting Standards have been adhered to, with any significant deviations clearly disclosed and explained in the financial statements.

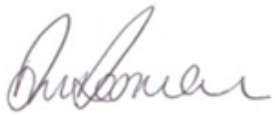
* Prepare the statements on the assumption that the charity will continue operating unless there are clear reasons to believe otherwise.

Additionally, the Trustees are responsible for maintaining thorough accounting records that accurately reflect the charity's transactions. These records must be detailed enough to show the charity's financial position at any given time and ensure compliance with the Companies Act 2006. They are also tasked with protecting the charity's assets, taking all necessary precautions to prevent fraud and other irregularities.

In order to comply with these standards, the Trustee Board meets six times a year and hears from members of the core team regarding operational matters.

This report reflects the Trustees’ ongoing commitment to good governance, transparency and the responsible safeguarding of Tonic Music’s resources.

The Trustees annual report has been approved by the Trustee Board on the 6th March 2026 and signed on their behalf by:



David Dearman (Trustee)

Summary

Patrons

We are honoured to have Barry Ashworth (Dub Pistols) and Kevin Cummins (Music Photographer) as our patrons.

Ambassadors

We are honoured to have: Biff Mitchell (Festival Organiser), Amy Bee Sting (Oh My God! It's The Church), Denise Black (Actress), Eddie Piller (Acid Jazz), Seanie Tee (Dub Pistols), Gary Crowley (BBC6 Music Broadcaster) Jeff Horton (100 Club), Lynval Golding (The Specials), Millie Manders (Millie Manders and the Shutup), and Morgan Howell (SuperSizeArt) and Simon Williams (Fierce Panda) as our ambassadors.

Trustees

Geoff Steward

Richard Thomas Walters

David Mark Dearman

Abigail Charlotte Emilia Amey - resigned 1st May 2024

Carla Maria Slevin - resigned 6th July 2024

Stephen Matthew Curtis - resigned 27th August 2024

Victoria Ann Barwood - resigned 1st September 2024

Gloria Lynette Miller - resigned 15th October 2024

Matthew Leonard Shires - resigned 11th December 2024

Guy Morpuss - resigned 30th May 2025

Julie Louise Davies - resigned 30th May 2025

Sub-Committees of the Board of Trustees

Safeguarding - Vicki Barwood

Finance and Audit Committee - David Mark Dearman

Executive and Core Team

Steph Langan	Founder & CEO
Jeordie Shenton	Programmes Lead
Jade Hughes	Mental Health Lead
Jen Jackson	Finance Lead
Billy Steere	GraphIc Design Lead
Stanley Iampietro	Paralegal

Leo Iampietro	Events & Logistics Lead
Resh Shingdia	Administration Lead
Dave Clarke	Event Coordinator

Accountant & Registered Office

Morris Crocker, Lake House, 2 Port Way, Port Solent, Portsmouth PO6 4TY

Bankers

HSBC Bank plc, 312 London Road, Waterlooville, Hampshire, PO7 7DX

Strategic Report

Overview and Purpose

This Strategic Report provides context for the financial statements and offers an analysis of the charity's performance, financial position, objectives, and the principal risks and uncertainties it faces. It should be read alongside the financial statements and the Trustees' Annual Report as a whole.

The report has been prepared in accordance with the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 and the Charities SORP (FRS 102).

Objectives and Strategy

Tonic Music exists to promote good mental health and emotional wellbeing of people working in, aspiring to work in, or engaging with music, and to relieve mental distress through the provision of specialist support, education and preventative interventions.

The trustees' strategy is founded on the recognition that music communities experience disproportionately high levels of mental health challenges and face barriers to accessing appropriate, specialist support. The charity therefore focuses on prevention, early intervention and access, delivered through music-informed mental health provision that reflects the realities of creative careers, freelance working and music environments.

During the reporting period, the charity's strategic priorities were to:

- deliver direct mental health support to music professionals, early-career practitioners and music fans
- provide preventative interventions that support sustained participation in music and creative careers
- reduce stigma around mental health within music communities
- support young people at key transition points, particularly those aged 18–25
- strengthen partnerships to improve access to support and influence sector practice

Achievements and Performance

During the year, Tonic Music delivered a range of activities in furtherance of its charitable purposes, including specialist therapy, peer support, workshops, training, resources and targeted programmes.

Key programmes delivered included:

- **Tonic Futures**, supporting young people aged 18–25 at the early stages of music careers through mental health support, workshops, training and resources
- **Never Mind The Stigma**, providing peer support and music-based wellbeing activity for music fans
- Specialist one-to-one therapy and facilitated peer support groups for people working in, aspiring to work in, or engaging with music
- Training and workshops, including Mental Health First Aid and bespoke sessions focused on confidence, resilience, boundaries, identity and wellbeing in music contexts

Through these activities, the charity supported individuals to improve wellbeing, reduce isolation, increase confidence and sustain engagement with music. Feedback and evaluation indicated that participants experienced improved ability to manage mental health challenges and remain engaged in creative and professional pathways.

The trustees consider that the charity performed well against its strategic objectives during the year and delivered clear public benefit.

Financial Review and Position

The charity's income during the year was derived primarily from grants, trusts and foundations, alongside partnership income and unrestricted funding.

Expenditure was directed principally towards the delivery of charitable activities, including clinical provision, programme delivery, staffing, safeguarding, training and organisational infrastructure necessary to support safe and effective delivery.

The trustees monitor the charity's financial position through regular reporting and budgeting. At year end, the charity held reserves at a level considered appropriate to support continuity of services, manage financial risk and meet ongoing commitments.

The trustees consider the charity to be a going concern and are satisfied that the charity has sufficient resources to continue its activities for the foreseeable future.

Principal Risks and Uncertainties

The trustees recognise that the charity operates in a context of significant demand for mental health support and faces a number of risks and uncertainties.

The principal risks identified include:

- demand for services exceeding available capacity
- reliance on grant funding and the need to diversify income
- safeguarding risks associated with working with individuals experiencing mental distress
- operational risks relating to staff capacity and wellbeing

These risks are mitigated through robust safeguarding policies and procedures, regular supervision and training, strong financial controls, maintenance of appropriate reserves, and regular review of workloads and delivery models.

The trustees regularly review the charity's risk register and consider that the systems and controls in place are appropriate to the charity's size and activities.

Plans for Future Periods

Looking ahead, the trustees intend to:

- sustain and develop existing programmes in response to ongoing demand
- strengthen preventative and early intervention support
- continue supporting young people at key transition points in music careers
- diversify income sources to improve financial resilience
- share learning to influence best practice across music communities

These plans are consistent with the charity's objects and strategic direction and are informed by ongoing evaluation and learning.

Approval

The trustees confirm that they have reviewed and approved this Strategic Report in accordance with their duties under the Companies Act 2006.

Approved by the Board of Trustees on: 6 March 2026

Signed on behalf of the Board by: David Dearman

Role: Trustee

Signature: 

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TONIC MUSIC FOR MENTAL HEALTH LTD

Independent examiner's report to the trustees of Tonic Music for Mental Health Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 June 2025.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement - matters of concern identified
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination.

Given the level of unrestricted funds of the charity at the year end a detailed review of the going concern status of the charity has been undertaken by the trustees of which a brief narrative is included within the accounting policies.

I confirm that no other matters have come to my attention in connection with the examination giving me reasonable cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; and
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.

Stuart Mackie

S F Mackie FCA

Morris Crocker
Chartered Accountants
Lake House
2 Port Way
Port Solent
Portsmouth
Hampshire
PO6 4TY

Date: 17/03/2026

TONIC MUSIC FOR MENTAL HEALTH LTD

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	121,701	317,400	439,101	394,489
Other trading activities	3	117,807	-	117,807	68,395
Total		239,508	317,400	556,908	462,884
EXPENDITURE ON					
Raising funds	4	25,813	7,292	33,105	60,029
Charitable activities	5				
Charitable activities		147,143	325,264	472,407	405,544
Total		172,956	332,556	505,512	465,573
NET INCOME/(EXPENDITURE)		66,552	(15,156)	51,396	(2,689)
Transfers between funds	16	7,886	(7,886)	-	-
Net movement in funds		74,438	(23,042)	51,396	(2,689)
RECONCILIATION OF FUNDS					
Total funds brought forward		(71,044)	226,223	155,179	157,868
TOTAL FUNDS CARRIED FORWARD		3,394	203,181	206,575	155,179

The notes form part of these financial statements

BALANCE SHEET
30 JUNE 2025

	Notes	2025 £	2024 £
FIXED ASSETS			
Tangible assets	11	7,449	1,777
CURRENT ASSETS			
Stocks	12	26,852	32,492
Debtors	13	1,344	-
Cash at bank		212,703	202,394
		240,899	234,886
CREDITORS			
Amounts falling due within one year	14	(41,773)	(81,484)
NET CURRENT ASSETS		199,126	153,402
TOTAL ASSETS LESS CURRENT LIABILITIES		206,575	155,179
NET ASSETS		206,575	155,179
FUNDS	16		
Unrestricted funds		3,394	(71,044)
Restricted funds		203,181	226,223
TOTAL FUNDS		206,575	155,179

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 30 June 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 6 March 2026 and were signed on its behalf by:



.....

D M Dearman - Trustee

The notes form part of these financial statements

TONIC MUSIC FOR MENTAL HEALTH LTD

CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	18,194	58,022
Interest paid		-	(166)
Net cash provided by operating activities		18,194	57,856
Cash flows from investing activities			
Purchase of tangible fixed assets		(7,885)	-
Net cash (used in)/provided by investing activities		(7,885)	-
Change in cash and cash equivalents in the reporting period		10,309	57,856
Cash and cash equivalents at the beginning of the reporting period		202,394	144,538
Cash and cash equivalents at the end of the reporting period		212,703	202,394

The notes form part of these financial statements

NOTES TO THE CASH FLOW STATEMENT FOR THE YEAR ENDED 30 JUNE 2025

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	51,396	(2,689)
Adjustments for:		
Depreciation charges	2,213	2,125
Interest paid	-	166
Decrease/(increase) in stocks	5,640	(31,190)
(Increase)/decrease in debtors	(1,344)	29,000
(Decrease)/increase in creditors	(39,711)	60,610
Net cash provided by operations	18,194	58,022

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.7.24	Cash flow	At 30.6.25
	£	£	£
Net cash			
Cash at bank and in hand	202,394	10,309	212,703
	202,394	10,309	212,703
Total	202,394	10,309	212,703

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

While the charity had low unrestricted funds at the year end, the Trustees consider that it is appropriate to prepare the financial statements on a going concern basis. The going concern assumption is based on the actual trading performance of the charity for the six month financial period ended 31 December 2025 and the budget for the next financial period (back to a full 12 months) of 1 January 2026 - 31 December 2026. Provisional results for the six month period show an unrestricted surplus of approximately £11,800. The budget for the next 12 months is expected to give an unrestricted surplus of approximately £70,000. This gives an unrestricted funds balance at 31 December 2026 of approximately £86,000.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Tangible fixed assets are depreciated over their estimated useful lives as follows:

Furniture	10% straight line
Computer	33% straight line

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

continued...

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	28,581	64,772
Grants	410,520	329,717
	439,101	394,489

3. OTHER TRADING ACTIVITIES

	2025	2024
	£	£
Fundraising events	19,870	24,600
Merchandise sales	85,821	30,704
Other income	12,116	13,091
	117,807	68,395

continued...

4. RAISING FUNDS

Other trading activities

	2025	2024
	£	£
Opening stock	32,492	1,302
Purchases	22,321	61,305
Closing stock	(26,852)	(32,492)
Event acts and bands	3,336	29,256
Paypal fees	1,808	492
Interest payable and similar charges	-	166
	33,105	60,029

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable activities	452,494	19,913	472,407

6. SUPPORT COSTS

	Finance	Governance costs	Totals
	£	£	£
Charitable activities	141	19,772	19,913

Support costs, included in the above, are as follows:

Finance

	2025 Charitable activities	2024 Total activities
	£	£
Bank charges	141	66

Governance costs

	2025 Charitable activities	2024 Total activities
	£	£
Accountancy fees	1,964	4,460
Independent examination fees	1,663	1,248
Legal and professional fees	16,145	8,480
	19,772	14,188

continued...

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation - owned assets	2,213	2,125

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2025 nor for the year ended 30 June 2024.

Trustees' expenses

During the year no trustee (2024: none) were reimbursed out of pocket expenses totalling £nil (2024: £nil).

9. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	369,866	327,356
Social security costs	21,380	21,558
Other pension costs	9,038	8,772
	400,284	357,686

The key management personnel of the Charity comprise of the Chief Executive Officer. The total employee benefits of the key management personnel of the Charity were £64,318 (2024: £54,772).

The average monthly number of employees during the year was as follows:

	2025	2024
Charitable staff	10	9

No employee received emoluments in excess of £60,000 (2024: none).

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	129,023	265,466	394,489
Other trading activities	68,395	-	68,395
Total	197,418	265,466	462,884
EXPENDITURE ON			
Raising funds	32,048	27,981	60,029
Charitable activities			
Charitable activities	232,028	173,516	405,544
Total	264,076	201,497	465,573

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
NET INCOME/(EXPENDITURE)	(66,658)	63,969	(2,689)
RECONCILIATION OF FUNDS			
Total funds brought forward	(4,386)	162,254	157,868
TOTAL FUNDS CARRIED FORWARD	(71,044)	226,223	155,179

11. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 July 2024	394	10,198	4,288	14,880
Additions	-	7,885	-	7,885
At 30 June 2025	394	18,083	4,288	22,765
DEPRECIATION				
At 1 July 2024	237	8,903	3,963	13,103
Charge for year	79	1,809	325	2,213
At 30 June 2025	316	10,712	4,288	15,316
NET BOOK VALUE				
At 30 June 2025	78	7,371	-	7,449
At 30 June 2024	157	1,295	325	1,777

12. STOCKS

	2025 £	2024 £
Stocks	26,852	32,492

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	900	-
Prepayments and accrued income	444	-
	1,344	-

continued...

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Other creditors	41,773	81,484

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2025 Total funds	2024 Total funds
	£	£	£	£
Fixed assets	7,449	-	7,449	1,777
Current assets	37,718	203,181	240,899	234,886
Current liabilities	(41,773)	-	(41,773)	(81,484)
	3,394	203,181	206,575	155,179

16. MOVEMENT IN FUNDS

	At 1.7.24	Net movement in funds	Transfers between funds	At 30.6.25
	£	£	£	£
Unrestricted funds				
GENERAL	(71,044)	66,552	7,886	3,394
Restricted funds				
CMF	213,539	(6,404)	(7,886)	199,249
Youth Music Grant	12,684	(12,684)	-	-
PPL	-	1,432	-	1,432
Richer Sounds	-	2,500	-	2,500
	226,223	(15,156)	(7,886)	203,181
TOTAL FUNDS	155,179	51,396	-	206,575

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
GENERAL	239,508	(172,956)	66,552
Restricted funds			
CMF	274,400	(280,804)	(6,404)
Youth Music Grant	3,000	(15,684)	(12,684)
PPL	10,000	(8,568)	1,432
Richer Sounds	30,000	(27,500)	2,500
	317,400	(332,556)	(15,156)
TOTAL FUNDS	556,908	(505,512)	51,396

continued...

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.23 £	Net movement in funds £	At 30.6.24 £
Unrestricted funds			
GENERAL	(4,386)	(66,658)	(71,044)
Restricted funds			
HiWCF	4,000	(4,000)	-
National Lottery	3,900	(3,900)	-
CMF	131,350	82,189	213,539
Youth Music Grant	20,000	(7,316)	12,684
Peoples Health Trust	3,004	(3,004)	-
	162,254	63,969	226,223
TOTAL FUNDS	157,868	(2,689)	155,179

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
GENERAL	197,418	(264,076)	(66,658)
Restricted funds			
HiWCF	-	(4,000)	(4,000)
National Lottery	-	(3,900)	(3,900)
CMF	265,466	(183,277)	82,189
Youth Music Grant	-	(7,316)	(7,316)
Peoples Health Trust	-	(3,004)	(3,004)
	265,466	(201,497)	63,969
TOTAL FUNDS	462,884	(465,573)	(2,689)

HiWCF - Funding to support the delivery of a programme of music workshops for adults experiencing mental health problems in Portsmouth.

National Lottery - Providing support to men experiencing suicidal ideation in Portsmouth under our Never Mind The Stigma programme.

CMF - Providing support to musicians and people working in the music industry under our Tonic Rider Programme.

Youth Music - Providing three music graduate jobs and mentorship for six months.

People's Health Trust - Providing support to men experiencing suicidal ideation and people who have been bereaved by suicide in Portsmouth under our Never Mind the Stigma programme.

continued...

16. MOVEMENT IN FUNDS - continued

PPL - Funding to provide a series of seven online skills workshops for music professionals on the Tonic Rider programme. These workshops consisted of Intro to Mental Health, Understanding Wellbeing, Music Performance Anxiety, Substance Use Awareness, Emotional Resilience, ACT Skills and Navigating Identity.

Richer Sounds - Funding to launch initial services on the online Never Mind The Stigma programme, to provide tailored mental health support to music fans. This consisted of four six-week Album Clubs - indie, punk, rock and ska - and a 12-week Record Reflection group, along with skills workshops on Festival Survival, Gig Anxiety and Music for Mental Health.

17. RELATED PARTY DISCLOSURES

A member of the key management personnel loaned money to the charity to allow bills to be paid whilst there was an issue with the banking arrangements. Interest is not being charged on this loan. The amount outstanding as of 30 June 2025 was £33,764.

18. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.

TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales - Charity number 1189913

Accounts

TONIC
MUSIC FOR MENTAL HEALTH

Annual Report

Annual Report of the Trustees and Financial Statements for the Year Ended 30 June 2024 for Tonic Music for Mental Health Ltd

Registered Company Number: 08093898 (England and Wales)
Registered Charity Number: 1189913

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The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2024. The trustees have adopted the provisions of Accounting Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS 102).

Strategic Report

We continued to see a growth in income during the reporting year 2023-24, building on the partnerships established in the previous year. This financial stability enabled Tonic Music to expand its staffing team to increase its expertise in the areas of event management, music promotion and administration.

As set out in this report, the year marked a significant shift for Tonic Music, as we transitioned from a local focus to national mental health support. As part of that growth it was recognised by the existing board of trustees that it was important to review the membership and expertise of the board, to ensure that trustees have the right skills and experience to oversee the charity's change of direction. Following the year-end, but before preparation of this report, four new trustees joined the board, bringing valuable expertise from varying backgrounds, including: law, charities, marketing and accounting.

They are: Guy Morpuss KC, a barrister and author; Julie Davies, a former solicitor with experience of charity work; Richard Walters, who has extensive experience in marketing, communication and developing businesses; and David Dearman, a forensic accountant and expert witness.

As part of this reorganisation a number of the existing board of trustees stepped down. Geoff Steward has remained as a trustee, ensuring continuity in oversight and governance. Tonic Music thanks the departing trustees for their service to the charity over the years. Their support and hard work have been much appreciated and played a vital role in the charity's success.

Trustees

Trustee name	Date of appointment	End of term of office	Resigned	Term of office
Abigail Charlotte Emilia Amey	4 February 2019	4 February 2025	1 May 2024	Fifth
Victoria Ann Barwood	4 February 2019	4 February 2025	1 September 2024	Fifth
Stephen Matthew Curtis (Chair)	8 November 2020	8 November 2026	27 August 2024	Four
Geoff Steward	18 July 2022	18 July 2025	NA	Third
Gloria Lynette Miller	19 October 2022	19 October 2025	15 October 2024	Second
Geoff Terence Priestley	21 Nov 2022	21 November 2025	25 June 2024	Second
Matthew Leonard Shires	14 January 2023	14 January 2025	11 December 2024	First
Carla Maria Slevin	8 February 2024	8 February 2027	6 July 2024	First
Richard Thomas Walters	11 September 2024	11 September 2027	NA	First
David Mark Dearman	15 October 2024	15 October 2027	NA	First
Guy Morpuss (Chair)	13 November 2024	13 November 2027	NA	First
Julie Louise Davies	5 January 2025	5 January 2028	NA	First

Exemptions from Disclosure
N/A

Funds held as custodian trustee on behalf of others
N/A

Structure, Governance and Management

Governing Document

The charity is controlled by its Governing Document, its Memorandum and Articles of Association, being a company limited by guarantee, as defined by the Companies Act 2006.

Reference and Administrative Details

Name
The name of the company is Tonic Music for Mental Health Ltd (the Charity).

Registered Company Number
08093898 (England and Wales)

Registered Charity Number
1189913

Registered Office
Morris Crocker, North Street, Havant, PO9 IQU

Accountants
Morris Crocker, North Street, Havant, PO9 IQU

Administration Information
Tonic Music for Mental Health is a company limited by guarantee, as well as a registered charity. The organisation was created in 2012 and the charity was created on 12th June 2020.

The written constitution and governing document is the Memorandum and Articles of Association, which were created in 2020 when the organisation formed as a charity.

Recruitment and Appointment of Trustees/Directors

Periodically the Trustee Board will complete a skills audit to identify any gaps when appointing new trustees. Prospective trustees are interviewed by the Chair and the Chief Executive and if there is agreement to proceed, they are invited to attend a meeting of the Trustee Board, sign a written consent to become a trustee and formally appointed as trustees. On appointment as trustee, the trustee shall automatically become a director of the charity.

Advisory Board

Dr Adam Ficek is a UKCP accredited clinical psychotherapist and MBACP counsellor qualified in EMDR and sensorimotor psychotherapy. He has been involved in the music industry for 25 years as a performing artist and DJ, touring extensively at top level (EMI / Parlophone / Rough Trade) as a solo artist, band member and DJ. Adam's role at Tonic Music is to consult the Tonic Rider Programme and form relationships with music industry and mental health stakeholders.

Dr John Barnes is consultant psychiatrist in rehabilitation with Somerset Partnership NHS Trust, working across community and hospital settings. He has been a consultant to Ash ward low secure rehabilitation service in Bridgewater since 2011. John's role at Tonic Music is to advise on the Never Mind the Stigma Programme and aspects of mental health on a clinical level.

Dr Zarah Vernham is a senior lecturer in psychology at the University of Portsmouth. She is an experienced researcher conducting peer-reviewed empirical research for both practitioners and academics. Zarah's role at Tonic Music is to advise and work as part of the research team conducting studies around mental health in the music industry.

Abigail Amey has a PhD in biochemistry and spent several years working in science publishing as an editor and a writer. She was previously a Trustee at Tonic Music and now has a role as an advisor for research and publishing.

Adam Churchward is a registered mental health nurse. He has worked across many fields within mental health over the past 25 years, currently specialising in working with people who have a personality disorder and forensic history. Adam's role at Tonic Music is to advise on aspects of mental health on a clinical level in triage and safeguarding meetings.

Patrons & Ambassadors

We are honoured to have Barry Ashworth (Dub Pistols) and Kevin Cummins (Music Photographer) as our patrons; Biff Mitchell (Festival Organiser), Amy Bee Sting (On My God! It's The Church), Denise Black (Actress), Eddie Piller (Acid Jazz), Seanie Tee (Dub Pistols), Gary Crowley (BBC6 Music Broadcaster) Jeff Horton (100 Club), Lynval Golding (The Specials), Millie Manders (Millie Manders and the Shutup), and Morgan Howell (SuperSizeArt) as our ambassadors.

FOUNDING PATRON



Terry Hall
The Specials

OUR PATRONS



Barry Ashworth
Dub Pistols



Kevin Cummins
Music Photographer

OUR AMBASSADORS



Seanie T
Dub Pistols



Biff Mitchell
Festival Organiser



Millie Manders
Millie Manders & The Shutup



Lynval Golding
The Specials



Amy Bee Sting
Oh My God! It's The Church



Morgan Howell
SuperSizeArt



Eddie Piller
Acid Jazz



Gary Crowley
Broadcaster



Jeff Horton
100 Club



Denise Black
Actress

Administration Information

The day-to-day management of the organisation is delegated to the Chief Executive, Steph Langan. The core employed team is made up of:

Chief Executive Officer (FT)
Programmes Lead (FT)
Mental Health Lead (FT)
Finance Lead (PT)
Admin Lead (PT)
Design Lead (FT)
Logistics Lead (FT)
Paralegal (PT)
Fundraising & Events Coordinator (FT)
Event Coordinator (FT)

The core team is supported by self-employed professional facilitators.

The total salaries of the core employed staff was £303,332 (including employer NI and pension costs) and self-employed staff was £61,756. No staff salaries exceeded £60,000.

We have 10 regular volunteers who provide ongoing and substantial voluntary work for Tonic Music for Mental Health throughout the year.

The following provided services to the charitable company during 2023-24:

Accountants
Morris Crocker, North Street, Havant, PO9 IQU.

Bankers
HSBC, 312 London Road, Waterlooville, Hampshire, PO7 7DX

What We Do

Tonic Music for Mental Health

We establish good mental health within music communities.

This is achieved by providing four levels of mental health support: therapeutic sessions, peer groups, preventative workshops and training courses.

Tonic Rider

Our Tonic Rider.programme provides tailored mental health support to people who professionally engage in music, including working musicians, crew, agents / managers, festival / venue staff and other industry personnel.

Never Mind The Stigma

Our Never Mind The Stigma.programme provides tailored mental health support to people who recreationally engage in music, including gig / festival goers, record collectors and hobbyist musicians.

Local Projects

We provided one-off programmes of mental health support to conclude our work in Portsmouth and wider Hampshire area, consisting of the following projects: Local Independent Retailers, Wellbeing Days and Portsmouth Wellbeing Sessions.

Commissioning

We provide online and in-person courses and workshops to music-related organisations, including set and bespoke packages.

Events

We raise awareness around mental health at gigs, festivals and other music events across the UK, including stands and/or lounges, both front-of-house and backstage.

Fundraising

We host multiple in-house fundraisers and continue to diversify our fundraising strategies, by incorporating online campaigns, merchandise sales and grant applications, to achieve a total revenue increase of 50% by the end of 2024.

Structure, Governance and Management

Tonic Music for Mental Health is overseen by a Trustee Board that convenes six times annually, with Sub-Committees assigned specific areas of authority.

The Trustees are also Directors of the company. The Trustees / Directors are ultimately responsible for all the operational developments and activities of the organisation. They have a particular responsibility for setting the strategic direction, and agreeing and monitoring the impact of policies and practice. There are systems for Trustee appraisal and there are link Trustees in place for each service area. Terms of Reference for the Board and each Sub-Committee are reviewed annually. The responsibilities of staff for day-to-day operations are set out in Tonic Music for Mental Health's Acting in Absence Procedures.

The Trustees / Directors will allocate at least one day a year for their own training and development. Trustees will also take the opportunity to undertake other relevant conferences, training and networking events, reporting back learning gained to the Board as a whole.

Tonic Music for Mental Health is committed to being a diverse and inclusive charity. We believe that a diverse board can make better decisions, improve the quality of governance and increase public trust. Board membership includes a range of ages, lived experience of mental health issues and diverse backgrounds. We strive to represent, as a board, the communities we are here to serve.

New trustees will undergo an induction that involves visiting projects to meet with staff and participants and learn about the work of Tonic Music for Mental Health. Trustees will participate fully in staff induction days. A trustee handbook covering the role and responsibilities of trustees including key organisational documents such as risk management, safeguarding, health and safety and fundraising policies is provided to each new trustee. This handbook is also available on a shared trustee drive. This handbook will be updated annually. Trustees sign a Code of Conduct on joining the board.

Mission, Charitable Objects, Vision, Values and Activities

Mission

Our mission is to establish good mental health within music communities.

Our Vision

We strive for an inclusive world where those experiencing poor mental health have the hope, support and respect they deserve.

Our Values

Participation
We believe that participation in music and the arts can promote and sustain good mental health.

Recovery
We champion a recovery-based approach for those experiencing poor mental health.

Empowerment
We believe in empowering people to create healthy environments that promote good mental health.

Inclusivity
We advocate discussion, education and inclusion as a means to reducing stigma and breaking down barriers.

Significant Activities

We are a provider of mental health services, and during 2023-2024 provided support across the following activities.

Activity	Main Features
Peer Support Groups	Tonic Music provided weekly 90-minute groups across six weeks offering a supportive space for Tonic Rider participants to share their experiences with other music professionals (in partnership with Music Minds Matter) - including 7 open groups and single groups exclusively for women, people living with ADHD, long-term beneficiaries of Help Musicians, young classical artists (with Young Classical Artists Trust), producers / composers of applied music (with PRS Members' Fund) and grassroot music venue personnel (with Music Venue Trust).
Drop-In Group	Tonic Music provided a weekly 90-minute group offering a supportive space for previous Tonic Rider peer support group participants to share their experiences with other music professionals (in partnership with Music Minds Matter).
Mental Health First Aid	Tonic Music provided a two-day course training Tonic Rider participants how to identify, understand and help someone who may be experiencing a mental health issue (MHFA England accredited).
Suicide First Aid Lite	Tonic Music provided a half-day course training Tonic Rider participants in the theory and practice of suicide intervention skills (Suicide First Aid UK accredited).
Mental Health Awareness in the Music Industry	Tonic Music provided a six-hour course training Tonic Rider participants to gain an awareness of the major issues unique to the music industry and how they affect mental health (CPD accredited).
1-to-1 Psychotherapy Sessions	Tonic Music provided Tonic Rider participants 1-to-1 psychotherapy sessions with a UKCP registered psychotherapist - including six-week, 12-week and longer-term periods.
1-to-1 Counselling Sessions	Tonic Music provided Tonic Rider participants 1-to-1 counselling sessions with a MBACP registered humanistic counsellor - including six-week, 12-week and longer-term periods.
1-to-1 Support Sessions	Tonic Music provided Tonic Rider participants 1-to-1 support sessions - including single and six-week periods.

Tonic Talk	Tonic Music provided talks on mental health in music for different organisations and events - including online and in-person sessions.
Media Interviews	Tonic Music provided media interviews to raise awareness of mental health in music - including radio, podcasts and print.
Local Independent Retailers	Tonic Music provided Mental Health First Aid training courses and a follow-up peer support group for staff at local independent retailers based in Portsmouth.
Wellbeing Days	Tonic Music provided a series of in-person music-focused wellbeing days for people living in Portsmouth.
Portsmouth Wellbeing Sessions	Tonic Music provided a series of online wellbeing sessions for people living in Portsmouth.
Tonic Music Stands	Tonic Music provided stands at gigs across the UK to raise awareness of mental health.
Tonic Music Lounges	Tonic Music provided lounges at festivals across the UK, both front-of-house and backstage, to offer mental health support.
Volunteering Opportunities	Tonic Music provided a range of volunteering opportunities at gigs, festivals and other music events across the UK.
In-House Fundraising Events	Tonic Music hosted an annual fundraiser, Barry's Flying Circus, which involved a Wing Walk with fundraisers guided by our patron, Barry Ashworth.
Mental Health Zines	Tonic Music produced zines covering different mental health topics, which are bespoke to working in the music industry - including: stress, anxiety, depression, substance use and suicide prevention.
Tonic Rider Box	Tonic Music produced boxes featuring tailored mental health zines and information about the Tonic Rider programme, which were distributed at various music events.

Grants

Tonic Music has been fortunate to secure substantial support exceeding £270,000 from multiple organisations through grants.

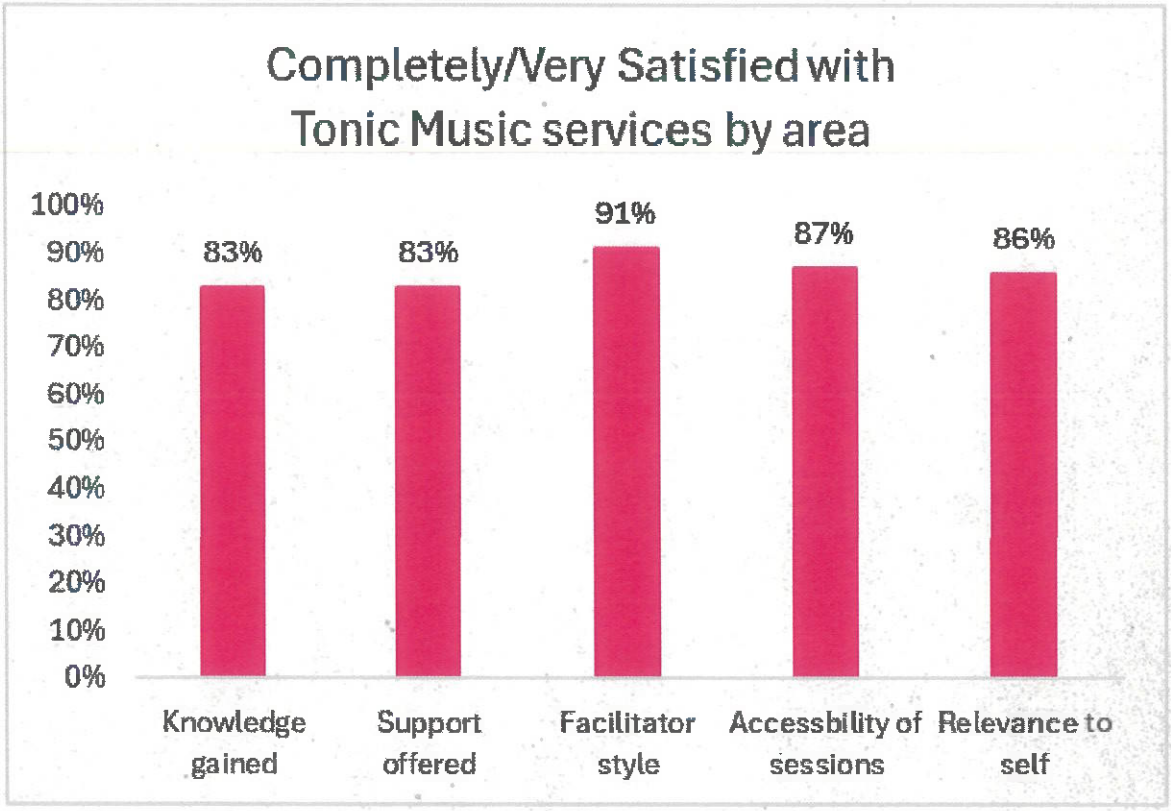
The Year in Numbers

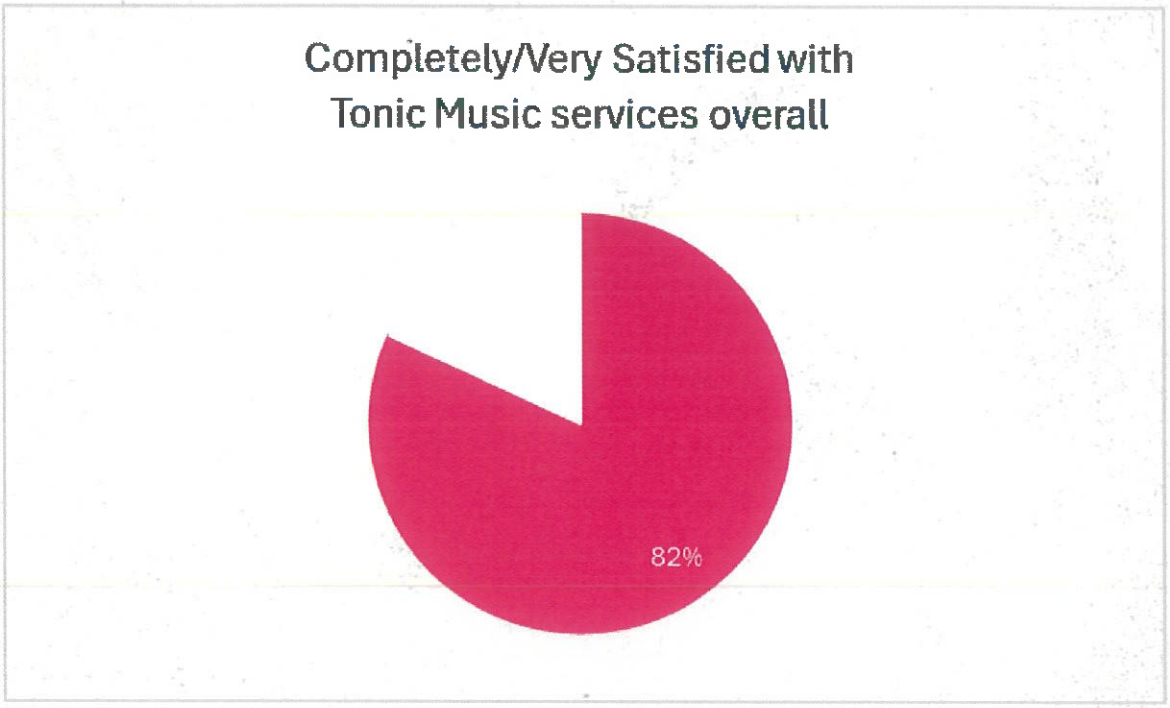
- Tonic Music supporters raised £53,966 through donations in memory of loved ones, sales and challenges, and online raffles.
- A total of 654 participants registered to attend one or more of our programmes.
- A total of 167 screenings were conducted with participants on the programmes.
- We provided 13 six-week Peer Support Groups - allocating 156 spaces.
- We provided 44 Drop-In Group sessions - allocating 32 spaces.
- We provided 3 Mental Health First Aid courses - allocating 48 spaces.
- We provided 4 Suicide First Aid Lite courses - allocating 40 spaces.
- We provided 2 Mental Health Awareness in the Music Industry courses - allocating 40 spaces.
- We provided 66 1-to-1 psychotherapy, counselling and support sessions.
- We provided 11 Tonic Talk sessions.
- The Never Mind the Stigma and/or Tonic Rider stands were present at 101 events.
- We had 967 individuals subscribing to the Tonic Music newsletter over this period.
- Our social media following increased to 19,789 people collectively on Facebook, Instagram, LinkedIn, and X.

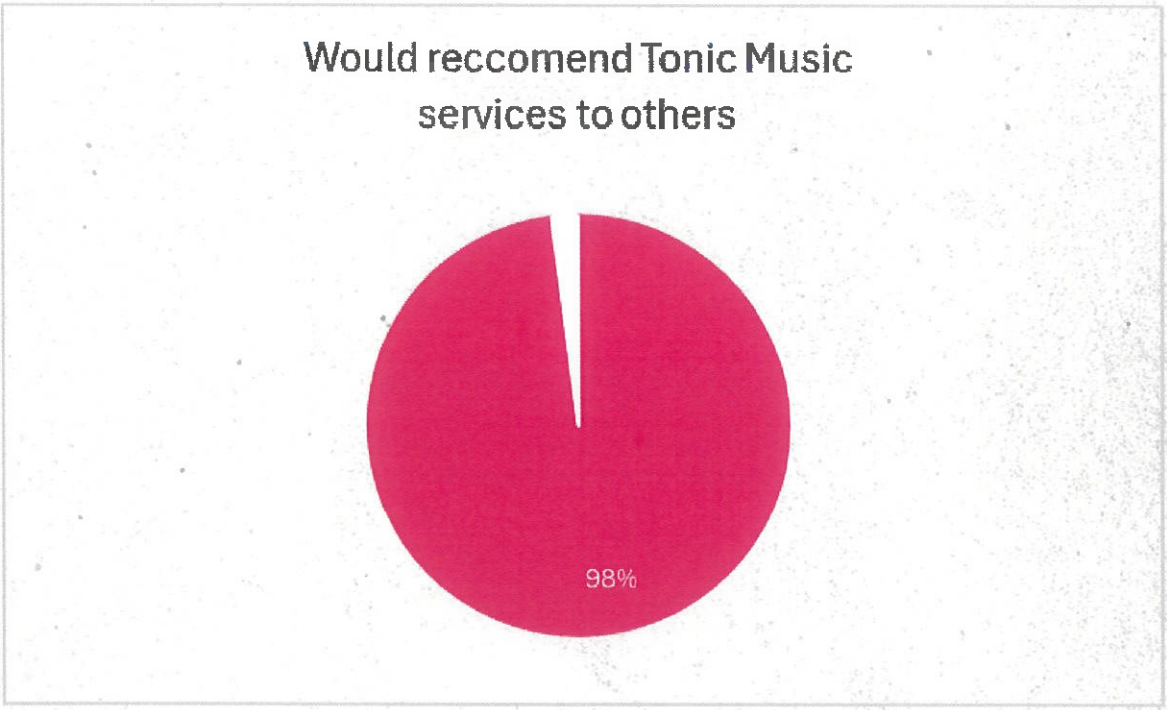
Monitoring Our Performance

Trustees monitor the performance of our mental health programmes. Our Programmes Lead has started an evaluation of our work across both programmes to measure its impact working alongside the Tonic Music team and trustees.

Each programme captures detailed data on progress and satisfaction. In terms of a high level summary of satisfaction, the following percentages represent how many participants were 'Completely' or 'Very' Satisfied with the following areas::




Completely/Very Satisfied with
Tonic Music services overall
82%


Would reccomend Tonic Music
services to others
98%

We capture what people tell us about our programmes



Adam Rich

Freelance Drummer and Drum Tutor

I first started using the peer support group for music industry professionals offered by Tonic Rider just over a year ago and currently still participate regularly in the weekly drop in group.

I've found these to be invaluable and instrumental in my recovery from poor mental health. One of the greatest things about these groups is the fact that I'm connecting with other like minded people in the same industry as me who can relate, first hand, to what I have experienced as our lifestyles are very similar.

There is a strong feeling of belonging within these groups and as they are a safe space, the topics discussed are always welcomed.

I also subscribe to the weekly newsletter for regular updates and the website has been amazing for all sorts of things from coping strategies to courses available.

I can't rate Tonic Music highly enough and look forward to Wednesday afternoons so much as I know I can connect with and offer and receive support from the other group members and the facilitators who, by the way, are awesome!



Kasia Kuchnicka

Contact Centre Manager (Rota and Resources)
Royal Albert Hall

Peer Support groups provided by Tonic Rider have changed my life!

When I initially joined the group, I was at a very low point and struggling with my mental health. The groups provided the essential support and connection with other people from the music industry.

There is an amazing power in open and honest sharing. We heal together by being vulnerable with each other. No pretending, no judgments, and a feeling of safety.

The Peer Support Groups have created a community that I can lean on when times get tough but also allow me to celebrate even the smallest of wins with others.

I feel inspired and energised after EVERY conversation!



Giuseppe Morena

Electronic Music Producer, Remixer, DJ

As an electronic music producer and DJ, my journey with mental health has been full of ups and downs. I've often found myself facing stress, burnout, and a sense of isolation, both personally and within the music industry. However, discovering Tonic Music has been a turning point in my life.

Through their incredible support and music-based programs, I've been able to channel my emotions into my music in a way that has not only helped me creatively but also mentally. The connection with others who share similar experiences has made me feel less alone in my struggles. Tonic Music has provided a safe, open environment where I can express myself without judgment and find healing through music.

The workshops and one-on-one support have taught me valuable tools for managing my mental health, and the sense of community has been a major source of strength. Tonic Music has not only helped me grow as an artist but also as a person, allowing me to navigate the pressures of being a musician and DJ with a healthier mindset.

Thanks to Tonic Music, I feel more balanced, more inspired, and more connected to both my music and my well-being. Their work has been transformative, and I'm beyond grateful for their support in both my personal and professional life.



Helen Hammill

Cattle & Cane

Joining Tonic Music's Drop-in Group was a real game-changer for me. Being surrounded by like-minded musicians who truly understood the ups and downs of both the industry and mental health made all the difference to me.

Tonic Music gave me a safe space to share, learn, and feel supported by people who were in the same boat as me. Having that sense of community and understanding has been so valuable in my journey.

I'm so grateful for the encouragement and connections I found through Tonic Music.

Future Plans

Looking to the future of Tonic Music for Mental Health, going forward the charity will focus on providing mental health support nationally, via the Tonic Rider and Never Mind The Stigma programmes (both facilitated online). This means we will no longer be providing local services in Portsmouth and the surrounding area.

Development

Over the past year, Tonic Music has continued to grow as a national charity with the expansion of programmes and forging of new partnerships. A key factor in this development has been the grant funding received for the Tonic Rider programme, which has enabled Tonic Music to make a greater positive impact on music communities. Alongside this, the outreach of Tonic Music has grown significantly, most notably due to the forging of new partnerships with artists (and their management), promoters, venues, festivals and other music events across the UK.

The main point of development is establishing two national mental health programmes, **Tonic Rider** - for the music industry - and **Never Mind The Stigma** - for music fans. Accordingly, Tonic Music is now the only known charity providing tailored mental health support to both the music industry and music fans. Despite the expansion of Tonic Music, the charity will continue to provide all mental health services in-house, never through tendering, and are proud to not implement an income-criteria for people working in the music industry.

We would like to thank all our funders and fundraisers for their continued support of Tonic Music. In particular, a special mention goes to The Christopher Meredith Foundation, who provide essential funding for Tonic Rider and the forthcoming Tonic Futures programme.



Tonic Rider

Through the Tonic Rider programme, we will continue to provide mental health support tailored for people who work in music.This includes expanding the peer groups and training courses provided on the programme, along with the number of 1-to-1 psychotherapy and counselling sessions.

Funding will also be sought to provide a series of preventative workshops, including Music Performance, Substance Use Awareness and Emotional Resilience. Additional bespoke resources for people working in music will continue to be created, such as increasing the range of mental health zines and posters available on our website.

Tonic Rider is also expanding its reach by collaborating with a range of music organisations and events, to provide exclusive mental health support to meet the needs of people within these communities.

Alongside the Tonic Rider programme, we will be launching Tonic Futures, a programme of mental health support for 18 to 25 year olds working in music. This will be aided by working in partnership with three music colleges and/or youth projects, who can apply this package of services.

In the spirit of progress and transformation, we are poised to expand our event calendar with gigs, festivals and other music events, along with conferences and networking fairs.



Never Mind The Stigma

Our Never Mind the Stigma programme has redirected its focus from providing in-person music workshops locally, to an online programme of mental health support for music fans.

Funding will be sought to provide online Album Clubs and Record Reflection groups, offering music fans tailored mental health support without the requirement to play music or sing. These groups will offer music fans a space to talk about the benefits of listening to music on their mental health, facilitated by a mental health professional.

In addition, funding will also be sought to provide a series of online preventative workshops equipping participants with skills around mental health and hobbyist music activities. This includes workshops on Gig Anxiety, Festival Survival and Music for Mental Health.

It is hoped by running two mental health programmes nationally, one for the music industry and another for music fans, this will streamline our work as a national charity. Alongside this, these developments will bring the two programmes closer together, as part of new focus on establishing good mental health within music communities - as the only known charity providing tailored mental health support to those professionally and recreationally engaging in music.

Summary of Trading Performance and Going Concern

During the year the charity had total income and endowments from donations, legacies and other trading activities of £462,884 (2023: £396,489), an increase of 16.7%, of which £197,418 (2023: £183,759) was unrestricted income and £265,466 (2023: £212,730) was restricted income. After expenditure on raising funds and charitable activities the charity had net expenditure of £66,658 from unrestricted funds and net income of £63,969 from restricted funds giving total net expenditure for the year of £2,689 (2023: net income of £111,702).

Total unrestricted funds brought forward as at 1 July 2023 were -£4,386. Total unrestricted funds carried forward as at 30 June 2024 were therefore -£71,044.

Total restricted funds brought forward as at 1 July 2023 were £162,254. Total restricted funds carried forward as at 30 June 2024 were therefore £226,223.

Total funds (restricted and unrestricted) brought forward as at 1 July 2023 were £157,868. Total funds carried forward as at 30 June 2024 were therefore £155,179.

The charity had a challenging year in which expenditure on additional fundraising staff did not lead to an anticipated increase in unrestricted income. Since the end of the financial year changes have been made to the staffing team and the approach to fundraising, trading and commissioning services leading to an increase in revenue generated from commissioning and at events supported by the charity.

As a result the financial performance of the charity in the year ending 30 June 2025 is anticipated to improve significantly. Based on the actual trading performance of the charity for the eight months ended 28 February 2025 and the budget for the remaining four months of the financial year unrestricted income in the year ending 30 June 2025 is budgeted to increase by approximately £102,000, a 52% increase, and the 2024/2025 financial year is predicted to end with a surplus in excess of £70,000.

In addition, repayment of a loan of £33,764 from a member of the key management personnel is not being sought until the charity has sufficient unrestricted funds to do so.

While the charity had negative unrestricted funds at the year-end of 30 June 2024 therefore, the Trustees consider that it is appropriate to prepare the financial statements on a going concern basis.

Reserves Policy

To manage the financial impact of risk and fulfil our risk management obligations the charity's Reserves Policy is to aim to hold at a minimum unrestricted funds equivalent to three months (approximately £90,000) and at a maximum equivalent to six months (approximately £180,000) of operating running costs.

Given the negative unrestricted funds balance as at 30 June 2024 the charity had not achieved the minimum target reserve at the year-end. However given the actions taken since the year end outlined above, the improved financial performance and increase in unrestricted income, we anticipate that the reserves will be close to the minimum reserves target by the year-end 30 June 2025 (in excess of £70,000, as set out above); and that the target will be met in the early part of the year ending 30 June 2026 (the current budget anticipates an unrestricted balance in excess of £100,000 by 31 August 2025, increasing to in excess of £160,000 by the year-end).

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities. In this report, the trustees refer to the charity's purposes, what it has done to carry out those purposes, and the public benefit that it has sought to provide.

Signed: 

Guy Morpuss, Chair of Trustees

Date: 27.03.2025

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TONIC MUSIC FOR MENTAL HEALTH LTD

Independent examiner's report to the trustees of Tonic Music for Mental Health Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 June 2024.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement - matters of concern identified
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination.

Given the negative unrestricted funds of the charity at the year end a detailed review of the going concern status of the charity has been undertaken by the trustees of which a brief narrative is included within the accounting policies.

I confirm that no matters have come to my attention in connection with the examination giving me reasonable cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; and
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.

Stuart Mackie

S F Mackie FCA

Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Date: 28/03/2025

TONIC MUSIC FOR MENTAL HEALTH LTD

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	129,023	265,466	394,489	373,892
Other trading activities	3	68,395	-	68,395	22,597
Total		197,418	265,466	462,884	396,489
EXPENDITURE ON					
Raising funds	4	32,048	27,981	60,029	29,117
Charitable activities	5				
Charitable activities		232,028	173,516	405,544	255,670
Total		264,076	201,497	465,573	284,787
NET INCOME/(EXPENDITURE)		(66,658)	63,969	(2,689)	111,702
RECONCILIATION OF FUNDS					
Total funds brought forward		(4,386)	162,254	157,868	46,166
TOTAL FUNDS CARRIED FORWARD		(71,044)	226,223	155,179	157,868

The notes form part of these financial statements

TONIC MUSIC FOR MENTAL HEALTH LTD

BALANCE SHEET
30 JUNE 2024

	Notes	2024 £	2023 £
FIXED ASSETS			
Tangible assets	11	1,777	3,902
CURRENT ASSETS			
Stocks	12	32,492	1,302
Debtors	13	-	29,000
Cash at bank and in hand		202,394	144,538
		234,886	174,840
CREDITORS			
Amounts falling due within one year	14	(81,484)	(20,874)
NET CURRENT ASSETS		153,402	153,966
TOTAL ASSETS LESS CURRENT LIABILITIES		155,179	157,868
NET ASSETS		155,179	157,868
FUNDS	16		
Unrestricted funds		(71,044)	(4,386)
Restricted funds		226,223	162,254
TOTAL FUNDS		155,179	157,868

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 30 June 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ..27..03..25..... and were signed on its behalf by:

.....
G Morpuss - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

While the charity had negative unrestricted funds at the year end, the Trustees consider that it is appropriate to prepare the financial statements on a going concern basis. The going concern assumption is based on the actual trading performance of the charity for the eight months ended 28 February 2025 and the budget for the remaining four months of the financial year. Unrestricted income in the year ending 30 June 2025 is budgeted to increase by approximately £102,000, a 52% increase, as a result of changes within the staffing team and the approach to fundraising, trading and commissioning services. Consequently, this has led to an increase in revenue generated from commissioning and at events supported by the charity. The 2024/2025 financial year is predicted to end with a surplus. In addition, repayment of a loan of £33,764 from a member of the key management personnel is not being sought until the charity has sufficient unrestricted funds to do so. As a result of all the above the Trustees consider the going concern basis is appropriate.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Tangible fixed assets are depreciated over their estimated useful lives as follows:

Furniture	10% straight line
Computer	33% straight line

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

continued...

1. ACCOUNTING POLICIES - continued

Fund accounting
Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. DONATIONS AND LEGACIES

	2024	2023
	£	£
Donations	64,772	112,214
Grants	329,717	261,678
	394,489	373,892

3. OTHER TRADING ACTIVITIES

	2024	2023
	£	£
Fundraising events	24,600	-
Merchandise sales	30,704	21,862
Other income	13,091	735
	68,395	22,597

continued...

4. RAISING FUNDS

Other trading activities

	2024	2023
	£	£
Opening stock	1,302	7,751
Purchases	61,305	10,768
Closing stock	(32,492)	(1,302)
Event acts and bands	29,256	10,655
Paypal fees	492	1,245
Interest payable and similar charges	166	-
	60,029	29,117

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable activities	391,290	14,254	405,544

6. SUPPORT COSTS

	Finance	Governance costs	Totals
	£	£	£
Charitable activities	66	14,188	14,254

Support costs, included in the above, are as follows:

Finance

	2024 Charitable activities	2023 Total activities
	£	£
Bank charges	66	-

Governance costs

	2024 Charitable activities	2023 Total activities
	£	£
Accountancy fees	4,460	3,713
Independent examination fees	1,248	1,194
Legal and professional fees	8,480	6,380
	14,188	11,287

continued...

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024	2023
	£	£
Depreciation - owned assets	2,125	4,906
Deficit on disposal of fixed assets	-	21,415

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2024 nor for the year ended 30 June 2023.

Trustees' expenses

During the year no trustee (2023: none) were reimbursed out of pocket expenses totalling £nil (2023: £nil).

9. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	327,356	171,603
Social security costs	21,558	7,626
Other pension costs	8,772	6,407
	357,686	185,636

The key management personnel of the Charity comprise of the Chief Executive Officer. The total employee benefits of the key management personnel of the Charity were £54,772 (2023: £45,453).

The average monthly number of employees during the year was as follows:

	2024	2023
Charitable staff	9	7

No employee received emoluments in excess of £60,000 (2023: none).

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	161,162	212,730	373,892
Other trading activities	22,597	-	22,597
Total	183,759	212,730	396,489
EXPENDITURE ON			
Raising funds	29,117	-	29,117
Charitable activities			
Charitable activities	205,194	50,476	255,670
Total	234,311	50,476	284,787

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
NET INCOME/(EXPENDITURE)	(50,552)	162,254	111,702
RECONCILIATION OF FUNDS			
Total funds brought forward	46,166	-	46,166
TOTAL FUNDS CARRIED FORWARD	(4,386)	162,254	157,868

11. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 July 2023 and 30 June 2024	394	10,198	4,288	14,880
DEPRECIATION				
At 1 July 2023	158	7,883	2,937	10,978
Charge for year	79	1,020	1,026	2,125
At 30 June 2024	237	8,903	3,963	13,103
NET BOOK VALUE				
At 30 June 2024	157	1,295	325	1,777
At 30 June 2023	236	2,315	1,351	3,902

12. STOCKS

	2024 £	2023 £
Stocks	32,492	1,302

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Other debtors	-	29,000

continued...

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	-	265
Other creditors	81,484	20,609
	81,484	20,874

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2024 Total funds	2023 Total funds
	£	£	£	£
Fixed assets	1,777	-	1,777	3,902
Current assets	8,663	226,223	234,886	174,840
Current liabilities	(81,484)	-	(81,484)	(20,874)
	(71,044)	226,223	155,179	157,868

16. MOVEMENT IN FUNDS

	At 1.7.23	Net movement in funds	At 30.6.24
	£	£	£
Unrestricted funds			
GENERAL	(4,386)	(66,658)	(71,044)
Restricted funds			
HiWCF	4,000	(4,000)	-
National Lottery	3,900	(3,900)	-
CMF	131,350	82,189	213,539
Youth Music Grant	20,000	(7,316)	12,684
Peoples Health Trust	3,004	(3,004)	-
	162,254	63,969	226,223
TOTAL FUNDS	157,868	(2,689)	155,179

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
GENERAL	197,418	(264,076)	(66,658)
Restricted funds			
HiWCF	-	(4,000)	(4,000)
National Lottery	-	(3,900)	(3,900)
CMF	265,466	(183,277)	82,189
Youth Music Grant	-	(7,316)	(7,316)
Peoples Health Trust	-	(3,004)	(3,004)
	265,466	(201,497)	63,969
TOTAL FUNDS	462,884	(465,573)	(2,689)

continued...

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.22 £	Net movement in funds £	At 30.6.23 £
Unrestricted funds			
GENERAL	46,166	(50,552)	(4,386)
Restricted funds			
HiWCF	-	4,000	4,000
National Lottery	-	3,900	3,900
CMF	-	131,350	131,350
Youth Music Grant	-	20,000	20,000
Peoples Health Trust	-	3,004	3,004
	-	162,254	162,254
TOTAL FUNDS	46,166	111,702	157,868

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
GENERAL	183,759	(234,311)	(50,552)
Restricted funds			
HiWCF	17,036	(13,036)	4,000
National Lottery	10,000	(6,100)	3,900
CMF	145,000	(13,650)	131,350
Youth Music Grant	27,000	(7,000)	20,000
Peoples Health Trust	11,694	(8,690)	3,004
Community Inclusion Grant	2,000	(2,000)	-
	212,730	(50,476)	162,254
TOTAL FUNDS	396,489	(284,787)	111,702

HiWCF - Funding to support the delivery of a programme of music workshops for adults experiencing mental health problems in Portsmouth.

National Lottery - Providing support to men experiencing suicidal ideation in Portsmouth under our Never Mind The Stigma programme.

CMF - Providing support to musicians and people working in the music industry under our Tonic Rider Programme.

Youth Music - Providing three music graduate jobs and mentorship for six months.

People's Health Trust - Providing support to men experiencing suicidal ideation and people who have been bereaved by suicide in Portsmouth under our Never Mind the Stigma programme.

continued...

16. MOVEMENT IN FUNDS - continued

Community Inclusion Grant - Providing support to men experiencing suicidal ideation in Portsmouth under our Never Mind the Stigma programme.

17. RELATED PARTY DISCLOSURES

A member of the key management personnel loaned money to the charity to allow bills to be paid whilst there was an issue with the banking arrangements. Interest is not being charged on this loan. The amount outstanding as of 30 June 2024 was £33,764.

18. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.

TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales - Charity number 1189913

Accounts

MUSIC FOR MENTAL HEALTH

Annual Report

Annual Report of the Trustees and Financial Statements for the Year Ended 30 June 2023 for Tonic Music for Mental Health Ltd

Registered Company Number: 08093898 (England and Wales)
Registered Charity Number: 1189913

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The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2023. The trustees have adopted the provisions of Accounting Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS 102).

Strategic Report

The reporting year 2022-23 has seen a period of growth for Tonic with a significant increase in funding which has enabled it to move away from being primarily a south coast organisation to a national one. This included the difficult decision to begin the shut down of a physical headquarters.

The increased income also enabled Tonic to expand its staffing team bringing in much needed expertise in the areas of event management, music promotion and administration to the organisation.

As Tonic expands to support people across the country, this year the Trustees have worked with staff and the leadership team about maintaining support for the Portsmouth area through the Tonic Rider and Never Mind the Stigma programmes, ensuring that no one is left behind as we move the organisation forward through growth.

Reserves Policy

The charity currently has a deficit in unrestricted reserves of £4,386 and a surplus in restricted funds of £162,254. The trustees have put controls in place to monitor unrestricted funding on a weekly basis by staff and trustees at monthly meetings. Cash flow forecasts into 2025 show that unrestricted funding will be in surplus. Trustees are formulating a formal reserves policy to identify the minimum unrestricted funds that the charity will aim to carry.

Going Concern

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern. In making this assessment the trustees have noted the unrestricted fund deficit carried forward as at 30 June 2023 of £4,386 and have implemented a strategy to reduce this deficit and provide some unrestricted funds for the charity. At the year end restricted funding received in advance has given the charity the cash flow to continue operating, throughout 2023/24 unrestricted funding is being built up and further funding both restricted and unrestricted has been received. Therefore the trustees are confident of the charity's ability to continue as a going concern for the next 12 months.

Board Expansion

The trustees undertook an analysis of their skills gap in the previous year, resulting in the addition of a number of new Trustees who bring a wealth of experience to Tonic:

- Geoff Steward, a lawyer specialising in intellectual property and commercial/contractual litigation.
- Geoff Priestley, owner of the Wedgewood Rooms and member of the Music Venue Trust.
- Gloria Miller, recording artist, writer, broadcaster and show promoter.
- Matthew Shires, professional services such as financial and management accountancy, procurement and project management.

The year saw the departure of Lisa Holland as a trustee, Lisa was one of Tonic's co-founders and also Alan Wilkes (Vinny) who had supported Tonic for many years both as a musician and also as an ex-mental health professional. Both were valued trustees and their service was greatly appreciated.

Structure, Governance and Management

Governing Document

The charity is controlled by its Governing Document, its Memorandum and Articles of Association, being a company limited by guarantee, as defined by the Companies Act 2006.

Reference and Administrative Details

Name
The name of the company is Tonic Music for Mental Health Ltd (the Charity).

Registered Company Number
08093898 (England and Wales)

Registered Charity Number
1189913

Principal Office
22 Edinburgh Rd, Portsmouth PO1 1DH (post box only).

Registered Office
Morris Crocker, North Street, Havant, PO9 IQU

Trustees

Trustee name	Date of appointment	End of term of office	Term of office
Lisa Holland	6 June 2012	Resigned 9 Jan 2023	Fourth
Abigail Amey	4 February 2019	4 February 2025	Second
Vicki Barwood	4 February 2019	4 February 2025	Second
Stephen Curtis - Chair	8 November 2020	8 November 2026	Second
Geoff Steward	18 July 2022	18 July 2025	First
Gloria Miller	19 October 2022	19 October 2025	First
Geoff Priestley	21 Nov 2022	21 November 2025	First
Matthew Shires	14 January 2023	14 January 2026	First

Exemptions from Disclosure
N/A

Funds held as custodian trustee on behalf of others
N/A

Accountants
Morris Crocker, North Street, Havant, PO9 IQU

Administration Information
Tonic Music for Mental Health is a company limited by guarantee, as well as a registered charity. The organisation was created in 2012 and the charity was created on 12th June 2020.

The written constitution and governing document is the Memorandum and Articles of Association, which were created in 2020 when the organisation formed as a charity.

Recruitment and Appointment of Trustees/Directors

Periodically the Trustee Board will complete a skills audit to identify any gaps when appointing new trustees. Prospective trustees are interviewed by the Chair and the Chief Executive and if there is agreement to proceed, they are invited to attend a meeting of the Trustee Board, sign a written consent to become a trustee and formally appointed as trustees. On appointment as trustee, the trustee shall automatically become a director of the charity.

Advisory Board

Dr. Adam Ficek is a UKCP accredited clinical psychotherapist and MBACP counsellor qualified in EDMR and sensorimotor psychotherapy. He has been involved in the music industry for 25 years as a performing artist and DJ, touring extensively at top level (EMI / Parlophone / Rough Trade) as a solo artist, band member and DJ. Adam's role at Tonic is to consult the Tonic Rider Programme and form relationships with music industry and mental health stakeholders.

Dr. John Barnes is consultant psychiatrist in rehabilitation with Somerset Partnership NHS Trust, working across community and hospital settings. He has been a consultant to Ash ward low secure rehabilitation service in Bridgewater since 2011. Dr. Barnes's role at Tonic is to advise on the Never Mind the Stigma Programme and aspects of mental health on a clinical level.

Dr. Zarah Vernham is a senior lecturer in psychology at the University of Portsmouth. She is an experienced researcher conducting peer-reviewed empirical research for both practitioners and academics. Dr. Vernham's role at Tonic is to advise and work as part of the research team conducting studies around mental health in the music industry.

Adam Churchward is a registered mental health nurse. He has worked across many fields within mental health over the past 25 years, currently specialising in working with people who have a personality disorder and forensic history. Adam's role at Tonic is to advise on aspects of mental health on a clinical level in triage and safeguarding meetings.

Patrons & Ambassadors

As part of our Annual Report we want to pay tribute to, and celebrate, our founding patron Terry Hall, who sadly died on 18 December 2022.



As an iconic frontman to The Specials, Terry was the voice of a generation with their social commentary about injustice, unemployment, economic recession, racism and violence. He went on to form Fun Boy Three and the Colourfield, and led numerous other creative projects.

Terry was a brilliant songwriter and a lyrical genius with a beautiful, unique voice. He had an eclectic taste in music and was an inspiration to so many musicians who collaborated with him including Damon Albarn, Tricky, Dave Stewart, Craig Gannon and, of course, his close friend Ian Broudie. When Sinéad O'Connor was starting out, Terry invited her to record 'Monkey in Winter' with the Colourfield before reuniting with her years later for a beautiful cover version of Dana's 'All Kinds of Everything'.

Terry was passionate about mental health and often shared his own experiences through conversations, interviews and his lyrics. He wrote 'Well Fancy That', a track he recorded with Fun Boy Three, about having been sexually abused in childhood and said "the only way I could deal with the experience was to write about it in a song … it was very difficult for me, but I wanted to communicate my feelings." Terry often spoke about the role that therapy, medication and art played in his mental health and recovery.

Terry first got involved with Tonic in 2013, when he played a DJ set and sang with Dub Pistols at one of our festivals, Tonic 2. Just prior to this, he agreed to be our founding Patron; the perfect match for an organisation promoting recovery through music and art. He liked our relaxed, friendly, fun and inclusive approach and it was the start of a beautiful relationship.

In 2016, Terry invited us to tour with The Specials and set up information stands to help promote awareness. Terry's openness about his own mental health issues encouraged others to share their stories with us, from venue staff to band members to the audience. It was a truly humbling experience that forged a strong, long term bond between Tonic and The Specials, their crew and their fans, leading to the genesis of our Never Mind the Stigma Programme , which continues through attending gigs and festivals to start conversations and promote mental health awareness. He was an early advocate and supporter of our Tonic Rider Programme and helped champion our support for musicians and everyone working in live music.

Terry helped give us a platform in the music industry. He introduced us to many other artists, some of whom are now valued friends and supporters of Tonic. In particular, Barry Ashworth of Dub Pistols, who became a Patron alongside Terry and, most notably over the past two years, The Libertines who have done a tremendous amount of work to support us. Terry played a major role in Tonic's journey from a small, local non-profit organisation to a national charity that now provides specialist support for people right across the music industry.

Terry is greatly missed; he was kind, humble, modest, charismatic, influential and extremely generous. He had a natural ability to put you at ease and was absolutely hilarious with the quickest, driest wit. Terry had exceptional taste and will always be the epitome of cool.

The outpouring of love for Terry when he died, from both fans and those in the music industry alike, articulates more than we can about how much the man and his music meant to people.

We are so grateful to Terry for having believed in Tonic from the start, for shining a spotlight on us and having been a part of our incredible journey.

As we approach the first anniversary after his passing our thoughts are with Terry's family and friends.

"Love, love, love."

We are honoured to have Barry Ashworth (Dub Pistols) and Kevin Cummins (Music Photographer) as our patrons; Biff Mitchell (Festival Organiser), Amy Bee Sting (On My God! It's The Church), Denise Black (Actress), Eddie Piller (Acid Jazz), Seanie Tee (Dub Pistols), Gary Crowley (BBC6 Music Broadcaster) Jeff Horton (100 Club), Lynval Golding (The Specials), Millie Manders (Millie Manders and the Shutup), and Morgan Howell (SuperSizeArt) as our ambassadors.

Administration Information

The day-to-day management of the organisation is delegated to the Chief Executive, Steph Langan. The core employed team is made up of:

Chief Executive Officer (FT)
Tonic Rider Training, Support and Safeguarding Lead (FT)
Head of Fundraising Operations (FT)
Head of Tonic Rider Event Operations (FT)
Team Administrative Assistant (PT)
Graphic Designer (FT)
Tonic Rider Coordinator (PT)
Never Mind The Stigma Programme Coordinator (FT)

The core team is supported by self-employed professional facilitators.

The total salaries of the core employed staff was £165,945.98 (including employer NI and pension costs) and self-employed staff was £19,689.16. No staff salaries exceeded £60,000.

We have 10 regular volunteers who provide ongoing and substantial voluntary work for Tonic Music for Mental Health throughout the year. In addition, we had approximately 100 further volunteers at one-off events and festivals over the course of the year.

Morris Crocker Accountants manage our staff payroll.

We are in the 3rd year of using Xero Software facilitated by a bookkeeper employed with Morris Crocker Accountants.

The following provided services to the charitable company during 2022-23:

Accountants
Morris Crocker, North Street, Havant, PO9 IQU.

Bankers
Barclays Bank, 107 Commercial Road, Portsmouth, PO1 1BT.

What We Do

Tonic Music for Mental Health

We provide creative opportunities for people with mental health problems.

Tonic Rider

Our Tonic Rider Programme promotes good mental health in the music industry, by providing bespoke mental health training and support for artists, crew and personnel working in music.

Never Mind The Stigma

This is a community based support programme which will focus on the men of Portsmouth who are struggling with suicide ideation. We will be offering them a number of different initiatives including Peer-to-Peer Support Groups facilitated by a qualified therapis;, providing accredited training in terms of Mental Health First Aid (MHFA;, Suicide First Aid Lite (SFAL) and activity based support.

Training

We deliver training to companies, organisations and groups on Mental Health First Aid and Suicide First Aid, as well as a range of other courses and workshops.

Events

We raise awareness about mental health at gigs, festivals and events across the country. This includes providing information stands with resources on how to stay well and look out for other people.

Fundraising

We plan and execute multiple in-house fundraisers and are working to diversify our fundraising strategies, incorporating online campaigns, merchandise sales, and grant applications, to achieve a total revenue increase of 50% by the end of 2024.

Structure, Governance and Management

Tonic Music for Mental Health is overseen by a Trustee Board that convenes six times annually, with Sub-Committees assigned specific areas of authority.

The Trustees are also Directors of the company. The Trustees / Directors are ultimately responsible for all the operational developments and activities of the organisation. They have a particular responsibility for setting the strategic direction, and agreeing and monitoring the impact of policies and practice. There are systems for Trustee appraisal and there are link Trustees in place for each service area. Terms of Reference for the Board and each Sub-Committee are reviewed annually. The responsibilities of staff for day-to-day operations are set out in Tonic Music for Mental Health's Acting in Absence Procedures.

The Trustees / Directors will allocate at least one day a year for their own training and development. Trustees will also take the opportunity to undertake other relevant conferences, training and networking events, reporting back learning gained to the Board as a whole.

Tonic Music for Mental Health is committed to being a diverse and inclusive charity. We believe that a diverse board can make better decisions, improve the quality of governance and increase public trust. Board membership includes a range of ages, lived experience of mental health issues and diverse backgrounds. We strive to represent, as a board, the communities we are here to serve.

New trustees will undergo an induction that involves visiting projects to meet with staff and participants and learn about the work of Tonic Music for Mental Health. Trustees will participate fully in staff induction days. A trustee handbook covering the role and responsibilities of trustees including key organisational documents such as risk management, safeguarding, health and safety and fundraising policies is provided to each new trustee. This handbook is also available on a shared trustee drive. This handbook will be updated annually. Trustees sign a Code of Conduct on joining the board.

Mission, Charitable Objects, Vision, Values and Activities

Mission

Our mission is to deliver good mental health and recovery through music.

Our Vision

We strive for an inclusive world where those experiencing poor mental health have the hope, support and respect they deserve.

Our Values

Participation
We believe that participation in music and the arts can promote and sustain good mental health.

Recovery
We champion a recovery-based approach for those experiencing poor mental health.

Empowerment
We believe in empowering people to create healthy environments that promote good mental health.

Inclusivity
We advocate discussion, education and inclusion as a means to reducing stigma and breaking down barriers.

Significant Activities

We are a provider of creative mental health services, and during 2022-2023 provided support across six main groups of services and activities:

Activities	Main Features
Recovery Through Music	We continued to offer face to face sessions during the year.
Tonic Ska Choir	It was with great sadness that we announced the end of Tonic's involvement in the Ska Choir in August, 2023. For some time it has been increasingly challenging to obtain the necessary funding to continue.
Men's Music Jam	Tonic provided a weekly music group for men in the local community experiencing poor mental health or mental ill health.
Outreach	Tonic attended a number of gigs and festivals to raise awareness around mental health. This included joining The Libertines and Peter Doherty on tour across the UK.
Educational Talks and Panels	Tonic delivered talks to music colleges, attended music industry specialist panels, and delivered interviews on music industry podcasts and radio shows.
Volunteering Opportunities	Tonic provided a range of volunteering opportunities at festivals, live music gigs and events. This included Boomtown, Victorious and Mucky Weekender Festivals.
In-House Fundraising Events	Tonic coordinated our yearly fundraiser, Barry's Flying Circus, which involved a Wing Walk with twenty fundraisers guided by our patron, Barry Ashworth.
Tonic Rider	Tonic promoted good mental health in the music industry through a programme of online training courses, support groups and workshops - free for all music industry professionals.
Peer Support Groups	Tonic provided weekly 90-minute groups across six weeks supporting music industry professionals in an open and safe space to share their experiences with other music industry professionals (funded by Help Musicians).
Mental Health First Aid	Tonic provided two-day training courses to music industry professionals on how to identify, understand and help someone who may be experiencing a mental health issue (MHFA England accredited).

Suicide First Aid Lite	Tonic provided four-hour training courses to music industry professionals in the theory and practice of suicide intervention skills that can be applied in professional or personal settings (City and Guilds assured).
Industry Training	Tonic provided bespoke training to organisations within the music industry, including courses for DICE / Boiler Room.
Tonic Talk	Tonic provided talks (in-person and online) on mental health for music colleges and youth oriented projects.
Mental Health Awareness in the Music Industry	Tonic provided six-hour training courses to music industry professionals to gain an awareness of the major issues unique to the music industry and how they affect mental health (CPD accredited).
1:1 Counselling Sessions	Tonic provided 1-to-1 counselling sessions with a qualified MBACP-registered Humanistic Counsellor with extensive experience working within secondary mental health services supporting a range of complex mental health issues.
1:1 Support Sessions	Tonic provided 1-to-1 sessions supporting music industry professions to manage their emotions around work-related stress.
Mental Health Zines	Tonic produced Zines covering different mental health topics, which are bespoke to working in the music industry - including: stress, anxiety, depression, substance use and suicide prevention.
Tonic Rider Box	Tonic produced boxes of mental health Zines and information about Tonic Rider and distributed them at music festivals, including in the dressing rooms of artists.
Backstage Support	Tonic offers stands at music festivals where artists and backstage workers can engage with a member of the Tonic Rider Team. They can receive mental health Zines and/or a Tonic Rider Box at these stands.

Grants

Tonic has been fortunate to secure substantial support exceeding £230,000 from multiple organisations through grants.

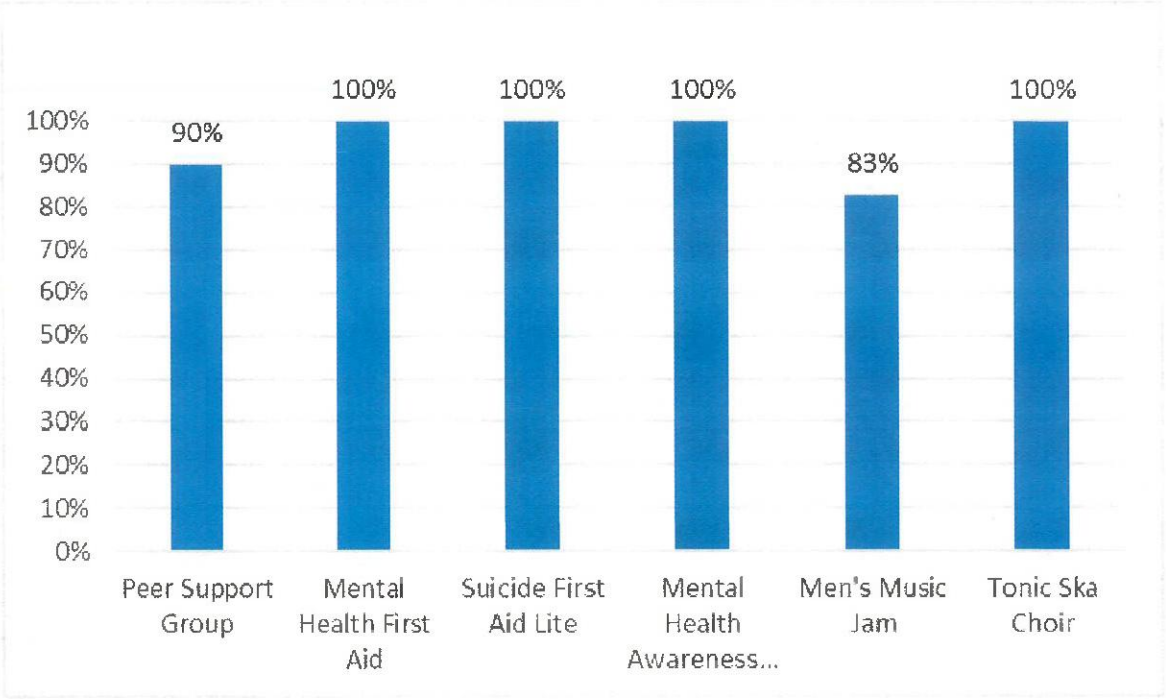
The Year in Numbers

- Tonic supporters raised £58,286.80 through donations in memory of loved ones, sales and challenges, and online raffles.
- A total of 618 participants were registered to attend one or more of our programs.
- A total of 134 one-to-one screenings were carried out with participants from our programs.
- We allocated 144 spots for our six-week Peer Support Groups, as well as 20 slots for our weekly Drop-In Group.
- We provided 160 spots for accredited training courses.
- We conducted 61 one-on-one counselling sessions and 22 individual support sessions.
- We have developed and released 32 distinct mental health zines covering various topics. These were distributed at music events and made available through our website.
- The Never Mind the Stigma and/or Tonic Rider stands were present at 101 events.
- We hosted 46 in-person music sessions at Tonic HQ.
- We had 581 individuals sign up for the Tonic newsletter.
- Our social media following increased by 15,520 people collectively on Facebook, Instagram, LinkedIn, and Twitter/X.
- Our social media content reached a wider audience, garnering 633,353 impressions.

Monitoring Our Performance

Trustees monitor the performance of our creative programmes. Our Tonic Rider Coordinator has started an evaluation of our work across both programmes to measure its impact working alongside the Tonic Team and Trustees.

Each programme captures detailed data on progress and satisfaction. In terms of a high level summary of satisfaction, the following percentages represent how many participants were 'Very' or 'Completely' Satisfied:



We capture what people tell us about our programmes



"I was lucky enough to take part in a Tonic Rider Peer Support Group last year. I found the whole experience really rewarding and it helped me develop in a professional and personal sense.

Completing the Peer Support Group also led me to complete some Tonic Rider training courses which has been invaluable in allowing me to support myself and others in the industry.

Holly Jones
Sound City

TONIC RIDER



"I found the Tonic Rider Peer Support Group a really invaluable experience. In such a competitive industry, it's a relief to be given a space to share experiences and gain support in a structured and supportive way without fear of judgement.

I would encourage anyone be they backstage, performer or in the broader music industry to embrace this opportunity to both be supported and support others.

Finlay Johnson
Association For Electronic Music

TONIC RIDER

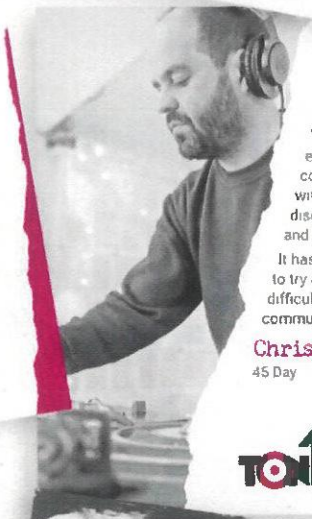


"Tonic Rider does fabulous and much-needed work, in a stressful world.

I accessed a Tonic Rider Peer Support Group and aside from the obvious chance to talk openly and offload – with guidance from a psychotherapist and music industry professional, Adam Ficek – I got excellent support and guidance and made some new friends for life.

Damian Morgan
BIMM Manchester

TONIC RIDER



"I recently attended the Suicide First Aid Lite course run by Tonic Rider.

The course was well run, extremely informative, and conducted in a safe space with other participants discussing some very serious and important issues.

It has provided me with the tools to try and identify any signs of difficulties with members of the communities I am part of.

Christos Christou
45 Day

TONIC RIDER



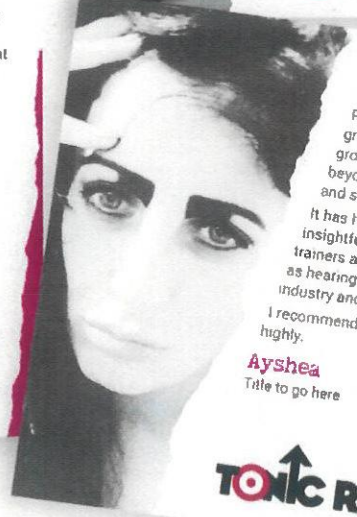
"I'm glad that I attended the Mental Health Awareness in the Music Industry course. It's important to talk about issues affecting mental health within the industry.

This course taught me how I could support, help and signpost colleagues and friends experiencing issues.

I highly recommend it if you're a music industry professional.

Caterina Bustamante
Music Business Student at BIMM

TONIC RIDER



"I can't thank Tonic Rider enough for their great courses and engaging groups. I have found them beyond helpful, educational and supportive.

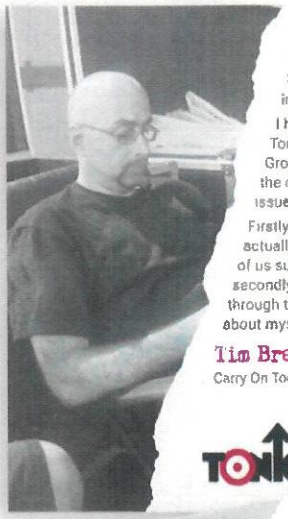
It has helped so much to gain insightful knowledge from the trainers and professionals, aswell as hearing from others in the industry and their own experiences.

I recommend Tonic Rider's courses highly.

Ayshea
Title to go here

TONIC RIDER

TONIC
MUSIC FOR MENTAL HEALTH



"Since the pandemic, I have been unable to work in the touring industry.

I have just completed a Tonic Rider Peer Support Group, which has given me the opportunity to discuss the issues I face.

Firstly it was nice to realise that actually, it's not just me, but lots of us suffer the same issues, secondly, it has helped me work through the issue so that I feel better about myself and the future.

Tim Brennan
Carry On Touring

TONIC RIDER



"I am very grateful to have had the Tonic Rider Peer Support Groups in my life!

They've always come at the right time for me and it's been so great to have the chance to meet other musicians across the UK, who I may not have had a chance to meet otherwise, learn so much from each other and realise that although we might be geographically distant, the issues that we're facing are not always so far apart!

Marianne Sice
Musician

TONIC RIDER



"The Peer Support Group sessions with Tonic Rider were absolutely essential to me at a time when I really needed support emotionally.

After each of the 6 sessions I attended with the group, I felt motivated and clear with my music goals - which also helped my mental health.

I've made life long friends through this amazing resource, and I recommend that anyone in the music industry uses it!

Saff Juno
Musician

TONIC RIDER



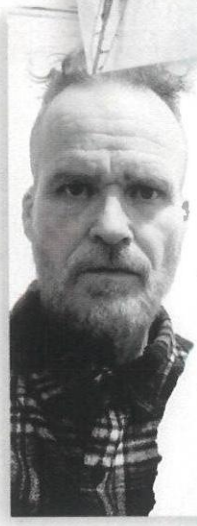
"Thanks so much for providing the Peer Support Groups, which are accessible to anyone no matter of class, race, gender identity or disability, and it really does help to feel heard and not alone.

Our facilitator, Jade, was such an amazing role model, she was totally relatable and shared her own unique journey and struggles working in music and mental health, all of which were so meaningful.

I would highly recommend the Tonic Ride programme!

Saskhia Menendez
Equality & Diversity Ambassador

TONIC RIDER



"The Tonic Rider Suicide First Aid Lite course is probably one of the most important 6 hours I have spent in my life. Tutored superbly by Jade Hughes, my attitude of suicide was healthily challenged. It's never simple, but complex. We learnt a three step conversation that could save lives.

Tonic Rider are doing what all music should be doing in these times of uncertainty, heal and bring us together. Vive la Tonic!

S.R. Mortimer
Musician

TONIC RIDER



"The Peer Support Group helped me reconnect with a crucial part of myself.

If you're looking for a compassionate community, thought-provoking discussions, and a nurturing environment for self exploration, I wholeheartedly recommend the Tonic Rider, Peer Support Group.

Louise Ward
Night Time Industries Association

TONIC RIDER

TONIC
MUSIC FOR MENTAL HEALTH

Future Plans

Looking to the future of Tonic Music for Mental Health, whilst we continue to have a focus on the South Coast and Portsmouth, the charity is in a process of scaling and expanding our core programmes. This has developed our reputation for providing innovative and successful mental health support, advice and training across the country.

Development

With the widespread use of virtual and hybrid technologies, such as Zoom, along with the financial impact associated with building running costs, Tonic has embraced a move away from building-based operations and now utilises community venues and online platforms. This enables Tonic to use its income more effectively and target support where it is most needed.

Linked to this, Tonic supported the Tonic Ska Choir to move on to gain independence from Tonic. They have set up to become a Community Interest Company and are now known as Southern Ska Collective. The choir has been an important part of Tonic's story and we wish them well with their ongoing success and journey.

At the same time, the Recovery Through Music Programme has evolved into the Never Mind the Stigma Programme, redirecting the focus of our work on the South Coast and Portsmouth from music workshops to support and training around suicide prevention. This will be informed by our previous work and provide an additional opportunity to provide services on a national level.

The charity is now divided into two distinct arms:

Tonic Rider - Encompasses all programmes and outreach dedicated to supporting artists, crew, music industry professionals and organisations.

Never Mind the Stigma - Holds all of our projects and campaigns to support music lovers in the community across the country.



Tonic Rider

Through the Tonic Rider programme, we will continue to work with people throughout the music industry with mental health problems, supporting artists, crew and industry professionals to understand and maintain good mental health.This includes expanding the level of online training courses, support groups and taught workshops, in addition the introduction of 1-to-1 psychotherapy and counselling.

Accreditation will also be sought for the online workshops, including Music Performance Anxiety and Substance Use Awareness. Additional bespoke resources for the music industry will continue to be created, such as increasing the range of mental health Zines available on our website and provided at music events.

Tonic Rider is expanding its reach by collaborating with a wide variety of artists, music industry organisations, venues, and festivals, and by supporting all sectors of the industry from grassroots to a national scale.

In the spirit of progress and transformation, we are poised to expand our event calendar with gigs, conferences, festivals and backstage outreach initiatives.



Never Mind The Stigma

Our Never Mind the Stigma programme has redirected its focus from providing in-person music workshops, to online support groups and taught workshops tailored for music fans across the country. The includes a change of emphasis from recovery through music to suicide prevention to strengthen communities.

As part of Never Mind The Stigma, we will also launch a new campaign called MATE (Men Ain't Talking Enough) providing support and training for men around suicide prevention. This will be informed by our previous work opening additional opportunities to provide services and peer-to-peer support on a national level.

We are expanding the number of tours, festivals, and gigs that we attend with our Never Mind The Stigma stand - where we provide on-site support and resources to gig-goers and music lovers. We will also continue the development and expansion of our Tonic Lounge initiative where we provide a safe and quiet welfare space for audience members at festivals.

In 2024 we will launch our 'Gig 'n' Tonic' project where we will collaborate with local promoters across the country to support local talent and provide our resources to local communities.

By the power of music and the strength of community, together, we can make a lasting difference.

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities. The trustees refer to public benefit throughout this report.

Signed: 

(Steve Curtis, Tonic Chair of Trustees)

Date: 26/04/24

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TONIC MUSIC FOR MENTAL HEALTH LTD

Independent examiner's report to the trustees of Tonic Music for Mental Health Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 June 2023.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Grant Mackie

S F Mackie FCA

Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Date: 26/4/24

TONIC MUSIC FOR MENTAL HEALTH LTD

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	161,162	212,730	373,892	216,827
Other trading activities	3	22,597	-	22,597	7,533
Total		183,759	212,730	396,489	224,360
EXPENDITURE ON					
Raising funds	4	29,117	-	29,117	15,712
Charitable activities	5				
Charitable activities		205,194	50,476	255,670	214,571
Total		234,311	50,476	284,787	230,283
NET INCOME/(EXPENDITURE)		(50,552)	162,254	111,702	(5,923)
RECONCILIATION OF FUNDS					
Total funds brought forward		46,166	-	46,166	52,089
TOTAL FUNDS CARRIED FORWARD		(4,386)	162,254	157,868	46,166

TONIC MUSIC FOR MENTAL HEALTH LTD

BALANCE SHEET
30 JUNE 2023

	Notes	2023 £	2022 £
FIXED ASSETS			
Tangible assets	11	3,902	29,248
CURRENT ASSETS			
Stocks	12	1,302	7,751
Debtors	13	29,000	7,962
Cash at bank and in hand		144,538	8,119
		174,840	23,832
CREDITORS			
Amounts falling due within one year	14	(20,874)	(6,914)
NET CURRENT ASSETS		153,966	16,918
TOTAL ASSETS LESS CURRENT LIABILITIES		157,868	46,166
NET ASSETS		157,868	46,166
FUNDS	16		
Unrestricted funds		(4,386)	46,166
Restricted funds		162,254	-
TOTAL FUNDS		157,868	46,166

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 30 June 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 26/04/2024 and were signed on its behalf by:

S Curtis

.....

S M Curtis - Trustee

TONIC MUSIC FOR MENTAL HEALTH LTD
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Tangible fixed assets are depreciated over their estimated useful lives as follows:

Furniture	10% straight line
Computer	33% straight line

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 30 JUNE 2023

1. ACCOUNTING POLICIES - continued

Financial instruments
Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	112,214	166,708
Grants	261,678	50,119
	373,892	216,827

3. OTHER TRADING ACTIVITIES

	2023	2022
	£	£
Merchandise sales	21,862	4,753
Other income	735	2,780
	22,597	7,533

4. RAISING FUNDS

Other trading activities

	2023	2022
	£	£
Opening stock	7,751	1,000
Purchases	10,768	5,663
Closing stock	(1,302)	(7,751)
Event acts and bands	10,655	14,307
Paypal fees	1,245	2,493
	29,117	15,712

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable activities	244,383	11,287	255,670

6. SUPPORT COSTS

	Governance costs
	£
Charitable activities	11,287

Support costs, included in the above, are as follows:

Governance costs

	2023 Charitable activities	2022 Total activities
	£	£
Accountancy fees	3,713	4,017
Independent examination fees	1,194	1,134
Legal and professional fees	6,380	6,072
	11,287	11,223

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation - owned assets	4,906	4,583
Deficit on disposal of fixed assets	21,415	-

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2023 nor for the year ended 30 June 2022.

Trustees' expenses

During the year no trustee (2022: none) were reimbursed out of pocket expenses totalling £nil (2022: £nil).

9. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	171,603	156,098
Social security costs	7,626	5,020
Other pension costs	6,407	5,536
	185,636	166,654

The key management personnel of the Charity comprise of the Chief Executive Officer. The total employee benefits of the key management personnel of the Charity were £45,453 (2022: £37,771).

The average monthly number of employees during the year was as follows:

	2023	2022
Charitable staff	7	8

No employee received emoluments in excess of £60,000 (2022: none).

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	166,708	50,119	216,827
Other trading activities	7,533	-	7,533
Total	174,241	50,119	224,360
EXPENDITURE ON			
Raising funds	15,712	-	15,712
Charitable activities			
Charitable activities	164,452	50,119	214,571
Total	180,164	50,119	230,283
NET INCOME/(EXPENDITURE)	(5,923)	-	(5,923)
RECONCILIATION OF FUNDS			
Total funds brought forward	52,089	-	52,089
TOTAL FUNDS CARRIED FORWARD	46,166	-	46,166

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 30 JUNE 2023

11. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 July 2022	394	33,992	3,313	37,699
Additions	-	-	975	975
Disposals	-	(23,794)	-	(23,794)
At 30 June 2023	394	10,198	4,288	14,880
DEPRECIATION				
At 1 July 2022	79	6,864	1,508	8,451
Charge for year	79	3,398	1,429	4,906
Eliminated on disposal	-	(2,379)	-	(2,379)
At 30 June 2023	158	7,883	2,937	10,978
NET BOOK VALUE				
At 30 June 2023	236	2,315	1,351	3,902
At 30 June 2022	315	27,128	1,805	29,248

12. STOCKS

	2023 £	2022 £
Stocks	1,302	7,751

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade debtors	-	3,962
Other debtors	29,000	3,000
Prepayments	-	1,000
	29,000	7,962

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 30 JUNE 2023

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	265	-
Other creditors	20,609	6,914
	20,874	6,914

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2023 Total funds	2022 Total funds
	£	£	£	£
Fixed assets	3,902	-	3,902	29,248
Current assets	12,586	162,254	174,840	23,832
Current liabilities	(20,874)	-	(20,874)	(6,914)
	(4,386)	162,254	157,868	46,166

16. MOVEMENT IN FUNDS

	At 1.7.22	Net movement in funds	At 30.6.23
	£	£	£
Unrestricted funds			
GENERAL	46,166	(50,552)	(4,386)
Restricted funds			
HiWCF	-	4,000	4,000
National Lottery	-	3,900	3,900
CMF	-	131,350	131,350
Youth Music Grant	-	20,000	20,000
Peoples Health Trust	-	3,004	3,004
	-	162,254	162,254
TOTAL FUNDS	46,166	111,702	157,868

16. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
GENERAL	183,759	(234,311)	(50,552)
Restricted funds			
HiWCF	17,036	(13,036)	4,000
National Lottery	10,000	(6,100)	3,900
CMF	145,000	(13,650)	131,350
Youth Music Grant	27,000	(7,000)	20,000
Peoples Health Trust	11,694	(8,690)	3,004
Community Inclusion Grant	2,000	(2,000)	-
	212,730	(50,476)	162,254
TOTAL FUNDS	396,489	(284,787)	111,702

Comparatives for movement in funds

	At 1.7.21 £	Net movement in funds £	At 30.6.22 £
Unrestricted funds			
GENERAL	52,089	(5,923)	46,166
TOTAL FUNDS	52,089	(5,923)	46,166

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
GENERAL	174,241	(180,164)	(5,923)
Restricted funds			
Help Musicians	19,688	(19,688)	-
Hampshire, Southampton & Isle of Wight Clinicial Group	8,000	(8,000)	-
Southampton City Council	9,900	(9,900)	-
HiWCF	9,260	(9,260)	-
William Wates Memorial Trust	2,500	(2,500)	-
Portsmouth Lottery	771	(771)	-
	50,119	(50,119)	-
TOTAL FUNDS	224,360	(230,283)	(5,923)

16. MOVEMENT IN FUNDS - continued

Help Musicians - Funding to support the delivery of six-weekly peer support groups for professional musicians and people working within the music industry.

Hampshire, Southampton and Isle of Wight Clinical Commissioning Group - Funding to support the No Wrong Door initiative

Southampton City Council - Funding received to support the Suicide Prevention Innovation Fund

HiWCF - Funding to support the delivery of a programme of music workshops for adults experiencing mental health problems in Portsmouth.

William Wates Memorial Trust - Funding to support the Early Intervention in Psychosis music workshops

Portsmouth Lottery - Funding to support specialist suicide first aid training for portsmouth retailers.

National Lottery - Providing support to men experiencing suicidal ideation in Portsmouth under our Never Mind The Stigma programme.

CMF - Providing support to musicians and people working in the music industry under our Tonic Rider Programme.

Youth Music - Providing three music graduate jobs and mentorship for six months.

People's Health Trust - Providing support to men experiencing suicidal ideation and people who have been bereaved by suicide in Portsmouth under our Never Mind the Stigma programme.

Community Inclusion Grant - Providing support to men experiencing suicidal ideation in Portsmouth under our Never Mind the Stigma programme.

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 30 June 2023.

18. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.

TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales - Charity number 1189913

Accounts

REGISTERED COMPANY NUMBER: 08093898 (England and Wales)
REGISTERED CHARITY NUMBER: 1189913

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

FOR

TONIC MUSIC FOR MENTAL HEALTH LTD

TONIC MUSIC FOR MENTAL HEALTH LTD

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FOR THE YEAR ENDED 30 JUNE 2022

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TONIC MUSIC FOR MENTAL HEALTH LTD

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

The reporting year 2021-22 has seen a significant number of changes and initiatives at Tonic as it evolves to meet the needs of its users, the changes in the music industry and as the world comes out of Covid-19.

The year saw Tonic move premises from the cramped inaccessible shop to a new temporary home with greater space and improved access.

Trustees have spent the year with the staff and leadership team looking at how Tonic can best support the people of Portsmouth and the wider region as well as build on the success of its national work through the Tonic Rider programme. The Chief Executive has led a review of Tonic's strategy and along with the wider team and Trustees a plan of how to develop the organisation has been agreed.

The year saw a full return of live music and festivals, this enabled a number of fundraising and awareness raising opportunities but also saw an increase in demand from music professionals and musicians struggling with their mental health as they returned to work after Covid-19.

Finance was a key feature of the year with a number of key grants supporting our vital work while trading and event income was rebuilt. The staff and leadership team worked extremely hard to maximise income opportunities during the year.

The Trustee Board undertook an analysis of their skills gap and the year saw the beginning of a recruitment campaign that will see new additions to the Board in the coming year.

What we do
We provide creative opportunities for people with mental health problems. We run free music-related groups, such as the Men's Music Jam and Tonic Ska Choir.

Our Tonic Rider programme promotes good mental health in the music industry, providing mental health support both online and in-person.

We deliver training to companies, organisations and groups on Mental Health First Aid and Suicide First Aid, as well as a range of other courses and workshops.

We raise awareness about mental health at gigs, festivals and events. We provide stands at events across the country with resources on how to stay well and look out for other people.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Mission

Delivering good mental health and recovery through music.

Vision

We strive for an inclusive world where those experiencing poor mental health have the hope, support and respect they deserve.

Values

Participation - We believe that participation in music and the arts can promote and sustain good mental health.

Recovery - We champion a recovery-based approach for those experiencing poor mental health.

Empowerment - We believe in empowering people to create healthy environments that promote good mental health.

Inclusivity - We advocate discussion, education and inclusion as a means to reducing stigma and breaking down barriers.

Grantmaking

Tonic was fortunate to receive generous support from the following organisations in the period since 30 June 2021:

- William Wates Memorial Trust - £2,500 for Early Intervention in Psychosis Music Workshops.
- Hampshire and Isle of Wight Suicide Prevention Innovation Fund - £9,900 for Suicide Prevention work.
- Adult Community Mental Health Transformation No Wrong Door Grant - £8,000 for Recovery Through Music Programme.
- Youth Music Incubator Fund- £30,000 for Tonic Rider Live Employment Programme
- Portsmouth Lottery - £2,000 for Specialist Suicide First Aid training for Portsmouth Retailers.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2022

ACHIEVEMENT AND PERFORMANCE

Charitable activities

We are a provider of creative mental health services, and during 2021-2022 provided support across 6 main groups of services and activities:

Activities	Main Features
Creative Workshops and Courses	During 2021/22 we began to offer face to face sessions again at third party venues and from February 2022 from our new headquarters.
Tonic Ska Choir	The Choir continued during 2020-21 and performed at a number of festivals and events including the Victorious and Mucky Weekender Festivals.
Outreach	Tonic attended a number of gigs and events to raise awareness around mental health. This included a number of festivals, gigs and tours by The Libertines, The Specials and the Dub Pistols.
Bespoke Training	Tonic provided bespoke mental health and suicide prevention training to the Albion Rooms staff team.
Educational Talks and Panels	Tonic delivered talks to BIMM music schools, attended music industry specialist panels, attended music school freshers fairs and delivered interviews on music industry podcasts and radio shows.
The Roadie Clinic - Global Care Network	Since July 2021, we have been a member of The Roadie Clinic - Global Care Network, which is a collective of organisations working around mental health in the music industry (specifically live events and crew) in the US, Canada, Australia the UK.
Tonic Live	Tonic held a number of events at its new headquarters including two gigs featuring Peter Docherty and Frédéric Lo.
Volunteering Opportunities	Tonic provided a range of volunteering opportunities at festivals and live music gigs and events. This included Boomtown, Victorious and Mucky Weekender Festivals.
In-House Fundraising Events	Tonic organised our annual fundraiser, Barry's Flying Circus - a Wing Walk with twenty fundraisers led by our patron, Barry Ashworth.
Tonic Rider	Tonic promoted good mental health in the music industry through a programme of online training courses, support groups and taught workshops - free for all music industry professionals.
Peer Support Groups	Weekly 90-minute groups across six weeks supporting music industry professionals in an open space to share their experiences with other music industry professionals (funded by Help Musicians).

Mental Health First Aid	Two-day course training music industry professionals how to identify, understand and help someone who may be experiencing a mental health issue (MHFA England accredited).
Suicide First Aid Lite	Four-hour course training music industry professionals in the theory and practice of suicide intervention skills that can be applied in professional or personal settings (City & Guilds assured).
Suicide Intervention*	Three-hour course training music industry professionals how to identify and intervene appropriately when someone is having thoughts of suicide.
Mental Health Awareness in the Music Industry	Six-hour course training music industry professionals to gain an awareness of the major issues unique to the music industry and how they affect mental health (CPD accredited).
Music Performance Anxiety	Two-and-a-half-hour workshop teaching music industry professionals to identify and manage the effects of anxieties related to performing within themselves and others.
Emotional Resilience	Two-and-a-half-hour workshop teaching music industry professionals mindful awareness of emotions and practical ways to build resilience.
ACT Skills	Two-and-a-half-hour workshop teaching music industry professionals acceptance and commitment therapy skills to reduce unwanted thoughts and feelings.
Wellbeing Group	Weekly 90-minute group across three weeks supporting music industry professionals with practical strategies to reduce the impact of stress, anxiety and low mood.
1:1 Counselling Sessions	1-1 counselling sessions with a qualified MBACP registered Humanistic counsellor with extensive experience working within secondary mental health services supporting a range of complex mental health issues.
1:1 Support Sessions	Series of one-hour individual sessions supporting music industry professions to manage their emotions around work-related stress.
Everybody Hurts: Help with Depression	Online guide focusing on depression with sections on signs/symptoms, self-help advice and signposting to other support.
Suicide Prevention Safety Plan	Online guide focusing on suicide prevention with sections on grounding techniques, safety statements and self-soothing kits.

*Superseded by Suicide First Aid Lite.

Tonic had been based at 119 Highland Road, Portsmouth for the previous five years. The shop had not been open since March 2020 due the Covid-19 and in February 2022 Tonic moved to new larger premises at the old Frank Sorrell Centre that enabled better disabled access and social distancing.

Tonic Music for Mental Health works across England. Our support is focused on using creativity to support mental health recovery. We offer support to those in greatest need who access secondary mental health services and in-patient care, and support to people with mild to moderate depression and anxiety.

We work in places where people are at their most vulnerable, including in-patient units and work with marginalised communities.

A Year in Numbers

- 14 Online Raffles raising £2,724.19 in total.
- 4 donations made in memory of loved ones raising £1,345.75
- 52 people undertaking sales and challenges raising £54,216.86.
- 257 participants were registered to attend a course, group or workshop
- 214 participants newly registered on the Tonic Rider programme
- 132 1:1 screenings conducted with Tonic Rider participants
- 84 spaces offered on Peer Support Groups (funded by Help Musicians) - including one group (12 spaces) exclusively for an independent record label.
- 64 spaces offered on Mental Health First Aid course
- 60 spaces offered on Suicide First Aid Lite course
- 40 spaces offered on Suicide Intervention course
- 72 spaces offered on Mental Health Awareness in the Music Industry course
- 50 spaces offered on Music Performance Anxiety workshop
- 30 spaces offered on Emotional Resilience workshop
- 50 spaces offered on ACT Skills workshop
- 36 spaces offered on Wellbeing Group
- 29 1:1 Counselling Sessions provided
- 12 1:1 Support Sessions provided
- 1 in-person training days provided to music organisations (Albion Rooms)
- 2 freshers fairs attended at music schools (BIMM Manchester & LIPA)
- 1 talk delivered to a music school (BIMM Manchester)
- 2 panels attended by a Tonic Rider representative (Getahead Festival & Night Time Economy Summit)
- 2 radio/podcast appearances to talk about the Tonic Rider (Unmade Radio & Spaces International)
- 38 participants registered on the Recovery Through Music programme
- 15 1:1 screenings conducted with Recovery Through Music participants
- 6 Men's Music Jam sessions delivered
- 140 participants registered on the Tonic Ska Choir
- 110 1:1 screenings conducted with Tonic Ska Choir participants
- 41 Tonic Ska Choir rehearsals delivered
- 4 performances by Tonic Ska Choir at festivals and events.
- 101 events attended by our Never Mind The Stigma stand.
- People signed up to the Newsletter = 581
- Facebook followers (Main Tonic and Tonic Rider combined) = 8,708 + 638 (as of 21/11/22) = 9,346
- Facebook reach (across both pages) = 167,628 for main page + 19,012 for TR page (01/07/21 to 30/06/22) = 186,640 total
- Instagram followers (main Tonic and Tonic Rider combined) = 2,973 + 523 (as of 21/11/22) = 3,496
- Instagram reach (across both pages) = 16,522 for main page + 3,927 for TR page (01/07/21 to 30/06/22) = 20,449 total
- Twitter followers (main Tonic and Tonic Rider combined) = 3,414 + 644 (as of 21/11/22) = 4,058
- Twitter Impressions (across both pages) = 438,700 for main page + 165,158 for TR page (01/07/21 to 30/06/22) = 603,858 total
- Website = 41,476 page views / 17,286 site sessions / 14,776 unique visitors / 6m 33s average session duration (01/07/21 to 30/06/22)
- YouTube visits / views (in total - particularly Ska Choir sweet sensation video) = 27,700 total (of which 22,695 Sweet Sensation)
- YouTube Sub-scribers 431

- Google Business page visits / directions etc = 11,554 (07/03/22 to 21/11/22 - the change made on 07/03/22 was the address to Frank Sorrell Centre).

Monitoring our Performance

Trustees monitor the performance of our creative programmes. Our Tonic Rider Coordinator has started an evaluation of our work across both programmes to measure its impact working alongside the Tonic team and Trustees.

Each programme captures detailed data on progress and satisfaction. In terms of a high level summary of satisfaction:

- Peer Support Group - 100% 'Completely' or 'Very' Satisfied
- Mental Health First Aid - 96.6% 'Completely' or 'Very' Satisfied
- Suicide First Aid Lite - 100% 'Completely' or 'Very' Satisfied
- Suicide Intevrention - 100% 'Completely' or 'Very' Satisfied
- Mental Health Awareness in the Music Industry - 96.1% 'Completely' or 'Very' Satisfied
- Music Performance Anxiety - 100% 'Completely' or 'Very' Satisfied
- Emotional Resilience - 91.7% 'Completely' or 'Very' Satisfied
- ACT Skills - 100% 'Completely' or 'Very' Satisfied
- Wellbeing Group - 100% 'Completely' or 'Very' Satisfied
- Men's Music Jam - 100% 'Completely' or 'Very' Satisfied
- Tonic Ska Choir - 86.7% 'Completely' or 'Very' Satisfied

We capture what people tell us about our programmes:

"Tonic is fabulous and I am very grateful for the resource it has been for me. I find it super encouraging and really missed it when the first set of episodes finished. I feel very blessed to have been given the opportunity for this resource. Thank you".

"I am very appreciative of the work of Tonic and it has really helped sustain me in my work. Thank you Tonic for all that you do and for the sessions I participated in".

"I have really enjoyed this group and it has been the only thing that I look forward to in the week. It's allowed me to do something for myself and meet with people who have a love of music and playing but also have difficulties similar to mine and understand".

"I cannot put into words the difference Tonic Ska Choir has made to my life - it has given me new friends, a new place to live, and an outlet for the passion I have for being open about mental health challenges; I would love to do more for Tonic to give back just a little of what it has given me".

FUTURE PLANS

The Tonic Rider programme has enabled the organisation to begin to support people and organisations across the country. Although Tonic will always have a focus on the South Coast and Portsmouth in particular, it now has a national reputation of providing innovative mental health support, advice and training.

The widespread use of Zoom costs associated with building running costs and the short term lease of the headquarters, has led Tonic to make the decision to move away from a building-based approach in 2023 and focus on using community venues and online platforms. This will enable Tonic to use its income more effectively and target support where it is most needed.

Linked to this, Tonic will work with the Tonic Choir to move on and become independent. The choir has been an important part of Tonic's story and we will work with the members and facilitators to set up a Community Interest Company to ensure its future.

Tonic will continue to work with people with mental health problems and music industry professionals but the next year will also see a focus on music fans. Tonic will develop a range of tools and products aimed at people that attend gigs, events and festivals to help them with their mental health and how to look out for other people. This work will be delivered through the new 'Never Mind the Stigma' programme.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Charity constitution

Tonic Music for Mental Health is a company limited by guarantee, as well as a registered charity. The organisation was created in 2012 and the charity was created on 12th June 2020.

The written constitution and governing document is the Memorandum and Articles of Association, which were created in 2020 when the organisation formed as a charity.

Recruitment and appointment of new trustees

Periodically the Trustee Board will complete a skills audit to seek to address identified skills gaps when appointing new trustees. Prospective trustees are interviewed by the Chair and the Chief Executive. Where it is agreed to proceed, they are invited to attend a meeting of the Trustee Board, sign a written consent to become a trustee and formally appointed as trustees and directors. On appointment as trustee, the trustee shall automatically become a member of the charity.

Advisory Board:

Adam Ficek is a UKCP Accredited Clinical Psychotherapist, MBACP Counsellor and is qualified in EMDR and Sensorimotor Psychotherapy. He has been involved in the music industry for 25 years as a performing artist and DJ and toured extensively at top level (EMI / Parlophone / Rough Trade) as a solo artist, band member and as a DJ. Adam's role as the Tonic Consultant is to form relationships with music industry-mental health stakeholders. Developing these relationships contributes to the growing body of Tonic peer groups alongside an increased awareness and placement of the Tonic Rider branding.His role also includes the attendance of key meetings and advisory consultation on mental health factors within the music industry.

Dr John Barnes, Consultant Psychiatrist in Rehabilitation. Somerset Partnership NHS Trust (Sompar) working across community and hospital rehabilitation settings. He has been a consultant to Ash Ward low secure rehabilitation service in Bridgwater since 2011. Dr Barnes has been an advisor to Tonic since January 2019.

Jo Tedbury is a mental health nurse and CBT therapist. She is currently the psychology lead in an NHS community mental health rehabilitation team. Jo has been an advisor to Tonic since October 2020.

Patrons & Ambassadors:

We are honoured to have Terry Hall (The Specials), Barry Ashworth (Dub Pistols), and Kevin Cummins (Music Photographer) as our patrons; Lynval Golding (The Specials), Gary Crowley (BBC6 Music Broadcaster), Eddie Piller (Acid Jazz), Seanie Tee (Dub Pistols), Jeff Horton (100 Club), Morgan Howell (SuperSizeArt), Denise Black (Actress) and Biff Mitchell (Festival Organiser) as ambassadors.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Tonic Music for Mental Health is governed by a Trustee Board which meets at least every other calendar month with sub-committees with specified areas of delegated authority.

The Trustees are also Directors of the company. The Trustees / Directors are ultimately responsible for all the operational activities and developments of the organisation. They have a particular responsibility for setting the strategic direction and agreeing and monitoring the impact of policies and practice. There are systems for Trustee appraisal and there are link Trustees in place for each service area. Terms of Reference for the Board and each Sub-Committee are reviewed annually. The responsibilities of staff for day-to-day operations are set out in Tonic Music for Mental Health's Acting in Absence Procedures.

The Trustees / Directors will allocate an away day twice a year for their own training and development. Trustees will also take the opportunity to undertake other relevant conferences, training and networking events, reporting back learning gained to the Board as a whole.

Tonic Music for Mental Health is committed to being a diverse and inclusive charity. We believe that a diverse board can make better decisions, improve the quality of governance and increase public trust. Board membership includes a range of ages, lived experience of mental health issues and diverse backgrounds. We strive to represent, as a board, the communities we exist to serve.

New trustees will receive an induction which includes visits to projects to meet staff and participants and hear about Tonic Music for Mental Health's work. Trustees will participate fully in staff induction days. A trustee handbook covering the role and responsibilities of trustees including key organisational documents such as risk management, safeguarding, health and safety and fundraising policies is provided to each new trustee. This handbook is also available on a shared trustee drive. This handbook will be updated annually. Trustees sign a Code of Conduct on joining the board.

Administration

The day-to-day management of the organisation is delegated to the Chief Executive, Steph Langan.

The core employed team is made up of:

- Chief Executive Officer (FT)
- Training Lead (FT)
- Mental Health Lead (FT)
- Fundraising & Liaison Lead (FT)
- Graphic Designer (FT)
- Tonic Rider Coordinator (PT)
- Editor (PT).

The core team is supported by self-employed professional facilitators.

We have 10 regular volunteers who provide ongoing and substantial voluntary work for Tonic Music for Mental Health throughout the year. In addition, we had approximately 100 further volunteers at one-off events and festivals over the course of the year.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
08093898 (England and Wales)

Registered Charity number
1189913

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2022

Registered office
Station House
North Street
Havant
Hampshire
PO9 1QU

Trustees
A Wilkes (resigned 4.7.2022)
Ms A C E Amey
Ms V Barwood
Mrs L K Holland (resigned 9.1.2023)
S Curtis
M Shires (appointed 14.1.2023)
G Miller (appointed 19.10.2022)
G Steward (appointed 18.7.2022)
G Priestley (appointed 21.11.2022)

Independent Examiner
S F Mackie
FCA
Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Solicitors
Veale Wasbrough Vizards (VWV), 24 King William Street, London, EC4R 9AT

Bankers
Barclays Bank, 107 Commercial Road, Portsmouth, PO1 1BT

Approved by order of the board of trustees on 23/03/2023 and signed on its behalf by:

S Curtis

.....
S Curtis - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TONIC MUSIC FOR MENTAL HEALTH LTD

Independent examiner's report to the trustees of Tonic Music for Mental Health Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 June 2022.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



S F Mackie
FCA
Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Date: 23/03/2023

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2022

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	166,708	50,119	216,827	162,153
Other trading activities	3	7,533	-	7,533	3,341
Total		174,241	50,119	224,360	165,494
EXPENDITURE ON					
Raising funds	4	15,712	-	15,712	19,909
Charitable activities	5				
Charitable activities		164,452	50,119	214,571	119,818
Total		180,164	50,119	230,283	139,727
NET INCOME/(EXPENDITURE)		(5,923)	-	(5,923)	25,767
RECONCILIATION OF FUNDS					
Total funds brought forward		52,089	-	52,089	26,322
TOTAL FUNDS CARRIED FORWARD		46,166	-	46,166	52,089

The notes form part of these financial statements

BALANCE SHEET
30 JUNE 2022

	Notes	2022 £	2021 £
FIXED ASSETS			
Tangible assets	11	29,248	4,271
CURRENT ASSETS			
Stocks	12	7,751	1,000
Debtors	13	7,962	3,191
Cash at bank and in hand		8,119	49,861
		23,832	54,052
CREDITORS			
Amounts falling due within one year	14	(6,914)	(6,234)
NET CURRENT ASSETS		16,918	47,818
TOTAL ASSETS LESS CURRENT LIABILITIES		46,166	52,089
NET ASSETS		46,166	52,089
FUNDS	16		
Unrestricted funds		46,166	52,089
TOTAL FUNDS		46,166	52,089

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 30 June 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ...23/03/2023..... and were signed on its behalf by:

.....
S Curtis - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Tangible fixed assets are depreciated over their estimated useful lives as follows:

Furniture	10% straight line
Computer	33% straight line

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

continued...

1. ACCOUNTING POLICIES - continued

Financial instruments
Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	166,708	125,179
Grants	50,119	36,974
	216,827	162,153

3. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Merchandise sales	4,753	3,341
Other income	2,780	-
	7,533	3,341

4. RAISING FUNDS

Other trading activities

	2022	2021
	£	£
Opening stock	1,000	2,000
Purchases	5,663	2,880
Closing stock	(7,751)	(1,000)
Event acts and bands	14,307	13,069
Paypal fees	2,493	2,704
Gift aid commission	-	256
	15,712	19,909

continued...

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable activities	203,348	11,223	214,571

6. SUPPORT COSTS

	Governance costs
	£
Charitable activities	11,223

Support costs, included in the above, are as follows:

Finance

	2022 Total activities	2021 Total activities
	£	£
Bank charges	-	14

Governance costs

	2022 Charitable activities	2021 Total activities
	£	£
Accountancy fees	4,017	3,452
Independent examination fees	1,134	1,080
Legal and professional fees	6,072	5,630
Independent examination fees under accrual	-	480
	11,223	10,642

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation - owned assets	4,583	1,096

continued...

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2022 nor for the year ended 30 June 2021.

Trustees' expenses

During the year no trustee (2021: none) were reimbursed out of pocket expenses totalling £nil (2021: £nil).

9. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	156,098	81,348
Social security costs	5,020	-
Other pension costs	5,536	3,914
	166,654	85,262

The key management personnel of the Charity comprise of the Chief Executive Officer. The total employee benefits of the key management personnel of the Charity were £37,771 (2021: £29,389).

The average monthly number of employees during the year was as follows:

	2022	2021
Charitable staff	8	6

No employee received emoluments in excess of £60,000 (2021: none).

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	162,153	-	162,153
Other trading activities	3,341	-	3,341
Total	165,494	-	165,494
EXPENDITURE ON			
Raising funds	19,909	-	19,909
Charitable activities			
Charitable activities	119,818	-	119,818
Total	139,727	-	139,727
NET INCOME	25,767	-	25,767
RECONCILIATION OF FUNDS			
Total funds brought forward	26,322	-	26,322

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
TOTAL FUNDS CARRIED FORWARD	52,089	-	52,089

11. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 July 2021	-	6,929	1,210	8,139
Additions	394	27,063	2,103	29,560
At 30 June 2022	394	33,992	3,313	37,699
DEPRECIATION				
At 1 July 2021	-	3,465	403	3,868
Charge for year	79	3,399	1,105	4,583
At 30 June 2022	79	6,864	1,508	8,451
NET BOOK VALUE				
At 30 June 2022	315	27,128	1,805	29,248
At 30 June 2021	-	3,464	807	4,271

12. STOCKS

	2022 £	2021 £
Stocks	7,751	1,000

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade debtors	3,962	-
Other debtors	3,000	-
Prepayments	1,000	3,191
	7,962	3,191

continued...

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	-	481
Other creditors	6,914	5,753
	6,914	6,234

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2022 Total funds	2021 Total funds
	£	£	£	£
Fixed assets	29,248	-	29,248	4,271
Current assets	23,832	-	23,832	54,052
Current liabilities	(6,914)	-	(6,914)	(6,234)
	46,166	-	46,166	52,089

16. MOVEMENT IN FUNDS

	At 1.7.21	Net movement in funds	At 30.6.22
	£	£	£
Unrestricted funds			
General fund	52,089	(5,923)	46,166
TOTAL FUNDS	52,089	(5,923)	46,166

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	174,241	(180,164)	(5,923)
Restricted funds			
Help Musicians	19,688	(19,688)	-
Hampshire, Southampton & Isle of Wight Clinicial Group	8,000	(8,000)	-
Southampton City Council	9,900	(9,900)	-
HiWCF	9,260	(9,260)	-
William Wates Memorial Trust	2,500	(2,500)	-
Portsmouth Lottery	771	(771)	-
	50,119	(50,119)	-
TOTAL FUNDS	224,360	(230,283)	(5,923)

continued...

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.20 £	Net movement in funds £	At 30.6.21 £
Unrestricted funds			
General fund	26,322	25,767	52,089
TOTAL FUNDS	26,322	25,767	52,089

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	165,494	(139,727)	25,767
TOTAL FUNDS	165,494	(139,727)	25,767

Help Musicians - Funding to support the delivery of six-weekly peer support groups for professional musicians and people working within the music industry.

Hampshire, Southampton and Isle of Wight Clinical Commissioning Group - Funding to support the No Wrong Door initiative

Southampton City Council - Funding received to support the Suicide Prevention Innovation Fund

HiWCF - Funding to support the delivery of a programme of music workshops for adults experiencing mental health problems in Portsmouth.

William Wates Memorial Trust - Funding to support the Early Intervention in Psychosis music workshops

Portsmouth Lottery - Funding to support specialist suicide first aid training for portsmouth retailers.

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 30 June 2022.

continued...

18. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.

TONIC MUSIC FOR MENTAL HEALTH LTD

England & Wales - Charity number 1189913

Accounts

REGISTERED COMPANY NUMBER: 08093898 (England and Wales)
REGISTERED CHARITY NUMBER: 1189913

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

FOR

TONIC MUSIC FOR MENTAL HEALTH LTD

CONTENTS OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

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Statement of Financial Activities	19
Balance Sheet	20
Notes to the Financial Statements	21 to 27

TONIC MUSIC FOR MENTAL HEALTH LTD

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2021

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its Governing Document, its Memorandum and Articles of Association, being a company limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Name

The name of the company is Tonic Music for Mental Health Ltd (the **Charity**).

Registered Company Number

8093898 (England and Wales)

Registered Charity Number

1189913

Principal office

119 Highland Road, Southsea PO4 9EY

Registered Office

Morris Crocker, North Street, Havant, PO9 IQU

Trustees

Trustee name	Date of appointment
Lisa Holland	6 June 2012
Abigail Amey - Chair	4 February 2019
Vicki Barwood	4 February 2019
Alan Wilkes	4 February 2019
Stephen Curtis	8 November 2020

Independent Examiner

P Underwood FCCA, Morris Crocker, North Street, Havant, PO9 IQU

Administration Information

Tonic Music for Mental Health is a company limited by guarantee, as well as a registered charity. The organisation was created in 2012 and the charity was created on 12th June 2020.

The written constitution and governing document is the Memorandum and Articles of Association, which were created in 2020 when the organisation formed as a charity.

Recruitment and appointment of Trustees / Directors:

Periodically the trustee board will complete a skills audit to seek to address identified skills gaps when appointing new trustees. Prospective trustees are interviewed by the Chair and the Chief Executive. Where it is agreed to proceed, they are invited to attend a meeting of the Trustee Board, sign a written consent to become a trustee and formally appointed as trustees and directors. On appointment as trustee, the trustee shall automatically become a member of the charity.

Advisory Board:

Dr John Barnes, Consultant Psychiatrist in Rehabilitation. Somerset Partnership NHS Trust (Sompar) working across community and hospital rehabilitation settings. He has been a consultant to Ash Ward low secure rehabilitation service in Bridgwater since 2011. Dr Barnes has been an advisor to Tonic since January 2019, helping the team with planning and evaluation.

Jo Tedbury is a mental health nurse and CBT therapist. She is currently the psychology lead in an NHS community mental health rehabilitation team. Jo has been an advisor to Tonic since October 2020, helping the team with writing information booklets and facilitating Acceptance Commitment Therapy (ACT) and Emotional Resilience workshops on our Tonic Rider programme.

Patrons & Ambassadors:

We are honoured to have Terry Hall (The Specials), Barry Ashworth (Dub Pistols), and Kevin Cummins (Music Photographer) as our patrons; Lynval Golding (The Specials), Gary Crowley (BBC6 Music Broadcaster), Eddie Piller (Acid Jazz), Seanie Tee (Dub Pistols), Jeff Horton (100 Club), Morgan Howell (SuperSizeArt), Denise Black (Actress) and Biff Mitchell (Festival Organiser) as ambassadors.

Administration Information

The day to day management of the organisation is delegated to the Chief Executive, Steph Langan.

The core team is made up of:

- Chief Executive (FT)
- Music Coordinator (PT)
- Recovery Through Music Lead (FT)
- Event & Fundraising Coordinator (PT)
- Editor (PT)
- Researcher / Data Analyst (PT)
- Graphic Designer (PT)
- Ska Choir (PT)

The core team are supported by self-employed music facilitators.

We have 10 regular volunteers who provide ongoing and substantial voluntary work for Tonic Music for Mental Health throughout the year. In addition, we had approximately 100 further volunteers at one-off events and festivals over the course of the year.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2021

Tonic Music for Mental Health is governed by a Trustee Board which meets every six-weeks, with sub-committees with specified areas of delegated authority.

The Trustees are also Directors of the company. The Trustees / Directors are ultimately responsible for all the operational activities and developments of the organisation. They have a particular responsibility for setting the strategic direction and agreeing and monitoring the impact of policies and practice. There are systems for Trustee appraisal and there are link Trustees in place for each service area. Terms of Reference for the Board and each Sub-Committee are reviewed annually. The responsibilities of staff for day to day operations are set out in Tonic Music for Mental Health's Acting in Absence Procedures.

The Trustees / Directors will allocate an away day twice a year for their own training and development. Trustees will also take the opportunity to undertake other relevant conferences, training and networking events, reporting back learning gained to the Board as a whole.

Tonic Music for Mental Health is committed to being a diverse and inclusive charity. We believe that a diverse board can make better decisions, improve the quality of governance and increase public trust. Board membership includes a range of ages, lived experience of mental health issues and diverse backgrounds. We strive to represent, as a board, the communities we exist to serve.

New trustees will receive an induction which includes visits to projects to meet staff and participants and hear about Tonic Music for Mental Health's work. Trustees will participate fully in staff induction days. A trustee handbook covering the role and responsibilities of trustees including key organisational documents such as risk management, safeguarding, health and safety and fundraising policies is provided to each new trustee. This handbook is also available on a shared trustee drive. This handbook will be updated annually. Trustees sign a Code of Conduct on joining the board.

Public benefit
The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities. The trustees refer to public benefit throughout this report.

What we do

We provide creative opportunities for people with mental health problems. We run many free workshops and groups, including vocals, guitar, bass, art & craft, creative writing and performance anxiety. We also run two choirs – the Tonic Ska Choir and Tonic Punk Choir. Pre Covid-19, the ska choir performed at gigs, festivals, rallies and events. All of these free services provided a safe environment for people experiencing mental health problems to express themselves creatively.

The facilitators that provide our services are professionally trained artists and musicians; this includes classically trained vocalists and university educated session musicians. They cater for mixed ability groups, as well as facilitating structured courses for those who want to develop their skills further.

Tonic services are principally designed for people experiencing mental health problems. We provide creative support for people using mental health services, as well as people without a formal diagnosis who self-refer to our service.

Mission, Charitable Objects, Vision, Values and Activities

<u>Misson</u>

Our mission is to:

Raise mental health awareness, challenge stigma and promote mental wellbeing through music and the arts.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2021

The objects of Tonic Music for Mental Health as set out in our Memorandum of Association are:

1) The relief of mental illness, in particular but not exclusively, by providing opportunities to participate in music and the arts
2) The advancement of education of people with mental illness in music and the arts

Vision

Tonic Music for Mental Health's vision has set out what we want to achieve for the organisation:

- We strive for a world where people suffering from mental illness are no longer marginalised – an inclusive and just world, where people suffering from mental illness have the hope, support and respect they deserve.

- We strive for a future where those facing adversity through mental illness feel safe and supported – a future where we have the services needed to achieve good mental health and emotional wellbeing for all.

We see an opportunity to achieve this:

- By providing non-clinical community environments in which people can find purpose and a sense of belonging, we can support people in their recovery from mental illness.

- By normalising the participation of people suffering from mental illness we can break the stigma and create a kind and inclusive society.

- By promoting mental wellbeing through music and the arts, we can give people the hope, support and respect they deserve.

Values

Our values are:

1. We believe that participation in music and the arts can promote and sustain the mental wellbeing of everyone involved.
2. We believe in standing up for the rights of people suffering from mental illness, who deserve hope, support and respect.
3. We believe in a recovery-based approach to mental healthcare. People's lives should be about more than just survival.
4. We believe that finding purpose and a sense of belonging can be an effective tonic for mental illness.
5. We believe that the stigma, discrimination and marginalisation of people suffering from mental illness is an injustice that needs to be put right.
6. We believe that discussion, education and inclusion are a means to reducing stigma and breaking down barriers.
7. We believe that participation in music and the creative arts can support people in their recovery from mental illness, and empower them to become the best versions of themselves. Creative therapies have long been known to aid in recovery.
8. We believe that the practice of waiting for people to reach crisis, and then treating them at great expense – as the public sector model currently does – is failing some of the most vulnerable people in our society. Tonic aims to prevent crisis in the first place, by lifting people up before they hit rock bottom. Early intervention saves lives.
9. We believe in health equality. There should be equality between physical and mental healthcare.
10. We believe in the importance of trust, which is built through the transparency and integrity of our organisation.

Significant Activities

We are a provider of creative mental health services, and during 2020-2021 provided support across 6 main groups of services and activities:

Activities	Main Features
Creative Workshops, Courses and 1-1 Tuition	After moving our music workshops online back in 2020 we continued to run them over zoom until June 2021. Our online programme, taught by Tonic's music facilitators, consisted of a Bass Workshop and two Vocal Workshops focusing on theory, technique and learning new songs each term, and a Music Discussion group where participants could chat about music and have the opportunity to socialise. By taking part in our online Recovery Through Music programme participants were able to develop new skills and engage with other participants in a safe, supportive online space. In June, we made the decision to pause our online Recovery Through Music Programme to focus on developing a new in-person programme launching in 2022.
Tonic Ska Choir & Tonic Punk Choir	The Choirs have continued over Zoom during the year, restarting in the summer of 2021.
Outreach & Education	Tonic began to offer Mental Health First Aid training via its new industry focused Tonic Rider service.
Tonic Live	No gigs took place during the reporting period due to covid but a range of gigs are planned for 2021/22.
Volunteering Opportunities	Providing a range of volunteering opportunities at festivals and live music gigs and events.
Donation of Instruments & Event Ticket	We give free event tickets to Tonic users and provide the support needed to help those isolated by mental illness to attend events and connect with their community. We support people to produce music by providing access to recording sessions. We also donate instruments to those in need.
Tonic Rider	Promoting good mental health in the music industry: programme of online training courses, support groups and taught workshops - free to all music industry professionals.

Peer Support Group	Weekly 90-minute group across six weeks supporting participants in an open space to be heard and share their experiences with other music industry professionals (funded by Help Musicians).
Mental Health First Aid	Two-day (First Aider) and one-day (Champion) courses training participants how to identify, understand and help someone who may be experiencing a mental health issue (MHFA England accredited).
Mental Health Awareness in the Music Industry	Six-hour course provided by Rachel Jepson training music industry professionals about the issues unique to the music industry and how they affect mental health (CPD accredited).
Wellbeing Group	Weekly 90-minute group across six weeks supporting participants with goal-based planning around nutrition, sleep and physical health.
Everybody Hurts: Help with Depression	Online guide focusing on depression with sections on signs/symptoms, self-help advice and signposting to other support.
Suicide Prevention Safety Plan	Online guide focusing on suicide prevention with sections on grounding techniques, safety statements and self-soothing kits.

Tonic have been based at 119 Highland Road, Portsmouth for the past four years. We rent a small corner shop and basement studio from a private landlord. We are located in a predominantly residential area with a small parade of independent shops. We are based approximately a two-minute walk from the busy and popular Albert Road. The total space of the shop and studio is 50 square metres. The shop has not been open since March 2020 due the Covid-19 and plans for reopening are under review with a preference to find more flexible premises. The shop at this point remains in place for post and storage.

Tonic Music for Mental Health works in Portsmouth, the South Coast, Somerset and London. Our support is focused on using creativity to support mental health recovery. We offer support to those in greatest need who access secondary mental health services and in-patient care, and support to people with mild to moderate depression and anxiety.

We work in places where people are at their most vulnerable, including in-patient units and work with marginalised communities.

A Year in Numbers

- **7 Online Raffles raising £6657 in total.**
- **1 Week of Online DJ sets raising £712. .**
- **Four donations made in memory of loved ones raising £23,670.**
- **Eight people undertaking sales and challenges raising £4991.**
- **Five music releases/sales raising £3672.**

- **89 participants registered onto the Tonic Rider programme** following the launch in January.
- **36 spaces were offered on the Peer Support Group across three cohorts.**
- **32 spaces were offered on the Mental Health First Aid: Champion course across two cohorts.**
- **32 spaces were offered on the Mental Health Awareness in the Music Industry course across two cohorts.**
- **12 spaces were offered on the Wellbeing Group.**
- **122 People using the Everybody Hurts online resources.**

Monitoring our Performance

Trustees monitor the performance of our creative programmes. Our Tonic Rider Coordinator has started an evaluation of our work across both programmes to measure its impact working alongside the Tonic team and Trustees. The evaluation will be measured alongside our vision and mission. The Recovery Through Music programme uses the 20-item Recovering Quality of Life (ReQoL-20) scale to measure participants' quality of life. This scale is included in the registration form and will be used as a monitoring tool upon the re-opening of in-person workshops and the Tonic Ska Choir.

The Tonic Rider programme uses the 7-item Generalised Anxiety Disorder (GAD-7) assessment, 9-item Patient Health Questionnaire (PHQ-9) and 14-item Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS-14) to measure participants' self-reported levels of anxiety, depression and mental wellbeing, respectively. All three were included in the registration form and used as a weekly monitoring tool as part of the six-week Peer Support Group. In the first cohort (Term 2), the GAD-7 and PHQ-9 were used, and from the second cohort (Term 3) onwards, the WEMWBS-14.

Peer Support Group - Term 2

	GAD-7		PHQ-9	
Participant (ID)	Pre	Post	Pre	Post
1	14	11	14	10
2	7	0	8	1
4	2	1	7	7
5	14	13	15	17
6	20	7	23	14
7	1	1	0	0
8	7	6	7	6
9	13	3	8	2
10	6	16	8	13
12	6	3	4	2
Avg (M):	**9**	**6.1**	**9.4**	**7.2**

In Term 2, both the average GAD-7 and PHQ-9 post-scores (i.e. measured after the six-week Peer Support Group) were lower than pre-scores (i.e. measured before the six-week Peer Support Group), with the former 2.9 points lower and the latter 2.2 representing an improvement in anxiety and depression scores.

Peer Support Group - Term 3

	WEMWBS-14	
Participant (ID)	Pre	Post
17	36	40
34	48	55
44	45	52
48	46	62
51	52	62
53	43	42
Avg (M):	**45**	**52.2**

In Term 3, the average WEMWBS-14 post-score was lower than the pre-score, with an increase of 7.2 points representing an improvement in mental wellbeing scores..

We have a strong presence on social media across Facebook, Instagram and Twitter with distinct branding for our Tonic Rider programme. Our YouTube channel is fast gaining momentum since our increase of uploaded video content from our Tonic Ska Choir and promotional videos.

Goals, Expectations and Perceived Benefits

Recovery Through Music

Responses from registration form about what people want to achieve:

Advancing existing skills	50.8%
Confidence building	71%
Distraction	40.3%
Having fun	44.4%
Learning new skills	70.2%
Meeting new people	43.5%
Performing live	59.7%
Recording / publishing	37.1%
Reduce symptoms	46.8%

Reducing isolation	32.3%
Reducing loneliness	35.5%
Socialising	88.7%
Space to feel safe	40.3%
Supporting another participant	16.9%
Working on projects with others	63.7%
Non-listed responses:	
"Helping to fundraise"	0.8%
"Learning through workshops"	"
"My boss told me to"	"
"Specifically to manage my mental health"	"

Tonic Rider

Responses from participants about what benefits they want from the programme:

- I work with musicians who all have massive highs and massive lows. All very different characters and so I support them in very different ways. I reckon I would benefit from MHFA as it's always good to have extra help and advice (and insight) to be able to give them all the best encouragement and support that I can. I try to take away all the stress from them before stage time so they can concentrate on performing. I usually feel incredibly stressed myself as I'm doing everything I can for 7 different people to make them feel good. Often say to myself that I can't do it any more - but then as soon as it's "stage time" I just love it!
- Unless you work in our industry, you will never understand what we do or how the sudden loss of it has affected us. To be able to work alongside people who truly understand and are qualified to work on mental health issues will be amazing and right now is 100% essential to me
- This would give me the tools to recognise and help with Mental Health issues in my own life, amongst friends & family and also within the workplace. With the recent year and when events do start to open up again on small or large scales, I think mental health of people will be so important. People have been isolated, cooped up and have not had personal interaction with people for so long that this will have an effect in so many ways. Mental health has not been recognised as an issue that we can deal with together in the past and increasing routes of help could be a lifeline to some.
- To be able to support those who I work with in the music industry and have better awareness.
- To help others in crisis. Working in nightlife, this would be advantageous as I promote events and have seen first hand meltdowns. Would be great to know what is best to say in this Instance. I am currently seeing a mental health professional and have support which many do not have. I was raised in a cult and have ongoing support.
- As a tour manager it will give me the keys to support the artist and crew I'm working with - providing a safe environment of communication and understanding.
- To get a better understanding of the pressures of the music industry and how this can affect mental health and what we can do to help people in this situation.
- I work in live music, festivals and lecture music students. I feel that this would support me. I tour and support young artists so it would be super helpful.
- I want to find out how to talk with my music industry pals about mental health, and spread the word .
- The peer support group, working on performance anxiety and confidence, increasing my knowledge of how to help others.
  As someone who has worked in the industry in various roles, I have experienced issues both in my working and personal life which have affected my mental health. I have also seen it from the other side - including peers and fellow creatives/artists suffering - sometimes to detrimental effect. I would like to use my own experiences to help others and learn more about ways to

- improve my own wellbeing and also help co-workers and friends I have made through working in music.
- I am manager of a music university campus and want to support students with better understanding of issues.
- Discussion of mental health issues amongst industry professionals and being able to support colleagues and artists.
- It would be great to see how other musicians have been coping over the last year and to share experiences. I feel I'd have both a lot to offer and to gain..
- I have had a year of bad mental health due to Bipolar and severe depression. I have been scared of playing music and want to enjoy it again. also to reduce the pressure of being an addict in the music industry.
- As a studio owner I often meet lots of musicians who on occasion open up to me. So it would be great to understand them better and help where possible.
- It would help me understand the mental health side of things within the music industry and enable me to help others.
- It will improve my ability to deal with mental health issues when on tour and be more qualified in this area.
- To get more inept knowledge on how to work and support musicians and crew in my work. Also myself and my co-workers .
- As general manager I oversee our programmes, education and training provisions for members. I would like the opportunity to attend MHFA training so I am more familiar with its content, in order to explore how this might be made more available to music managers (or members of their wider teams) in order to benefit the mental health of those they work with in the industry.
- I spend every day of my working life with musicians in musical situations. I think that being able to handle mental health within the workplace would really benefit myself and the clients that I work alongside.
- Be more confident and aware of mental health issues and how to deal with people/clients at music events and venues
- Being equipped to support and assist crew or musicians in need.
- By providing myself support, help & advice from like-minded people in my industry
- Self growth is something I am naturally inclined towards and I really do like helping others also. Having been in the business for 25 years, I am very much aware of the varying issues that everyone faces and having the tools to navigate more effectively would be most welcome.
- To gain more knowledge about mental health, to raise awareness, confide and speak to others, a safe place
- As someone who has struggled with mental health Issues myself, I feel that I would be able to help others feeling the same/similar thoughts. I also want to help break the stigma around men's mental health as I feel there is still work to be done in this field.

Health and Wellbeing

Mental Health - Recovery Through Music new participants breakdown by diagnosis:

	Formal mental health diagnosis
Anxiety	43.5%
Bipolar Disorder	10.5%
Borderline Personality Disorder (BPD)	5.6%
Depression	48.4%
Obsessive Compulsive Disorder (OCD)	1.6%
Panic Disorder	4%

Post Traumatic Stress Disorder (PTSD)	16.1%
Psychosis	6.5%
Schizophrenia	7.3%
Schizo-Affective Disorder	3.2%
Non-listed responses:	
Autism	1.6%
Emotionally Unstable Personality Disorder	"
Anorexia Nervosa	0.8%
Aspergers	"
Binge Eating Disorder	"
Complex PTSD	"
Depersonalization-Derealisation Disorder	"
Stress	"
Substance Use Disorder	"

Mental Health- Tonic Rider participants breakdown by diagnosis:

	'I have personally experienced without a formal diagnosis'	'I have been formally diagnosed'
Anxiety (i.e. Generalised Anxiety Disorder)	50.6%	25.8%
Bipolar Disorder	7.9%	5.6%
Borderline Personality Disorder (BPD)	3.4%	4.5%
Depression (i.e. Major Depressive Disorder)	25.8%	25.8%
Obsessive Compulsive Disorder (OCD)	15.7%	3.4%
Panic Disorder	21.3%	4.5%
Post Traumatic Stress Disorder (PTSD)	18%	6.7%
Psychosis	9%	1.1%
Schizophrenia	3.4%	-
Substance Use Disorder	18%	2.2%
Non-listed responses:		
Attention Deficit Hyperactivity Disorder (ADHD)	1.1%	1.1%
Insomnia	-	2.2%
Complex PTSD	1.1%	-
Cyclothymic Personality	"	-
General Low Mood	"	-
Mood Disturbances	"	-
Paranoia	"	-
Stress	"	-
Suicidal Thoughts	"	-
Anorexia Nervosa	"	-
Postnatal Depression	-	1.1%
Reactive Depression	-	1.1%
	-	1.1%

How have we done?

Feedback from Recovery Through Music participants

Items were measured by level of satisfaction on a Likert scale scored 1 to 10 (1 = Not at All - 10 = Really). From January 2021, the scale points were reduce to 1 to 5 (1 = Not Satisfied - 5 = Really Satisfied), therefore, scores have been converted as follows: 1 (2021) = 1-2 (2020); 2 = 3-4; 3 = 5-6; 4 = 7-8; 5 = 9-10.

All workshops

	5 (9-10)	4 (7-8)	3 (5-6)	2 (3-4)	1 (1-2)
Did the session meet your expectations?	81.3%	17.3%	-	-	-
Did you learn something new?	84%	5.3%	10.7%	-	-
Will you be able to use what you have learnt to help improve / manage your mental wellbeing?	69.3%	28%	1.3%	1.3%	-
How engaging was/were the facilitator(s)?	90.7%	9.3%	-	-	-
How suitable was the venue?	70.7%	22.7%	6.7%	-	-
Overall, how happy were you with the session?	86.7%	13.3%	-	-	-
Would you recommend this workshop / course / choir to others?	93.3%	6.7%	-	-	-

Comments

All RTM workshops

- Jason is an outstanding coach. He really engages with his audience and brings people along at the pace they learn best. What I see a lot is his patience with people and empathy towards how they show up at the workshops. His passion for bass guitar and mastery of his subject enable him to teach the theory and get people playing at the same time so they learn the skills and build enthusiasm for the course. Keep it up Jason!
- Superb session, brought together lots of strands Jade had been developing over previous weeks – some real light bulb moments, and a huge confidence builder to be encouraged to ditch the original version and do our own.
- The blended learning of Jason displaying the lesson both physically and through tab form was really useful.
- Great to have a new way of learning song lyrics – incredible how quickly we learned the notes and timings of a song we were not familiar with. And great to have a week without theory – the theory was in my head and I was applying it as we sang all session.

- I love that when Jade introduces some difficult theory/practice, she makes it clear that we won't get it right straight away, that it's a process and we need to keep doing it for a while before we start getting it right – a supportive, encouraging way to teach. And no matter how hard the session, we always find things to laugh about.
- I have a tribunal case to attend tomorrow regarding my dismissal from work for having depression, so having this hour to fully immerse myself in something I enjoy has given me a welcome break from the stress of it.
- Jason is a very good teacher and his way of explaining music is very easy to follow and understand.
- These sessions are really helping me with my mental health. I always feel uplifted after a session. I will work on opening up my throat and speaking/singing my truth.
- Thanks again Jade, Thankyou for helping me with my confidence. I really do enjoy our sessions.
- Thank you Jade for another great session. Thank you for raising my confidence. Will try and hold on to it for next week.
- Thank you Jade for a great term,I have learnt so much and my confidence has grown thanks to your unwavering support.

Feedback from Tonic Rider participants

Items were measured by level of satisfaction on a Likert scale scored 1 to 5 (1 = Not at All; 2 = Slightly; 3 = Moderately; 4 = Very; 5 = Completely)

Peer Support Group x 3

	Completely	Very	Moderately	Slightly	Not at All
Topics discussed	26.7%	53.3%	20%	-	-
Support offered or provided	60%	25.7%	13.3%	-	-
Facilitators and co-facilitators	86.7%	13.3%	-	-	-
Accessibility of the sessions	75%	25%	-	-	-
Fellow participants	66.7%	26.7%	6.7%	-	-
Overall	73.3%	20%	6.7%	-	-

Mental Health First Aid (Champion Training - MHFA England accredited) x2

	Completely	Very	Moderately	Slightly	Not at All
Knowledge and skills provided	53.3%	40%	6.7%	-	-
Support offered or provided	66.7%	33.3%	-	-	-
Facilitators and co-facilitators	46.7%	53.3%	-	-	-
Materials used	60%	40%	-	-	-

Fellow participants	40%	40%	20%	-	-
Overall	80%	20%	-	-	-

Mental Health Awareness in the Music Industry (provided by Rachel Jepson - CPD accredited) x2

	Completely	Very	Moderately	Slightly	Not at All
Knowledge and skills provided	16.7%	50%	16.7%	16.7%	-
Support offered or provided	33.3%	50%	16.7%	-	-
Facilitators and co-facilitators	16.7%	50%	16.7%	16.7%	-
Materials used	16.7%	66.7%	-	16.7%	-
Fellow participants	33.3%	66.7%	-	-	-
Overall	16.7%	50%	33.3%	-	-

Wellbeing Group x1

	Completely	Very	Moderately	Slightly	Not at All
Knowledge and skills provided	50%	50%	-	-	-
Support offered or provided	100%	-	-	-	-
Facilitators and co-facilitators	100%	-	-	-	-
Materials used	100%	-	-	-	-
Fellow participants	100%	-	-	-	-
Overall	75%	25%	-	-	-

Note: the Peer Support Group and Wellbeing Group in Term 3, started on the 21st and 24th June, respectively, with both groups finishing after the 30th June. Therefore, mid-term feedback has been used for these groups.

Across all groups and workshops, 100% of respondents would recommend the programme to other music industry professionals.

Comments

Peer Support Group x 3

- I enjoyed all of it. But mainly it felt like a safe space to share experiences without fear of judgement.

- It was nice that everyone felt comfortable enough to share how they were feeling. It's a great opportunity to get things off your chest and realise you're not the only one going through certain worries.
- All participants were in the same industry and have a common thread
- The rawness and realness from everyone involved was a good strong vibe
- I think all of us were taken aback just how helpful the group was, the experience and connection was invaluable. Big thank you Adam and Jade and Tonic. This Peer Group was crucial in helping improve my mental health. I feel less alone and fearful, more functional.
- I liked Adam's facilitation style, it made me feel safe within the group. Boundaries were set and observed. There was a wonderful sense of camaraderie and shared experience that other people would have no knowledge about if they did not work in the music industry. This togetherness gave me hope and reassurance. I have been wondering about leaving the music industry but this group gave me hope and courage. Adam is a talented facilitator and therapist. His observations and reflections were intelligent and perceptive. He easily sensed the spirit of the group and offered up thoughts and reflections which really helped me. He gently offered strategies that I was able to apply in my life outside of the group. I was blown away by the professionalism of Tonic. I had reservations that it would be a two-bit wellness strategy which are popping up everywhere in the music industry. We need professionals with cleared demarcated boundaries. I always felt self and able to share. I was amazed how quickly we gelled and were able to reflect and help one another. This is essential for the music industry with its unique challenges. Many production people have been forgotten about in the pandemic. I felt valued and cared for. I feel Like I have met friends for life. An amazing experience - thank you Adam, Jade and Tonic - you have been amazing. I am grateful for your time given, your skills and care - thank you. Thank you to Tonic too - I will support and share how amazing you have been.
- Very realistic, not often people have a place to discuss the issues that arise out of the mechanics and issues around music making.

Mental Health First Aid (Champion Training - MHFA England accredited) x2

- This will help me enormously with the running of Mayfield Records, thank you :)
- Lee, the facilitator, was amazing, great in getting the point across, just the right amount of humour even though we were discussing serious topics, which I feel is necessary as can get very bogged down if continually discussing the seriousness of something, very conscious that the people in the group would have had their own experiences around mental health / suicide and was respectful of this allowing people to express their feelings around this and validating it.
- I really enjoyed the course and look forward to putting what I have learnt into action to assist others.
- I always prefer going in person on a course, but actually found the zoom experience better than I had expected. It was more interactive than I expected it would be, and I loved that we were able to go into breakout groups. As far as the course content, I thought it was just right for a one-day event. Thank you
- The facilitator was approachable and very knowledgeable.
- The facilitator's knowledge when answering questions was interesting and insightful.
- Very friendly and easy going group, I learnt a lot and not too overloaded with info,
- Good speed, covered a lot, kept interactive. Worked well even over Zoom which isn't always that easy.
- Lee was very engaging, the material was good and it was well-run.

Mental Health Awareness in the Music Industry (provided by Rachel Jepson - CPD accredited) x2

- The discussions really lifts this course to another level, people come from various backgrounds and have various experiences. It makes you hear different perspectives.
- It was really thought provoking and felt like part of a movement.
- Thank you for the course. It was interesting to take part and was food for thought. I have been around a lot of people suffering mental health and abuse issues and really needed more advice on how to talk to people and get help directly.
- Easy access to anyone at any level involved in the music industry.

Wellbeing Group x1

- Great course, informative, good to learn tips and experiences from others too.
- I like the interaction between people and setting goals.
- Brigitte is very warm and informative.

Future Plans

Despite the impact of Covid-19, Tonic is looking to continue to expand its operations and new premises that are more able to meet the needs of our growing number of users as well as offering the flexibility the charity needs to grow and adapt to new technology and a post Covid-19 world.

Costs associated with the new premises within the 2021/22 financial year have been planned for within the budget as well as potential income generation opportunities new premises will offer.

Our services will be further increased to include greater support, such as one-to-one counselling, and we hope to offer further workshops and choirs, taking on more staff and volunteers in the process. This will include increasing our ability to offer more people support outside of the Portsmouth area.

We will build on the early success of the Tonic Rider programme to further support the mental health of music industry professionals by launching two new taught workshops and one training course before the end of the year. The workshops will be on Emotional Resilience - teaching participants strategies for coping and regulating emotions in everyday life - and Acceptance Commitment Therapy - teaching participants mindfulness practice and using values to aid mental health. Alongside these, the Suicide Intevrention course will train participants to identify and intervene appropriately in situations where someone is having thoughts of suicide. In addition, an in-person Peer Support Group will be launched in London, with a view to holding others across the UK in 2022.

Tonic Music for Mental Health now has a whole year with charity commission status and will continue to review our systems, governance and evaluation methods to strengthen our charity as it grows. We continue to use our charity status to apply for grant funding towards our increasing core costs and to fund future work.

Covid-19 Impact

We are finally beginning to attend events after 18 months; this is crucial in terms of reaching out to people in need, spreading our message and raising much needed funds. We will continue to do this where it is safe for our staff and volunteers.

We have provided all of our services on-line over the last year; this has been a challenge but at the same time an opportunity to reach people outside of our normal areas of operation. We have begun to offer face to face sessions but will continue to use a blend of approaches going forward.

To support the move to online we have implemented a number of systems including:

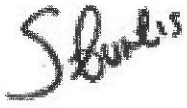
Google Workspace - Initially, it replaced all of the old email addresses with @tonicmusic.co.uk addresses. Since then, its use has greatly increased to include a variety of core Tonic functions to make collaboration between Tonic staff much easier, especially when working from home.

Website - this was rebuilt spring of 2020 and has been revised on numerous occasions since to keep supporters and users up to date with our work. This includes our Tonic Blog.

Zoom - this has been used for external video calling between Tonic staff and participants to enable support to continue in a safe way.

Policy - to take account of remote support and working we updated the Participant Handbook, website and email policies and created an online Safeguarding policy.

Approved by order of the board of trustees on 16 March 2022 and signed on its behalf by:



S Curtis - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TONIC MUSIC FOR MENTAL HEALTH LTD

Independent examiner's report to the trustees of Tonic Music for Mental Health Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 June 2021.

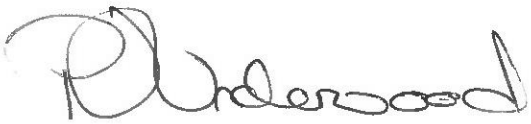
Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



P Underwood
FCCA
Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Date: 16 March 2022

TONIC MUSIC FOR MENTAL HEALTH LTD

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2021

	Notes	2021 Unrestricted fund £	2020 Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	2	162,153	59,624
Other trading activities	3	3,341	29,615
Total		165,494	89,239
EXPENDITURE ON			
Raising funds	4	19,909	23,300
Charitable activities	5		
Charitable activities		119,818	43,522
Total		139,727	66,822
NET INCOME		25,767	22,417
RECONCILIATION OF FUNDS			
Total funds brought forward		26,322	3,905
TOTAL FUNDS CARRIED FORWARD		52,089	26,322

The notes form part of these financial statements

BALANCE SHEET
30 JUNE 2021

	Notes	2021 Total funds £	2020 Total funds £
FIXED ASSETS			
Tangible assets	11	4,271	4,157
CURRENT ASSETS			
Stocks	12	1,000	2,000
Debtors	13	3,191	495
Cash at bank and in hand		49,861	37,003
		54,052	39,498
CREDITORS			
Amounts falling due within one year	14	(6,234)	(17,333)
NET CURRENT ASSETS		47,818	22,165
TOTAL ASSETS LESS CURRENT LIABILITIES		52,089	26,322
NET ASSETS		52,089	26,322
FUNDS	15		
Unrestricted funds		52,089	26,322
TOTAL FUNDS		52,089	26,322

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 30 June 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 16 March 2022 and were signed on its behalf by:

S Curtis

S Curtis - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Tangible fixed assets are depreciated over their estimated useful lives as follows:

Furniture	10% straight line
Computer	33% straight line

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

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1. ACCOUNTING POLICIES - continued

Financial instruments
Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. DONATIONS AND LEGACIES

	2021	2020
	£	£
Donations	125,179	39,624
Grants	36,974	20,000
	162,153	59,624

3. OTHER TRADING ACTIVITIES

	2021	2020
	£	£
Fundraising events	-	28,464
Merchandise sales	3,341	1,151
	3,341	29,615

4. RAISING FUNDS

Other trading activities

	2021	2020
	£	£
Purchases	3,880	9,725
Event acts and bands	13,069	13,575
Paypal fees	2,704	-
Gift aid commission	256	-
	19,909	23,300

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5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable activities	109,162	10,656	119,818

6. SUPPORT COSTS

	Finance	Governance costs	Totals
	£	£	£
Charitable activities	14	10,642	10,656

Support costs, included in the above, are as follows:

Finance

	2021 Charitable activities	2020 Total activities
	£	£
Bank charges	14	-

Governance costs

	2021 Charitable activities	2020 Total activities
	£	£
Accountancy fees	3,452	984
Independent examination fees	1,080	600
Legal and professional fees	5,630	-
Independent examination fees under accrual	480	-
	10,642	1,584

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2021	2020
	£	£
Depreciation - owned assets	1,096	693

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8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2021 nor for the year ended 30 June 2020.

Trustees' expenses

During the year no trustee (2020: none) were reimbursed out of pocket expenses totalling £nil (2020: £nil).

9. STAFF COSTS

	2021	2020
	£	£
Wages and salaries	81,348	21,670
Other pension costs	3,914	-
	85,262	21,670

The key management personnel of the Charity comprise of the Chief Executive Officer. The total employee benefits of the key management personnel of the Charity were £29,389 (2020: £12,465).

The average monthly number of employees during the year was as follows:

	2021	2020
Charitable staff	6	2

No employee received emoluments in excess of £60,000 (2020: none).

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund
	£
INCOME AND ENDOWMENTS FROM	
Donations and legacies	59,624
Other trading activities	29,615
Total	89,239
EXPENDITURE ON	
Raising funds	23,300
Charitable activities	
Charitable activities	43,522
Total	66,822
NET INCOME	22,417
RECONCILIATION OF FUNDS	
Total funds brought forward	3,905

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £
TOTAL FUNDS CARRIED FORWARD	26,322

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 July 2020	6,929	-	6,929
Additions	-	1,210	1,210
At 30 June 2021	6,929	1,210	8,139
DEPRECIATION			
At 1 July 2020	2,772	-	2,772
Charge for year	693	403	1,096
At 30 June 2021	3,465	403	3,868
NET BOOK VALUE			
At 30 June 2021	3,464	807	4,271
At 30 June 2020	4,157	-	4,157

12. STOCKS

	2021 £	2020 £
Stocks	1,000	2,000

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Prepayments	3,191	495

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14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Trade creditors	481	757
Other creditors	5,753	16,576
	6,234	17,333

15. MOVEMENT IN FUNDS

	At 1.7.20	Net movement in funds	At 30.6.21
	£	£	£
Unrestricted funds			
General fund	26,322	25,767	52,089
TOTAL FUNDS	26,322	25,767	52,089

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	165,494	(139,727)	25,767
TOTAL FUNDS	165,494	(139,727)	25,767

Comparatives for movement in funds

	At 1.7.19	Net movement in funds	At 30.6.20
	£	£	£
Unrestricted funds			
General fund	3,905	22,417	26,322
TOTAL FUNDS	3,905	22,417	26,322

Comparative net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	89,239	(66,822)	22,417
TOTAL FUNDS	89,239	(66,822)	22,417

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16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 30 June 2021.

17. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.