



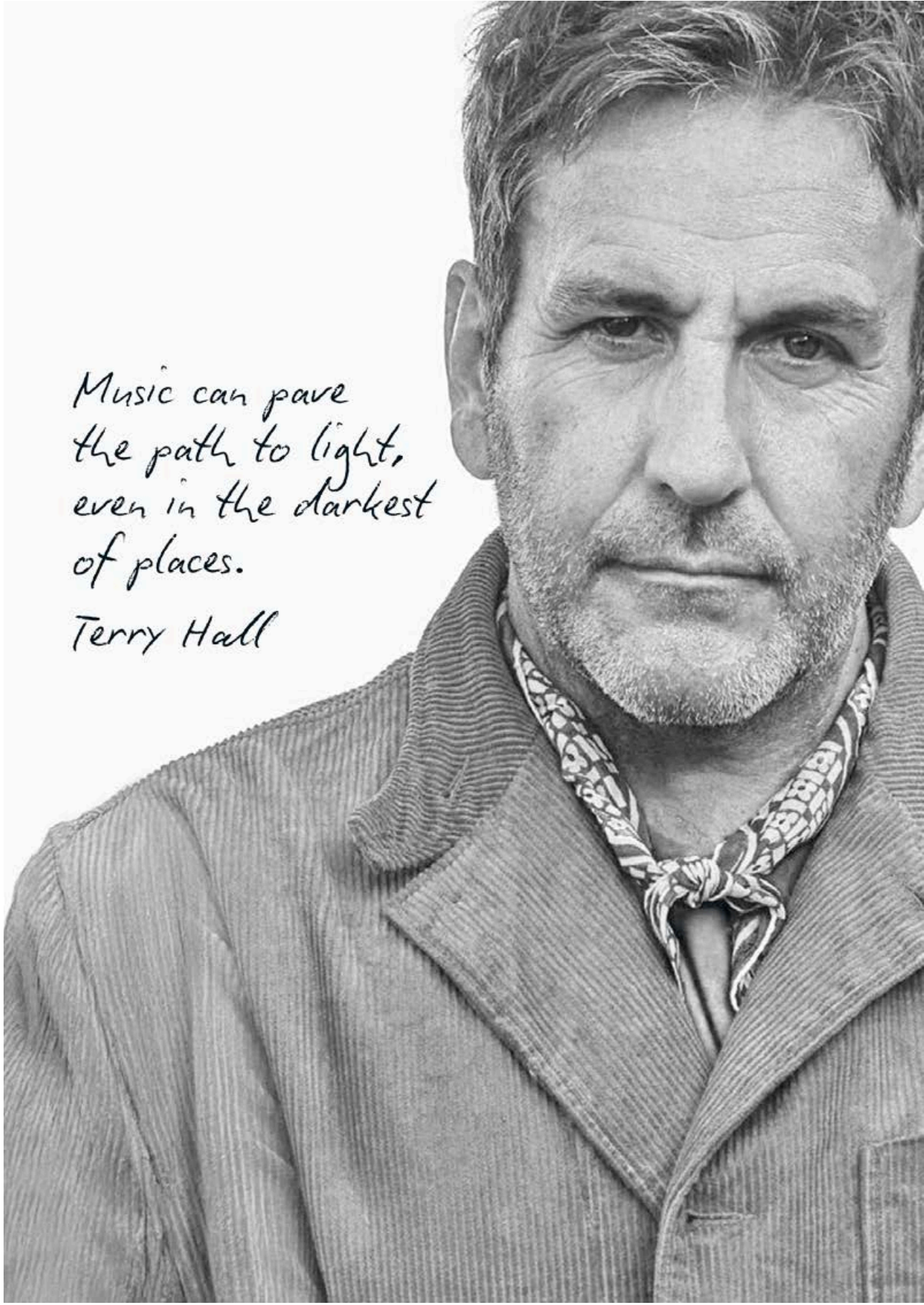
# TONIC MUSIC

## ANNUAL REPORT

24/25

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



A black and white portrait of Terry Hall, a man with short, graying hair and a light beard. He is looking directly at the camera with a serious expression. He is wearing a corded jacket over a patterned scarf. The background is plain white.

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

*Terry Hall*

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# 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.

# 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.

# 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.



# 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.

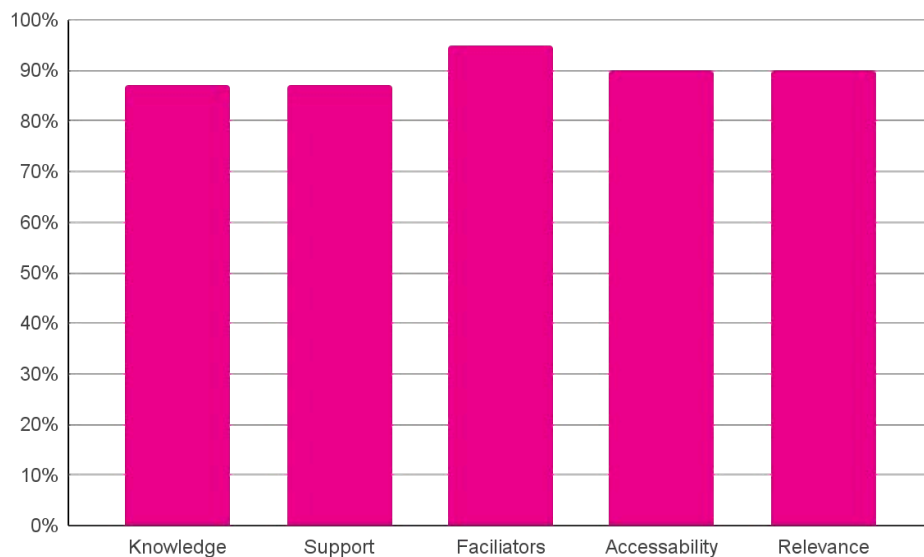
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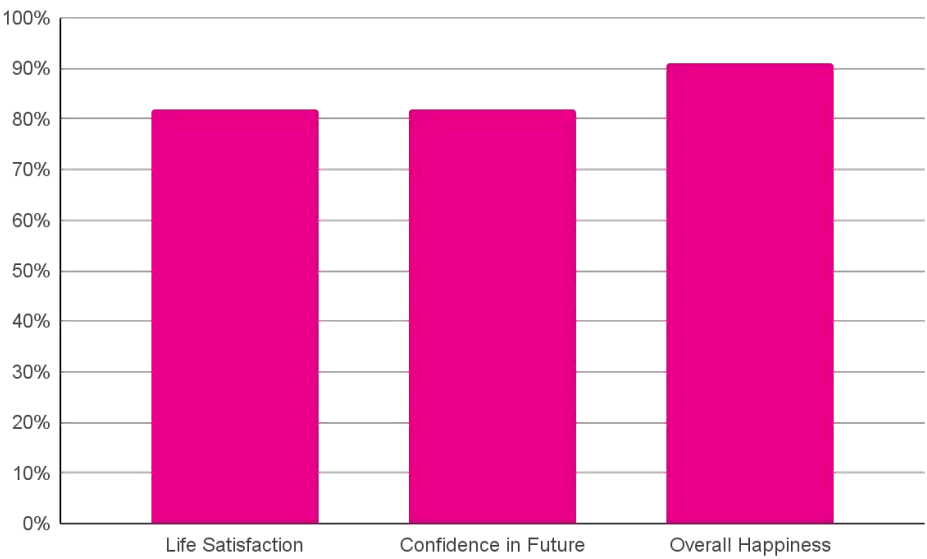
of participants would recommend Tonic Music  
to fellow music professionals and/or music fans.

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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'.







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

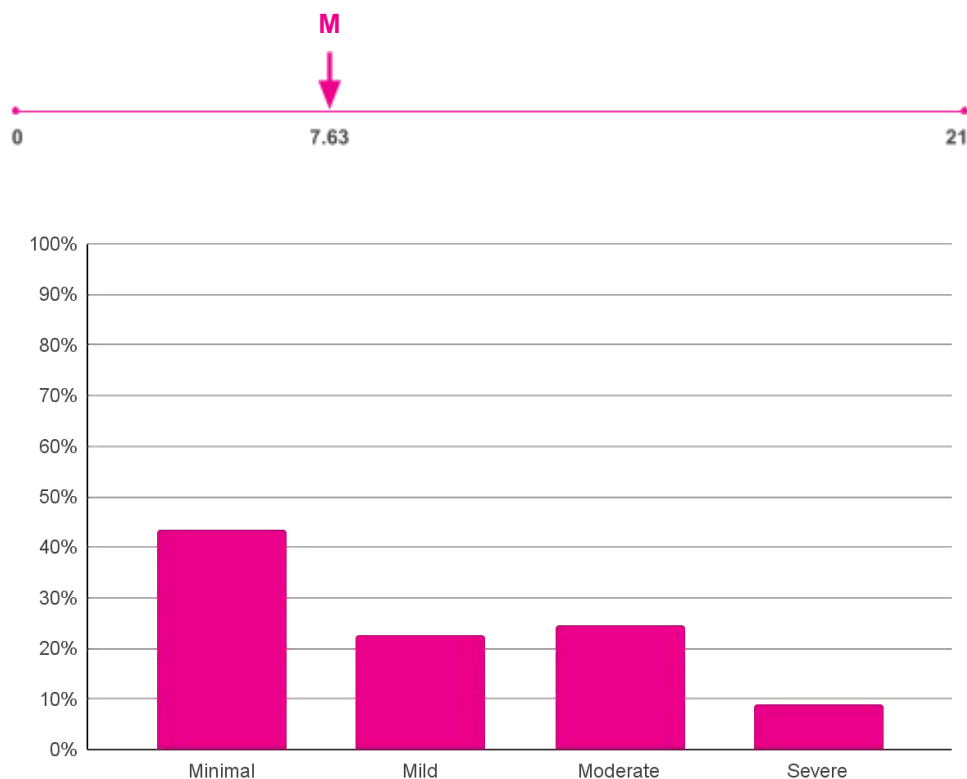
Music has been used therapeutically to support mental health for over 200 years, and informally, many people recreationally engage in music as a leisure activity to help with stress, anxiety and low mood. At the same time, the essential link music has to emotion, identity and culture has led to the formation 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

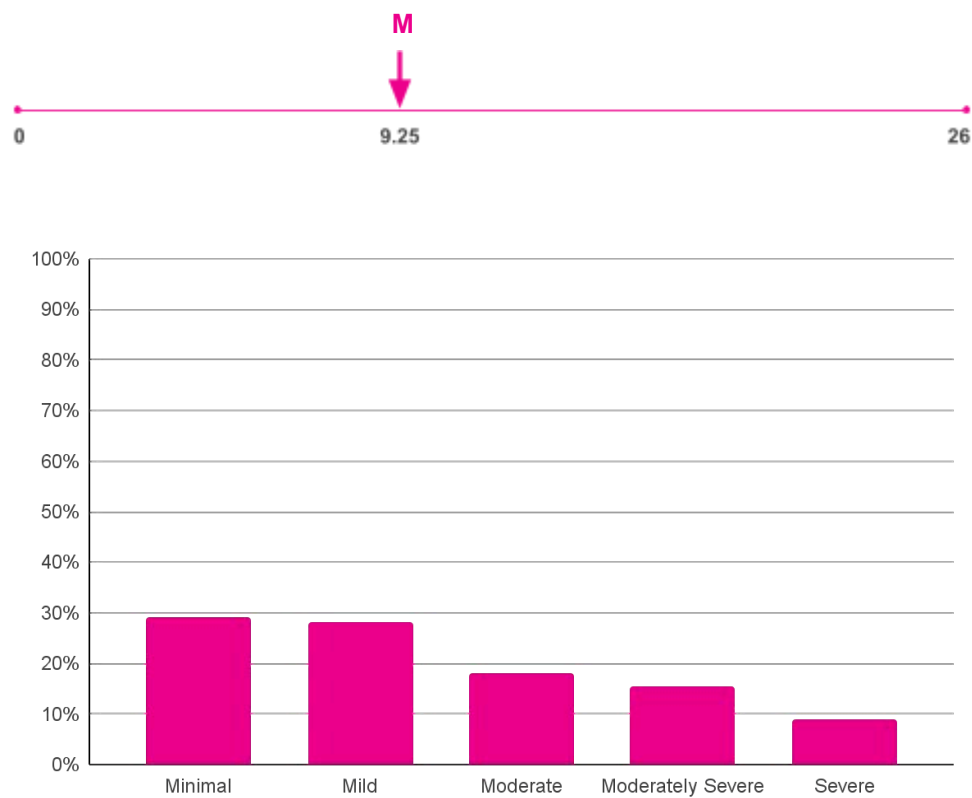
### Psychometric Scores

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

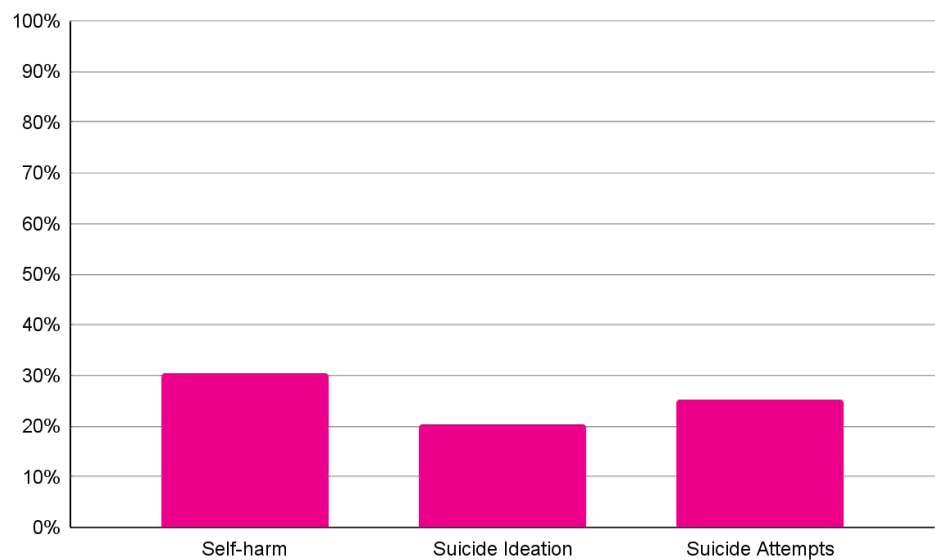


PHQ - Patient Health Questionnaire



Self-Harm / Suicide Ideation / Suicide Attempts

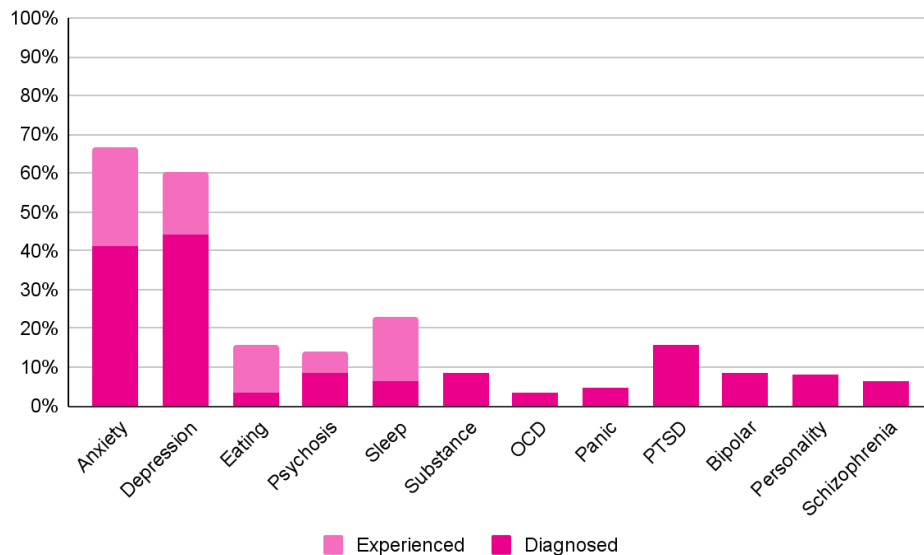
Overall, 30% of participants reported past or current self-harm, 20% active suicide ideation and 25% previous suicide attempts.





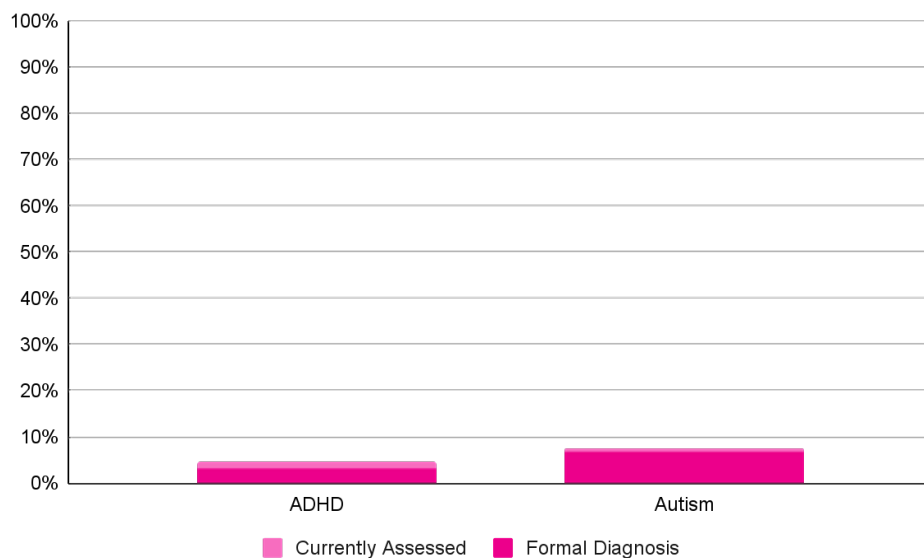
## Mental Health Disorders

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.



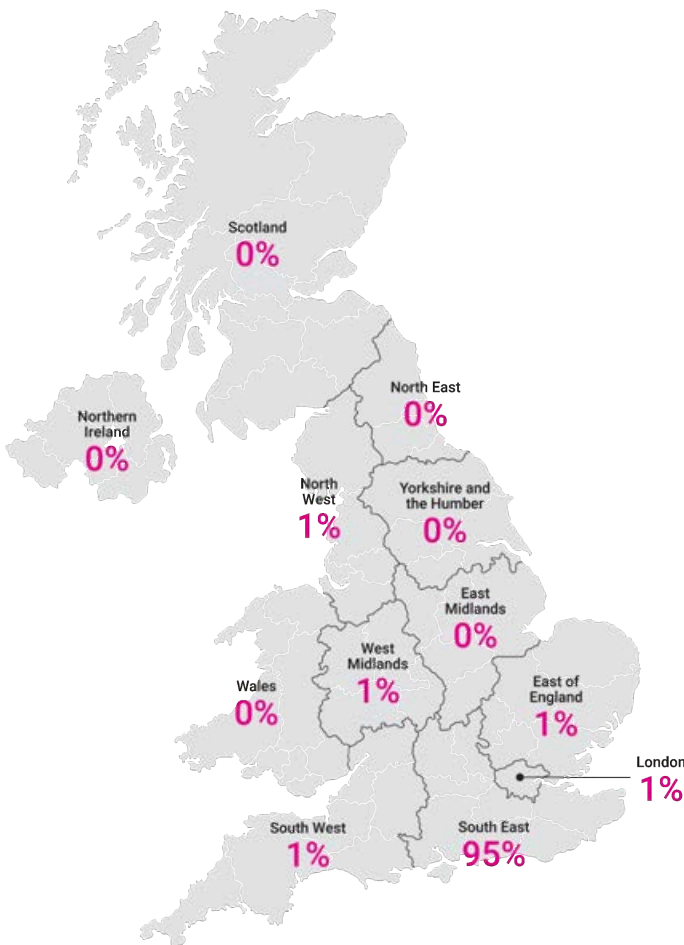
## Neurodiversity

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.

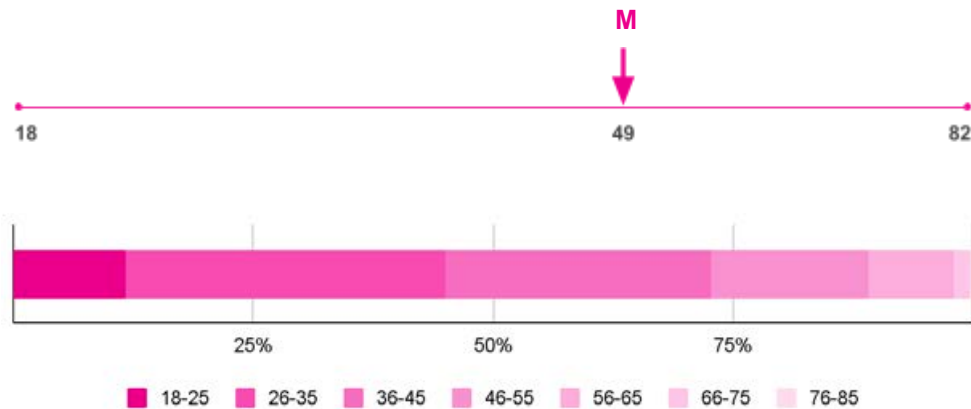


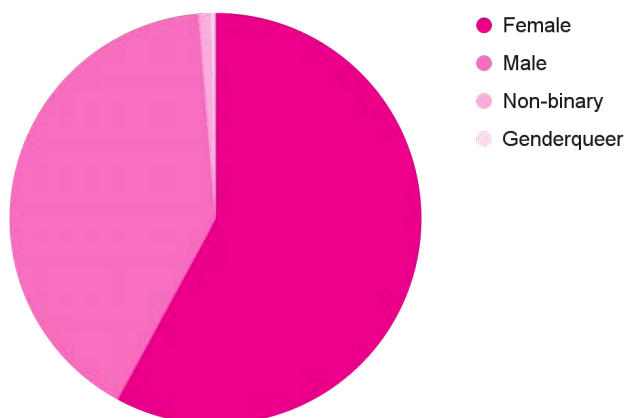
## Region

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.



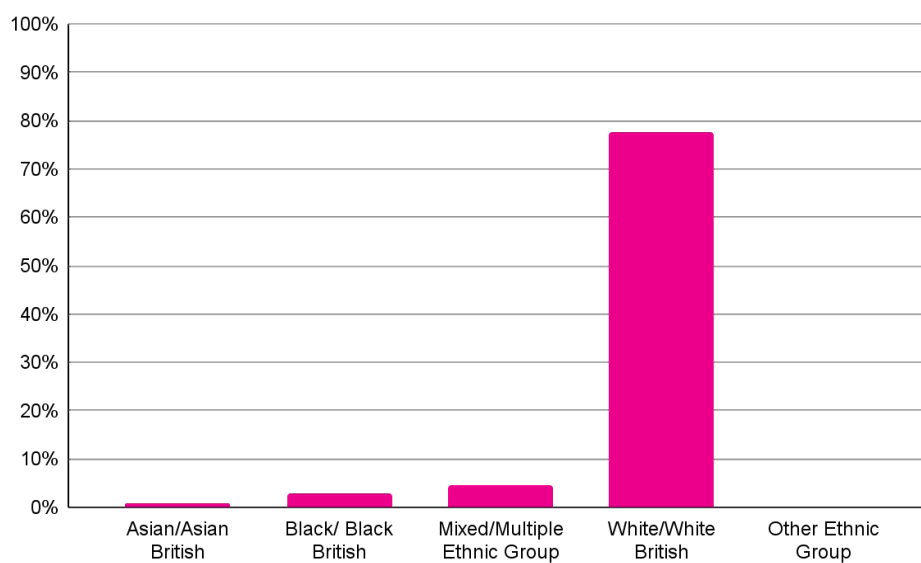


## Gender

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



## 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 Organisers
  - 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.

**attitude**  
is everything

**IVORS**  
**ACADEMY**

**MPG** **MUSIC**  
**PRODUCERS**  
**GUILD**

**AIF**

**MVT**  
**Music Venue Trust**

**Musicians'**  
**Union**  
**MMU**

**PiPA**  
**PARENTS & CARERS**  
**IN PERFORMING ARTS**

**MF**



"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

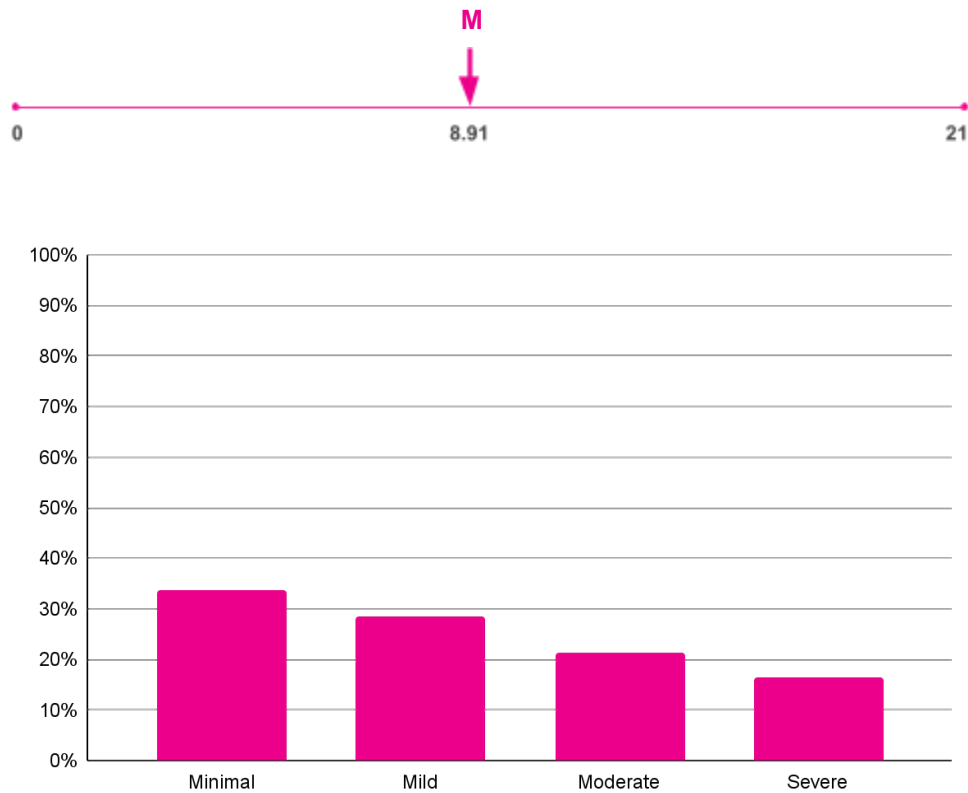


## Mental Health

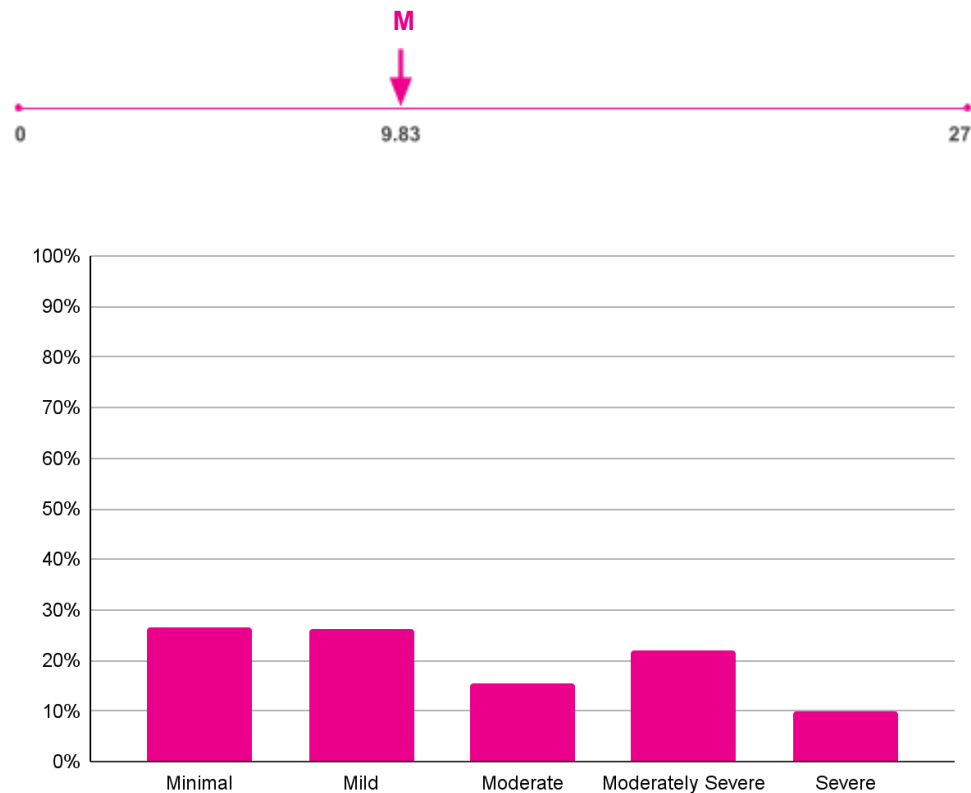
### Psychometric Scores

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

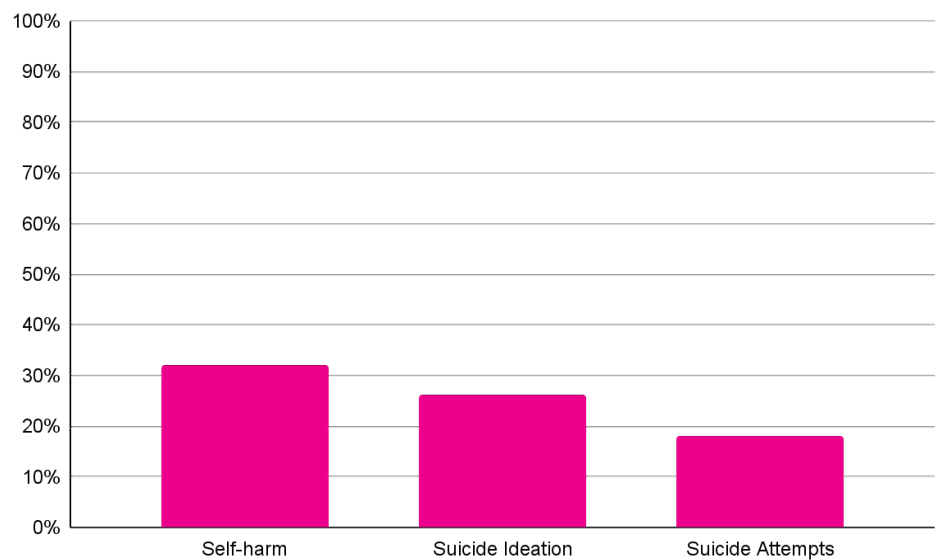


PHQ - Patient Health Questionnaire



Self-Harm / Suicide Ideation / Suicide Attempts

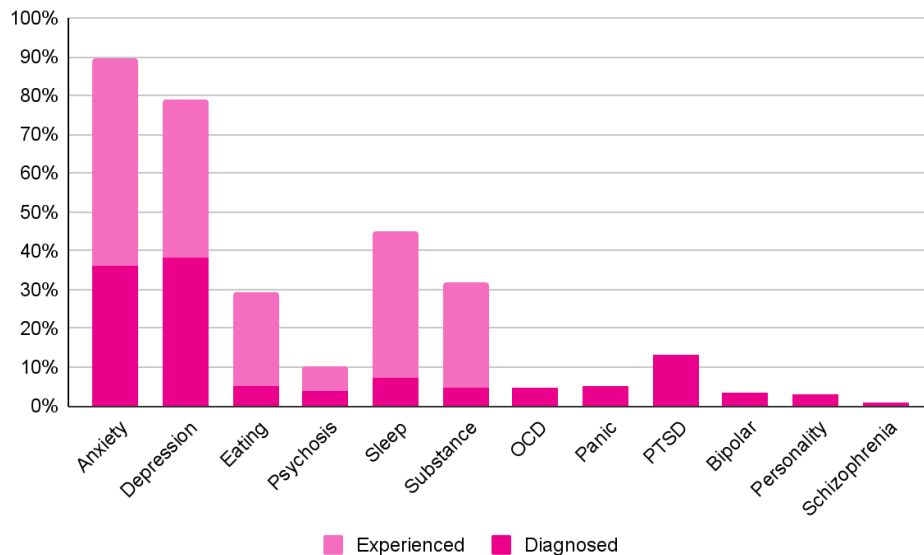
Overall, 32% of participants reported past or current self-harm, 26% active suicide ideation and 18% previous suicide attempts.





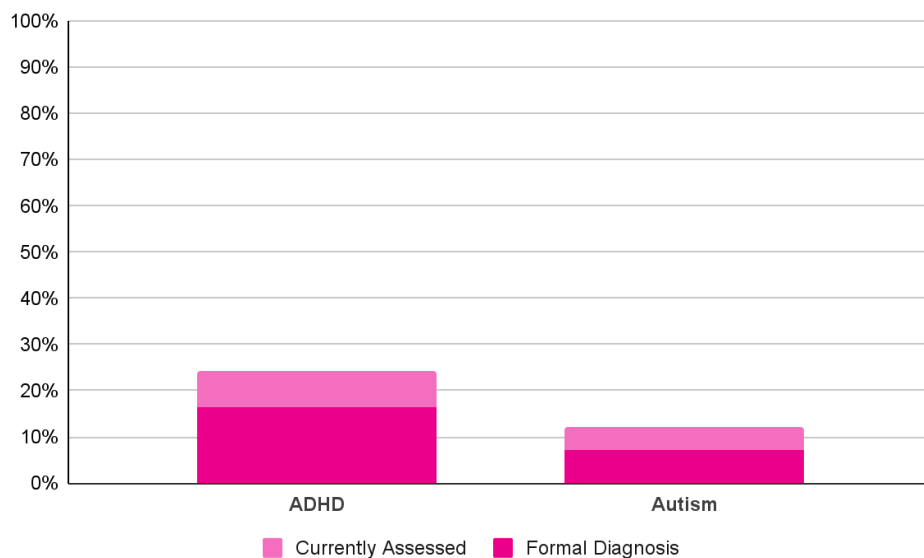
## Mental Health Disorders

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.



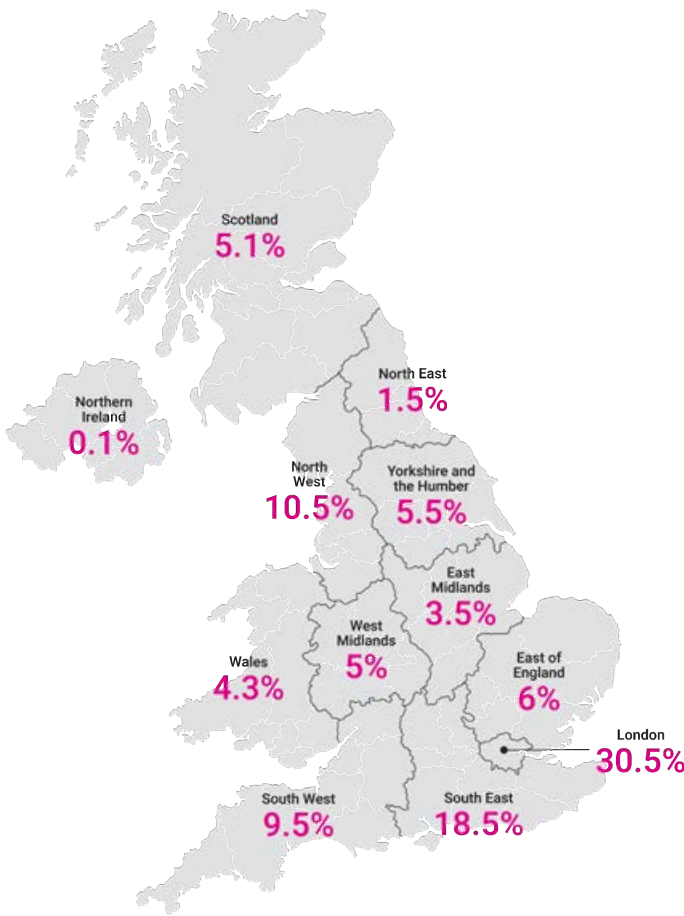
## Neurodiversity

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.

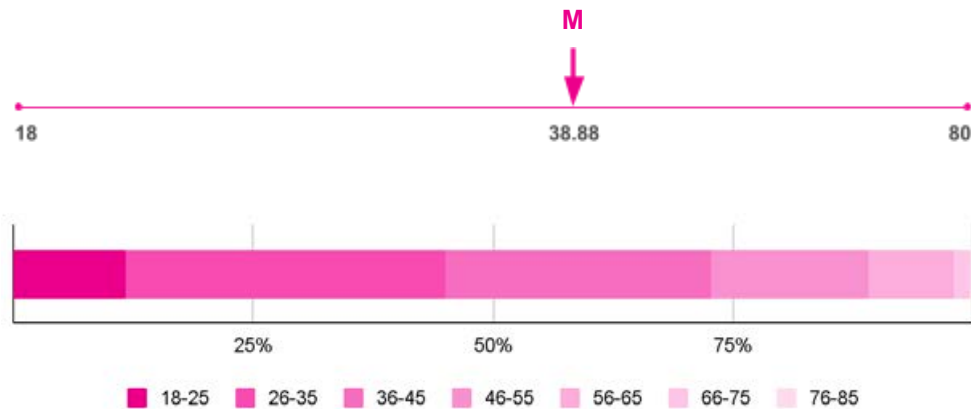


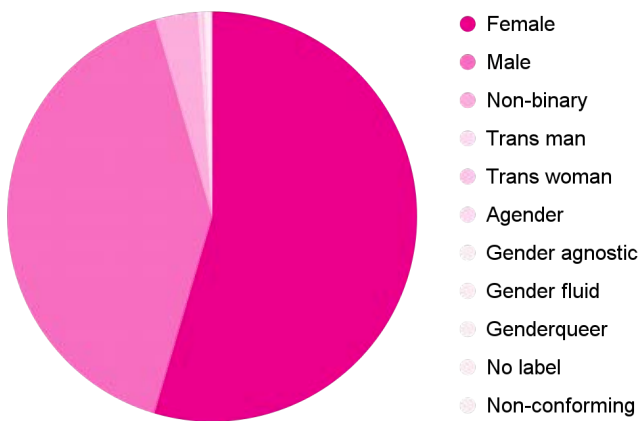
## Region

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.





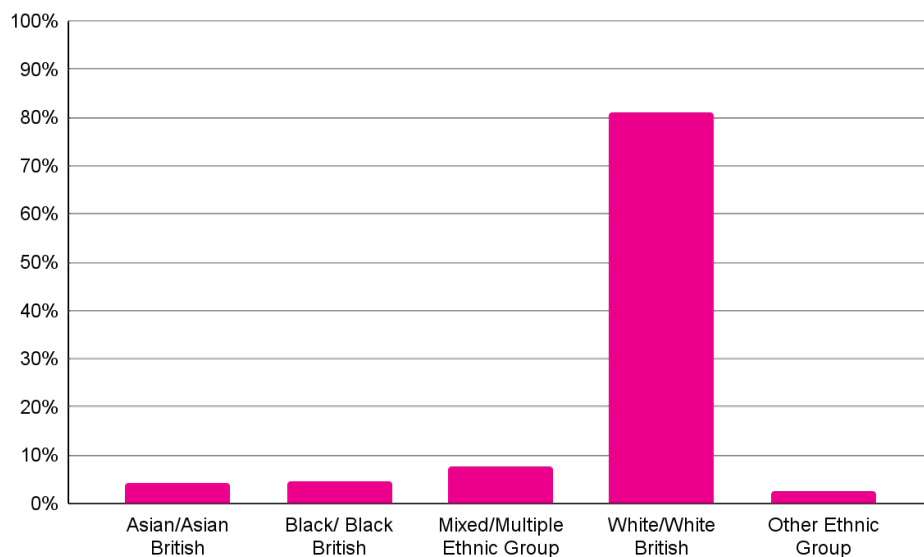
## Gender

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.

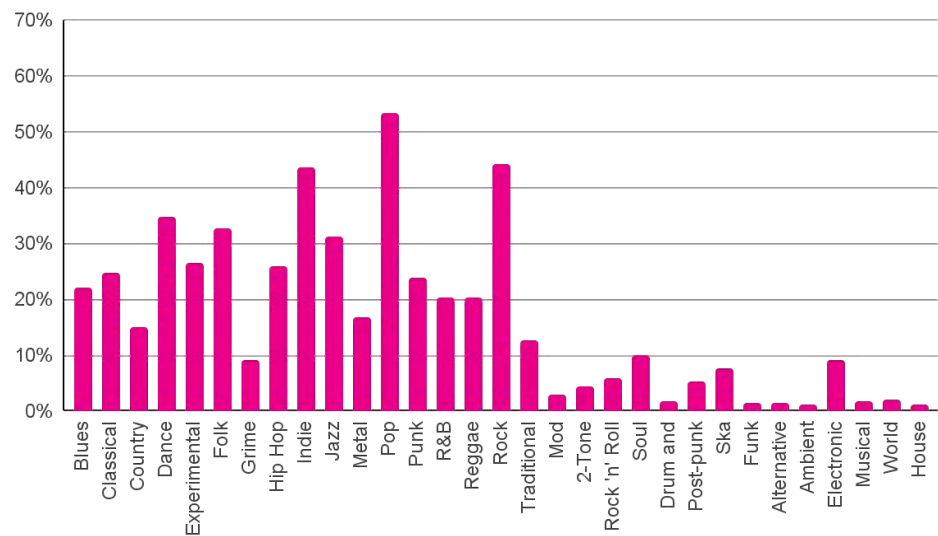
## Career Length

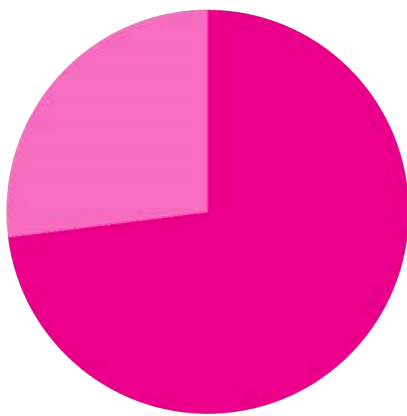
The average career length of participants is 14 years with a range between <1 and 60. Alongside this, the most commonly selected response was 10 years.



## 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%).

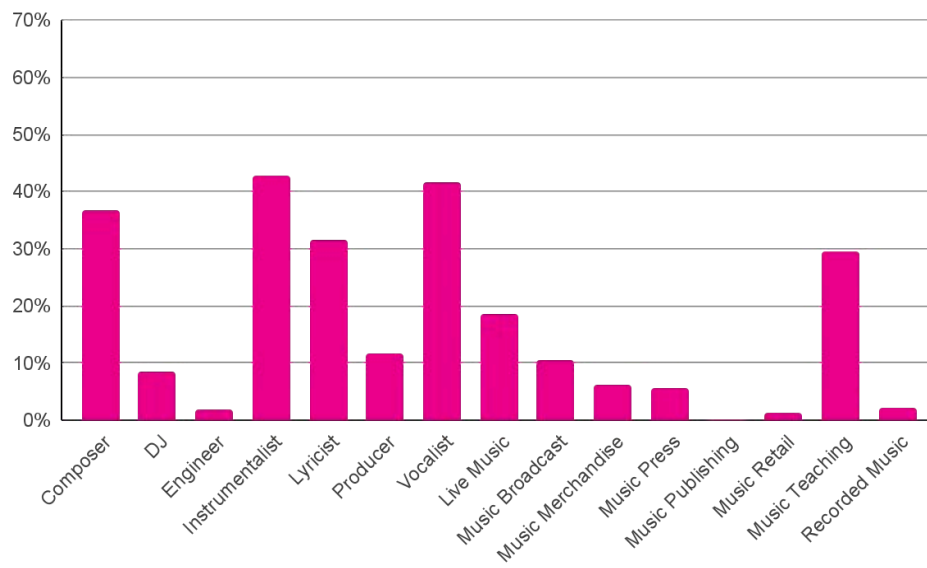




- Musician
- Industry

## 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%).

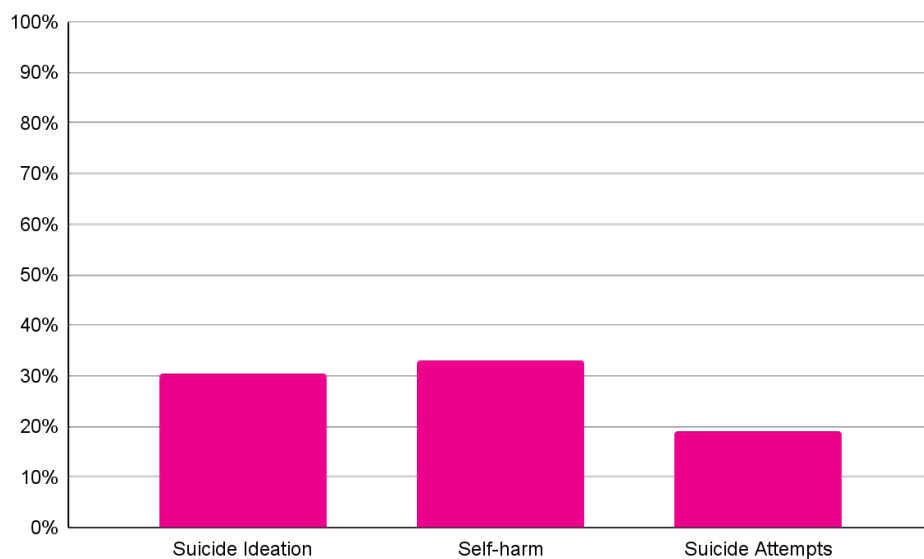




# Spotlight on Working Musicians

## 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.

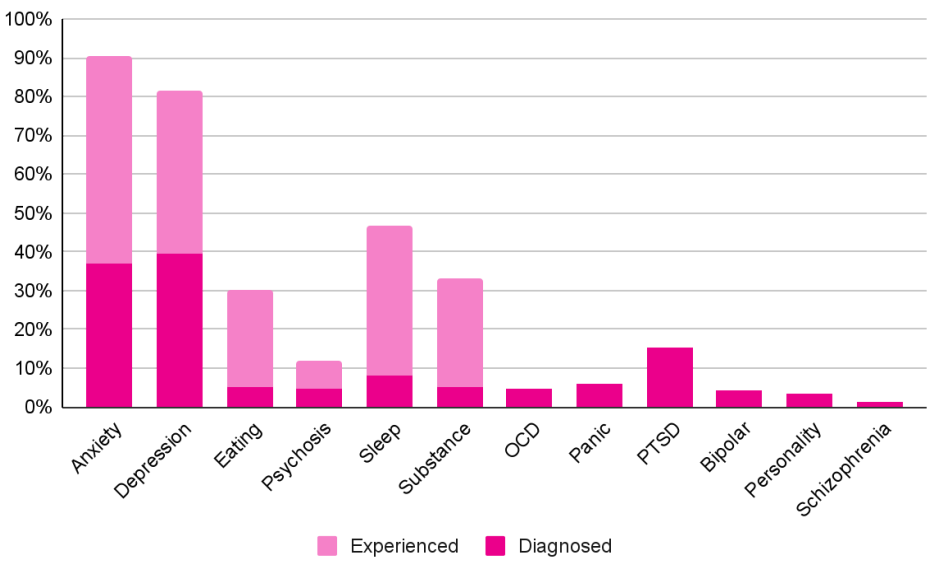
I want to promote everything that they stand for and also pay tribute to Terry. Because Tonic Music was so close to his heart, having them with me makes me feel like he's close to me as well.

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**

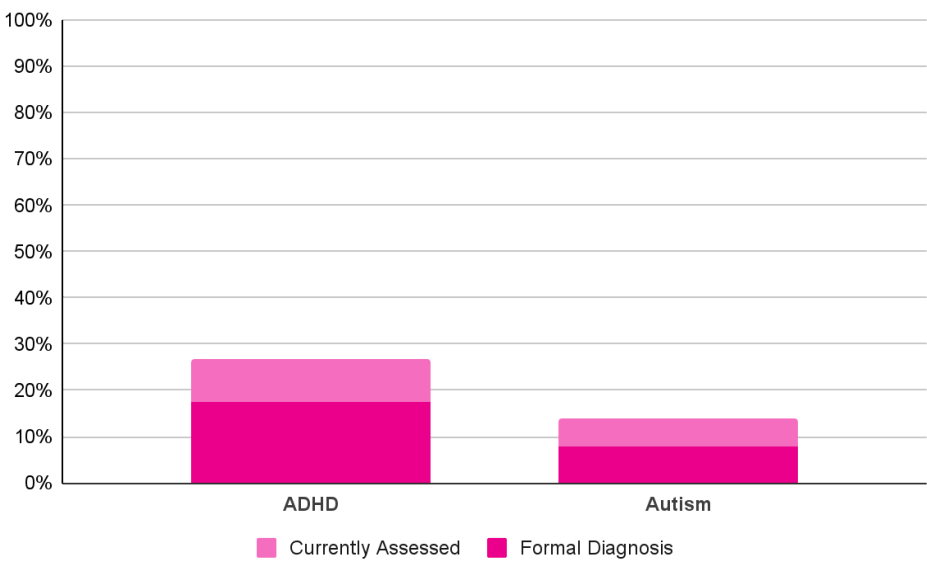
## Mental Health Disorders

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



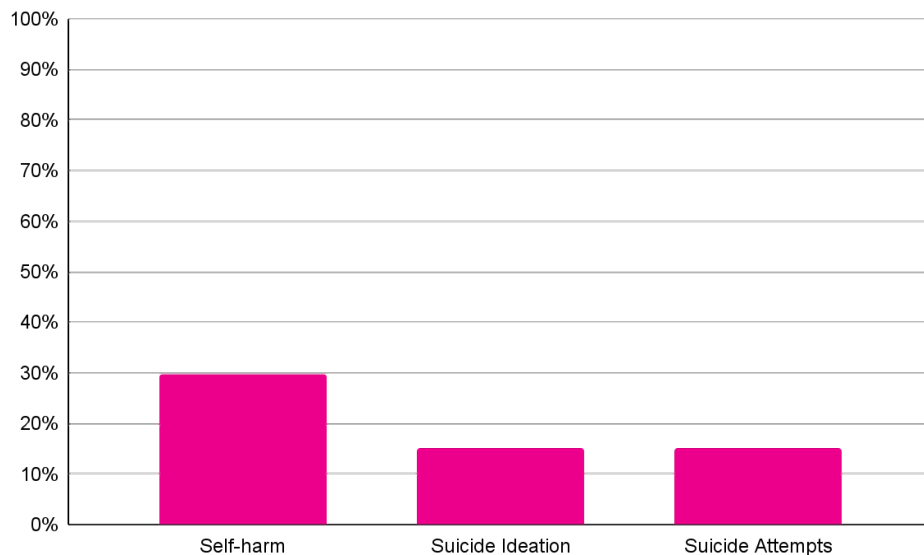
"I'm thrilled skinny to take up an ambassadorial role with Tonic Music, following in some heartily esteemed footsteps. I encountered the charity when I launched the 'Pandamonium! How Not To Run A Record Company' opus a couple of years back and realised my own mental health issues - caused by running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

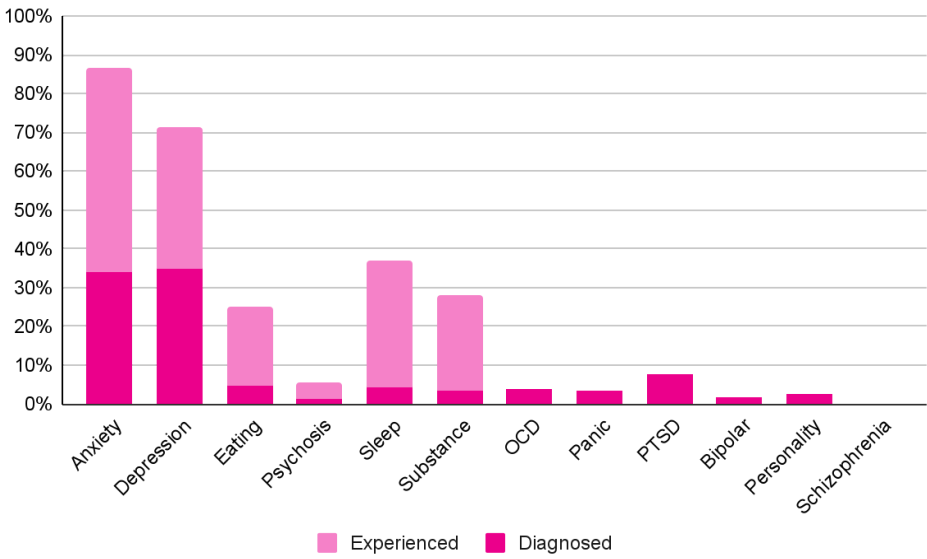
## Suicide Ideation / Self-Harm / Suicide Attempts

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



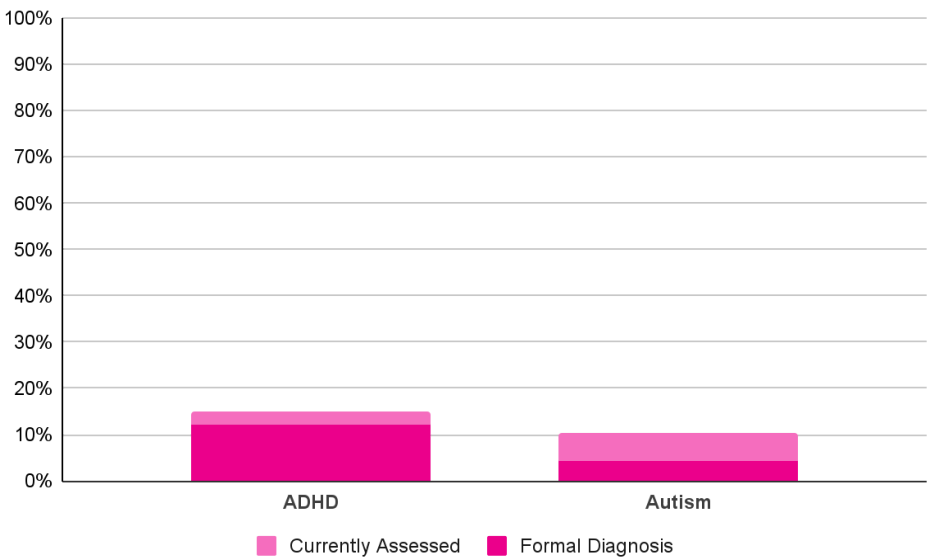
## Mental Health Disorders

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%**

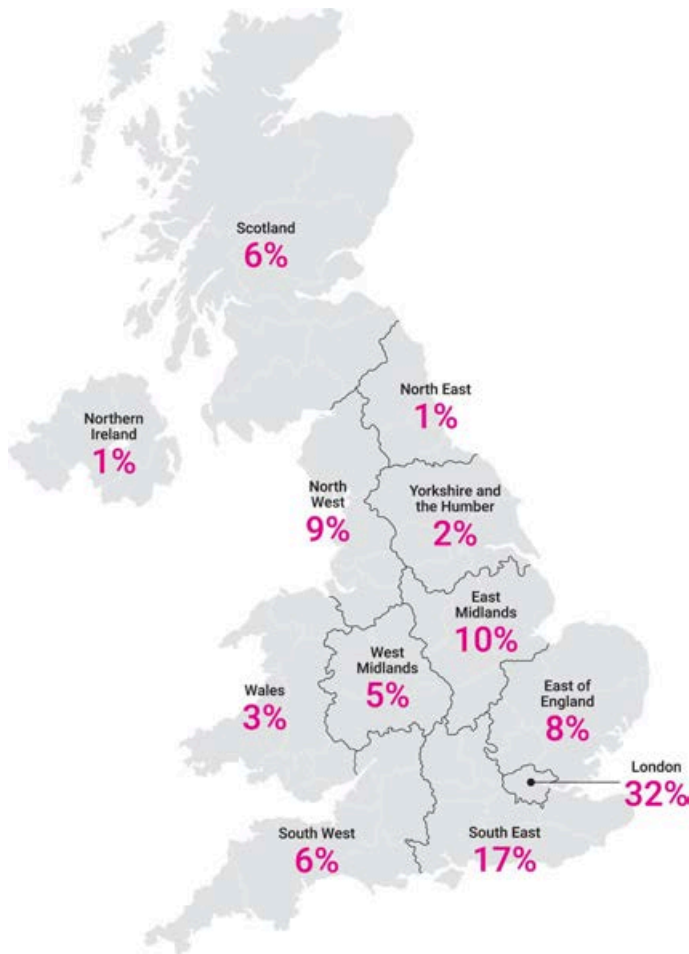
have experienced  
psychosis

**5%**

have been formally  
diagnosed with another  
severe mental health  
disorder

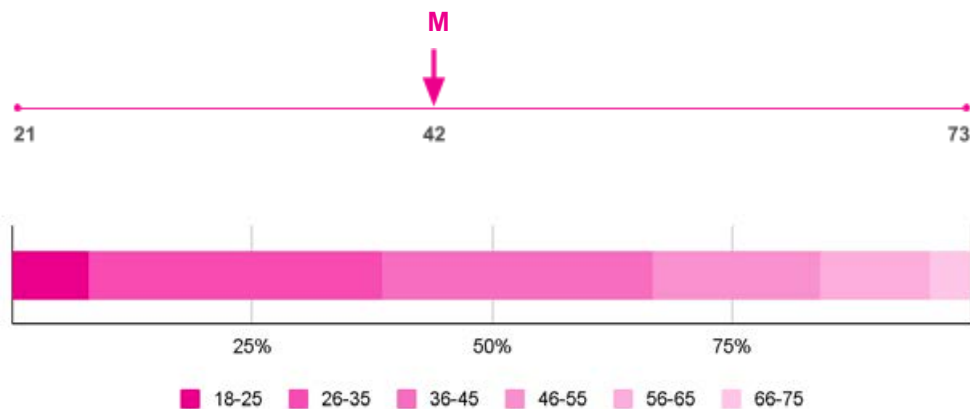
## Region

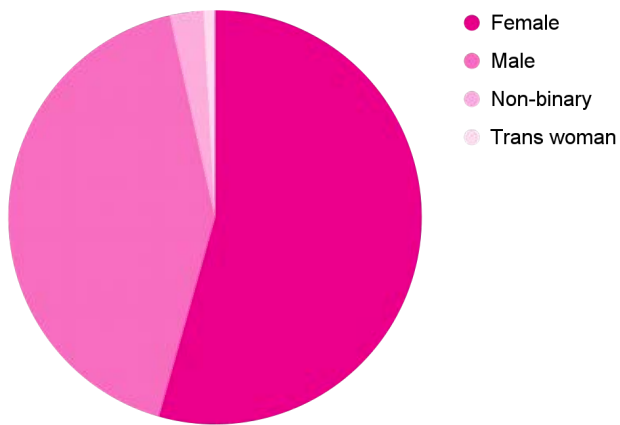
Participants on the Agents x Managers project resided from all regions in the UK, Although London was the most represented in region, it shows the music industry is not London-centric, and therefore, nor should mental health support.



## 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.



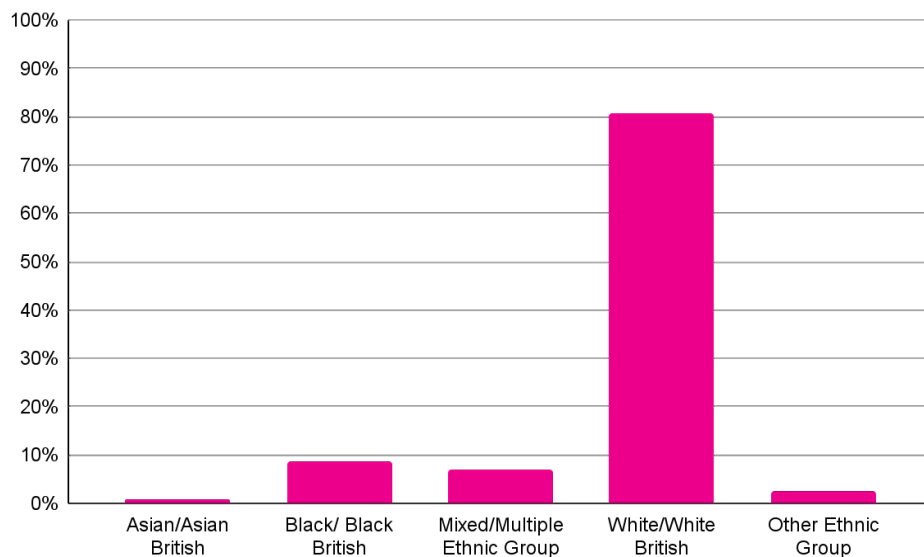


## Gender

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.



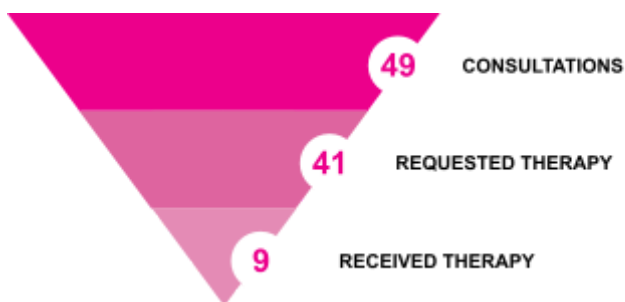
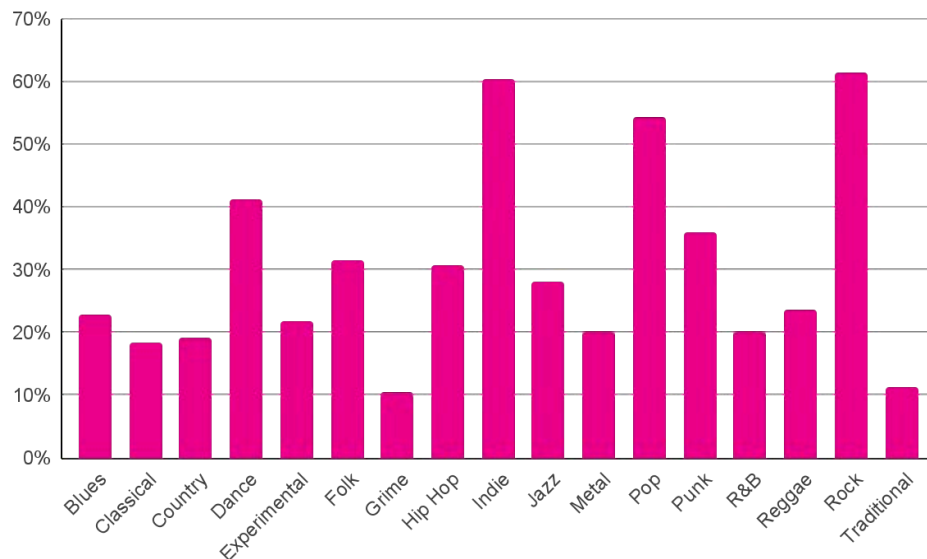
## Career Length

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.



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**

To register your for the Agents x Managers please complete the form on the link below.

**-SIGN UP-**

Initial registration and an online consultation appointment is required before you can participate on any of the Counselling sessions, Psychotherapy sessions, groups, workshops or courses. If you require support to complete this form, please email [helpdesk@tonicmusic.co.uk](mailto:helpdesk@tonicmusic.co.uk). Once you have completed this registration form, you will be invited to an online consultation appointment via

**PRESS RELEASE**

**TONIC MUSIC**

### Tonic Music and The Christopher Meredith Foundation announce tailored mental health support for music agents and managers

This new package includes free 1-to-1 therapy sessions, peer groups, skills workshops and training courses, designed specifically for music agents and managers.

Tonic Music, the national registered charity establishing good mental health within music communities, is delighted to announce the launch of a new mental health support package exclusively for music agents and managers - with support from The Christopher Meredith Foundation (CMF).

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 two Peer Support Groups, 20 spaces on Emotional Resilience and ACT Skills workshops, and 16 spaces on Mental Health First Aid and Suicide First Aid Lite courses.

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**The webinar here.**

**REGISTRATION OPEN**

**AGENTS x MANAGERS**

A NEW PACKAGE OF MENTAL HEALTH SUPPORT FOR MUSIC AGENTS AND MANAGERS.

**TONIC MUSIC**

**CMF**

A NEW PACKAGE OF MENTAL HEALTH SUPPORT FOR MUSIC AGENTS AND MANAGERS.

**AGENTS x MANAGERS**

**EMOTIONAL RESILIENCE**

**TUESDAY 22nd APRIL**

**TONIC MUSIC**

**CMF**

## 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

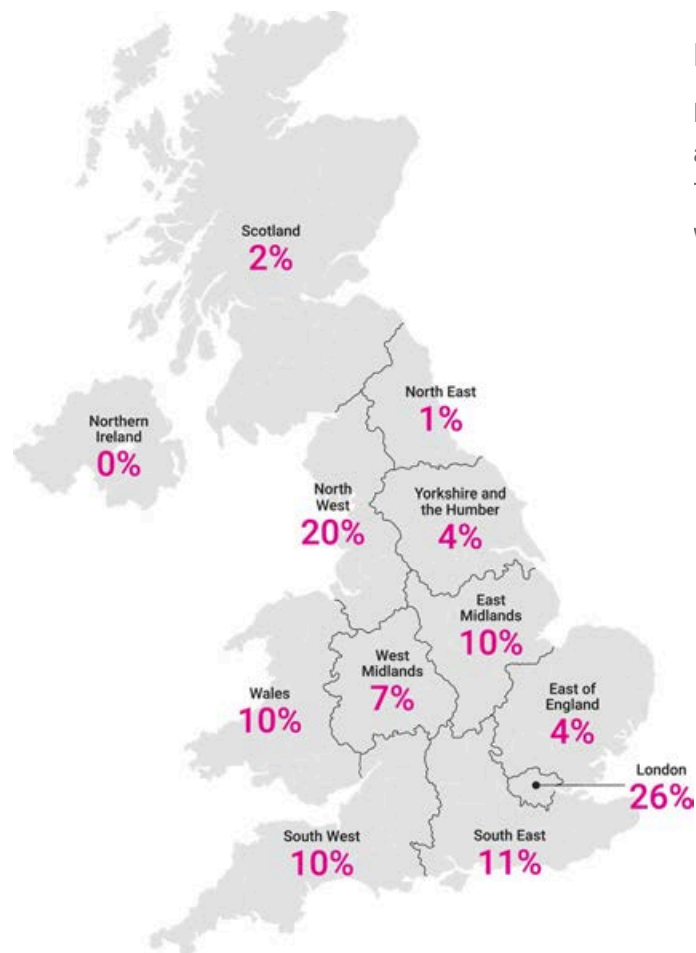
**10%**

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

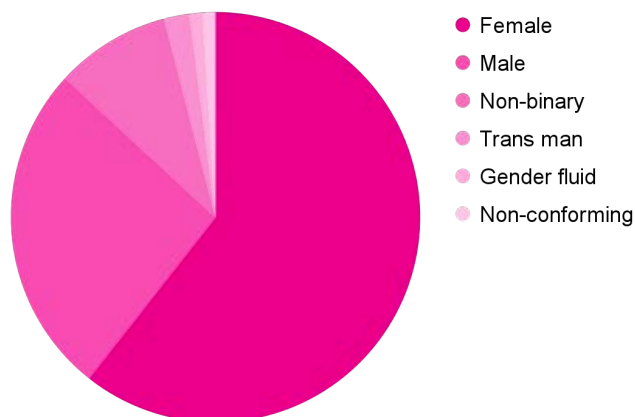
Participants on the Tonic Futures project resided in all regions in the UK, except for Northern Ireland. This shows the project supports young people working and/or studying in music, across the UK.

.....

### Age

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



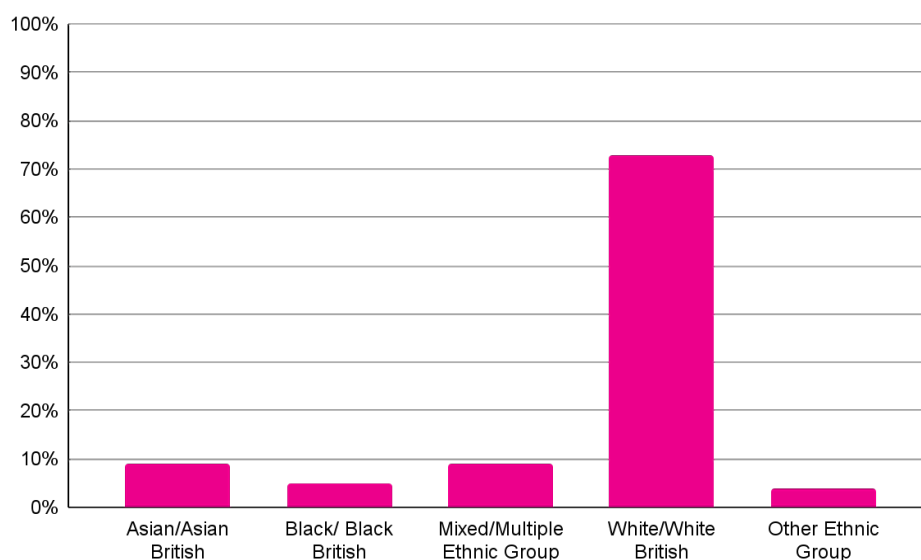


## Gender

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.



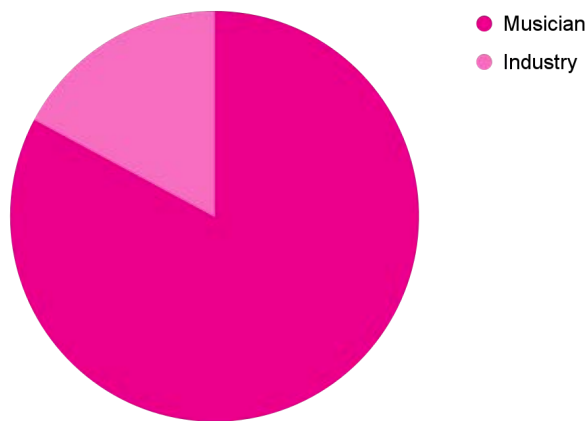
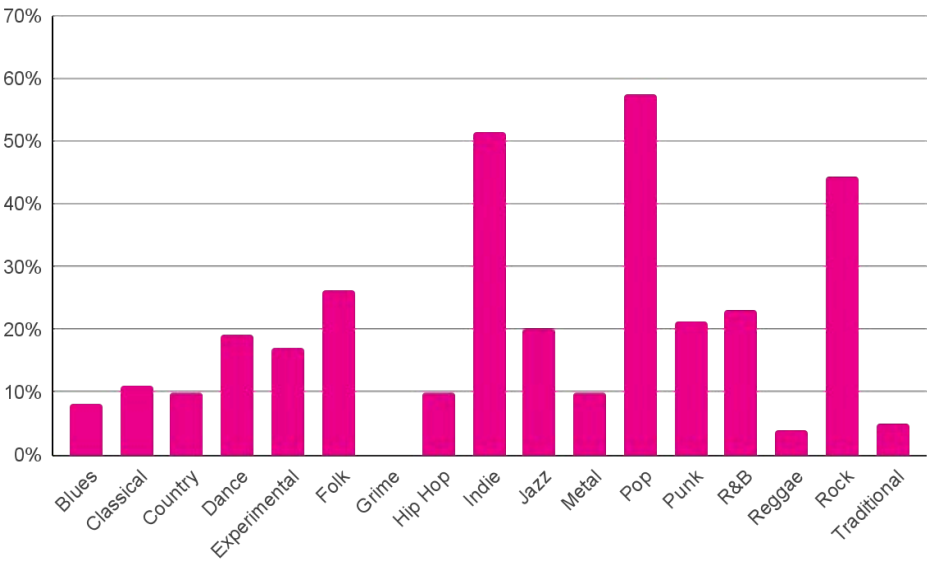
## Career Length

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



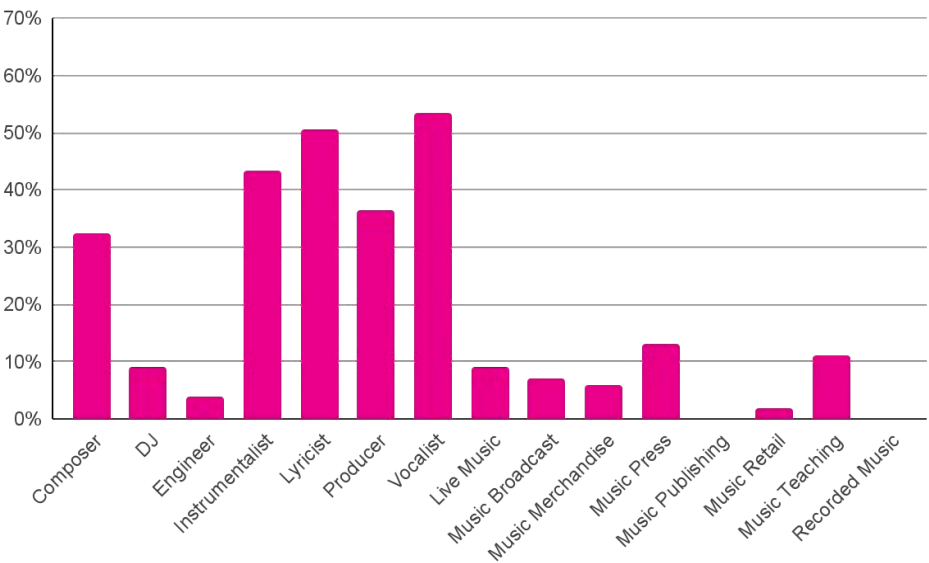
# Industries

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

**TONIC MUSIC**

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.

**FUTURES START NOW!**

**TONIC FUTURES**

Mental health support for the next generation in music.

**FUTURES START NOW!**

**BIMM INSTITUTE**

**TONIC FUTURES**

Mental health support for the next generation in music.

**FUTURES START NOW!**

## BEACONS CYMRU

MUSIC INDUSTRY DEVELOPMENT

**TONIC FUTURES**

Mental health support for the next generation in music.

**TONIC MUSIC**

Christopher Meredith Foundation

# HOW ARE YOU?

A new online programme from **TONIC MUSIC**

Find out more

**TONIC FUTURES**

tonicmusic.co.uk

@tonicmusic

Mental health support for the next generation in music.

# FUTURES START NOW!

A new online programme from **TONIC MUSIC**

**TONIC FUTURES**

CMF

**Now OPEN TO ALL 18-25 YEAR OLDS**

**FUTURES START NOW!**

Mental health support for the next generation in music.

**FREE SERIES OF WORKSHOPS**

**OPEN TO ALL 18-25 YEAR OLDS**

**FOR THE NEXT GENERATION IN MUSIC.**

Intro to Mental Health  
Substance Use Awareness  
ACT Skills  
Music Performance Anxiety  
Emotional Resilience

CMF

**TONIC FUTURES**

## 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**
- **Shiine On Weekender, Minehead**
- **Rockaway Beach**
- **Takedown Festival**
- **Isle of Wight Festival**









## 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 Fick (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.







## 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 2025

## 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".

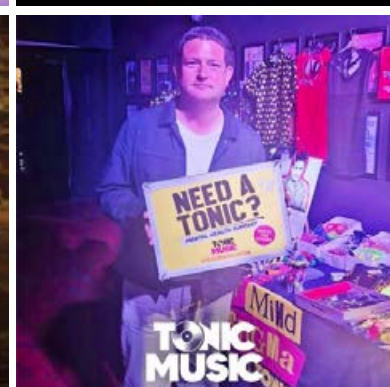
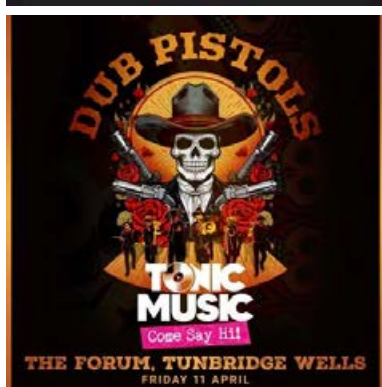
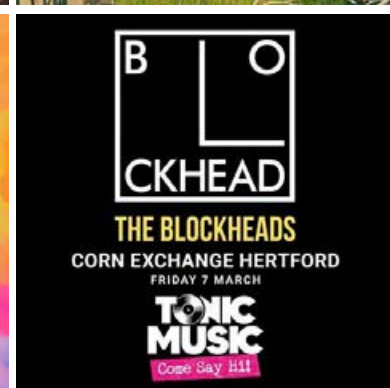
**Horace Panter**



"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."

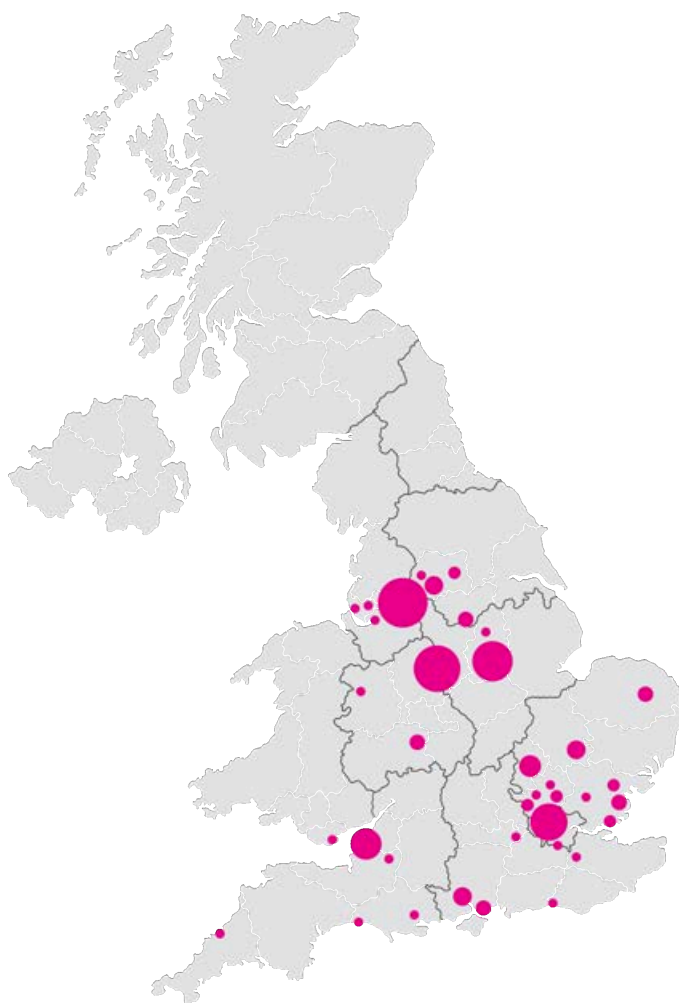
**Nathan, Monumental**

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









## 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.



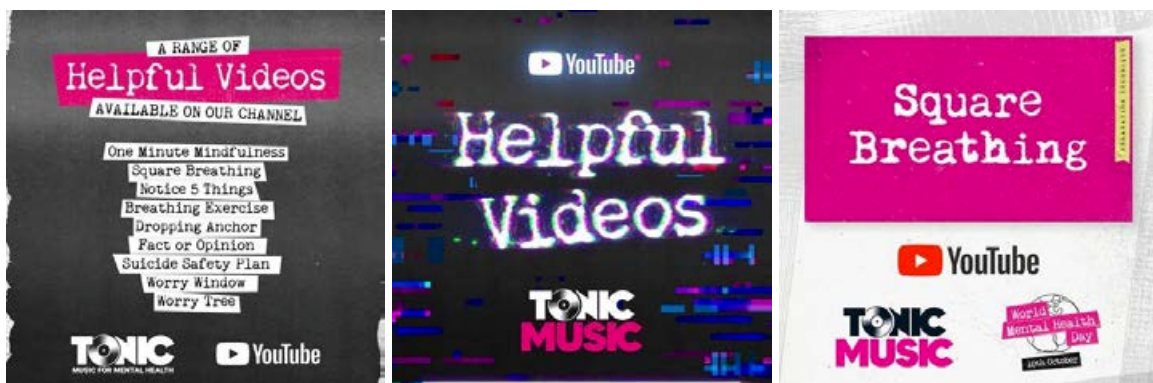


## Online / Social Media Resources

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**







## 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:

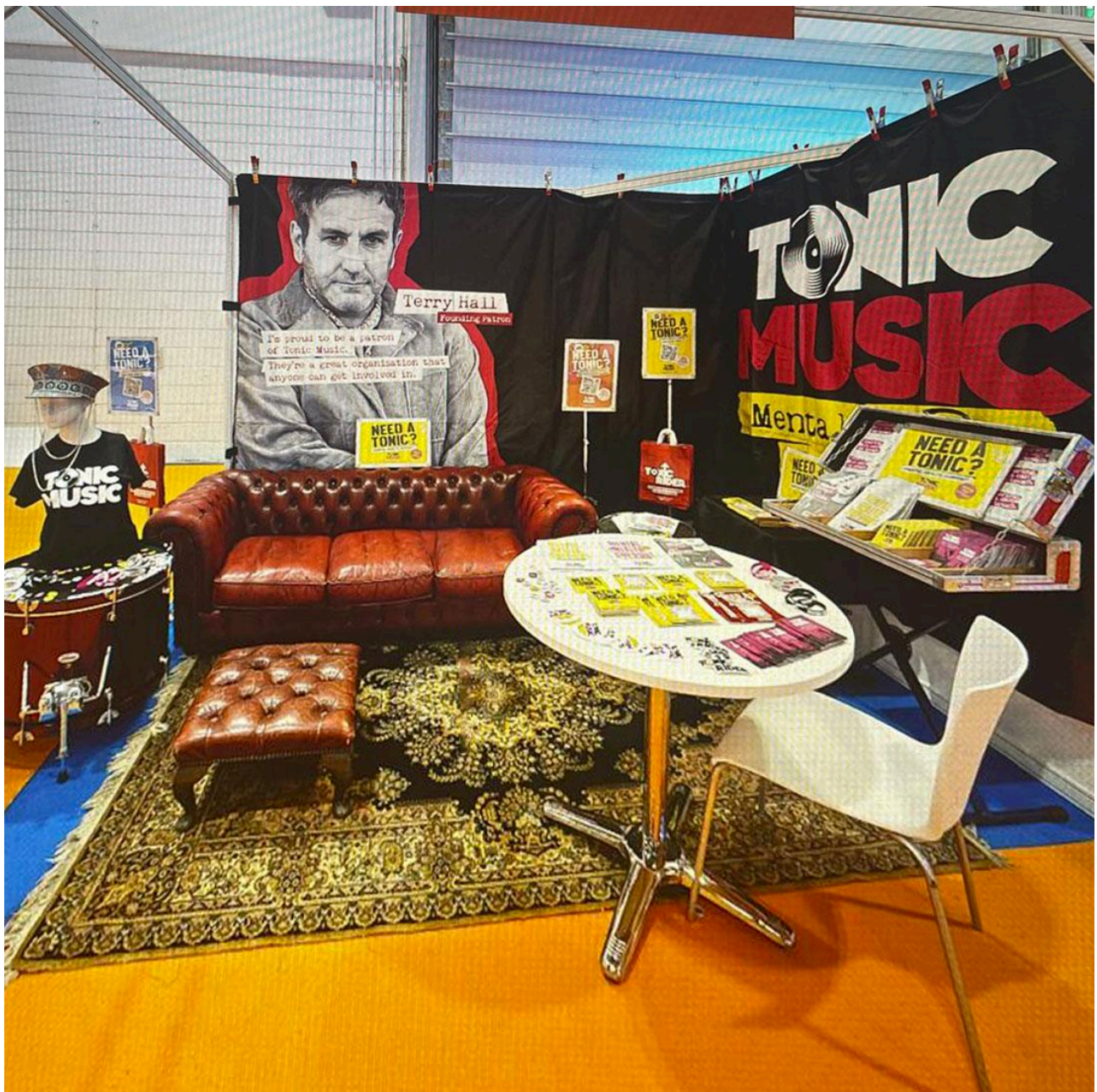
- **Performing Arts Medicine Association International Symposium** - 18th July 2024
- **Tomorrow's Warriors Summer Runnings** - 3rd August 2024
- **Good Vibrations Society** - 4th August 2024
- **East Anglian Festival Network** - 14th October 2024
- **Fierce Panda Records** - 4th December 2024
- **Leicestershire 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.



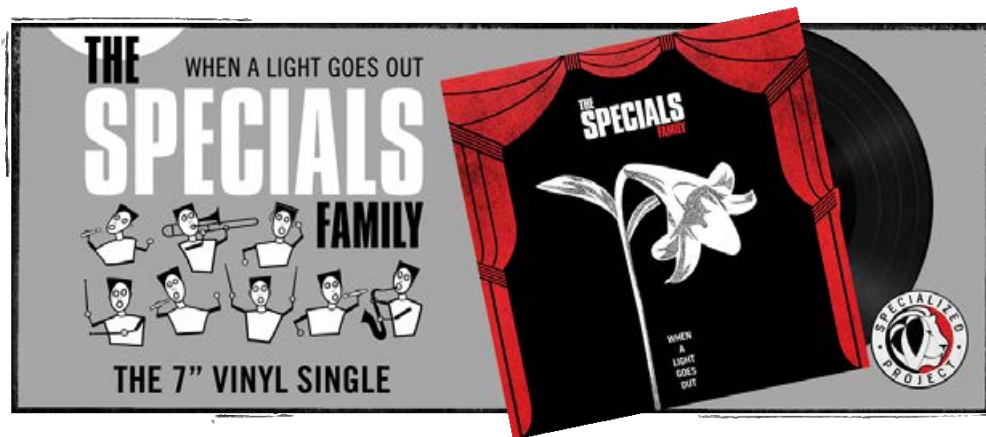
## Volunteers

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.



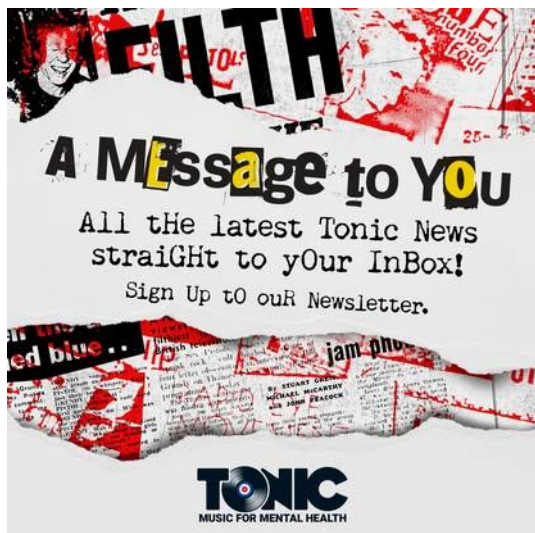
"We all have mental health issues, but they affect some people more than others. The best thing we can all do is reach out to those who are struggling in whatever way we can."

**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.

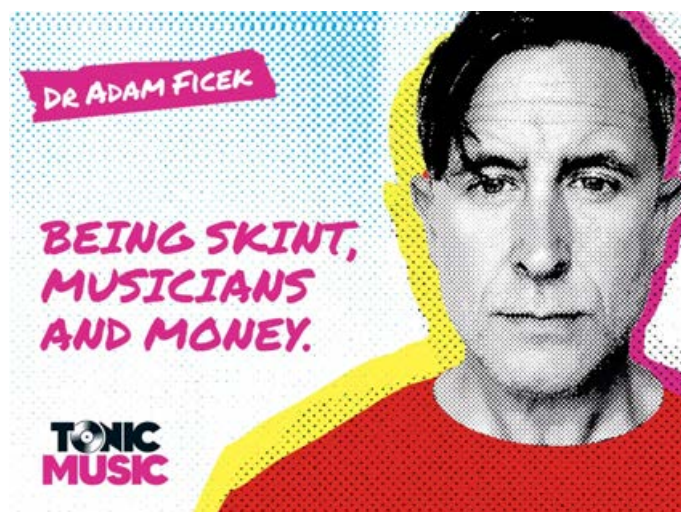
Our **social media** following across Facebook, Instagram, LinkedIn, and X increased to **22,346** an increase of **12.9%** from the previous accounting year. This growth demonstrates increased visibility of Tonic Music's work and a widening audience engaging with our content.

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.

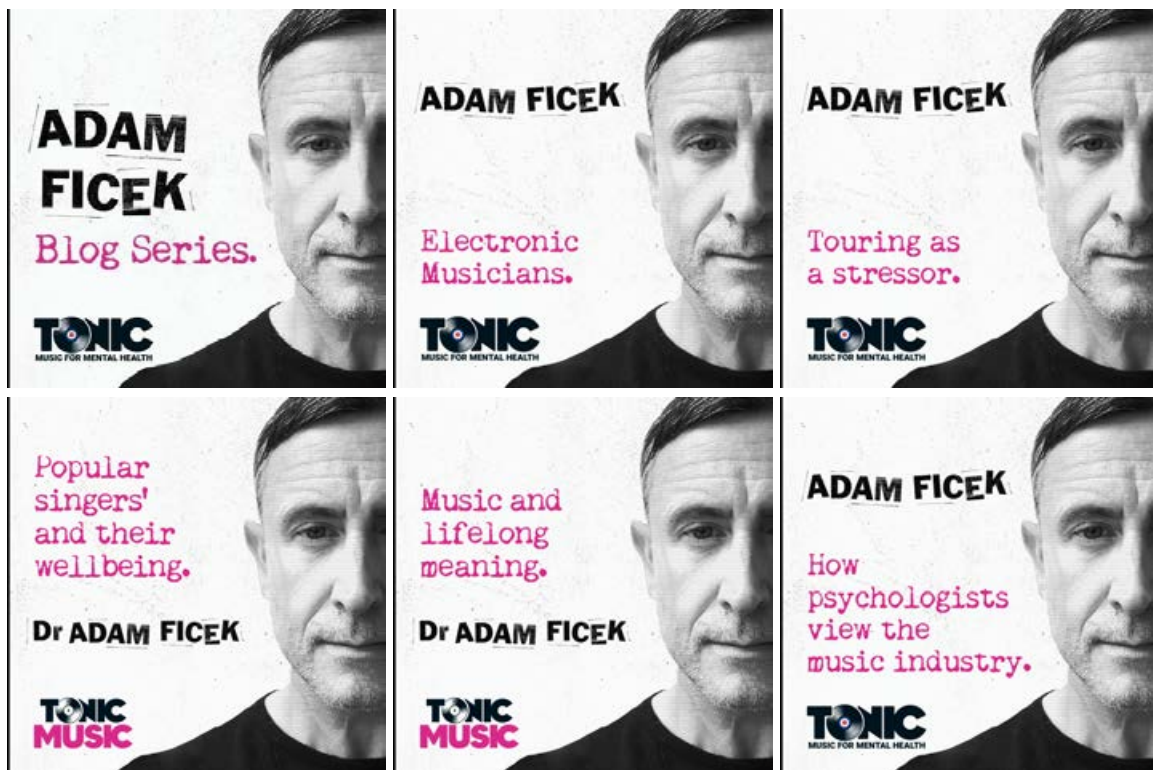


These blogs addressed key issues facing people working in music, helping to raise awareness, reduce stigma and signpost support.



## 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.



# 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 courses 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).

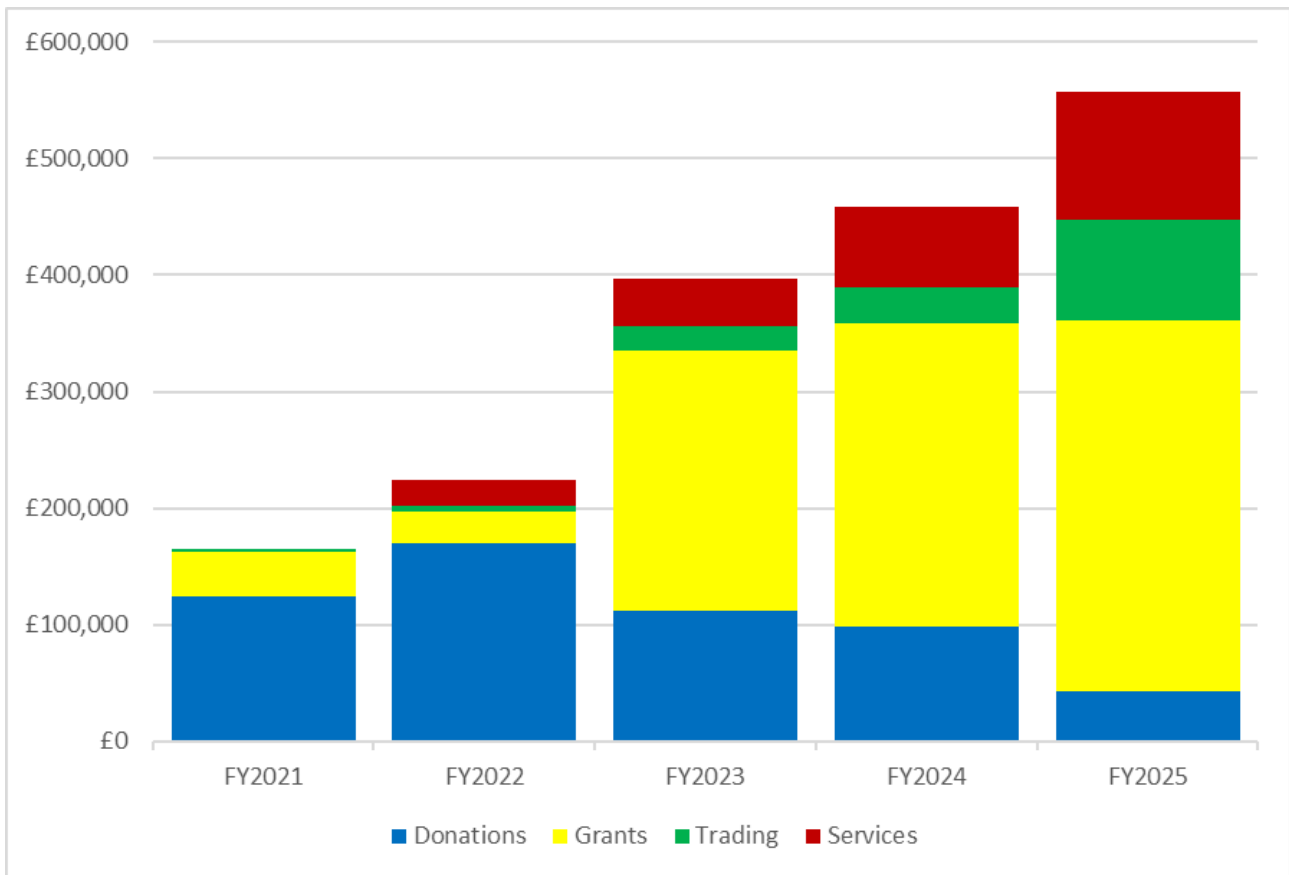
Starting in September, the partnership with the Royal Society of Musicians will expand to provide a pilot 12-week series of Group Therapy. If successful, the pilot will develop into a series of multiple Group Therapies across a 12-month period, which will be a unique service provision in the UK for music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

# 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.

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### 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

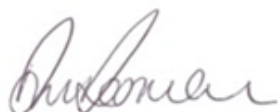
The trustees confirm that they have reviewed and approved this Strategic Report in accordance with their duties under the Companies Act 2006.

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

The notes form part of these financial statements



**TONIC MUSIC FOR MENTAL HEALTH LTD**

**BALANCE SHEET  
30 JUNE 2025**

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

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

The notes form part of these financial statements

TONIC MUSIC FOR MENTAL HEALTH LTD

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 £
<b>Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)</b>	51,396	(2,689)
<b>Adjustments for:</b>		
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	<u>(39,711)</u>	<u>60,610</u>
<b>Net cash provided by operations</b>	<u>18,194</u>	<u>58,022</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

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

The notes form part of these financial statements

# TONIC MUSIC FOR MENTAL HEALTH LTD

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

### 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.



**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**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	<u>410,520</u>	<u>329,717</u>
	<u>439,101</u>	<u>394,489</u>

**3. OTHER TRADING ACTIVITIES**

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

**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**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
	<u>33,105</u>	<u>60,029</u>

**5. CHARITABLE ACTIVITIES COSTS**

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

**6. SUPPORT COSTS**

	Finance £	Governance costs £	Totals £
Charitable activities	<u>141</u>	<u>19,772</u>	<u>19,913</u>

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

**Finance**

	2025 Charitable activities £	2024 Total activities £
Bank charges	<u>141</u>	<u>66</u>

**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	<u>16,145</u>	<u>8,480</u>
	<u>19,772</u>	<u>14,188</u>

**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**7. NET INCOME/(EXPENDITURE)**

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

	2025	2024
	£	£
Depreciation - owned assets	<u>2,213</u>	<u>2,125</u>

**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	<u>9,038</u>	<u>8,772</u>
	<u>400,284</u>	<u>357,686</u>

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
	10	9
Charitable staff	<u>10</u>	<u>9</u>

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

**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

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

**11. TANGIBLE FIXED ASSETS**

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

**12. STOCKS**

	2025 £	2024 £
Stocks	<u>26,852</u>	<u>32,492</u>

**13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2025 £	2024 £
Trade debtors	900	-
Prepayments and accrued income	<u>444</u>	<u>-</u>
	<u>1,344</u>	<u>-</u>



**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2025 £	2024 £
Other creditors	<u>41,773</u>	<u>81,484</u>

**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	<u>(41,773)</u>	<u>-</u>	<u>(41,773)</u>	<u>(81,484)</u>
	<u>3,394</u>	<u>203,181</u>	<u>206,575</u>	<u>155,179</u>

**16. MOVEMENT IN FUNDS**

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

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
GENERAL	239,508	(172,956)	66,552
<b>Restricted funds</b>			
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	<u>30,000</u>	<u>(27,500)</u>	<u>2,500</u>
	<u>317,400</u>	<u>(332,556)</u>	<u>(15,156)</u>
<b>TOTAL FUNDS</b>	<u>556,908</u>	<u>(505,512)</u>	<u>51,396</u>

**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**16. MOVEMENT IN FUNDS - continued**

**Comparatives for movement in funds**

	At 1.7.23 £	Net movement in funds £	At 30.6.24 £
<b>Unrestricted funds</b>			
GENERAL	(4,386)	(66,658)	(71,044)
<b>Restricted funds</b>			
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	<u>3,004</u>	<u>(3,004)</u>	<u>-</u>
	<u>162,254</u>	<u>63,969</u>	<u>226,223</u>
<b>TOTAL FUNDS</b>	<u>157,868</u>	<u>(2,689)</u>	<u>155,179</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
GENERAL	197,418	(264,076)	(66,658)
<b>Restricted funds</b>			
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	<u>-</u>	<u>(3,004)</u>	<u>(3,004)</u>
	<u>265,466</u>	<u>(201,497)</u>	<u>63,969</u>
<b>TOTAL FUNDS</b>	<u>462,884</u>	<u>(465,573)</u>	<u>(2,689)</u>

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.

**TONIC MUSIC FOR MENTAL HEALTH LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 30 JUNE 2025**

**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.