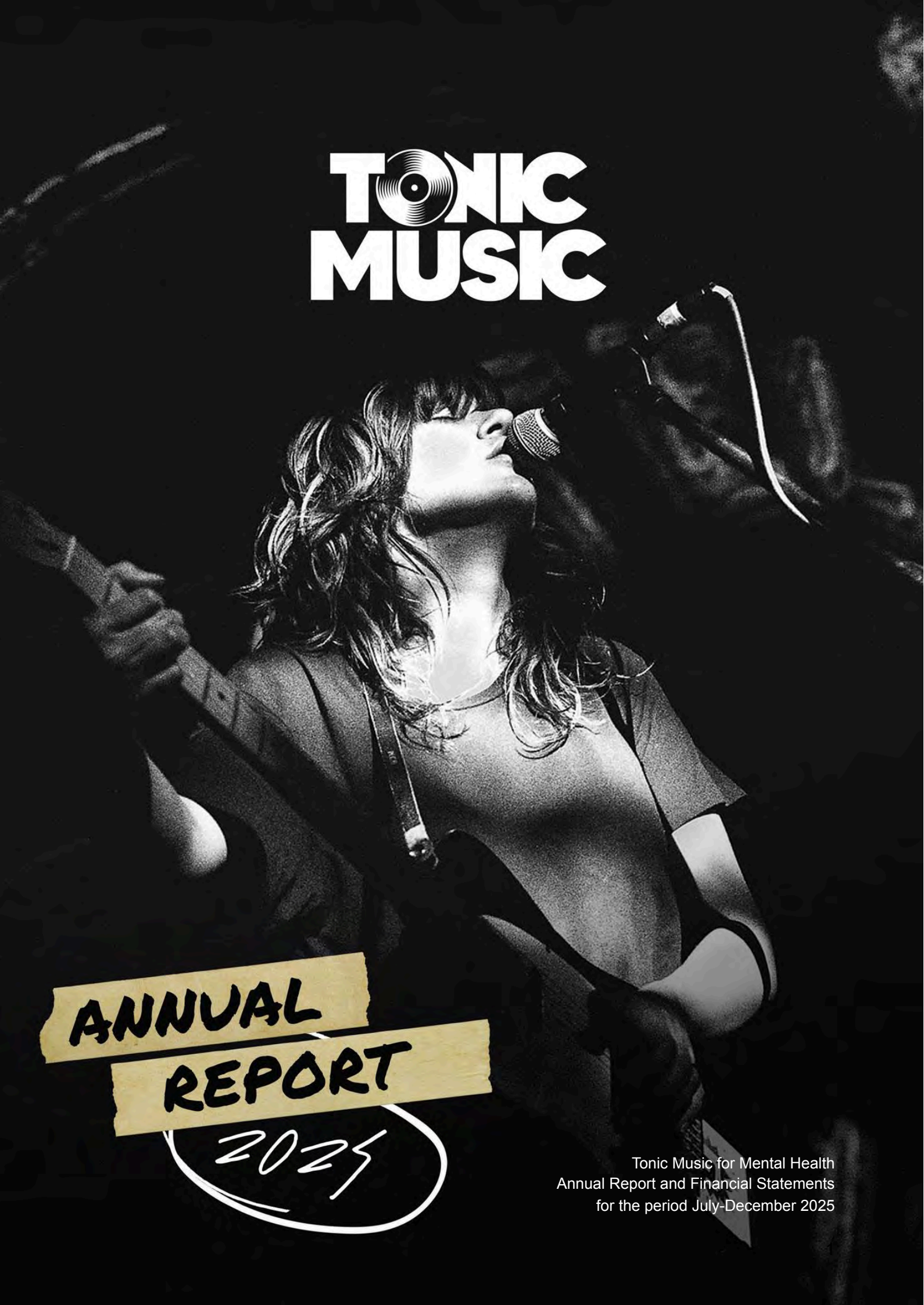
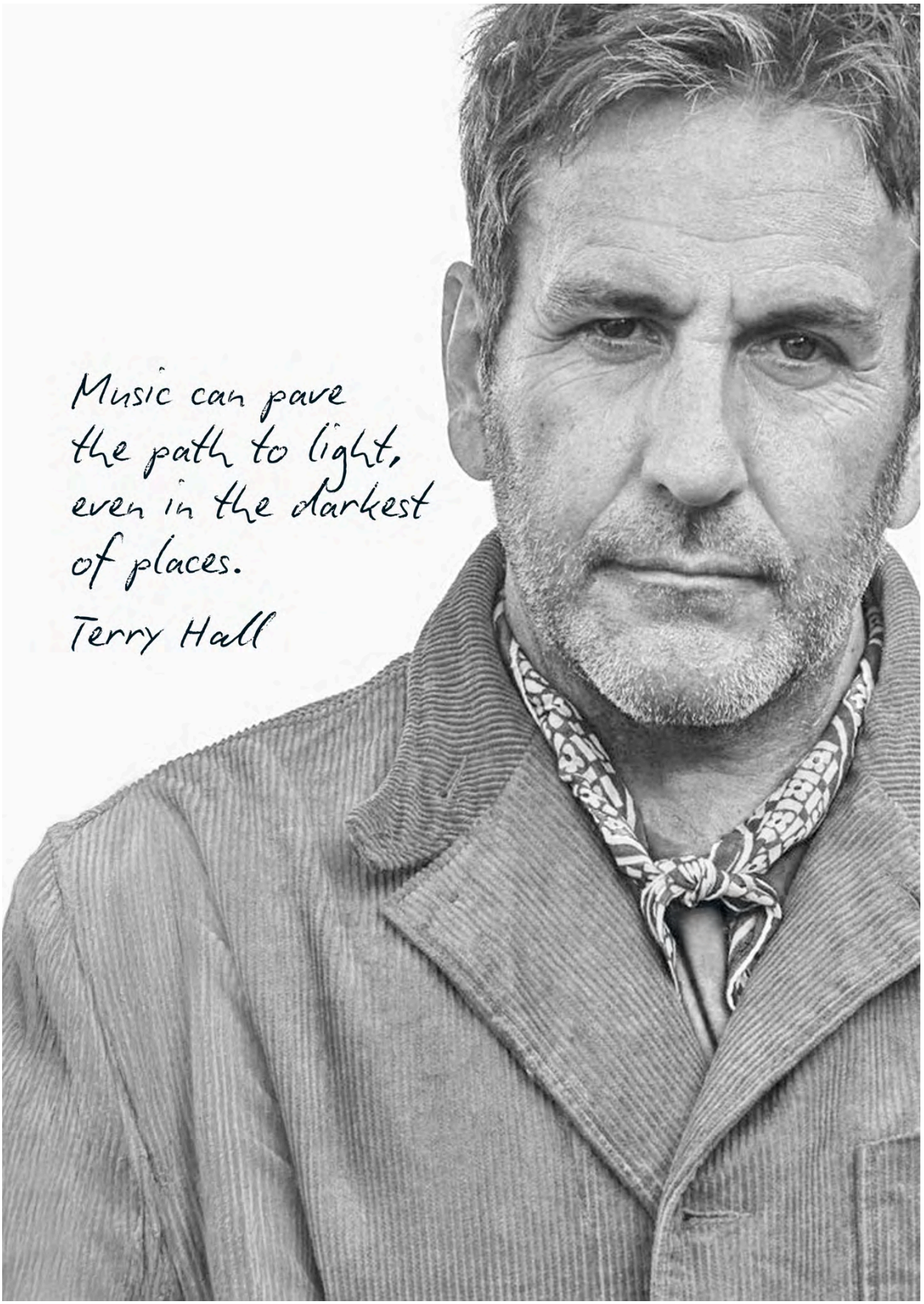


Tonic Music for Mental Health
Annual Report and Financial Statements
for the period July-December 2025


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

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PART 1

A statement from our CEO and Trustees

The six months from 1 July 2025 to 31 December 2025 marked an important period of consolidation, delivery and strategic development for Tonic Music.

Throughout the period, we continued to provide specialist mental health support to people across music communities at a time when demand for accessible, relevant and trusted support remained high. Our work reached working musicians, music professionals, emerging artists, agents and managers, music fans and others whose lives and livelihoods are connected to music.

During the reporting period, 317 people newly registered to our Tonic Rider and Never Mind The Stigma programmes and we provided 224 initial consultation appointments. These consultations form an important part of our safeguarding and early-intervention approach, allowing our clinical team to understand individual need, identify risk and ensure people are connected with the most appropriate form of support.

Our programmes continued to combine one-to-one therapeutic support, peer support, group therapy, workshops, accredited mental health training and preventative interventions. The support is delivered by an in-house clinical team with expertise spanning psychotherapy, counselling, psychiatry, mental health nursing and social work, alongside substantial experience and understanding of working within music.

The period also demonstrated the scale of unmet need within the sector. A new group-therapy intervention delivered in partnership with the Royal Society of Musicians attracted 123 expressions of interest for just 15 places. The 12-week programme subsequently demonstrated a clinically meaningful improvement in participants' psychological distress, with the average CORE-10 score reducing from 18 at the beginning of the intervention to 12 by its conclusion.





Our work continued beyond formal programmes and into the places where music happens. Team Tonic maintained a presence at gigs, festivals, tours and other music events, providing information, conversations, early intervention and pathways into support. Activity during the period included our presence around the Babyshambles UK tour, Shiiine On, Godiva Festival and a range of other live music events involving artists and communities across the UK.

Alongside delivery, we continued to strengthen Tonic Music as an organisation. Trustees and staff progressed work relating to governance, organisational strategy, charitable objects, financial sustainability and the development of our priorities for 2026.

The second half of 2025 reinforced both the need for Tonic Music's work and the value of providing mental health services that genuinely understand music communities. We enter the next reporting period committed to strengthening the evidence behind our work, increasing access to specialist support and ensuring that our services remain sustainable, responsive and rooted in the communities we serve.

As we look ahead, we remain committed to building on the foundations established over the past year. We will continue to strengthen our services, deepen our partnerships and advocate for lasting change across the music sector, ensuring that those who create, support and sustain music can access the mental health support they need, when they need it.

We are deeply grateful to everyone who has supported our work. Your commitment enables us to continue delivering meaningful impact and working towards a healthier, more sustainable future for music communities across the UK.



Key Achievements July-December 2025

- **317** participants newly registered onto the Never Mind The Stigma (music fans) and Tonic Rider (music industry) programmes.
- **102** consultation appointments were provided to participants.
- **398** hours of therapy sessions were provided.
- **80** hours of peer groups were provided.
- **8** hours of skills workshops were provided.
- **20** hours of training courses were provided
- **20** Need A Tonic? Poster packs were supplied to music venues and record stores across the UK for backstage, front-of-house and staff room areas.
- **49** Tonic mental health lounges and stands were provided at gigs, festivals and other music events.
- **5** in-person and online Tonic Talks were provided to music organisations.

Team Tonic remains committed to providing frontline mental health support where it is needed most across music communities in 2025 and beyond.

We urge everyone who recognises the financial and emotional pressures of working in music to support our mission and join our call to action: to create lasting, meaningful change for the people whose work brings so much joy through music.

We are deeply grateful for the growing support we receive from our partners and funders, donors, advisors, patrons and ambassadors, volunteers, and everyone who continues to champion our work.

We would like to give special thanks to The Christopher Meredith Foundation, whose essential funding supports the delivery of the Tonic Rider programme. Their generosity enables us to create real change by providing trusted, professional support and stability within a mental health landscape that can often feel confusing, inconsistent and difficult to navigate.

PART 2

Summary of our Purpose, Activity and Impact

Who We Are

Tonic Music is a UK-registered charity dedicated to establishing good mental health within music communities.

Since our formation in 2012, we have provided hope, support and connection to people across the music sector. We believe that music can be a powerful force for positive mental health and wellbeing, and we work to ensure that those who create, perform, support and engage with music have access to the mental health support they need to thrive.

The Support We Provide

Tonic Music delivers specialist mental health support designed specifically for music communities. Our work helps people remain connected to music, whether professionally or recreationally, while developing the skills, resilience and support networks needed to maintain positive mental health.

Preventative

We believe that early intervention is essential. Through workshops, training, peer support and therapeutic services, we help individuals develop the knowledge, skills and confidence to support their own wellbeing and that of others. By providing support before challenges escalate, we aim to prevent crises and reduce the impact of more severe mental health difficulties.

Community-Focused

Community is at the heart of everything we do. We create opportunities for connection, shared experience and mutual support through our programmes and outreach activities. From peer support initiatives to our presence at gigs, festivals and industry events through Tonic Music stands and lounges, we work to foster supportive environments where musicians, crew, managers, agents, venue staff, production teams and music fans can connect and access support.

Essential

Our services provide a trusted, professional source of mental health support for people navigating the unique pressures associated with music. Whether addressing challenges related to performance, touring, career uncertainty, identity, financial pressures or wellbeing, our programmes offer practical tools, guidance and support when it is needed most.

Specialist

All of our services are designed specifically for people engaged in music. Support is delivered by qualified mental health professionals with significant experience of working within music and creative industries, ensuring that services are relevant, informed and responsive to the realities of life in music.

Objectives and Activities

Our Charitable 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 Our Purpose

Tonic Music's strategy is centred on improving mental health and wellbeing within music communities through prevention, early intervention and access to specialist support.

We recognise that people working in, aspiring to work in, and engaging with music can experience significant mental health challenges while often facing barriers to accessing appropriate support. Our approach therefore focuses on delivering specialist, music-informed mental health services that are accessible, relevant and responsive to need.

During the reporting period, our strategic priorities were to:

- Deliver direct mental health support to music professionals, emerging artists and music fans.
- Provide preventative interventions that help people sustain participation in music and creative careers.
- Reduce stigma surrounding mental health across music communities.
- Strengthen pathways into support through partnerships, training and accessible resources.
- Build organisational resilience and capacity to meet growing demand for services.

We pursued these priorities through therapeutic support, peer support, skills-based workshops, training, educational resources and ongoing evaluation to strengthen our practice and impact.





Activities and Achievements

During the reporting period, Tonic Music delivered a range of activities in furtherance of its charitable purposes, including:

- Providing specialist one-to-one therapy delivered by mental health practitioners with significant experience working in the music sector.
- Facilitating group therapy and peer groups that creates safe spaces for connection, shared experience and mutual support.
- Delivering skills workshops and training courses, including Mental Health First Aid and Suicide First Aid Lite, as a preventative measure for poor mental health.
- Continuing the Futures project, empowering young people aged 18–25, who are beginning their careers in music through bespoke mental health support and resources.
- Developing the Agents x Managers project, to provide an exclusive package of mental health support for music managers and music agents.
- Launching the Never Mind The Stigma, supporting music fans through album clubs and music-centred wellbeing activities.
- Publishing and distributing resources to increase mental health awareness, encourage self-care and improve access to support.
- Working in partnership with music organisations, venues, festivals and industry stakeholders to improve mental health provision across the sector.

These activities were delivered nationally with a strong commitment to accessibility, inclusion and reaching underserved communities.

Overall, our work has helped ensure that people can continue to engage with music safely, sustainably and with access to appropriate support. The Trustees are satisfied that the charity's activities during the reporting period directly advanced its charitable objects and delivered clear public benefit.

Public Benefit

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

Our activities provide public benefit by:

- Improving mental health and wellbeing within music communities.
- Reducing barriers to participation in music caused by poor mental health.
- Supporting individuals to remain engaged in creative, cultural and professional activities.
- Increasing awareness and understanding of mental health across the music sector.
- Contributing to healthier, safer and more sustainable music communities.

The Trustees believe these benefits are clear, tangible and accessible, creating positive outcomes for individuals, communities and the wider music sector.

Mission, Vision and Values

Our Mission

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

Our Vision

To be the UK's leading mental health charity in music, making a transformative impact on the wellbeing of those who participate in music—professionally and recreationally. We strive to inspire positive individual and systemic change creating healthier, more resilient music communities nationwide.

Our Values

During the reporting period, we updated the Tonic Music values to the following:

Community Mindset - We are active, positive participants in the music community, bringing real-world experience, professionalism and empathy to the grassroots level upward.

Caring - We put people first. Without prejudice, we support anyone in music who needs mental health care, meeting them with compassion and respect.

Innovative - We evolve with purpose—continually expanding our understanding, tools, and approaches to support mental wellbeing in music communities. We challenge outdated norms, embrace new paths to healing, and create spaces where creativity and wellbeing thrive together.

Brave - We stand up to the stigma surrounding mental health in music—not with judgment, but with empathy, courage, and unwavering resolve.

PART 3

Musicians, the music industry and music fans

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, festivals and record stores; proliferation of streaming services; global restrictions on touring and more recently; 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 communities, the creators and consumers of music.



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

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

PART 4

Activities and Achievements

Our work spans three key areas:

Area 1: **Our Programmes**

Never Mind The Stigma for music fans & hobbyist musicians

Tonic Rider for working musicians & music professionals

Area 2: **Our Reach, Outreach and Community Engagement**

Area 3: **Our Fundraising**

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 fans and hobbyist musicians (Never Mind The Stigma) and working musicians and music professionals (Tonic Rider); 2. Our Reach, Outreach and Community Engagement - the resources and services provided outside of the programmes, including 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 national programmes of mental health support: Never Mind The Stigma and Tonic Rider. Never Mind The Stigma was launched in 2024 to provide tailored mental health support for music fans and hobbyist musicians, as an evolution of the Recovery Through Music programme. Tonic Rider was launched in 2021 to provide tailored mental health support for working musicians and music professionals. 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. Each programme provides a range of services in the form of therapy sessions, peer groups, skills workshops and training courses. The next few pages will present information about all our programmes and projects.

Clinical Team

All of the mental health support provided on the programmes is facilitated in-house by the Tonic Music team - no services on the programmes are outsourced to external organisations. Our clinical team includes RCPsych-registered psychiatrists, doctoral-level UKCP-accredited psychotherapists, counsellors, mental health nurses and social workers, all of whom have lived experience of working in music. This unique combination of clinical expertise and industry insight ensures that our support is relevant and accessible.

Eligibility Criteria

By operating the Never Mind The Stigma and Tonic Rider programmes, Tonic Music is proud to be the only national charity providing tailored mental health support to people who professionally or recreationally engage in 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, part-time or as a student), as opposed to percentage of earnings from music - emphasising the importance of identity over income. We are proud to be the only national charity within the sector to not implement a financial-based eligibility criteria. This grounds us in the reality that working musicians and music professionals face, navigating portfolio careers within the gig economy, including the everyday challenges of earning 40% of income from music, meaning many working musicians and music professionals have to take a job outside of music to survive.

Accessing the Programmes

Both programmes are facilitated online to ensure accessibility via any location with access to the internet - including at home, work or commute (including on tour). All of the mental health support is free at the point of access, although free therapy sessions are only granted to participants who meet the eligibility criteria of our funding referral partners.

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. Following the consultation appointment, a participant is either booked onto their registered programme, or when required, referred or signposted to NHS and/or specialist services.

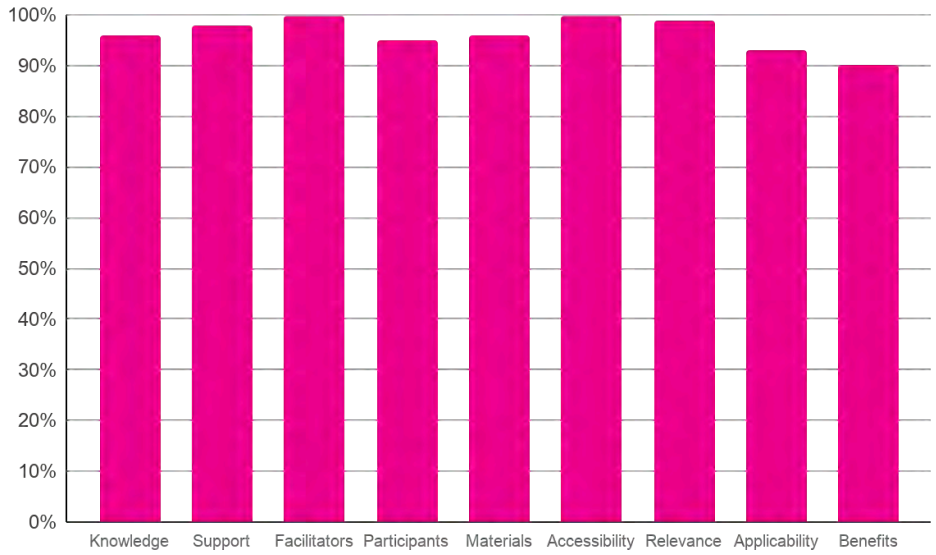
Monitoring Our Performance

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

100%

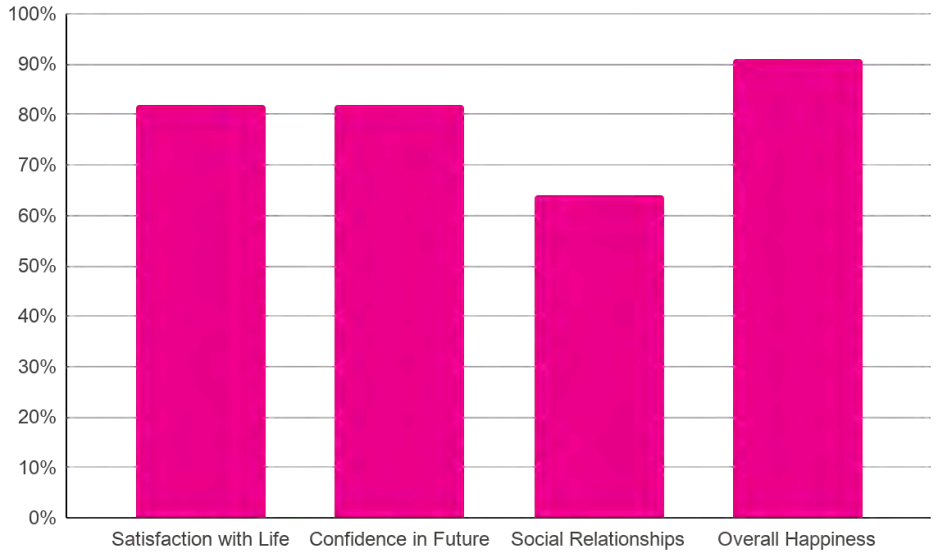
of participants would recommend Tonic Music to others.

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’; ‘Other participants’, ‘Materials and equipment used’, ‘Accessibility of the sessions’; ‘Relevance to music’, ‘Applicability to self’ and ‘Benefits to mental health’.



Key: Knowledge = knowledge and skills gained; Support = support offered or provided; Facilitators = facilitators and co-facilitators; Participants = other participants; Materials = Materials and equipment used; Accessibility = accessibility of the sessions; Relevance = relevance to music; Applicability = applicability to self; Benefits = benefits to mental health.

Participants also reported whether they experienced improvements in the following areas: ‘Satisfaction with life’, ‘Confidence in future’, ‘Social relationships’ and ‘Overall happiness’.



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



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



There is a distinct lack of mental health support for music fans, particularly in the form of services that emphasise listening to music, as opposed to playing. We are proud to run the Never Mind The Stigma programme to address this gap in mental health provision, and we are excited by the potential for these services to develop.

Jeordie Shenton, Programmes Lead

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. Across the year, there have been four Album Clubs focusing on different genres:
    - 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

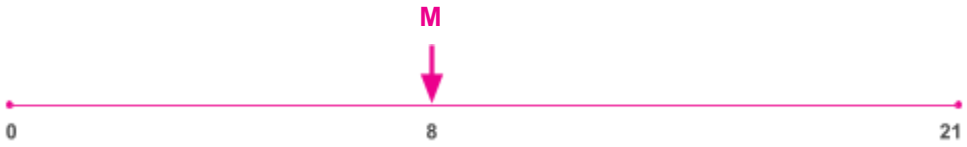
Music has been used therapeutically to support mental health for over 200 years, and informally, many people recreationally engage in music as a leisure activity to help with stress, anxiety and low mood. At the same time, the essential link music has to emotion, identity and culture has led to the formation of music communities in the form of subcultures - such as mods, punks and goths. Despite this, there is a lack of specialist mental health support for music fans and hobbyist musicians. Most support in this sector requires people to play an instrument or sing, such as music therapy, which does not meet the needs of everyone interested in music. 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.

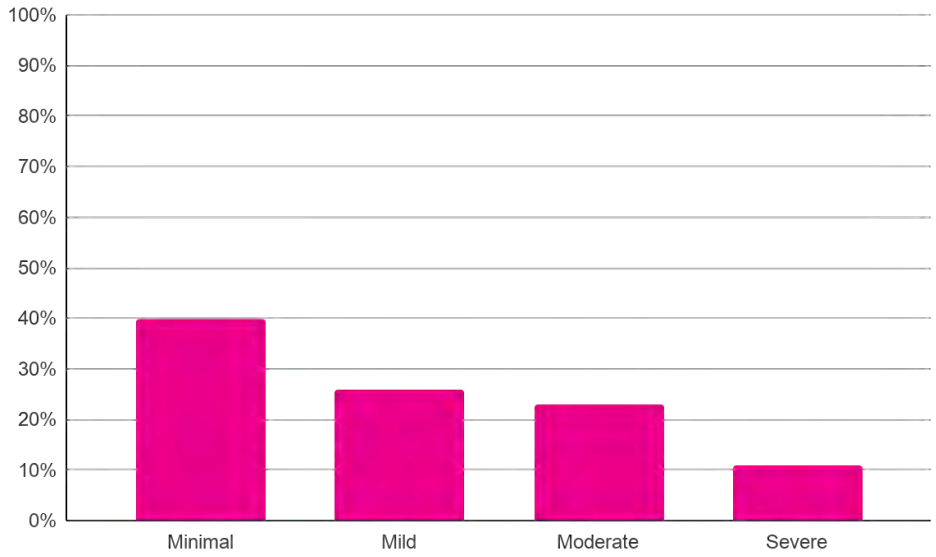
Mental Health

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, 60% scored above the GAD clinical threshold and 73% the PHQ clinical threshold.

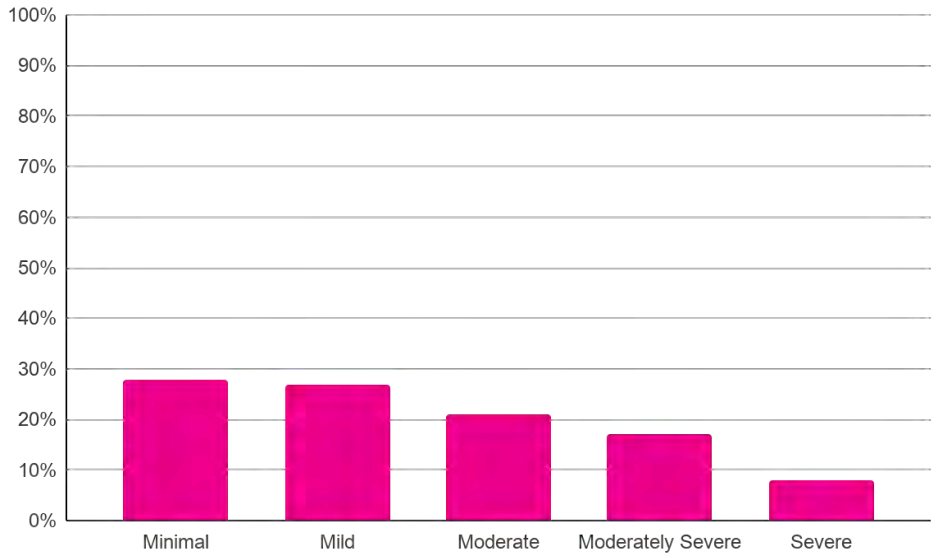
GAD - Generalised Anxiety Disorder





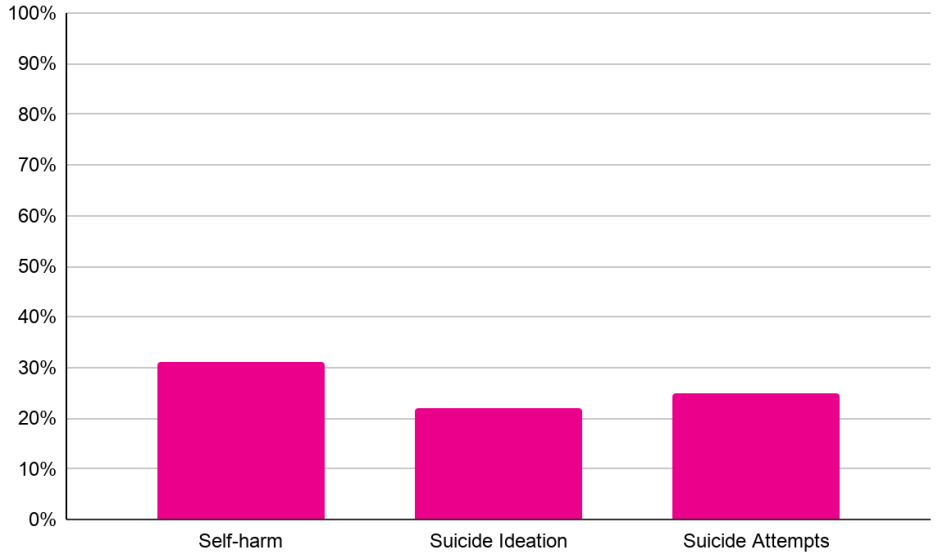
PHQ - Patient Health Questionnaire





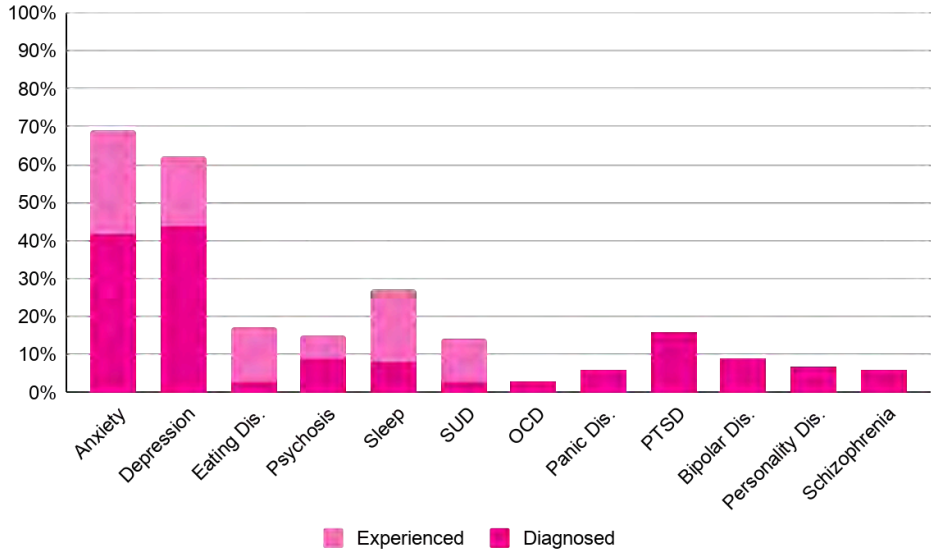
Self-Harm / Suicide Ideation / Suicide Attempts

Overall, 31% of participants reported past or current self-harm, 22% active suicide ideation and 25% previous suicide attempts.



Mental Health Disorders

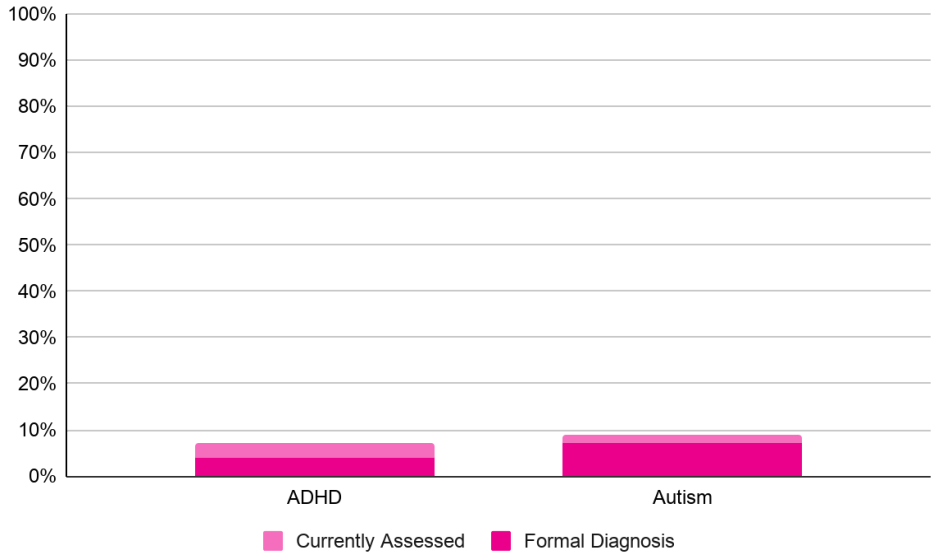
In terms of mental health disorders, 44% of participants had formally been diagnosed with depression, followed by 42% anxiety and 16% post-traumatic stress disorder (PTSD). At the same time, 27% of participants reported experiencing anxiety and 18% depression without a formal diagnosis. In addition, 27% of participants reported experiencing problems with sleeping, 17% with eating and 15% with substance use. Regarding diagnoses, 19% of participants had received a formal diagnosis of a severe and/or enduring mental health disorder (e.g. bipolar, personality disorder or schizophrenia).

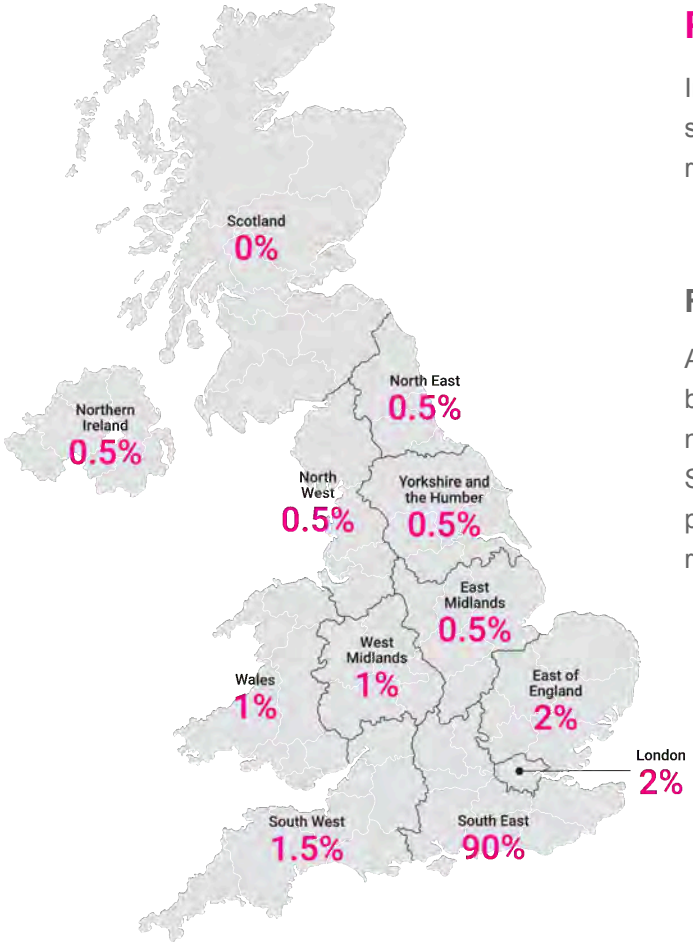


Key: Dis. = Disorder; SUD = Substance Use Disorder; OCD = Obsessive-Compulsive Disorder; PTSD = Post-Traumatic Stress Disorder.

Neurodivergence

Regarding formal diagnoses of neurodiverse conditions, 4% of participants were diagnosed with attention deficit hyperactivity disorder (ADHD) and 7% with autism spectrum disorder (ASD). Alongside this, at the point of registration, 3% of participants were being assessed for ADHD and 2% ASD.





Participants

In total, the Never Mind The Stigma programme supports 336 active participants, who have registered over the past five years.

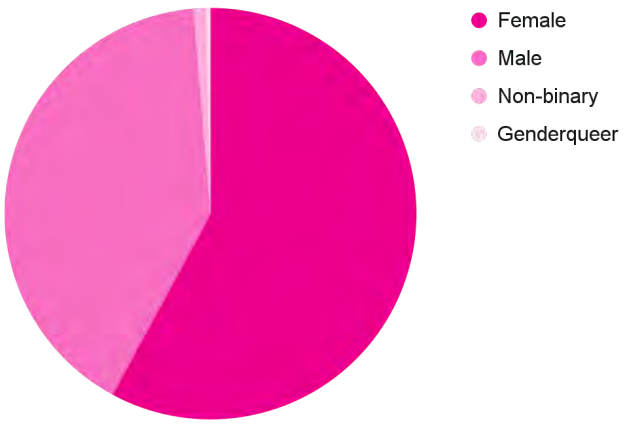
Region

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 48 with a range between 18 and 82 years. Alongside this, the most represented age was 56 years.



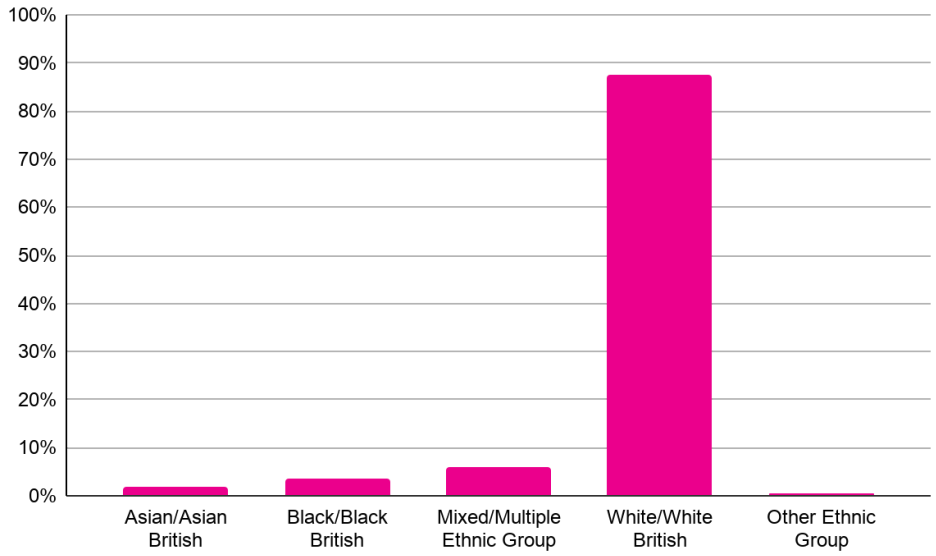


Gender

In total, 4 gender identities are represented among participants, with females (58%) being the majority, followed closely by males (41%) along with smaller representation of non-binary (1%) and genderqueer (0.5%).

Ethnicity

The most represented ethnic group is White: British (85%), followed by smaller representation of 14 ethnic groups.



Outcomes

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

- 73% Peer Groups
- 65% Skills Workshops

Individual Impact - Case Study

Presenting problem

A female music fan in their 40s registered for the Album Clubs with the aim of interacting with new people, particularly as they enjoyed talking about music and believed they were neurodivergent (although had never been diagnosed or assessed). During the winter, the music fan disclosed experiencing anxiousness and low mood, for which they previously received Cognitive Behavioural Therapy to address these symptoms..

Support provided

The participant was invited to a 1-to-1 assessment prior to attending the programme following which they were booked to attend multiple Album Clubs (funded by Richer Sounds Foundation). Within the sessions, alongside talking about the albums, there was focused discussion on the relationship between music and emotions, along with politics and nostalgia (in relation to memories and subculture).

Outcomes

As a result of attending all of the Album Club sessions, the participant was able to interact with new people and talk about a different album each week. Participation in the Album Clubs, therefore, achieved the aim of providing a preventative form of mental health support, wherein the participant joined a music community as a means of managing and reducing poor mental health. For this participant, an additional outcome was gaining the confidence and motivation to resume playing music themselves, by establishing a new music project with other musicians.

Community Impact

50 free spaces were provided on the Never Mind The Stigma peer groups.

60 free spaces were provided on the Never Mind The Stigma skills workshops.

Marketing


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

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



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



"Over the past four years, the Tonic Rider programme has provided essential mental health support that is tailored to those working in music, an industry that requires navigating many unique stressors. We are proud to provide specialist therapy sessions, peer groups, skills workshops and training courses, to music professionals in need of mental health support."

Jade Hughes, Mental Health Lead

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 has significant experience of working in music.
    - Cognitive Behavioural (CBT)
    - Eye Movement Desensitisation Reprocessing (EMDR)
    - Humanistic
    - Integrative
    - Psychodynamic

- 1-to-1 Brief Intervention - single sessions supporting participants 1-to-1 with a mental health practitioner with significant experience of working in music.

- Group Therapy - 12-week group supporting participants therapeutically with two psychotherapists and providing an opportunity to share thoughts, feelings and experiences in a supportive environment.

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.
    - Agents x Managers
    - Futures (18 to 25)
    - Music Performance Anxiety
    - Neurodivergence
    - Open
    - 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 - two-hour workshop teaching participants about the common occupational stressors and mental health difficulties encountered by working in music.
- Understanding Wellbeing - two-hour workshop teaching participants about the interaction between physical, mental and social wellbeing when working in music.
- Music Performance Anxiety - two-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 - two-hour workshop teaching participants about substance, harm reduction and the pressures contributing to substance-related problems within music contexts.
- Emotional Resilience - two-hour workshop teaching participants practical ways to build and develop emotional resilience in music contexts, including grounding techniques and coping skills.
- ACT Skills - two-hour workshop teaching participants the principles of Acceptance and Commitment Therapy, including thought defusion and emotion acceptance.
- Navigating Identity - two-hour workshop teaching participants about the relationship between working in music and identity, along with how this affects mental health.

Training Courses

- Mental Health First Aid - two-day course teaching participants how to identify, understand and help someone who may be experiencing a mental health issue (MHFA England accredited).
- 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 (SFA UK assured).

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).

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.

The Need

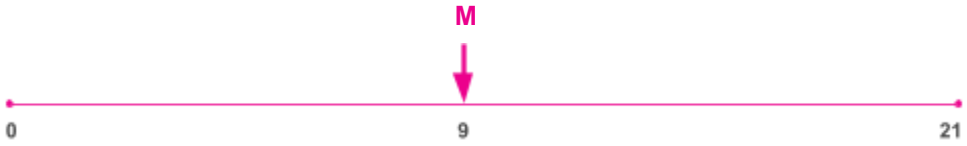
Engaging in music recreationally is beneficial for mental health, yet unfortunately, many find engaging professionally in music can be detrimental to mental health. Over the past 60 years, academic research has shown people working in music are at greater risk of experiencing poor mental health compared to the general population. This has been exacerbated over recent years by the closure of grassroots music venues and festivals, proliferation of streaming platforms, global restrictions 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.

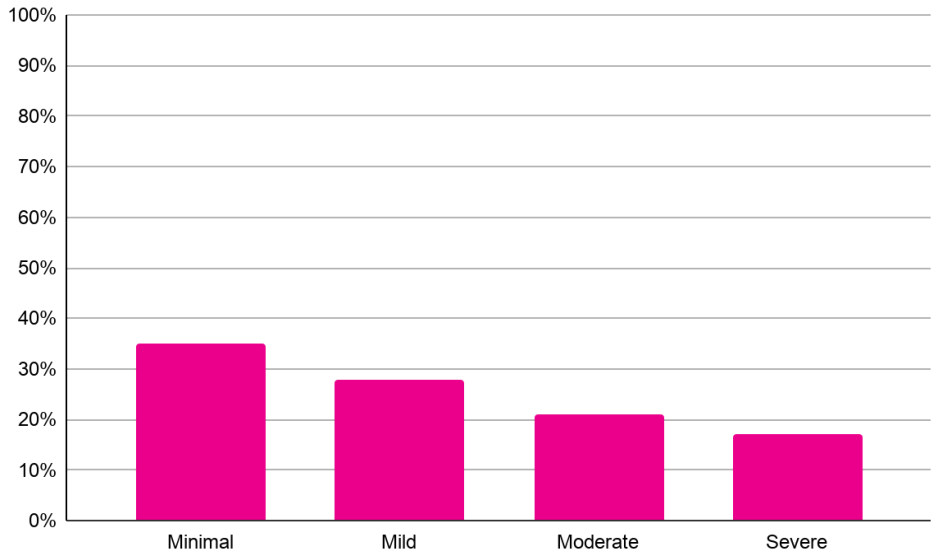
Mental Health

Psychometric Scores

At the point of registration, the average General Anxiety Disorder-7 (GAD-7) score was 9 (mild anxiety), with a range between 0 and 21; while the average Patient Health Questionnaire-9 (PHQ-9) score was 10 (moderate depression), with a range between 0 and 27. In terms of percentages, 65% scored above the GAD clinical threshold and 72% the PHQ clinical threshold.

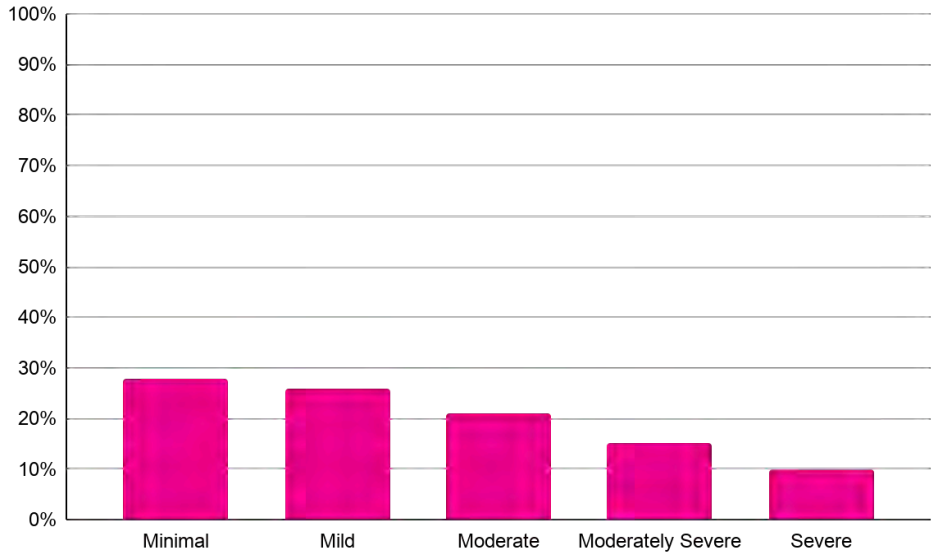
GAD - Generalised Anxiety Disorder





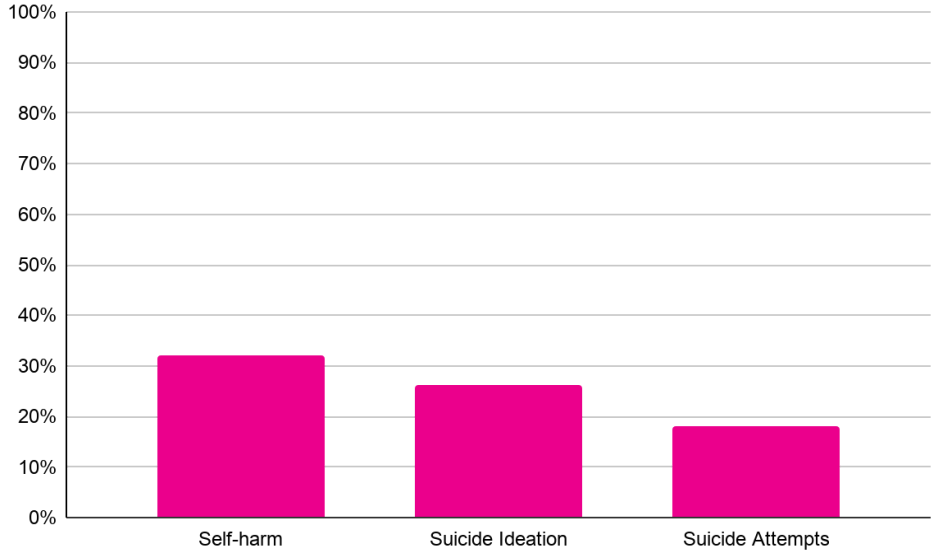
PHQ - Patient Health Questionnaire





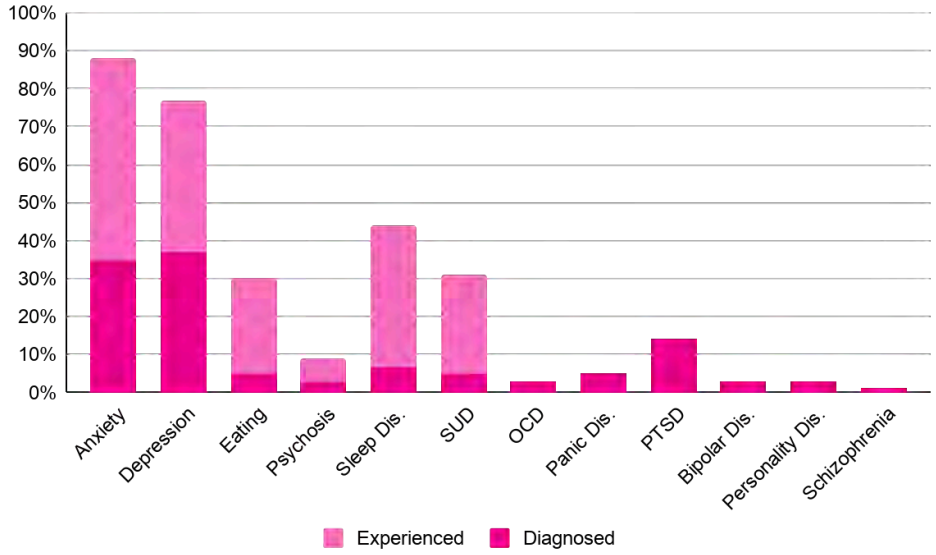
Self-Harm / Suicide Ideation / Suicide Attempts

Overall, 31% of participants reported past or current self-harm, 26% active suicide ideation and 17% previous suicide attempts.



Mental Health Disorders

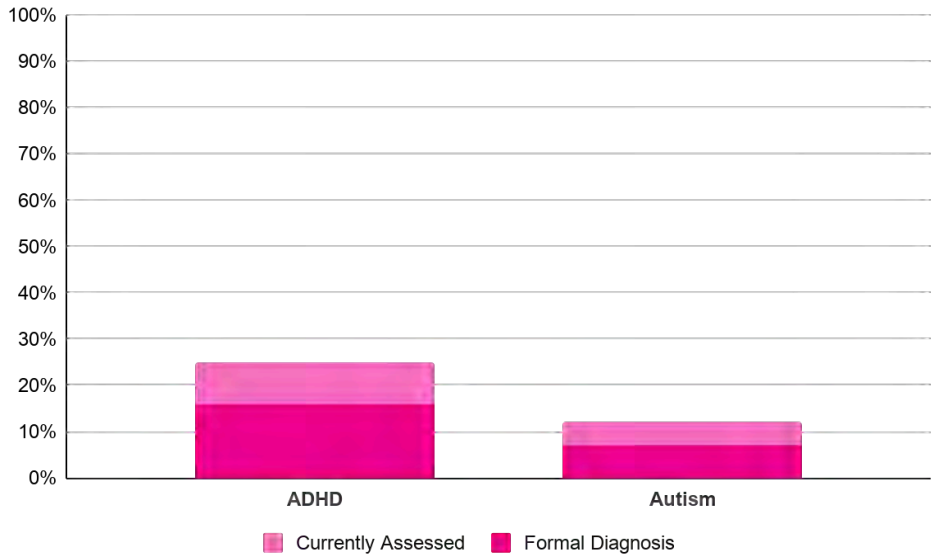
In terms of mental health disorders, 37% of participants had formally been diagnosed with depression, followed by 35% anxiety and 14% post-traumatic stress disorder (PTSD). At the same time, 53% of participants reported experiencing anxiety and 40% depression without a formal diagnosis. In addition, 44% of participants reported experiencing problems with sleeping, 31% with substance use and 30% with eating. Regarding diagnoses, 6% of participants had received a formal diagnosis of a severe and/or enduring mental health disorder (e.g. bipolar, personality disorder or schizophrenia).

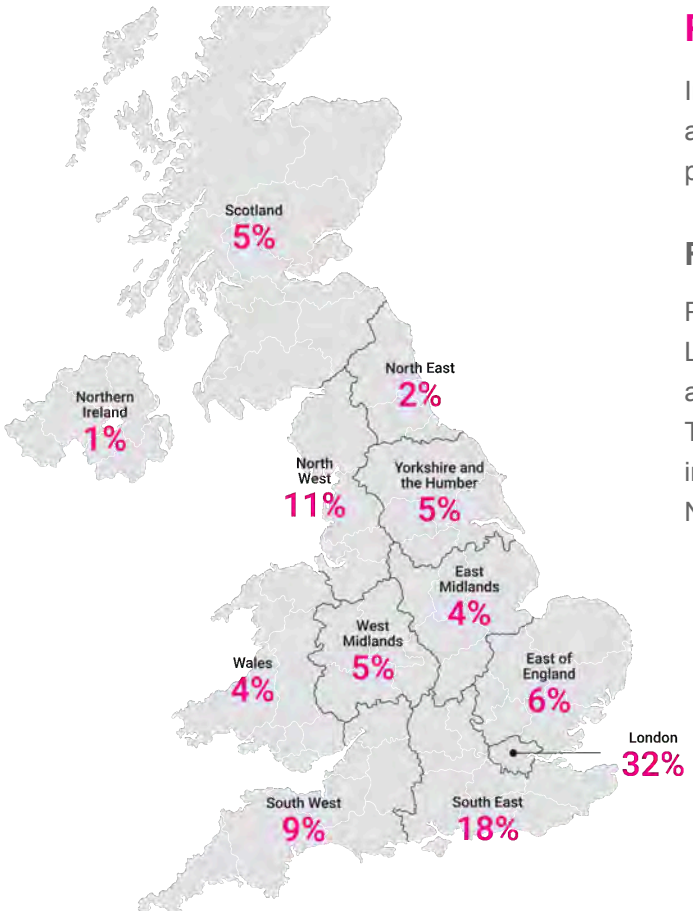


Key: Dis. = Disorder; SUD = Substance Use Disorder; OCD = Obsessive-Compulsive Disorder; PTSD = Post-Traumatic Stress Disorder.

Neurodivergence

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, 9% of participants were being assessed for ADHD and 5% ASD.





Participants

In total, the Tonic Rider programme supports 1,077 active participants, who have registered over the past five years.

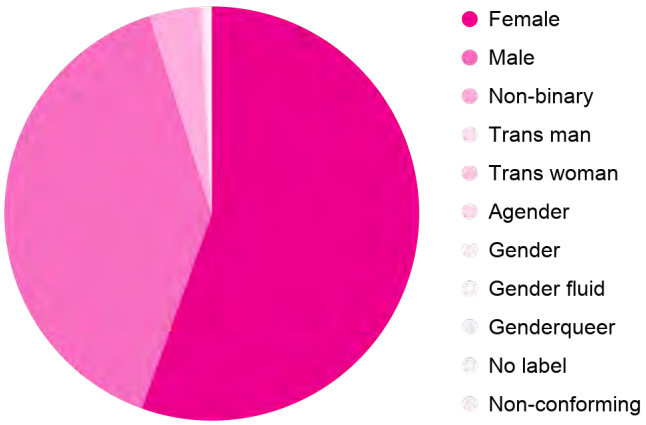
Region

Participants reside in all regions of the UK with London (32%), followed by the South East (17%) and North West (10%) the most represented. There continues to be a particular need to increase participation from those residing in Northern Ireland and the North East.

Age

The average age of participants is 38 with a range between 18 and 80 years. Alongside this, the most represented age was 33 years.





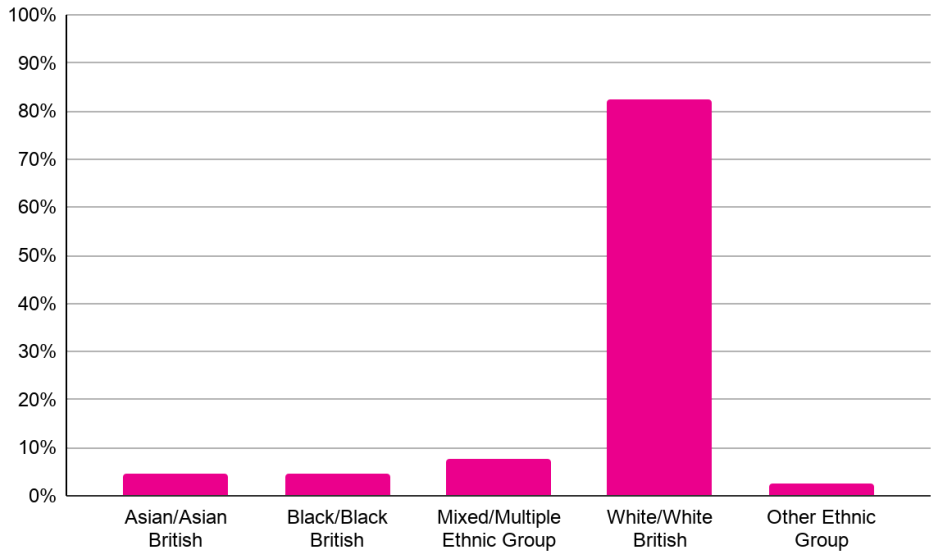
Gender

In total, 11 gender identities are represented among participants, with females (56%) being the majority, followed closely by males (40%) and then non-binary (4%).

*Smaller proportions were represented among Agender (0.1%), Gender Agnostic (0.1%), Gender Fluid (0.1%), Genderqueer (0.1%), No Label (0.1%), Non-conforming (0.1%), Trans Man (0.2%), Trans Woman (0.1%).

Ethnicity

The most represented ethnic group is White: British (66%), followed by White: Non-listed (14%) and then a smaller proportion of 16 ethnic groups.



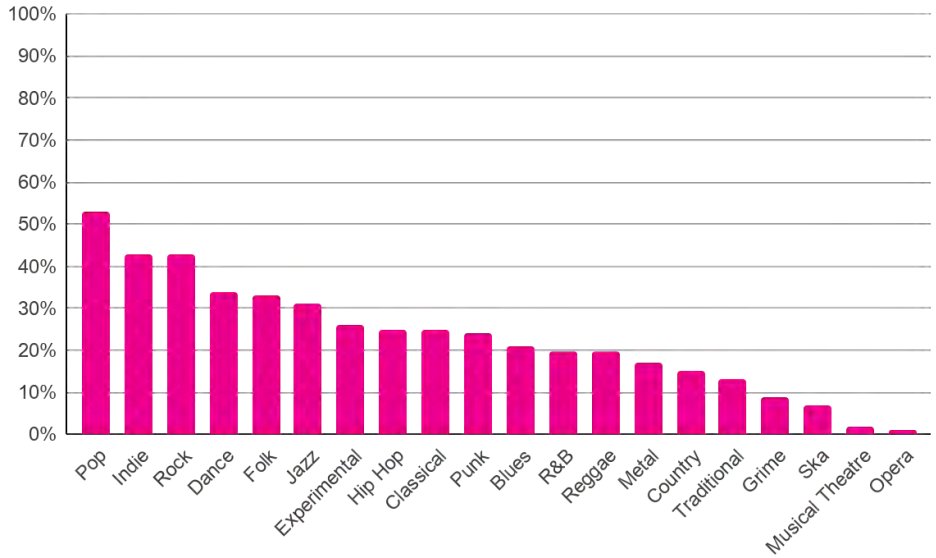
Career Length

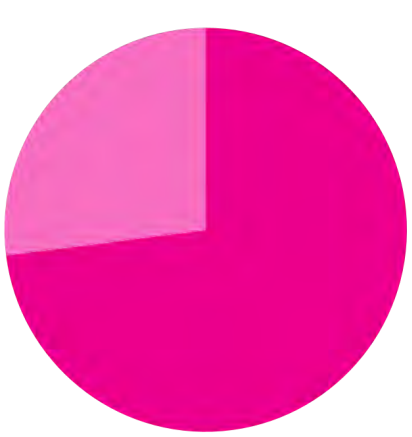
The average career length of participants is 14 years with a range between 1 and 60. Alongside this, the most commonly selected response was 10 years.



Industries

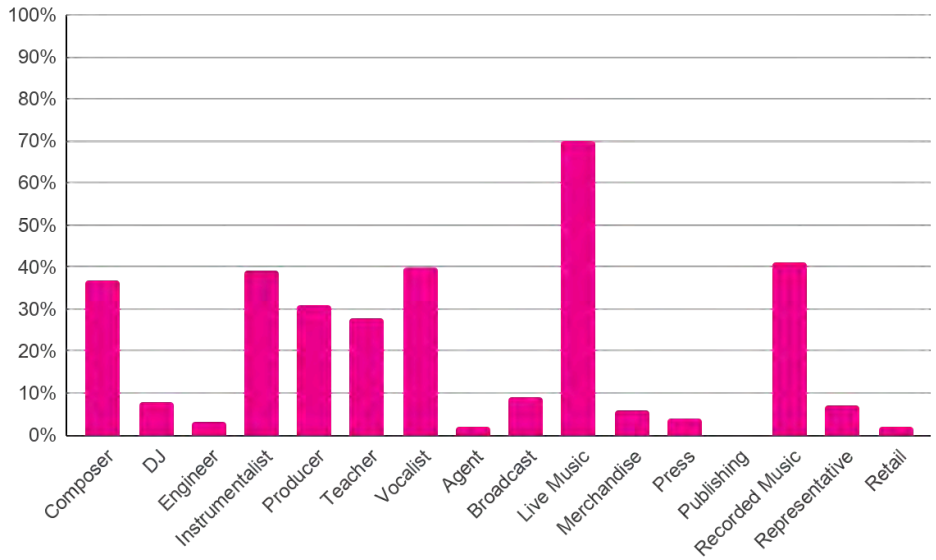
Participants worked across multiple industries, the most represented of which was pop (53%). Followed by indie and rock (both 43%), dance (34%) and folk (33%).





Roles

The vast majority of participants were working musicians, with 73% identifying as this role and 27% in other industry roles (i.e. non-musician). Specifically, the most represented role was live music (70%), followed by recorded music (41%).



Outcomes

The percentages shown below, show the interest rate for each level of mental health support provided on the project.

- Therapy Sessions 72%
- Peer Groups 62%
- Skills Workshops 64%
- Training Courses 61%

Individual Impact - Case Study

Presenting problem

A male musician in their 40s registered onto the programme whilst experiencing moderate levels of anxiety and depression, along with recently being diagnosed with ADHD. The main symptoms they experienced with ADHD were a lack of concentration, overwhelming thoughts and an inability to recall information. Together these symptoms, along with the pressures of working in the music industry, led to experiencing a period of burnout.

Support provided

The participant was invited to a 1-to-1 screening prior to attending the programme and following this they were initially booked to attend a Peer Support Group (funded by The Christopher Meredith Foundation). After attending all six sessions, it was determined they would also benefit from therapeutic intervention. As a result, the participant was invited to a 1-to-1 assessment and a referral was made for 12 sessions of integrative psychotherapy (funded by the Royal Society of Musicians). Upon the conclusion of the 1-to-1 therapy sessions, the participant was booked onto multiple skills workshops (funded by PPL Giving).

Outcomes

When attending the Peer Support Group, the participant benefited from sharing their professional experiences with and receiving mutual support as part of a group of fellow music industry professionals. The provision of 1-to-1 therapy sessions helped the participant address their experiences of burnout, particularly in relation to the occupational stressors they encounter. As a preventative measure, the skills workshops equipped the participant with techniques and tools they can use to improve their mental health and reduce the likelihood of burnout. Since then, the participant has been able to increase their workload, by accepting offers for freelance work, whilst also establishing clearer boundaries between their professional and personal lives.

Community Impact

62 free spaces were provided on the Tonic Rider therapy sessions.

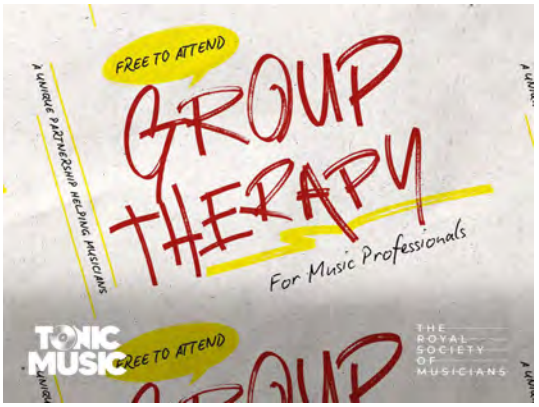
108 free spaces were provided on the Tonic Rider peer groups.

80 free spaces were provided on the Tonic Rider skills workshops.

32 free spaces were provided on the Tonic Rider training courses.

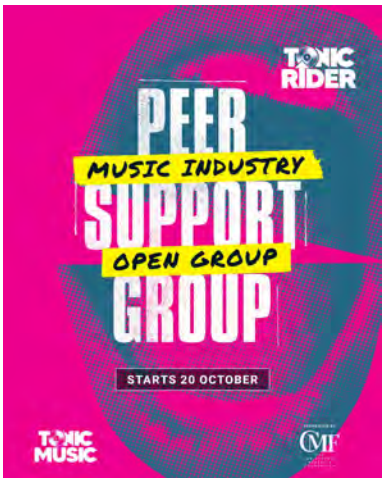
Marketing

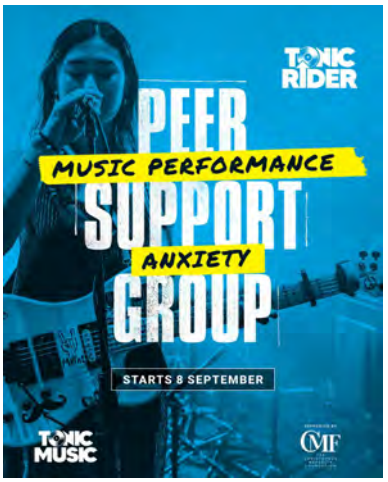

AGENTS x MANAGERS
TONIC MUSIC
CMF


FREE TO ATTEND
GROUP THERAPY
For Music Professionals
A UNIQUE PARTNERSHIP HELPING MUSICIANS
TONIC MUSIC
THE ROYAL SOCIETY OF MUSICIANS


TONIC FUTURES
FREE MENTAL HEALTH SUPPORT TAILORED FOR YOUNG PEOPLE AGED 18 TO 25 YEARS OLD
TONIC MUSIC
CMF


FREE TRAINING
FOR
MUSIC VENUE STAFF
MENTAL HEALTH FIRST AID / SUICIDE FIRST AID LITE
TONIC MUSIC
CMF

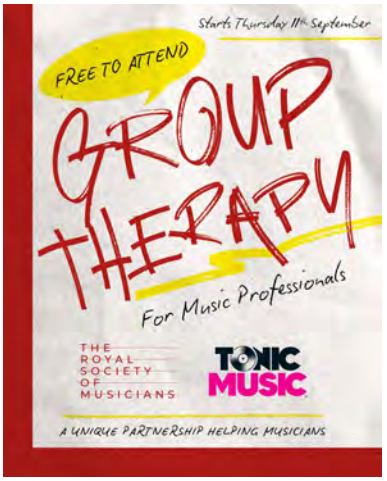

TONIC RIDER
PEER
MUSIC INDUSTRY
SUPPORT
OPEN GROUP
GROUP
STARTS 20 OCTOBER
TONIC MUSIC
CMF


TONIC RIDER
PEER
MUSIC PERFORMANCE
SUPPORT
ANXIETY
GROUP
STARTS 8 SEPTEMBER
TONIC MUSIC
CMF


AGENTS x MANAGERS
FREE WORKSHOP
EMOTIONAL RESILIENCE
OPEN FOR ALL MUSIC AGENTS AND MANAGERS. TEACHING PARTICIPANTS PRACTICAL WAYS TO BUILD AND DEVELOP EMOTIONAL RESILIENCE, INCLUDING TECHNIQUES TO DEVELOP GREATER EMOTIONAL AWARENESS.
TONIC MUSIC
CMF


SKILLS WORKSHOP
CMF
INTRO TO MENTAL HEALTH IN MUSIC
OPEN TO ALL 18-25 YEAR OLDS
TONIC FUTURES
MENTAL HEALTH SUPPORT FOR THE NEXT GENERATION IN MUSIC
BOOK YOUR SPOT!


FREE TRAINING
FOR
MUSIC VENUE STAFF
TWO SETS OF ONLINE PACKAGES
MENTAL HEALTH FIRST AID / SUICIDE FIRST AID LITE
JANUARY / FEBRUARY
TONIC MUSIC
CMF


Starts Thursday 11th September
FREE TO ATTEND
GROUP THERAPY
For Music Professionals
THE ROYAL SOCIETY OF MUSICIANS
TONIC MUSIC
A UNIQUE PARTNERSHIP HELPING MUSICIANS

Area 2: **Reach, Outreach and Community Engagement**

Tonic Music believes that mental health support should be visible and accessible within music communities rather than existing only within traditional clinical settings.

During the reporting period, we therefore continued to take Tonic Music directly into gigs, festivals, tours and music events.

Our activity included a presence at Godiva Festival in July, alongside further festival, venue and live-music outreach during the remainder of the year.

Later in the year, activity included Shiiine On, where Tonic Music operated a front-of-house lounge and live-lounge activity, alongside extensive engagement around the Babyshambles UK tour. Other live-music activity recorded during the period included events involving TV Smith, The Specials Ltd, Simon & Oscar, The Raven Age, Amy Macdonald, The Sherlocks, Tony Hadley, Martin Kemp and The Spikedrivers, as well as community and seasonal events.

This work gives us opportunities to start conversations about mental health in familiar and trusted environments, distribute information, make connections, identify individuals who may require additional support and strengthen relationships with artists, crew, venues and other industry professionals.

On-Site Support

Tonic Music raises awareness of mental health and provides direct support at gigs, festivals, and other 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.

During the reporting period, Tonic Music delivered mental health lounges and stands at 49 gigs, festivals, and other music events, including 5 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:

- **Godiva Festival**
- **Splendour Festival**
- **Lakefest**
- **Victorious Festival**
- **Shiiine On Weekender (Minehead)**

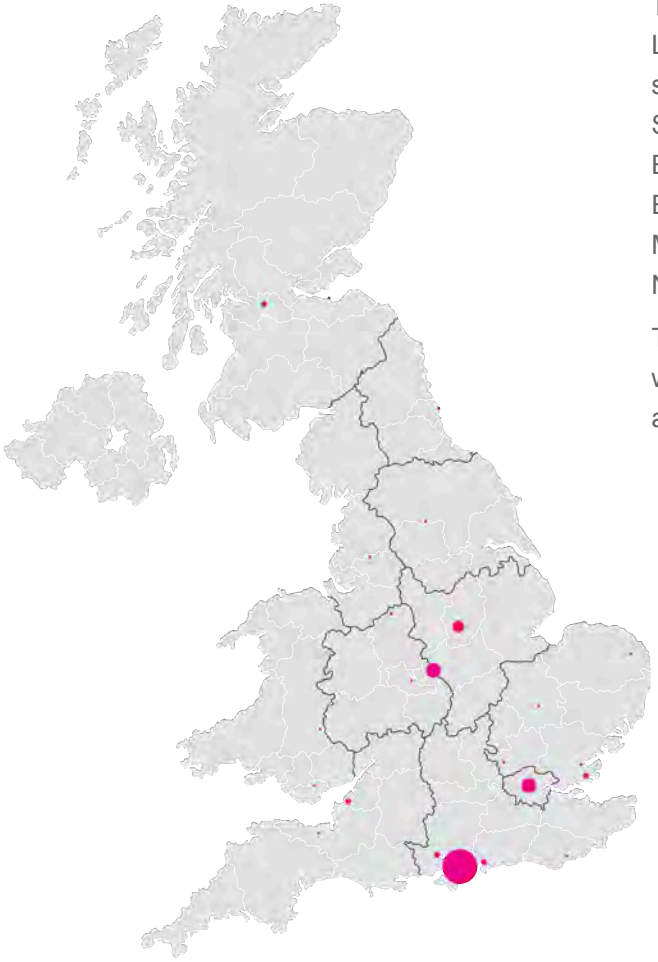
UK Tours

We supported multiple UK tours across the reporting period:

- **The Beta Band - September to October 2025**
- **Simon & Oscar - October to November 2025**
- **Babyshambles - November to December 2025**

Gigs

Tonic Music attended 45 gigs across 34 venues nationwide, including Amy Macdonald, The Blockheads, Dirt Road Band, Level 42 and The Sherlocks.



Top cities for this period were Portsmouth (12), London (5), Coventry (5), Nottingham (3). With 2 shows each in Bristol, Emsworth, Glasgow, Southampton and Southend, and single events in Bexhill, Birmingham, Cambridge, Cardiff, Chelmsford, Eastnor, Edinburgh, Glenthroes, Leeds, Manchester, Middlesbrough, Minehead, Newcastle-under-Lyme, Newcastle-upon-Tyne, Norwich and Oxford.

The venue most visited was Portsmouth Guildhall, in which we provided a Tonic Music mental health stand at a total of 7 shows.

Resources

Zines & Booklets

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.

Online Resources

We have a range of online resources, for both music fans and music professionals, including online versions of our zines and booklets, along with self-help videos.

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.

During the six-month period of this report, 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. Altogether, our social media pages surpassed 20,000 followers across Facebook, Instagram and LinkedIn. At the same time, the number of subscribers to the Tonic Music newsletter has grown to over 1,600 members.

Dr Adam Ficek's Blog

Dr Adam Ficek contributed 18 blogs over the period covered by this report and also reached the milestone of 100 blogs on the intersection of music and mental health. Topics in this period included: Finding Belonging in the Musicking Community, Where Music Takes Us and The Record Reflection Sessions, The Power of Sound, Musicians and Therapy, Where Psychiatry Meets Music to name but a few.

Campaigns

Need A Tonic campaign - Tonic Music continued 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.

Since launching the 'Need a Tonic?' campaign, we have supplied mental health posters to 105 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 Ficek and Dr Zarah Vernham, with the aim for publication in 2026/2027.

Tonic Talks

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

- Albion Rooms
- European Music Managers Alliance
- Tomorrow's Warriors

Bespoke Training

We were commissioned to provide bespoke training to the following organisations:

- DICE
- Southend Theatres

Panels

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

- Live Vibe Festival
- Un-Convention
- weDJ

Media Engagement

During the reporting period, 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:

Print

- DJ Mag
- On The Rise
- Spyglass Magazine

Broadcast

- Music Business Buddy
- Stupid & Contagious
- The Full Circle
- Well-Being and Creative Careers

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 working 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 during this period were Horace Panter, Matt James, Alfie Jackson, Jo Bevan, Bnann and The Lovely Eggs.

OUTREACH CASE STUDY

Shiiine On Weekender

Butlin's Minehead, Somerset
14-17 November 2025
Tonic Music Audience: Music Fans / Artists / Music Professionals

Bringing music, conversation and mental health support together

Tonic Music returned to **Shiiine On Weekender at Butlin's Minehead** in November 2025, building on our first appearance at the festival the previous year.

Shiiine On brings together a dedicated community of music fans around alternative, indie, Britpop and dance music, making it an ideal environment for Tonic Music to take our mental health work directly into an established music community.

Rather than operating solely as a traditional information or fundraising stand, we transformed the **Scoop Ice Cream Parlour** into the **Tonic Music Live Lounge** - creating a welcoming destination where festival-goers could drop in throughout the weekend for live music, DJ sets, artist interviews and conversations, while also learning about Tonic Music and the mental health support available to music communities.

Curated by the music community

The 2025 Tonic Music Live Lounge was curated and hosted by **Tonic Music Ambassador Simon Williams** of **Fierce Panda Records**.

Announcing the collaboration before the festival, Simon described his plans for the space as including guest DJs, Q&As and other activity, drawing on his longstanding relationships across independent music. Tonic's own blog positioned the Lounge as somewhere audiences could both enjoy the programme and find out about Tonic Music's mission and support.

This approach was particularly important to us. The Live Lounge was not intended to feel like a mental health service temporarily placed inside a music festival. Instead, **music was the way into the conversation**. The Tonic Music Live Lounge transformed an ice cream parlour into a space where live performance, artist conversations, DJ sets, fundraising and mental health engagement could happen side by side.

Artists, industry professionals, ambassadors, volunteers and festival-goers shared the same space, creating informal opportunities to talk about music, careers, memories, wellbeing and mental health without requiring somebody to make a formal approach to a service.

What we delivered

Across the weekend, the Scoop programme brought together **live acoustic performances, artist interviews and Q&As, poetry and exclusive DJ sets**, alongside the Tonic Music information and merchandise area.

The programme included appearances from members of **Ash, EMF, Inspiral Carpets, The Bluetones, Ultrasound, s*m*a*s*h and Starsailor**, alongside guest DJs, poetry and other contributors. Promotional material from the event records appearances involving Rick McMurray, James Atkin, Clint Boon, Mark Morriss, James Walsh, Tiny from Ultrasound, Ed Borrie, Sarah L. Dixon and others.

The programme created repeated reasons for festival-goers to return to the Lounge rather than engaging with Tonic Music on only one occasion.

Alongside the entertainment programme, visitors could **meet Team Tonic, find out about our mental health services, access information and resources, purchase merchandise and donated music, support the charity and play Terry Hall's piano in return for a donation**. These elements were all promoted as part of the weekend's Tonic Music activity.

Terry Hall's piano - creating connection through participation

A particularly important feature of the Lounge was **Terry Hall's piano**.

Festival-goers were invited not simply to look at the instrument but to sit down and play it, making Terry's connection with Tonic Music part of an active, shared musical experience.

This encapsulates an important principle behind our outreach work. Mental health engagement does not always begin with somebody asking for help. It can begin with music, a memory, an artist, a conversation or simply feeling comfortable enough to spend time in a welcoming space.

The piano helped create those opportunities.

A space where artists and audiences met differently

The Live Lounge also enabled audiences to encounter well-known musicians in a much more informal environment than the festival's principal stages.

Instead of a traditional performance-and-audience divide, artists sat down for conversations, told stories, played records and performed intimate acoustic sets.

This created opportunities for discussion about the realities behind careers in music — the people, experiences, pressures, relationships and memories that are often hidden behind public performance.

It also allowed Tonic Music to demonstrate what makes our approach different: **we work inside music communities rather than asking music communities to come to us**.

This approach embodies Tonic Music's outreach model: **meeting music communities where they already are and using music, culture and shared experience as the starting point for conversations about mental health.**

Our Impact

The impact of the Tonic Music Live Lounge extended beyond the number of people who might formally approach the team for support.

By embedding mental health awareness within a programme people actively wanted to attend, we were able to make conversations about wellbeing part of the ordinary culture of the festival.

The Lounge:

- Increased the visibility of specialist mental health support within a large music community; created opportunities for early and informal conversations about mental health; connected music fans and professionals directly with Team Tonic; enabled respected artists and industry figures to visibly support our work; reduced the separation between “mental health activity” and the wider festival experience; generated unrestricted income through merchandise, donations and activity around Terry Hall's piano; and produced content with a life beyond the festival itself.

One example of that extended reach came after the event, when an interview recorded in the Tonic Music Lounge between Simon Williams and Rick McMurray of Ash was subsequently released through the **Fierce Panda podcast**, taking the activity beyond the people physically present at Shiiine On.

More than an Information Stand

Shiiine On demonstrates how Tonic Music's festival outreach is developing.

Our traditional lounges and information stands remain an important way of making support visible and accessible. The Live Lounge adds another dimension by using **music and culture as an active mental health-engagement tool**.

People may initially enter because they want to hear a DJ set, see an acoustic performance, listen to an artist interview, browse records or play Terry Hall's piano. While there, they encounter Tonic Music, our team, our resources and the simple message that specialist mental health support exists for people like them.

This is prevention and early intervention delivered in a way that feels natural to the community we exist to support.

Building a model we can take across music communities

The success and profile of the Shiiine On activity strengthened our ambition to further develop the **Tonic Music Live Lounge model** at festivals, venues and music events.

It provides a way to bring together artists, fans, music professionals and mental health practitioners in a single environment, while giving festivals something positive, entertaining and meaningful within their programme.

Our longer-term aim is to continue developing these spaces so that mental health support becomes an increasingly normal, visible and expected part of live music.

Shiiine On showed what can happen when mental health activity does not sit at the edge of a festival, but becomes **part of the festival itself**.


TONIC MUSIC
LOUNGE
Shiine On
Butlin's
BIG WEEKENDERS


TONIC MUSIC LOUNGE
CLINT BOON
INSPIRAL CARPETS
SCOOP ICE CREAM PARLOUR
BUTLIN'S | MINEHEAD


TONIC MUSIC LOUNGE
MARK MORRISS
THE BLUETONES
SCOOP ICE CREAM PARLOUR
BUTLIN'S | MINEHEAD


TONIC MUSIC
LOUNGE
Shiine On


Shiiine On Weekender
Butlin's - Minehead Arena - 2025 - Nov 14 - 16
The Jesus & Mary Chain.
Ash. Cast. UNKLE.
Inspiral Carpets.
Reef. Sleeper. The Undertones.
The Bluetones. Jesus Jones.
The Soup Dragons. Space.
Phil Hartnoll (Orbital). DJ Yoda.
Miles Hunt. Greg Wilson. Icicle Works. Kyle Falconer. David Gedge Duo. Northside. James Walsh. James Atkin. CUD. Senser. My Life Story. BMX Bandits. Gary Clail Soundsystem. Ian Prowse & Amsterdam. The Others. S*M*A*S*H. Ultrasound.
Comedy Stage. Rob Newman. Alex Haddow & guests.
An indoor 3 day festival with accommodation included - Tickets & info www.shiineon.com


TONIC MUSIC


f Tonic Music
organis


NEED A TONIC?
MENTAL HEALTH SUPPORT
BREAK THE STIGMA
TONIC MUSIC
tonicmusic.co.uk






TONIC


Terry Hall

Area 3: **Fundraising**

In the reporting period, 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.

Partnerships, Grants and Contracts

Tonic Music was fortunate to secure **over £90,000 in grant funding** from a range of generous funders, enabling us to expand and strengthen our impact:

- **Christopher Meredith Foundation**
- **PPL Giving**
- **Richer Sounds Foundation**
- **Royal Society of Musicians**

Partnership working remains fundamental to our strategy.

We are particularly grateful to The Christopher Meredith Foundation, whose support continues to underpin significant elements of Tonic Rider and its specialist projects. This funding has enabled Tonic Music to maintain and develop therapeutic support, peer groups and preventative mental health interventions for people working in music.

Our work with the Royal Society of Musicians demonstrated the potential of combining Tonic Music's specialist clinical expertise with an established sector partner to create new pathways into support.

We also continued to develop work supported by PPL and Richer Sounds, including provision connected with Tonic Rider skills development and Never Mind The Stigma.

In December, Tonic Music participated in a mental health service-provider meeting alongside Music Support, BAPAM and The Christopher Meredith Foundation. Collaboration of this kind is important in creating clearer pathways between services, identifying gaps in provision and reducing unnecessary duplication within an often complex mental health support landscape.

Partnerships with venues, festivals, artists, managers, agents and organisations across the music sector also continued to extend the reach of our services and help position mental health and wellbeing as a shared responsibility across music communities.

Community and Earned Income Fundraising

We continued to host a range of in-house fundraising events, alongside expanding our presence at gigs, festivals and other music events, 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 the reporting period. 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.



PART 5

Looking forward to 2026 and Beyond

Future Plans and Development

Looking forward to 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 through continued support from The Christopher Meredith Foundation, PPL Giving and Royal Society of Musicians. This includes the expansion of 1-to-1 therapy sessions and additional series of Group Therapy. Further peer groups will be provided with open and themed Peer Support Groups, along with the weekly Drop-In Group for previous participants. In addition, there will be a new Healthy Thinking Group as a psychoeducation group, which ensures the provision of three types of group support.

Following the success of previous series, there will be expansion on the range of skills workshops provided, including the introduction of a Managing Neurodivergence workshop. At the same time, specific populations will continue to be identified to provide exclusive rounds of training courses in the form of Mental Health First Aid and Suicide First Aid Lite. All of these services under the Tonic Rider programme will also consist of bespoke versions for the Futures (18 to 25) and Agents x Managers projects.

The Never Mind The Stigma will continue to receive support from the Richer Sounds Foundation, as this national programme enters its second year. To develop from the initial services, the Album Club will evolve into a weekly year-long group with consecutive six- series focusing on a specific genre, as opposed to being delivered as separate groups. Additional funding will also be sought to expand the provision of the Album Club, along with the range of skills workshops being offered to music fans and in the longer-term, opportunities to attend therapy sessions and training courses.

PART 6

Financial Review

The six-month reporting period from **1 July to 31 December 2025** represented an important period of financial consolidation and transition for Tonic Music. The change to a December year end was discussed with the charity's accountants, who confirmed that there were no issues with adopting the shortened accounting period, subject to the appropriate notifications to the Charity Commission and Companies House.

Throughout the period, the Trustees and management team continued to maintain oversight of the charity's financial position, balancing the need to sustain essential frontline mental health provision with responsible management of the charity's resources.

Tonic Music continued to benefit from a diverse range of income, including grants and contracts, donations, fundraising activity, partnerships and other charitable support. We remain extremely grateful to the organisations and individuals whose financial support enables us to provide specialist mental health services across music communities.

Financial management and forecasting remained a priority during the period. Management accounts, bank information and forward budgets were maintained to support financial planning and the preparation of the statutory accounts. The charity's accountants also considered the organisation's going-concern position as part of the year-end process.

The Trustees recognise the continuing challenges facing the charitable sector, including competition for funding, increasing operating costs and growing demand for services. Against this backdrop, Tonic Music has continued to focus on financial resilience, careful expenditure, sustainable programme delivery and developing longer-term funding relationships.

Summary of Trading Performance and Going Concern

During the six months the charity had total income and endowments from donations, legacies and other trading activities of £208,842 of which £118,429 was unrestricted income and £90,413 was restricted income. After expenditure on raising funds and charitable activities the charity had net income of £14,061 from unrestricted funds and net expenditure of £80,478 from restricted funds giving total net expenditure for the six months of £66,417. Total unrestricted funds brought forward as at 1 July 2025 were £3,394. Total unrestricted funds carried forward as at 31 December 2025 were therefore £17,455. Total restricted funds brought forward as at 1 July 2025 were £203,181. Total restricted funds carried forward as at 31 December 2025 were therefore £122,703. Total funds (restricted and unrestricted) brought forward as at 1 July 2025 were £206,575. Total funds carried forward as at 31 December 2025 were therefore £140,158. In order to align the programme calendar with the financials that are driving it, the Tonic Music Financial Year changed to a period ending 31st December. This commenced on 1st January 2026. An exceptional financial period of 6 months covered the period 1st July - 31st December 2025.

Reserves

To manage the financial impact of risk and fulfil our risk management obligations the charity's Reserves Policy aim is 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 31 December 2025 the charity had not achieved the minimum target reserve at the year-end. However, with the consistent increases in unrestricted funds and increase in unrestricted income, we anticipate that the reserves will meet the minimum reserves target by 31 December 2027 (in excess of £120,000).

Governance, Structure and Management

Tonic Music is governed by its Board of Trustees, who are responsible for the strategic direction, governance and oversight of the charity.

The Trustees work alongside the CEO and wider leadership team to ensure that Tonic Music operates effectively, responsibly and in accordance with its charitable purposes. Day-to-day management and delivery are delegated to the CEO and staff team within the framework, policies and strategic direction established by the Board.

Governance continued to be an important area of focus during the reporting period. Trustee meetings provided structured oversight of organisational performance, finance, risk, service delivery and strategic priorities. Records show, for example, that a formal Trustee Board meeting was scheduled for 20 August 2025, supported by an agenda maintained through the Trustee Project Manager.

The charity also continued to review and strengthen its governance arrangements during the period. This included work relating to organisational strategy, strategic objectives and KPIs, policy governance, trustee development and the charity's mission, vision and values.

The charity also began considering whether its charitable objects should be updated to better reflect developments in the charity's activities, mission and values while remaining consistent with Charity Commission guidance. A discussion paper was prepared for consideration by Trustees towards the end of the period.

The Trustees remain committed to maintaining effective governance arrangements proportionate to the charity's size and activities and to ensuring that appropriate systems of financial control, risk management, safeguarding, clinical governance, organisational accountability, and appropriate policies are maintained to ensure that decisions remain grounded in the charity's objects and public benefit.

The Board is committed to continuing to develop its collective skills and ensuring that Tonic Music has the governance structures required for the next stage of its development.

Statement of Trustee's Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and financial statements in accordance with applicable law and United Kingdom accounting standards.

The Trustees are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources for that period.

In preparing these financial statements, the Trustees are responsible for selecting suitable accounting policies and applying them consistently; making judgements and accounting estimates that are reasonable and prudent; observing the methods and principles of the applicable Charities SORP; and preparing the financial statements on a going-concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are also responsible for keeping adequate accounting records that disclose with reasonable accuracy the financial position of the charity and enable them to ensure that the financial statements comply with applicable legislation.

They are responsible for safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud, financial irregularities and other matters that could adversely affect the charity.

The Trustees have overall responsibility for ensuring that Tonic Music is managed in accordance with its charitable purposes and delivers public benefit.

The Trustees confirm that, in exercising their responsibilities and determining the charity's activities, they have had due regard to the Charity Commission's guidance on public benefit.

Summary

The period from **1 July to 31 December 2025** was one of consolidation, development and renewed strategic focus for Tonic Music.

Against a challenging environment for both the music and charitable sectors, Tonic Music continued to provide specialist mental health support to people across music communities while strengthening the organisation behind that work.

Our programmes continued to combine prevention, early intervention, therapeutic support, peer connection, education and outreach. Through services including Tonic Rider and Never Mind The Stigma, alongside workshops, training, resources and our presence within music communities, we worked to ensure that people could access relevant support within an environment they recognised and trusted.

At the same time, the charity continued to strengthen its foundations. Work during the period included organisational strategy, strategic objectives and KPIs, governance and policy development and consideration of the charity's objects, mission, vision and values. Monday.com records confirm that these areas formed part of the charity's July–December 2025 strategic and governance work.

We end the reporting period with a clearer understanding of both the need facing music communities and the role Tonic Music can play in responding to it. Our priority is to build on what works, strengthen the sustainability and reach of our services and continue working with partners across music to create meaningful and lasting change.

Strategic Report

Our Strategic Approach

During the six months to 31 December 2025, Tonic Music continued to pursue its charitable purpose of establishing good mental health within music communities.

Our strategic approach recognises that the pressures associated with working in and engaging with music can affect mental health in complex ways. Financial insecurity, irregular working patterns, touring, performance pressures, isolation, identity, career uncertainty and barriers to appropriate support can all contribute to poorer wellbeing.

Tonic Music therefore seeks not simply to respond when somebody reaches crisis, but to create a continuum of support encompassing **prevention, early intervention, specialist support, recovery and community connection**.

Our response is therefore designed around a continuum of support: prevention, early intervention, specialist therapeutic support, recovery and community connection.

During the reporting period our strategic priorities were to:

- provide accessible, specialist and music-informed mental health support;
- intervene earlier and reduce the escalation of mental health difficulties;
- strengthen peer and community-based approaches to wellbeing;
- support emerging professionals and groups facing particular pressures within music;
- build stronger pathways between music communities and appropriate mental health provision;
- work collaboratively with partners across music, health and the charitable sector; and
- strengthen Tonic Music's governance, evidence base and financial sustainability.

During the reporting period, our strategic priorities centred on four connected areas: delivering accessible and specialist mental health support; strengthening preventative interventions and early access to help; developing healthier and better-informed music communities; and strengthening Tonic Music itself so that our impact can be sustained.

Our direct services continued to provide specialist support informed by an understanding of music and the people who make music possible. Alongside therapeutic interventions and peer support, our workshops, training and resources equipped individuals and organisations with practical tools to recognise mental health challenges, improve wellbeing and support others.

Community remained central to our approach. Tonic Music continued to engage directly with music communities, recognising that effective mental health support cannot exist solely outside the environments in which people work, perform and participate. Our relationships with artists, crew, managers, agents, venues, festivals, industry organisations and music fans help us take conversations and support directly into those spaces.

Partnership working remained equally important. Funders, donors, music organisations, advisors, volunteers, ambassadors and other supporters provide both the resources and sector connections necessary for Tonic Music to increase its reach. These relationships allow us to combine specialist mental health expertise with the knowledge and influence already present throughout music.

Monitoring, Evaluation and Learning

We continue to strengthen the evidence base for our programmes through registration information, consultations, clinical outcome measures and participant feedback.

Across our main programmes, 317 people newly registered during the reporting period and 224 consultation appointments were provided.

Consultations are not simply administrative appointments. They form an important safeguarding and clinical function, helping us understand need, identify risk and determine whether Tonic Music or another specialist service is best placed to provide support.

Participant feedback remains particularly encouraging, with 100% of respondents captured through programme monitoring reporting that they would recommend Tonic Music to others.

Evidence from individual interventions, including the Royal Society of Musicians group-therapy programme, also demonstrates that specialist music-informed mental health provision can produce measurable improvements in wellbeing while reducing isolation and increasing confidence.

We will continue to develop our monitoring and evaluation systems so that future decisions about services, partnerships and investment are increasingly informed by robust evidence of need, quality and impact.

Building a stronger organisation

An important feature of the period was the continued development of Tonic Music's organisational foundations.

Work was undertaken on a new organisational strategy, alongside consideration of strategic objectives and KPIs. Monday.com records assign this work to the CEO, leadership team and Trustees for the July–December 2025 period.

Governance development also extended to consideration of Tonic Music's charitable objects. Towards the end of December, a Trustee prepared a discussion paper considering how the objects could evolve in line with developments within Tonic Music, its mission and values and Charity Commission guidance.

The Trustees recognise that strengthening governance, evidence, financial resilience and organisational capacity is fundamental to increasing charitable impact. This work will therefore continue alongside frontline delivery.

Organisational Development and Future Direction

Alongside frontline delivery, Trustees and the leadership team continued to consider the longer-term development of Tonic Music.

Work during the reporting period included reviewing organisational strategy, strategic objectives and measures of success, together with consideration of whether the charity’s formal charitable objects should be updated to better reflect the organisation Tonic Music has become.

Towards the end of December, Trustees began considering proposals to update the charitable objects in line with developments in Tonic Music’s work, mission and values and current Charity Commission expectations.

Our strategic priorities for the next period will include strengthening financial sustainability, protecting the quality of specialist clinical provision, developing our evidence and evaluation, increasing access to preventative interventions and strengthening collaborative relationships across music and mental health.

Our ambition is not simply to provide more support, but to contribute to lasting change in how mental health is understood and supported throughout music.

Looking ahead, Tonic Music will continue to develop sustainable specialist services, strengthen partnerships, improve the evidence demonstrating our impact and advocate for environments in which people can participate in music without sacrificing their mental health.

We will continue to place lived experience, professional expertise and the realities of working in music at the heart of our approach.

Above all, our strategic direction remains rooted in a simple purpose: **to establish good mental health within music communities and ensure that people have access to hope, support and connection when they need it most.**

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.

Approval

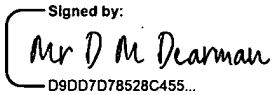
The trustees confirm that they have reviewed and approved this Strategic Report in accordance with their duties under the Companies Act 2006.

Approved by the Board of Trustees on: 28 SEPTEMBER 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 period 1 July 2025 to 31 December 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.

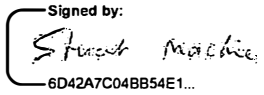
Independent examiner's statement - matters of concern identified
I have completed my examination.

Given the level of unrestricted funds of the charity at the period 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.

Signed by:

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S F Mackie FCA

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

Date: 28 September 2026

TONIC MUSIC FOR MENTAL HEALTH LTD

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE PERIOD 1 JULY 2025 TO 31 DECEMBER 2025

	Notes	Unrestricted fund £	Restricted funds £	Period 1.7.25 to 31.12.25 Total funds £	Year ended 30.6.25 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	15,193	90,413	105,606	439,101
Charitable activities	4				
Mental Health Support		48,048	-	48,048	11,050
Other trading activities	3	55,188	-	55,188	106,757
Total		118,429	90,413	208,842	556,908
EXPENDITURE ON					
Raising funds	5	20,283	-	20,283	33,105
Charitable activities	6				
Mental Health Support		84,085	170,891	254,976	472,407
Total		104,368	170,891	275,259	505,512
NET INCOME/(EXPENDITURE)		14,061	(80,478)	(66,417)	51,396
RECONCILIATION OF FUNDS					
Total funds brought forward		3,394	203,181	206,575	155,179
TOTAL FUNDS CARRIED FORWARD		17,455	122,703	140,158	206,575

The notes form part of these financial statements

BALANCE SHEET
31 DECEMBER 2025

	Notes	2025 £	2025 £
FIXED ASSETS			
Tangible assets	12	6,742	7,449
CURRENT ASSETS			
Stocks	13	32,431	26,852
Debtors	14	944	1,344
Cash at bank		134,493	212,703
		167,868	240,899
CREDITORS			
Amounts falling due within one year	15	(34,452)	(41,773)
NET CURRENT ASSETS		133,416	199,126
TOTAL ASSETS LESS CURRENT LIABILITIES		140,158	206,575
NET ASSETS		140,158	206,575
FUNDS	17		
Unrestricted funds		17,455	3,394
Restricted funds		122,703	203,181
TOTAL FUNDS		140,158	206,575

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 December 2025.

The members have not required the company to obtain an audit of its financial statements for the period ended 31 December 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 28 September 2026 and were signed on its behalf by:

Signed by:
Mr D M Dearman
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D M Dearman - Trustee

The notes form part of these financial statements

TONIC MUSIC FOR MENTAL HEALTH LTD

CASH FLOW STATEMENT
FOR THE PERIOD 1 JULY 2025 TO 31 DECEMBER 2025

	Notes	Period 1.7.25 to 31.12.25 £	Year ended 30.6.25 £
Cash flows from operating activities			
Cash generated from operations	1	(78,210)	18,194
Net cash (used in)/provided by operating activities		(78,210)	18,194
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(7,885)
Net cash provided by/(used in) investing activities		-	(7,885)
Change in cash and cash equivalents in the reporting period		(78,210)	10,309
Cash and cash equivalents at the beginning of the reporting period		212,703	202,394
Cash and cash equivalents at the end of the reporting period		134,493	212,703

The notes form part of these financial statements

NOTES TO THE CASH FLOW STATEMENT
FOR THE PERIOD 1 JULY 2025 TO 31 DECEMBER 2025

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

	Period 1.7.25 to 31.12.25 £	Year ended 30.6.25 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(66,417)	51,396
Adjustments for:		
Depreciation charges	708	2,213
(Increase)/decrease in stocks	(5,579)	5,640
Decrease/(increase) in debtors	400	(1,344)
Decrease in creditors	(7,322)	(39,711)
Net cash (used in)/provided by operations	(78,210)	18,194

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.7.25 £	Cash flow £	At 31.12.25 £
Net cash			
Cash at bank	212,703	(78,210)	134,493
	212,703	(78,210)	134,493
Total	212,703	(78,210)	134,493

The notes form part of these financial statements

1. ACCOUNTING POLICIES

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

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

While the charity had low unrestricted funds at the period 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 forecast for the next 12 months which is expected to give an unrestricted funds balance at 30 September 2027 of approximately £140,000.

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.

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.

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1. ACCOUNTING POLICIES - continued

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

	Period 1.7.25 to 31.12.25	Year ended 30.6.25
	£	£
Donations	15,193	28,581
Grants	90,413	410,520
	105,606	439,101

3. OTHER TRADING ACTIVITIES

	Period 1.7.25 to 31.12.25	Year ended 30.6.25
	£	£
Fundraising events	5,008	19,870
Merchandise sales	49,870	85,821
Other income	310	1,066
	55,188	106,757

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4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	Period 1.7.25 to 31.12.25 £	Year ended 30.6.25 £
Counselling and therapy	Mental Health Support	42,848	11,050
Training income	Mental Health Support	5,200	-
		48,048	11,050

5. RAISING FUNDS

Other trading activities

	Period 1.7.25 to 31.12.25 £	Year ended 30.6.25 £
Opening stock	26,852	32,492
Purchases	23,725	22,321
Closing stock	(32,431)	(26,852)
Event acts and bands	1,793	3,336
Paypal fees	344	1,808
	20,283	33,105

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Mental Health Support	252,047	2,929	254,976

7. SUPPORT COSTS

	Finance £	Governance costs £	Totals £
Mental Health Support	24	2,905	2,929

continued...

7. SUPPORT COSTS - continued

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

Finance

	Period 1.7.25 to 31.12.25 Mental Health Support £	Year ended 30.6.25 Total activities £
Bank charges	24	141

Governance costs

	Period 1.7.25 to 31.12.25 Mental Health Support £	Year ended 30.6.25 Total activities £
Accountancy fees	1,170	1,964
Independent examination fees	1,735	1,663
Legal and professional fees	-	16,145
	2,905	19,772

8. NET INCOME/(EXPENDITURE)

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

	Period 1.7.25 to 31.12.25 £	Year ended 30.6.25 £
Depreciation - owned assets	707	2,213

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the period ended 31 December 2025 nor for the year ended 30 June 2025.

continued...

9. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

During the period no trustee (2025: none) were reimbursed out of pocket expenses totalling £nil (2025: £nil).

10. STAFF COSTS

	Period 1.7.25 to 31.12.25	Year ended 30.6.25
	£	£
Wages and salaries	182,243	369,866
Social security costs	16,295	21,380
Other pension costs	5,570	9,038
	204,108	400,284

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 £33,451 (June 2025: £64,318).

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

	Period 1.7.25 to 31.12.25	Year ended 30.6.25
Charitable staff	11	10

No employee received emoluments in excess of £60,000 (2025: none).

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	121,701	317,400	439,101
Charitable activities			
Mental Health Support	11,050	-	11,050
Other trading activities	106,757	-	106,757
Total	239,508	317,400	556,908
EXPENDITURE ON			
Raising funds	25,813	7,292	33,105
Charitable activities			
Mental Health Support	147,143	325,264	472,407
Total	172,956	332,556	505,512

continued...

NET INCOME/(EXPENDITURE)	66,552	(15,156)	51,396

continued...

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
Transfers between funds	7,886	(7,886)	-
Net movement in funds	74,438	(23,042)	51,396
RECONCILIATION OF FUNDS			
Total funds brought forward	(71,044)	226,223	155,179
TOTAL FUNDS CARRIED FORWARD	3,394	203,181	206,575

12. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 July 2025 and 31 December 2025	394	18,083	4,288	22,765
DEPRECIATION				
At 1 July 2025	316	10,712	4,288	15,316
Charge for year	39	668	-	707
At 31 December 2025	355	11,380	4,288	16,023
NET BOOK VALUE				
At 31 December 2025	39	6,703	-	6,742
At 30 June 2025	78	7,371	-	7,449

13. STOCKS

	2025 £	2025 £
Stocks	32,431	26,852

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2025 £
Trade debtors	500	900
Prepayments and accrued income	444	444
	944	1,344

continued...

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2025 £
Other creditors	34,452	41,773

16. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2025 Total funds £	2025 Total funds £
Fixed assets	6,742	-	6,742	7,449
Current assets	45,165	122,703	167,868	240,899
Current liabilities	(34,452)	-	(34,452)	(41,773)
	17,455	122,703	140,158	206,575

17. MOVEMENT IN FUNDS

	At 1.7.25 £	Net movement in funds £	At 31.12.25 £
Unrestricted funds			
GENERAL	3,394	14,061	17,455
Restricted funds			
CMF	199,249	(96,259)	102,990
PPL	1,432	18,281	19,713
Richer Sounds	2,500	(2,500)	-
	203,181	(80,478)	122,703
TOTAL FUNDS	206,575	(66,417)	140,158

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
GENERAL	118,429	(104,368)	14,061
Restricted funds			
CMF	70,700	(166,959)	(96,259)
PPL	19,713	(1,432)	18,281
Richer Sounds	-	(2,500)	(2,500)
	90,413	(170,891)	(80,478)
TOTAL FUNDS	208,842	(275,259)	(66,417)

continued...

17. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

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

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

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

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.

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.

continued...

18. 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 31 December 2025 was £20,000.

19. ULTIMATE CONTROLLING PARTY

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