



RE:CHARGE

Music & Mental Health



LINK TO RE:CHARGE WEBSITE (ARTIST MENTAL HEALTH SUPPORT PLATFORM)

JAPANESE: <https://minoritsuneta.wixsite.com/recharge>

ENGLISH: <https://minoritsuneta.wixsite.com/recharge/en>

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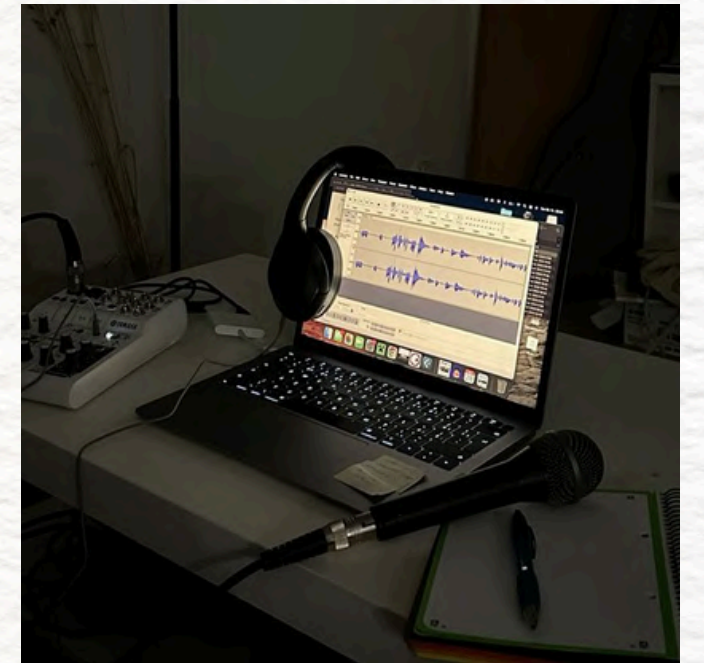
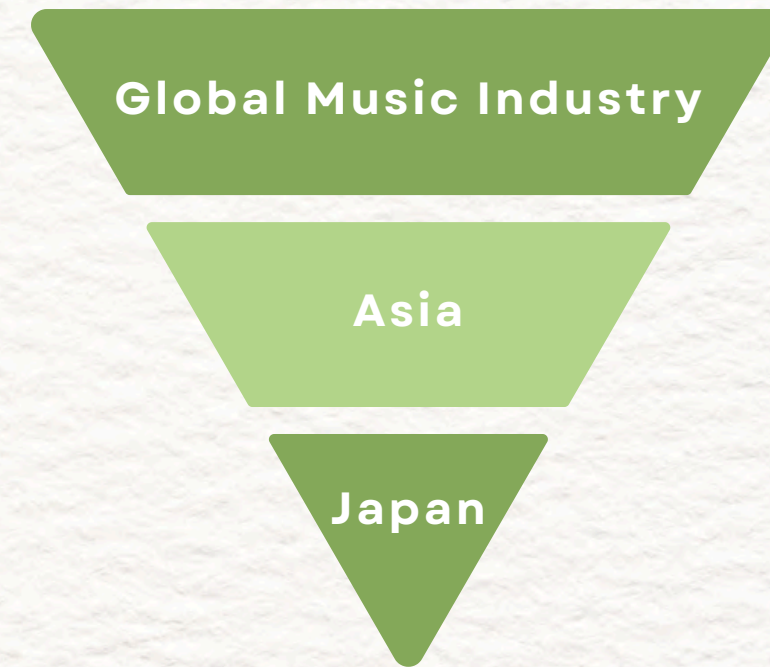
Executive Summary

This report discusses a new business opportunity: Re:Charge, a multiservice digital designed to support the mental health of artists and workers in the East Asian music industry. Re:Charge aims to fill the service gap in the market by providing free, anonymous, and multilingual tools including 24/7 helpline, online forum, blog, and artist community.

The awareness towards mental well-being has been low and artists' health also has often overlooked in favour of instant profit. To get insights into current needs for mental health services, primary research was contacted through interviews with two industry professionals from Music Minds Matter and B-side, as well as two musicians. Primary research strongly indicates that many artists are unaware of existing support services and desire community-based tools. Professionals also noted the value of personalised helpline, counselling and resource.

Re:Charge comprehensively provide services to many stakeholders. Not only supporting musicians, but the platform also enhances the awareness to mental health among music fans and industry workers and promote open conversations through blog and reflection forum. With a clear focus on accessibility, anonymity, and industry relevance, Re:Charge has the potential to become a leading support organisation, empowering sustainable careers in the music industry and fostering open music ecosystem in East Asia.

Market Intelligence

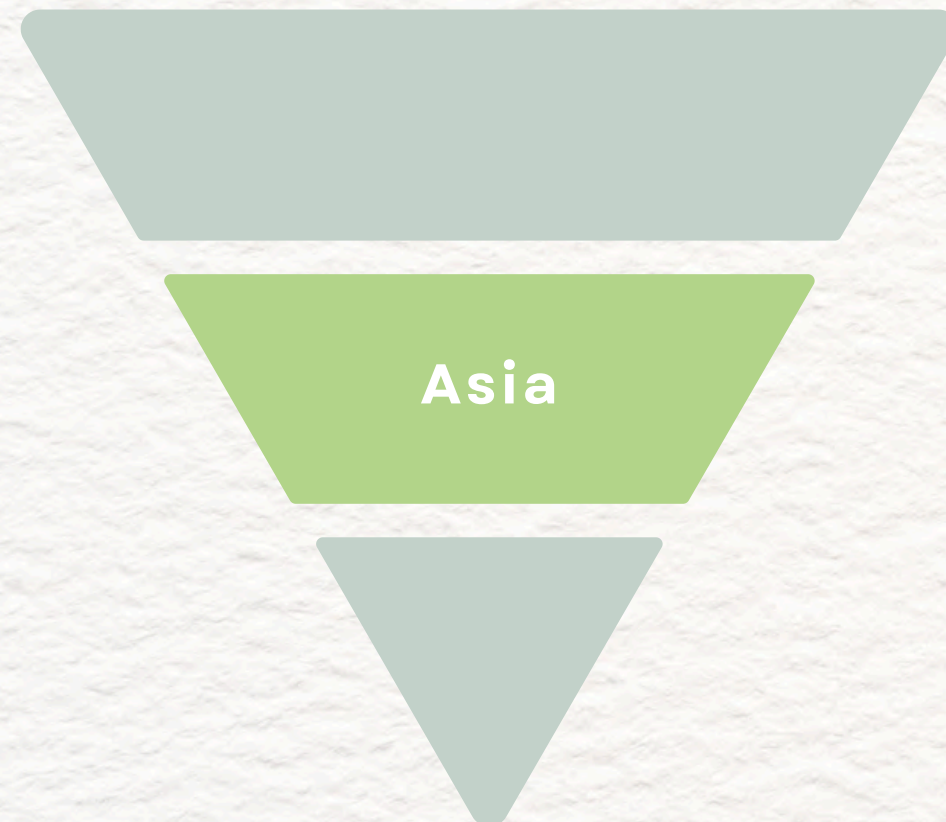


Global Music Industry & Mental Health



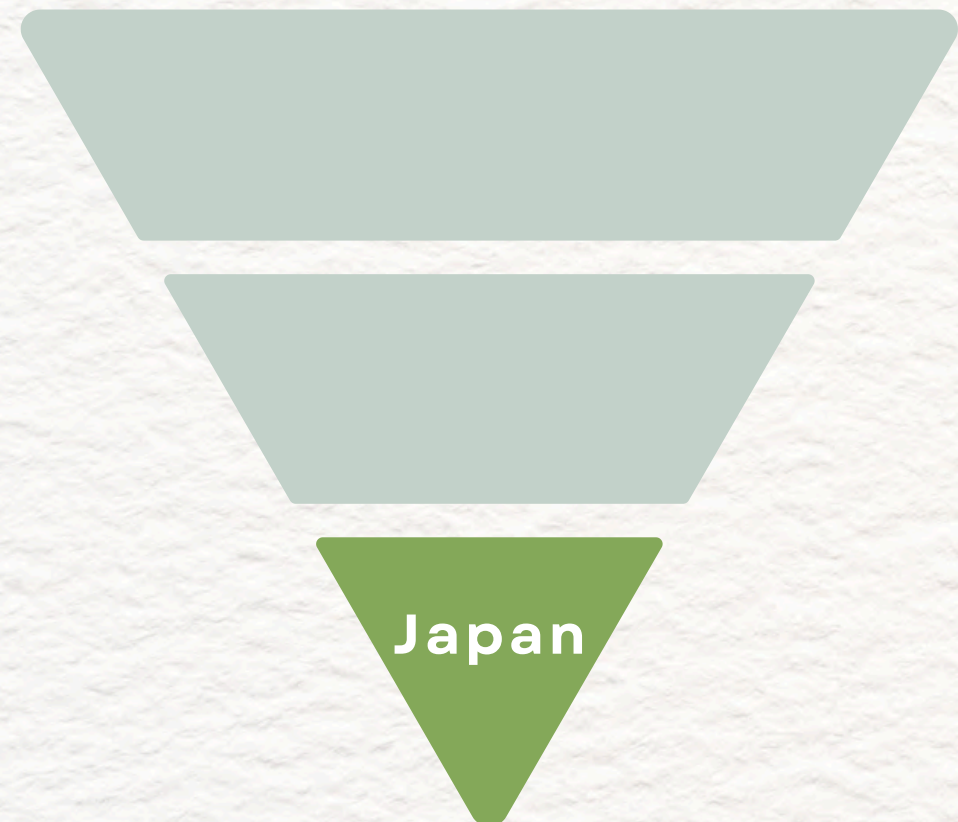
- Gross and Musgrave's survey (2020) revealed that **71.1% of artists** have experienced **anxiety**, and **68.5%** have dealt with **depression**.
- According to survey by Record Union(2019), focusing on artists aged 18 to 25, **73%** of independent musicians had suffered from **mental illness**.
- Despite the high rate of artists' mental illness, the global music industry, especially the Western markets are **proactive about addressing mental health**.
 - ▶ Many **artists openly share their personal mental health experiences** and advocate for better support systems in the industry (Chan, 2025).
 - ▶ Various organisations, such as **Music Minds Matter** (UK), **MusiCares** (US), **Music Industry Therapists Collective** (Worldwide) are actively supporting artists' mental health (Zimmerman, 2025).

Asian Music Industry & Mental Health



- In many Asian countries, there is significant stigma towards mental health, often being seen as a personal weakness or topic to avoid talk about (Vaishnav et al., 2023). According to survey (Siew, 2023), only **29%** of Southeast Asian people are **comfortable talking about mental health**.
- However, there are increasing efforts to change this situation with new initiatives and projects.
 - ▶ **Warner Music Asia** launched “Project Unsung”, a campaign for destigmatize conversations around mental health and encouraging artists to share their stories (Warner Music Asia, 2020).
 - ▶ Southeast Asian artists, including singers from Philippines and Singapore collaborated on an EP to promote mental wellness, sharing messages about self-care (Pagulong, 2022).

Case Study: Japanese Music Industry



- Mental health awareness in Japan has traditionally lagged behind Western countries because of **social stigma** and a cultural tendency to prioritise endurance and emotional restraint, and many musicians hesitate to speak openly about their mental health struggles (Teshima, 2023).
 - However, in the past five years, there has been a gradual rise in mental health support initiatives aimed at those working in the music and entertainment industries.
- ▶ This includes **B-side**, a project launched by Sony Music Entertainment Japan (Sony, 2023), as well as organisations like **sotto** (sotto, 2024) and **Kokoro no Care** (Kokoro no Care, 2024), which offer mental health resources.
 - ▶ More **musicians** started to **speak about their experience with mental illness publicly**. For example, a singer-songwriter Kocchi no Kento shared his experience with bipolar disorder in an interview (Tokyo FM, 2024), and Taka, a vocalist of ONE OK ROCK shared that he is dealing with a panic attack on his social media (Taka, 2024).

Factors Affecting the Market



Macro Trends



Growing Economy

The GDP in Asia has been increasing since 2023 after COVID-19 pandemic (Statista, 2024).



Social media

Over 1.2 billion of the East Asian were active on social media in 2023 (Dixon, 2023).



Hate Comment

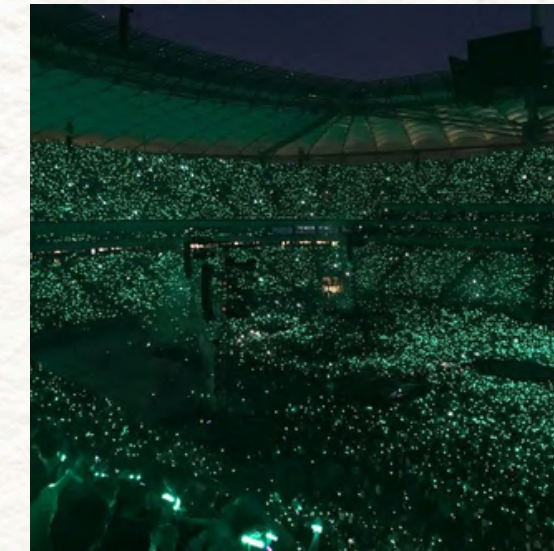
More than 30 South Korean celebrities including musicians passed away by suicide due to online abusive comments in the past 30 years (Kim, 2020).

Micro Trends



Digital Music

The digital music market in East Asia has been growing from 2017 due to the rise of streaming platforms (Statista, 2024).



Superfan

Global superfans of East Asian music including K-pop are dramatically increasing, accelerating the competition in the market (IFPI, 2024).



U.S. Tariff

U.S. tariffs on Chinese exports raise costs for Chinese artists, limiting access to the U.S. market and physical music distribution (VMP, 2025).

Key Findings

Mental health issues are widespread in the global music industry, yet Western markets have stronger support systems. The number of support organisations is moderately increasing in Asia, but East Asian markets need urgent support services as stigma still remains.

Target Market

Re:Charge

Target Market

Target Market

While Re:Charge recognises that mental health challenges affect people across all generations, our primary focus is on **generations Z** and **young millennials**. This demographic is disproportionately exposed to instability, pressures, and uncertainty in the evolving music industry, but lacks access to mental health resources or safe communities.

We believe mental health matters to everyone, and our services are designed to be accessible to anyone in the music ecosystem.

Generation Z

A greater number of generation Z consistently reported stress and anxiety impact on their daily lives, and many are experiencing serious challenges related to depression (Rude, 2022).

Generation Z views wellness as a valuable investment, spending more on preventive health resources than other generations. Around two-thirds of global young workers expect employers to prioritise mental health (Saggese, 2023).



Young Millennials

Euromonitor International's Health Survey (2025) found that respondents under the age of 44 are considerably more likely to participate in stress-reduction activities than their older cohort.

One in five millennials are significantly concerned about their long-term health such as depression, mental health, anxiety, and vision issues (Rude, 2022).

Target Market

Re:Charge

Re:Charge's Potential Consumer Profiles

- Young emerging artists
- Independent and unsigned artists
- Music students
- Industry workers
- Fans who are active in online music communities



Primary Insight

Re:Charge

Primary Insight



Head of Music Minds Matter



How do you think conversations around mental health in the music industry have evolved over the past five years?

I think that conversation started to widen out. People started to better understand that it was not just musicians working in the music industry, that there is lots of other people who were all feeling the impacts of the COVID-19 pandemic and what that meant for their livelihoods and their creative well-being. People are feeling more comfortable about speaking out about mental health after such a profound experience.

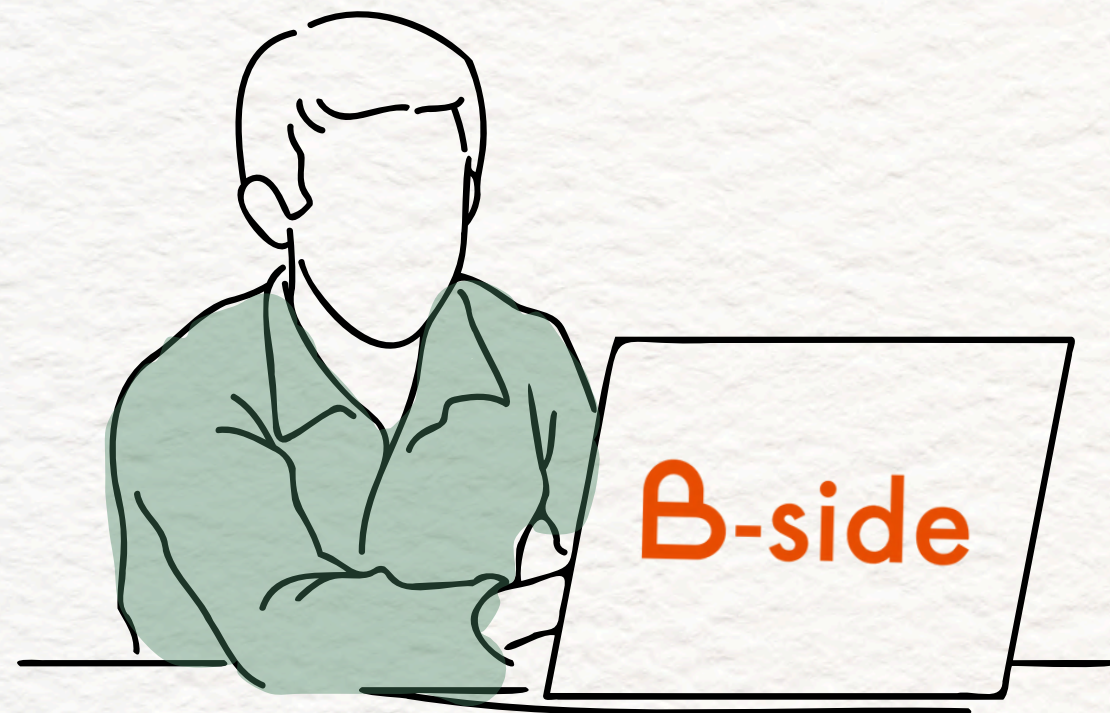
What kind of support services have you found to be most effective for musicians?

We have found that resources and phone lines are the most impactful and helpful when they are personalised. If we know that somebody wants online resources, being able to signpost them to those types of resources that means people are more likely to engage with them. It is also about getting the right support at the right time.

(appendix 2: Interview 1 Transcript)

(Name and picture are anonymised for ethical reasons.)

**Secretary-General of B-side Project
(Sony Music Japan)**



What kind of support services have you found to be most effective for musicians?

I believe that counselling is the most effective service. The number of counselling cases has been increasing, and we are hearing more employees say that they found it helpful.

What do you think is the biggest challenge regarding mental health in the music industry?

The biggest challenge in the music industry is facing the reality that many people struggle with relationships. I frequently hear that relationship issues, such as strained relationships between bands and their managers, and conflicts within bands, and these lead to mental stress. Another issue is Japanese culture of overworking. Today's artists are heavily involved in everything from recording to promotion, leading to extremely busy schedules. As many struggle with mental health issues like adjustment disorders, we need to confront this reality.

(appendix 3: Interview 2 Transcript)

(Name and picture are anonymised for ethical reasons.)

Artist & DJ

20s, Chinese



Do you feel comfortable discussing mental health within your music community?

I am willing to talk about mental health within my community, and if artists talk more about this, musicians who have mental well-being problems feel connected. But I think that some musicians are ashamed of talking about mental health because they do not want to be judged.

Do you know any artist mental health support organisations?

No.

If a dedicated support platform were available for musicians, what kind of services would be most helpful to you?

Online artist support groups or communities like Reddit would be helpful so artists can connect other artists and talk about their experience.

(appendix 4: Interview 3 Transcript)

Vocalist & Vocal Coach

20s, Japanese



How do you think music impacted your mental health?

I love singing and teaching music, so I am genuinely happy to do what I love. However, I struggle with pressure every day. Because now I get paid to do what I love, I feel a strong sense of responsibility, and sometimes I feel overwhelmed by the expectations from those around me. This sometimes makes me uncertain about what direction I should take in the future.

Do you know any artist mental health support organisations?

No.

If a dedicated support platform were available for musicians, what kind of services would be most helpful to you?

I want to have more opportunities to talk with others working in the music industry and share our worries, so a feature like a chat function would be helpful.

(appendix 5: Interview 4 Transcript)

Key Findings

The primary research strongly indicates that while conversations around mental health in the UK music industry have broadened, significant challenges persist particularly in East Asia. Personalised services such as tailored resources, and counselling were stated as the most effective, but there are barriers in reaching independent labels and emerging artists, limiting the accessibility and awareness of these support.

Asian musicians interviewed were unaware of existing mental health support organisations and explained their needs for community-based and artist-specific support, including online forum or chat function to reflect their unique pressures of the music industry.

Competitive Landscape

Competitive Landscape

Re:Charge



Competitive Landscape



Sotto

Founded in 2024, sotto is a Japanese online mental health counselling platform for artists and workers in the music industry. The service offers video and text counselling with professional. Experienced and licensed professionals in the psychological field will assist in solving users concerns (Fearless, 2024).



B-side

B-side was founded in 2021 by Sony Music Entertainment Japan as in-house mental health initiative for their artists and staff. It provides free access to counselling, workshop, and checkup with professional counsellors (SONY, 2023). The service is now only available to workers in Sony Music and companies that joined the Federation of Music Producers Japan (ORICON NEWS, 2024).

Competitor Analysis



Mindset

Mindset is a mental wellness app created in 2021 by a Korean American singer Eric Nam, focusing on storytelling and self-care audio contents from artists. The app is available for everyone, not only musicians. The services include stories and mindset by K-pop artists and celebrities, mental health resources, and daily reflection features that allow users to share their own experiences freely (Mindset, 2021).





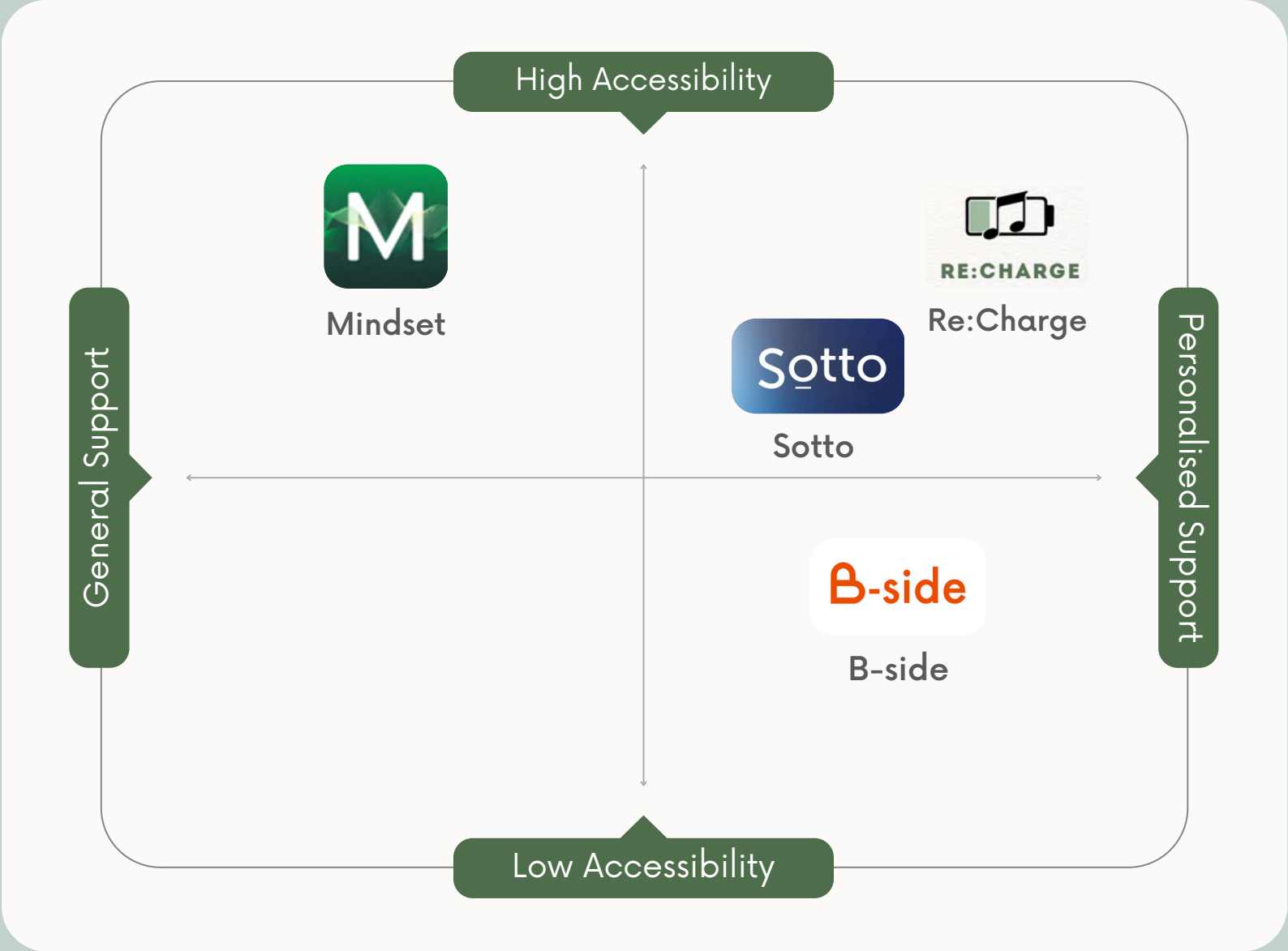




BRANDS	SOTTO	B-SIDE	MINDSET	RE:CHARGE
Target Users	Japanese artists & music workers	Sony Music Japan artists, staff & members of FMPJ*	General public (not just musicians)	East Asian artists, fans, music workers
Accessibility	△	✗	✓	✓
Industry Specific Support	✓	✓	△	✓
Counselling/Helpline	✓	✓	✗	✓
Self-care Resources	✗	✗	✓	✓
Confidential Forum	✗	✗	△	✓

✓ --- Yes ✗ --- No △ --- Partial

FMPJ - The Federation of Music Producers Japan.



The map suggests that Re:Charge aims to be widely available to all artists, including young and independent artists, while also providing customised service, such as helpline, and online forum.

Positioning Map

Key Findings

Based on the competitive analysis, Sotto, B-side, and Mindset successfully introduced mental health platforms supporting musicians through online counselling and mental health resources. However, some platforms remain inaccessible for young musicians or independent artists, while others primarily focus on self-care content.

With no comprehensive mental health platform tailored to the East Asian music industry, Re:Charge has the potential to fill the gap by offering culturally sensitive mental health services including online forums and anonymous community space.

New Business



Opportunity



RE:CHARGE

Music & Mental Health

Re:Charge represents a space where artists and workers in the music industry can pause, rest and regain their strength both mentally and emotionally.

Mission

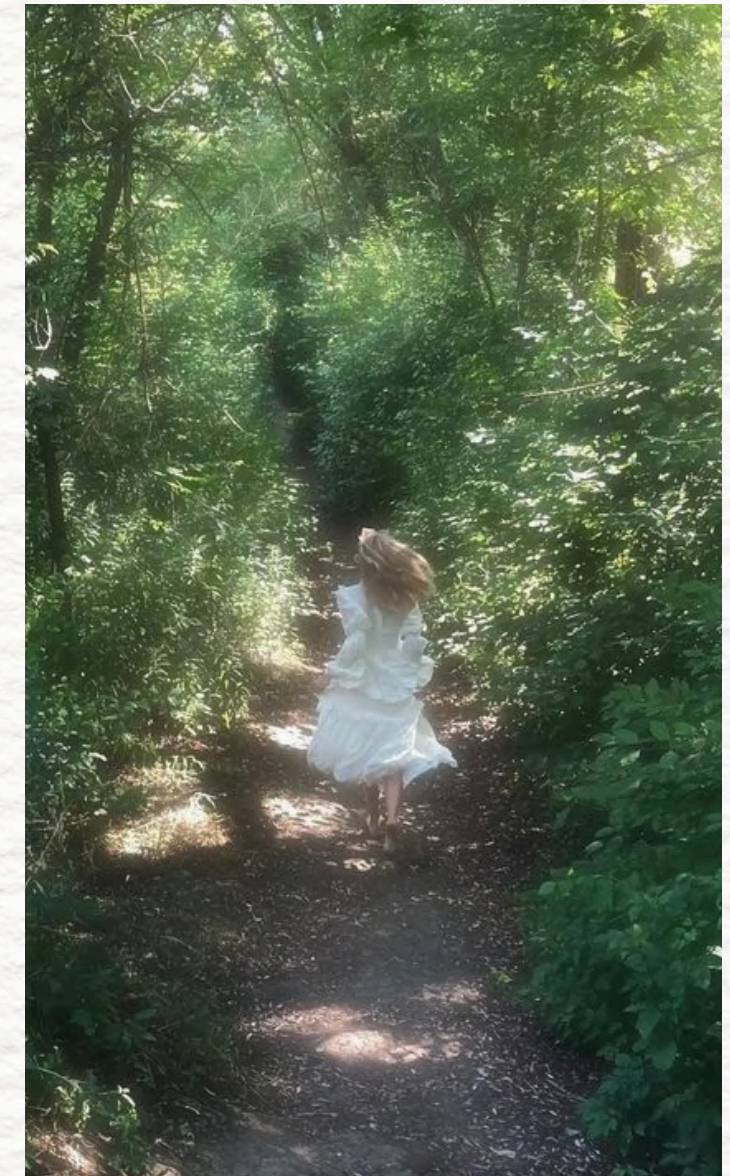
Re:Charge empowers East Asian artists by providing mental health support and fostering a music industry where well-being comes first.

Vision

A music industry where artists, fans, and professionals openly discuss mental health, support each other, and balance well-being alongside creativity for sustainable careers.

Tone of Voice

Re:Charge's voice is informed and positive; through written pieces including blog and mental health resources, Re:Charge utilises warm wording and motivates artists to seek help without judgement.



RECHARGE. RESONATE. RISE.



Service Overview

- Re:Charge Help Line
- Online Forum
- Blog
- Musician's community Space

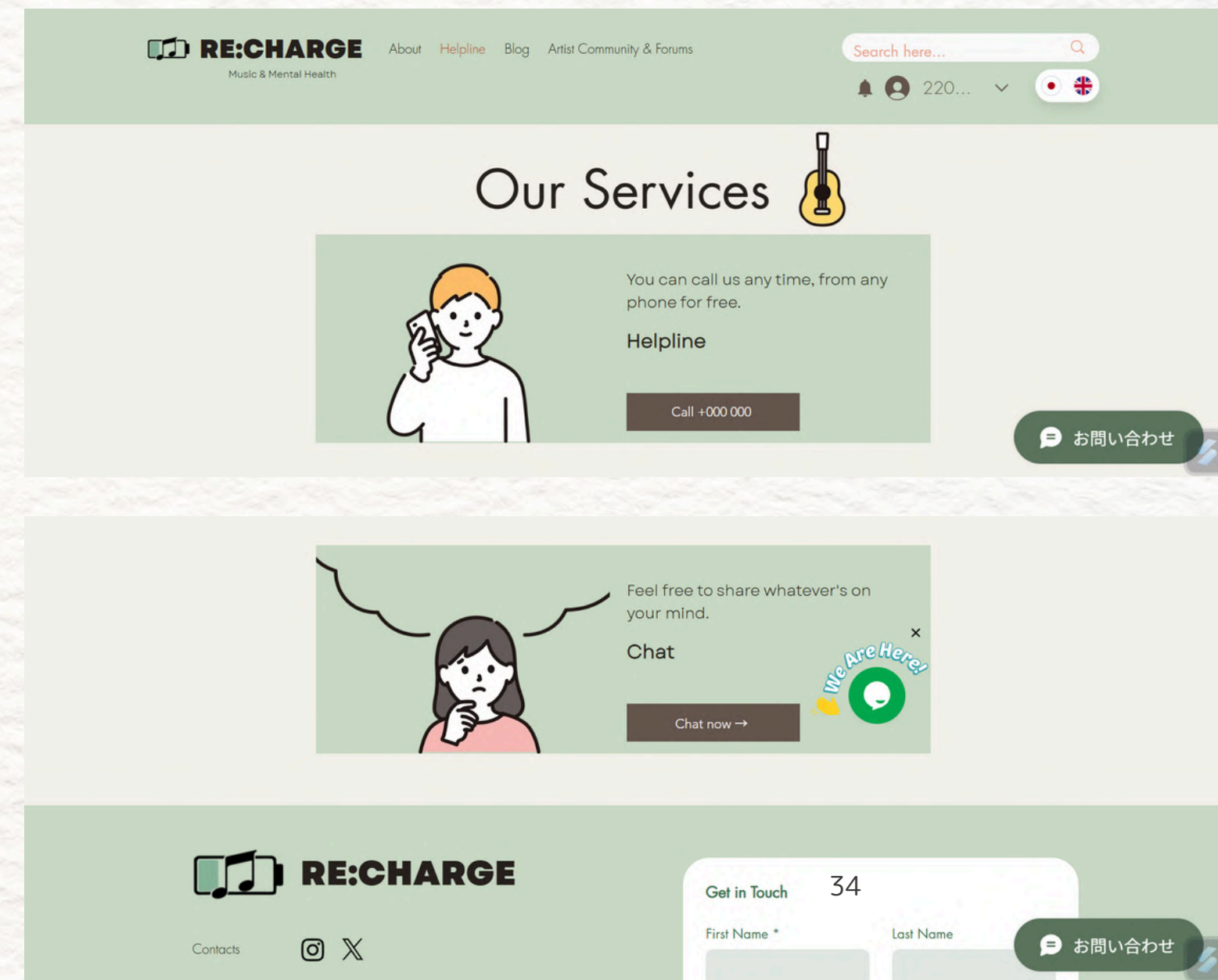
*All services are available at:
<https://minoritsuneta.wixsite.com/recharge>.

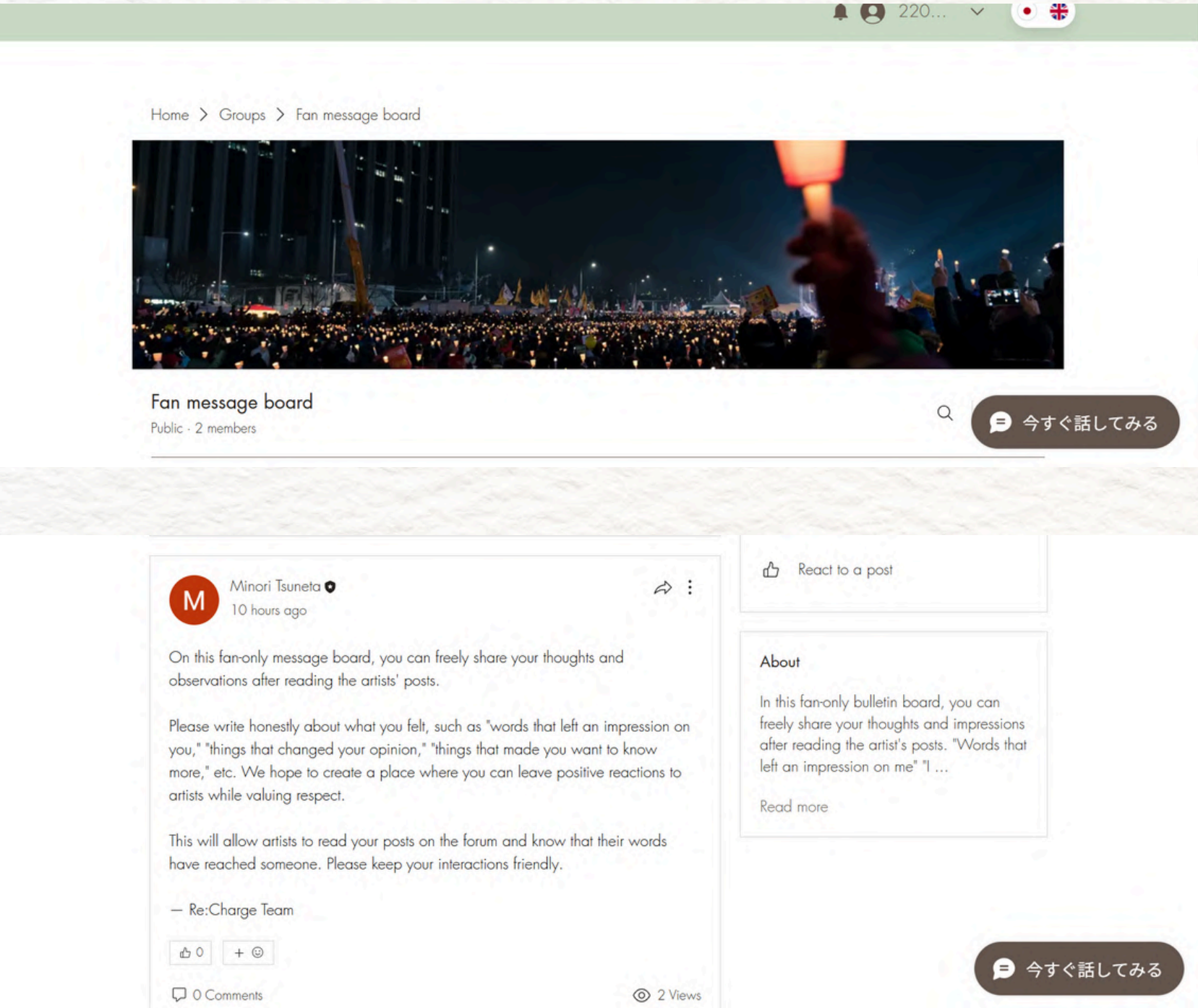
Service Overview

1. Re:Charge Help Line

Available for artists.

The Re:Charge Help Line is a 24/7 anonymous support service available for musicians in Japanese, and English. Through online chat or voice calls, musicians can share their concerns, anxieties, or struggles confidentially. Staff members will listen and offer emotional support without judgment. The help line helps artists manage stress and feel less isolated. Anonymous chat function was developed on tawk.to's website.





2. Online Forum

Available for artists, industry professionals, and fans.

This forum is designed to foster a mutual understanding between artists, industry professionals, and fans, and learn about mental health. There are two types of forums:

- Artist Stories (Read-only for fans & workers)
Artists anonymously share their experiences with mental health, struggles, and self-care tips. Fans and industry workers know insight into the realities faced by artists.

- Fan & Worker Reflections (Read-only for artists)
Fans and workers reflect on artists' stories and share their thoughts and what they have learned. Artists can read the reactions to see the positive impact of their words.

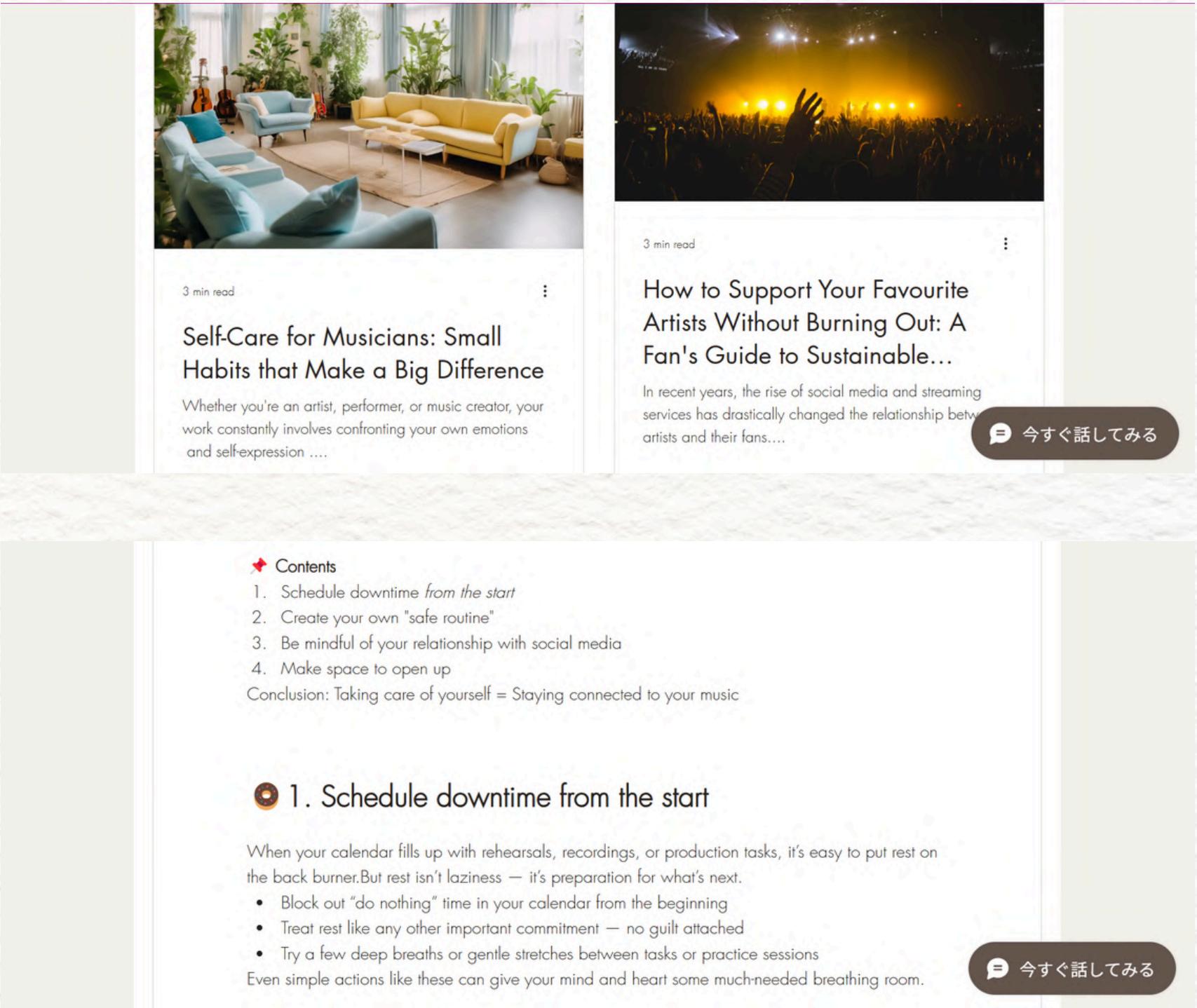
*This interactive approach aims to create a two-way understanding while maintaining anonymity and respect.

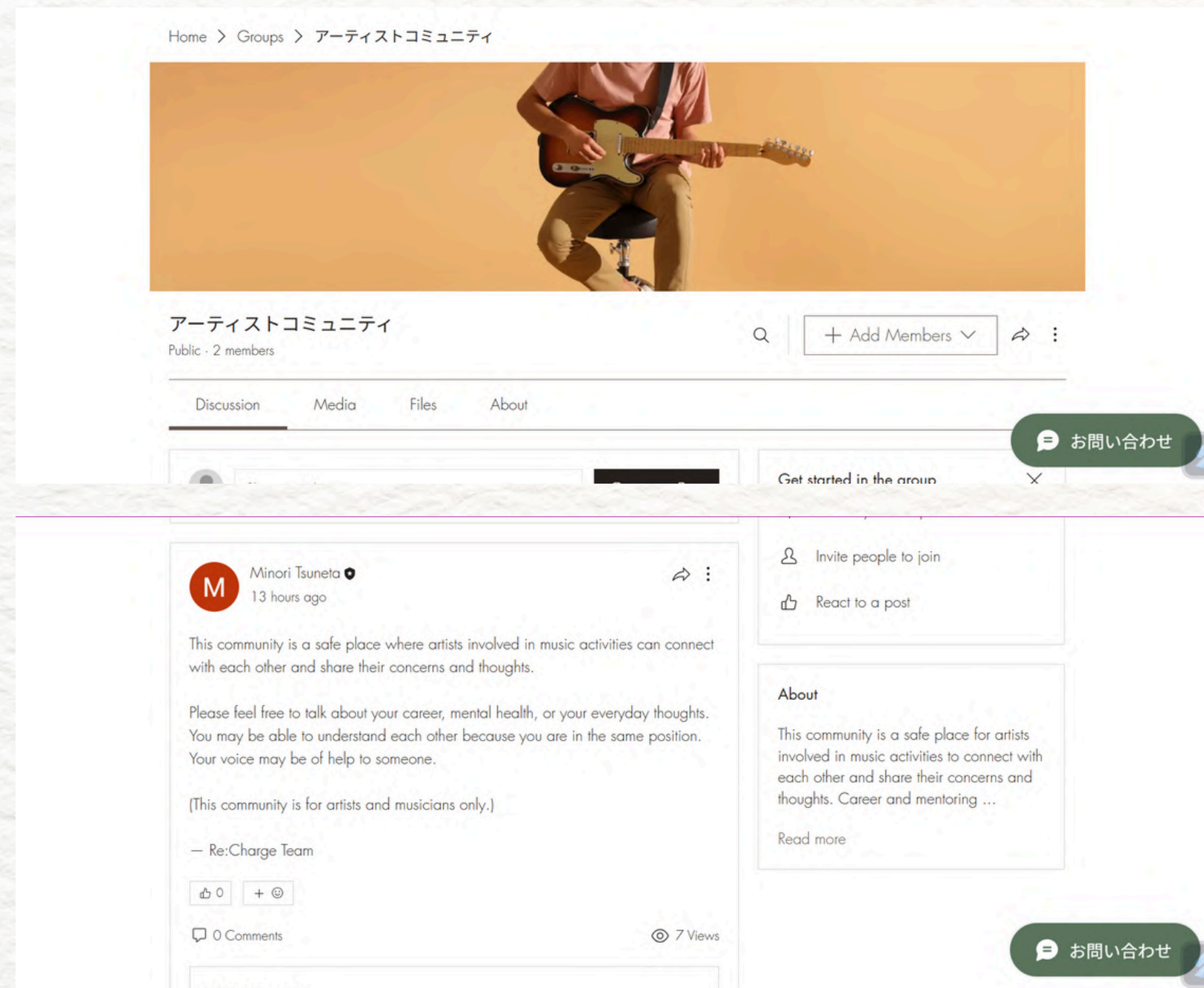
3. Blog

Available for artists, industry professionals, and fans.

Blog topics will include self-care tips, mental health challenges unique to the music industry, and guidance on how fans can support artist sustainably. The goal of the blog is to raise awareness about mental health and advocate for sustainable and supportive environments within the East Asian music industry.

(See Appendix 6 : Blog Plan)





4. Musician's community

Available for artists.

A safe online environment where artists can connect with other artists. Within this community, musicians can share experience, discuss concerns related to their musical careers and mental health. This space aims to encourage friendship, collaboration, and mutual resilience among artists facing similar pressures with respect.



Brand Identity Prism

Physique

- A modern, safe space for young artists, fans, and industry professionals
- A calming colour palette symbolises trust, healing, and growth.

Relationship

- Safety
- Trust
- non-judgemental guidance

Self-image

- Artists feel empowered, supported, and confident in building a sustainable career in music.



Personality

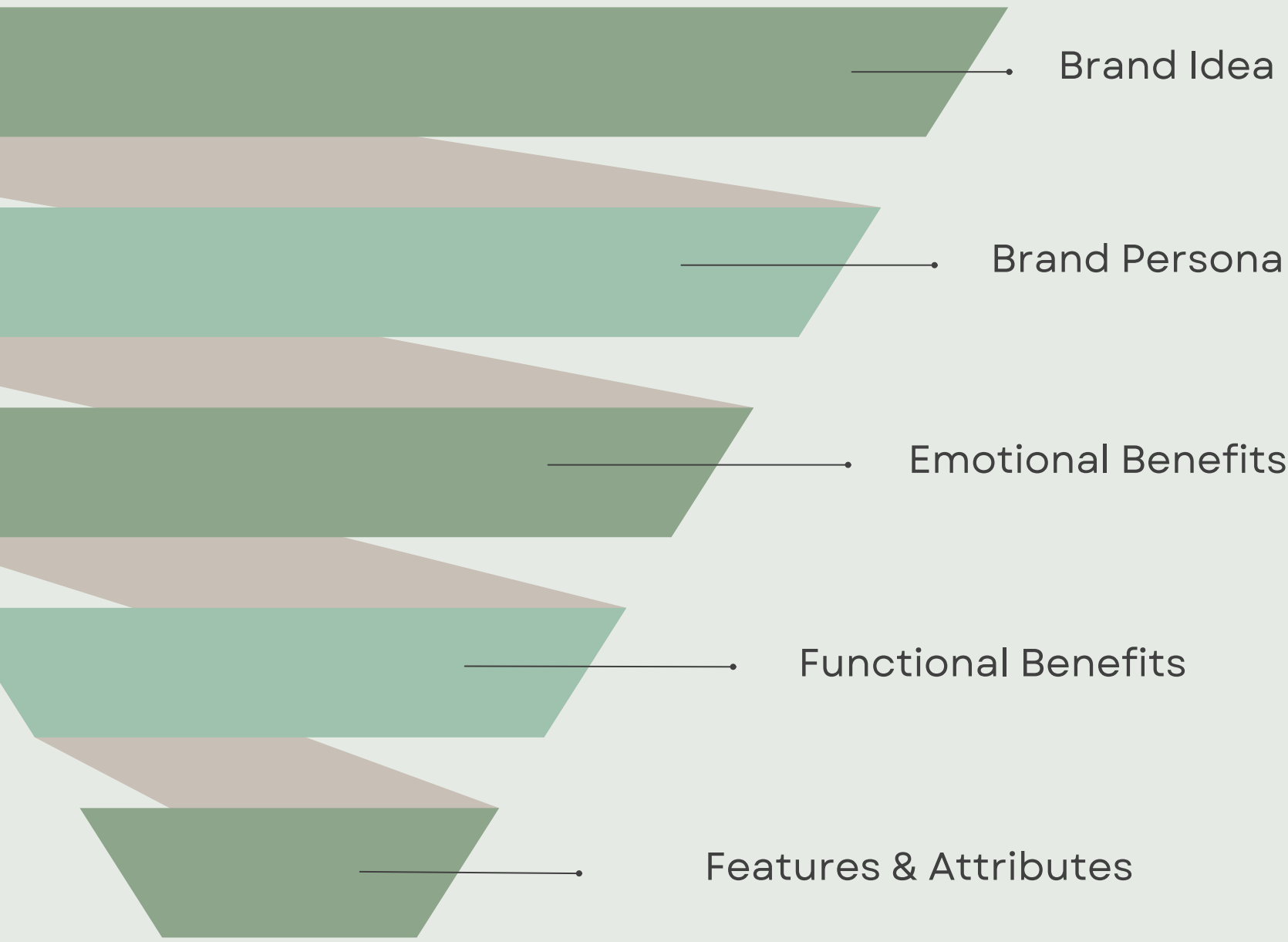
- Supportive
- Inclusive
- Encouraging
- Bridging Asian and Western perspectives on mental health.

Culture

- Community-driven
- Collaboration over competition
- Ethical

Reflection

- **Artists:** benefit from mental support, and safe online communities.
- **Fans & Industry Professionals:** engage in mental health conversation and learn from artists.



Brand Pyramid

Brand Idea

- Empowering young artists in East Asia to build sustainable careers by taking care of their mental health.

Emotional Benefits

- Artists feel understood and confident in balancing creativity and self-care.

Features & Attributes

- helpline, online discussion forum, informative blog, and safety community space for musicians.

Brand Persona

- well-being first, inclusive, supportive

Functional Benefits

- Easy access to mental health resources.
- Raising awareness of the importance of mental health support among music listeners and industry workers.

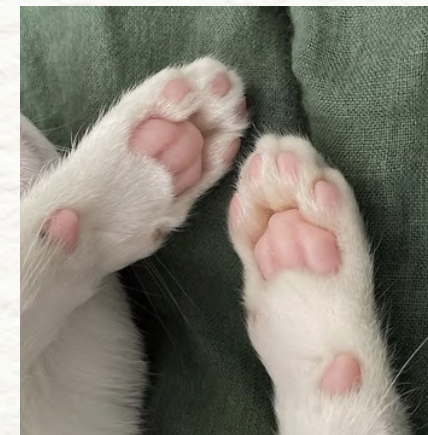
SWOT Analysis

STRENGTHS



- User friendly website
- Supports anonymity
- Available for several languages (Japanese and English)
- Community-driven services
- free of charge for users

WEAKNESSES



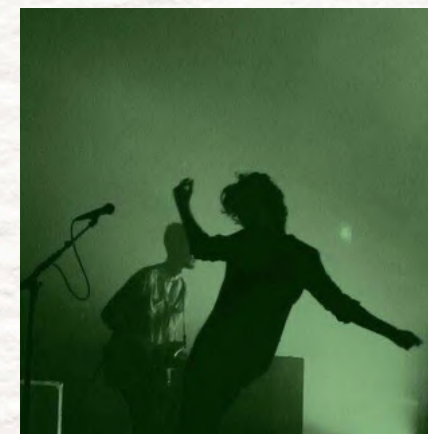
- Niche market
- Limited financial resources & heavily reliant successful funding from record labels

OPPORTUNITIES



- Business expansion to other Asian countries
- More collaboration with artists, labels, and unions
- Re:Charge podcast
- Re:Charge playlist

THREATS



- Labels and publishers prioritise instant profit rather than artist's' mental health - decreasing demand for mental well-being services

Lean Canvas

<div>PROBLEMS</div> <div><ul style="list-style-type: none">- Lack of mental health services for musicians in Asia- Lack of safe spaces for early-career artists- Exploitation and overwork of young and underrepresented artists- Stigma around mental health- Low societal awareness of mental health issues</div> <div>EXISTING ALTERNATIVES</div> <div><ul style="list-style-type: none">- Mental health support platforms like B-side, sotto, and Mindset (However, the services are not accessible to all artists or not tailored to the industry.)- Health service in labels (However, it does not fundamentally solve issues as the service is within companies, where usually prioritise profit over artists' health.)</div>	<div>SOLUTIONS</div> <div><ul style="list-style-type: none">- Re:Charge will offer a multi-service online website providing industry-specialised services, including help line, online forum, blog, and community space for musicians.- Some services are also available for industry professionals and fans and raise general awareness of mental health.</div>	<div>UNIQUE VALUE PROPOSITIONS</div> <div><ul style="list-style-type: none">- Re:Charge offer specialised, confidential mental health support designed for young East Asian artists in Asian languages.</div> <div>HIGH LEVEL CONCEPT</div> <div>Mental health support for East Asian artists = safe online space to share struggles + available in Asian languages</div>	<div>UNFAIR ADVANTAGE</div> <div>The founder has knowledge of the music industry, understands the cultural and social pressures facing the East Asian, especially Japanese youth, and can communicate in both English and Japanese.</div>	<div>CUSTOMER SEGMENTS</div> <div><p>*While Re:Charge is designed to support all generations of customers, our launch strategy will focus on the following target segments:</p><p>Gen Z & Millennials</p></div> <div>EARLY ADAPTERS</div> <div><ul style="list-style-type: none">- young independent artists seeking mental health & emotional support- fans who are interested in artists' mental health or general well-being issues</div>
	<div>KEY METRICS</div> <div><ul style="list-style-type: none">- number of active daily users- number of engagements on social media- number of partnerships</div>		<div>CHANNELS</div> <div><ul style="list-style-type: none">- website- social media platforms (Instagram & X)- influencer marketing- posters- word of mouth promotion</div>	
	<div>COST STRUCTURE</div> <div><ul style="list-style-type: none">- Website development & maintenance- Marketing & advertising</div>		<div>REVENUE STREAMS</div> <div><ul style="list-style-type: none">- Funding from labels and publishers- Grants from governments and councils- Advertising revenue via the website</div>	



Typography

LOGO
AA
INTRO
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

HEADING
Aa
Garet Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

TEXT
Aa
Garet
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Marketing Mix



1. Product



Re:Charge is a **24/7 online platform** designed to support the mental well-being of East Asian artists.

The 7Ps (Oxford College of Marketing, 2023)

2. Price

ReCharge Website

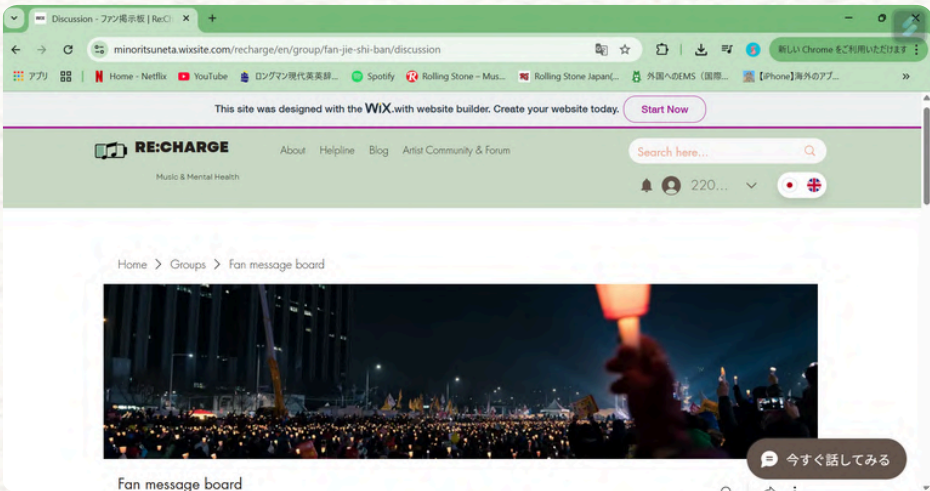
Service Price: £0

Re:Charge will not charge users for our services, ensuring accessibility and trust from all types of music workers.

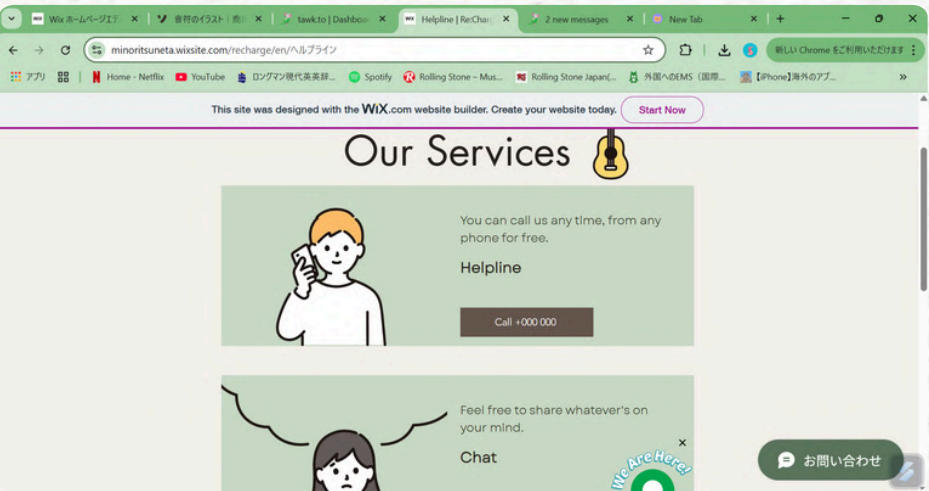
The 7Ps (Oxford College of Marketing, 2023)

An online Website “**Re:Charge**”
Available at: <https://minoritsuneta.wixsite.com/recharge>.

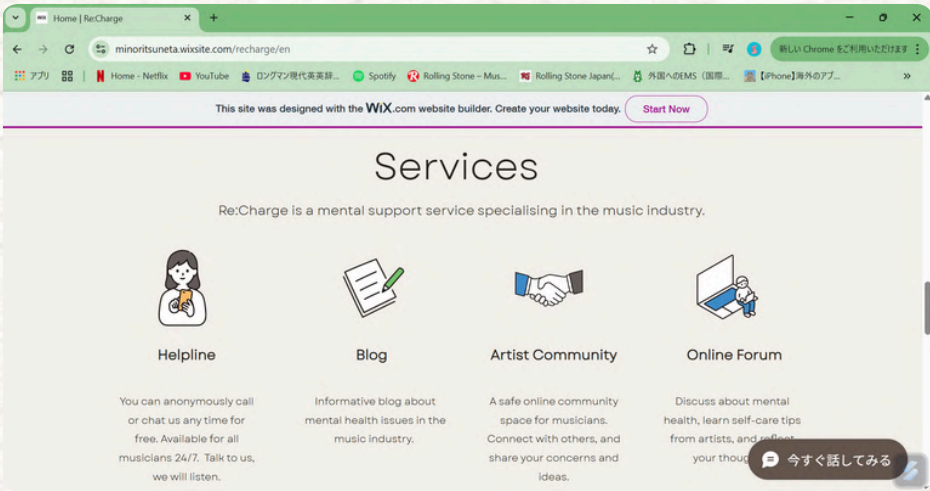
3. Place



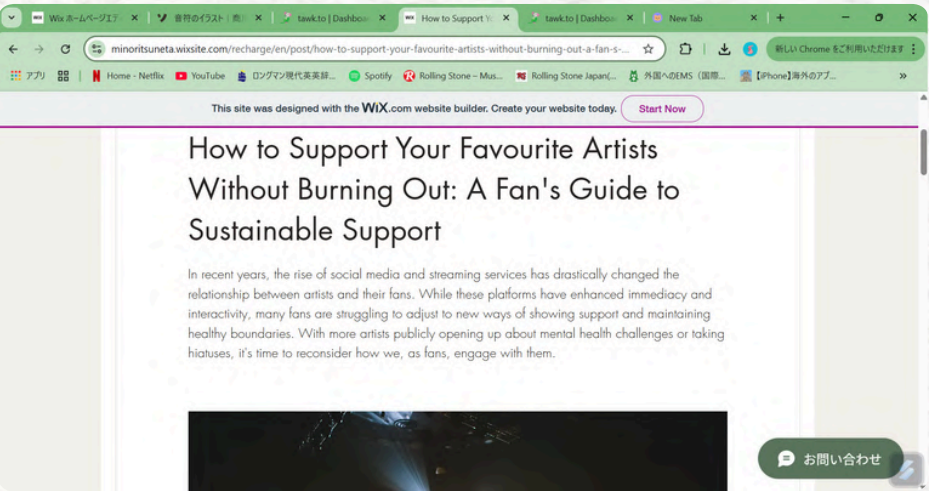
online forum for fans



Helpline & chat



Website home



Blog

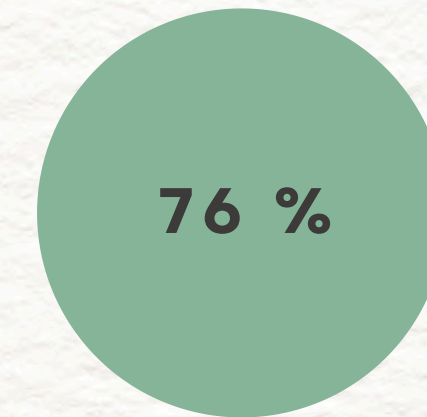
4. Promotion

Promotion Strategy

- Social media promotion
- Ambassador marketing
- Campaign - World Mental Health Day
- Poster

The 7Ps (Oxford College of Marketing, 2023)

Social Media Promotion



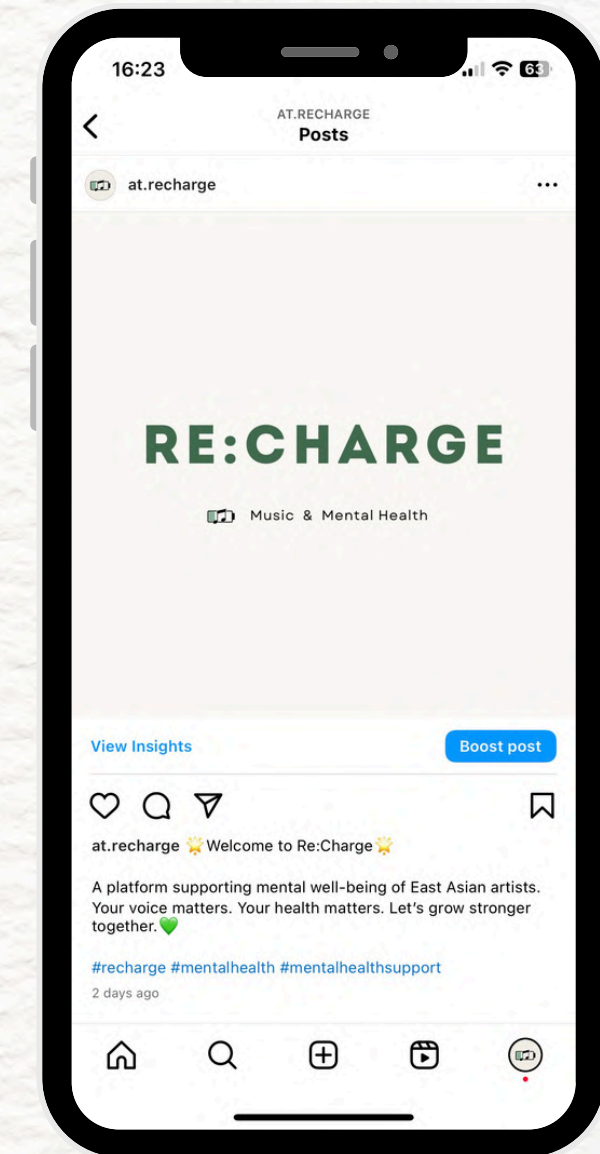
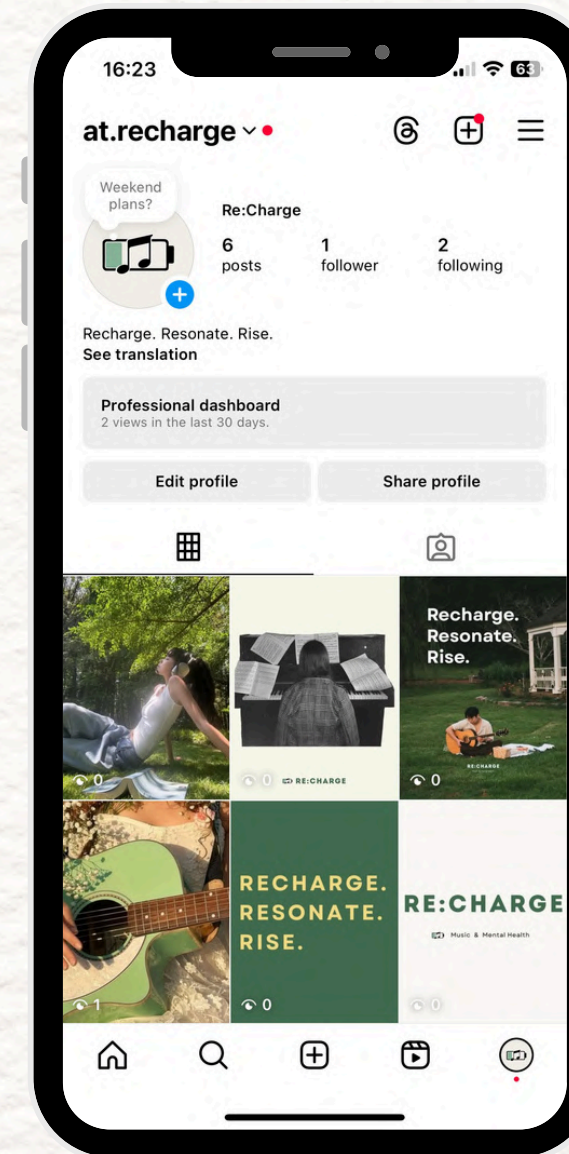
Is the penetration rate of social media in East Asia is in 2025, the third highest rate in the world (Statista, 2025).

Developing mental health content and collaborate with influencers on social media platforms helps to increase brand credibility (Larsen, 2023).
Re:Charge will use Instagram and X (formerly Twitter) as main platforms for promotion.

Instagram

2 billion

2 billion people are monthly active Instagram users (Statista, 2024).



Available at: <https://www.instagram.com/at.recharge/>.

X (former Twitter)



429 million people are monthly active X users (Statista, 2024).



Available at: https://x.com/ReCharge_music.

Ambassador marketing

Artists speak openly about mental health and advocate for self-care as ambassadors can increase the visibility of Re:Charge's service.

Brand ambassadors tell brand's values and stories from a different angle and add credibility and legitimacy in brand's promotion campaign. (Michel and Willing, 2020)

The celebrity endorsement can be culturally different, and particularly in Japan, the public focus more on talent's reputation in promotion rather than the product or services (Michel and Willing, 2020), Re:Charge will collaborate with two trusted and influential figures as brand ambassadors.

Re:Charge's Ambassadors

ROSÉ

Singer songwriter,
K-pop idol (BLACKPINK)



- ROSÉ has spoken about the emotional pressures of fame (Garcia-Navarro, 2024). With her international background and strong influence, she can bridge Eastern and Western perspectives on mental health in the music industry.



ICHIRO YAMAGUCHI

Vocalist, guitarist and
songwriter for the
Japanese band
(Sakanaction)

- Yamaguchi openly shared his struggles with depression and already advocating for mental health and shared his experience on various media (Real Sound, 2024). His support can strengthen Re:Charge's credibility in East Asia.



Campaign - World Mental Health Day Recharge Room - Online Panel

On 10 October, World Mental Health Day, established by The World Federation for Mental Health (1992), Re:Charge will organise an online panel featuring musicians and industry professionals from East Asia and post it on social media platforms.

The panel aims to normalise conversations around mental health and encourage real-time community interaction.

Recharge Room



#Recharge #WorldMentalHealthDay
#RechargeRoom #世界メンタルヘルスデー

[Topics]

- Managing burnout
- Coping with pressure
- Breaking stigma around mental health
- Daily self-care tips



A post on X

Poster



We put up posters in public and record labels.



MINORI TSUNETA
Founder of Re:Charge

After working on promotions for Japanese artists and having spent many years training in classical piano, I decided to start Re:Charge as a platform for musicians can comfortably share their concerns.

“Re:Charge reflects my belief that music industry needs to pay more attention to mental health. I want to help break the silence and stigma around discussing these issues.”

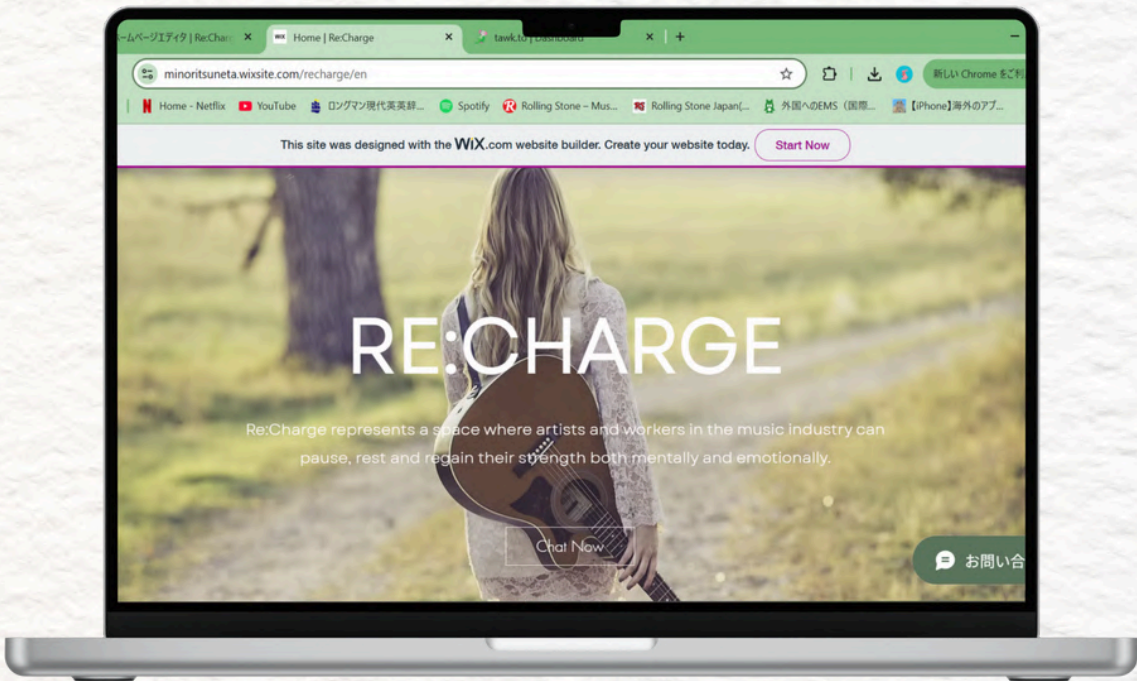
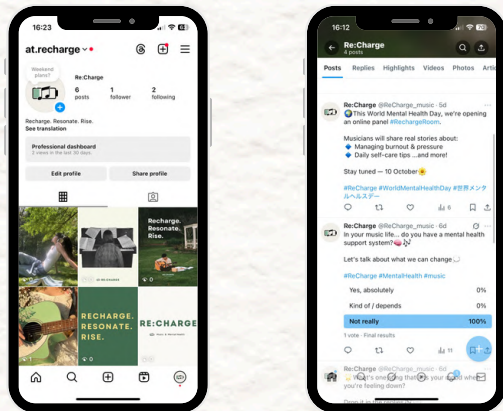
5. People

The 7Ps (Oxford College of Marketing, 2023)

6. Process

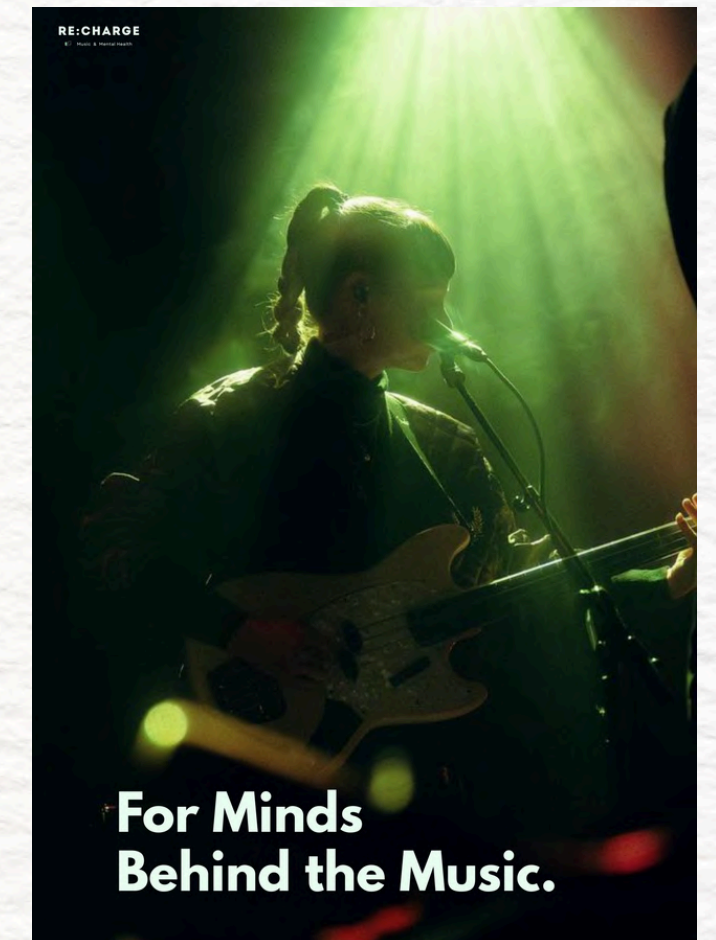
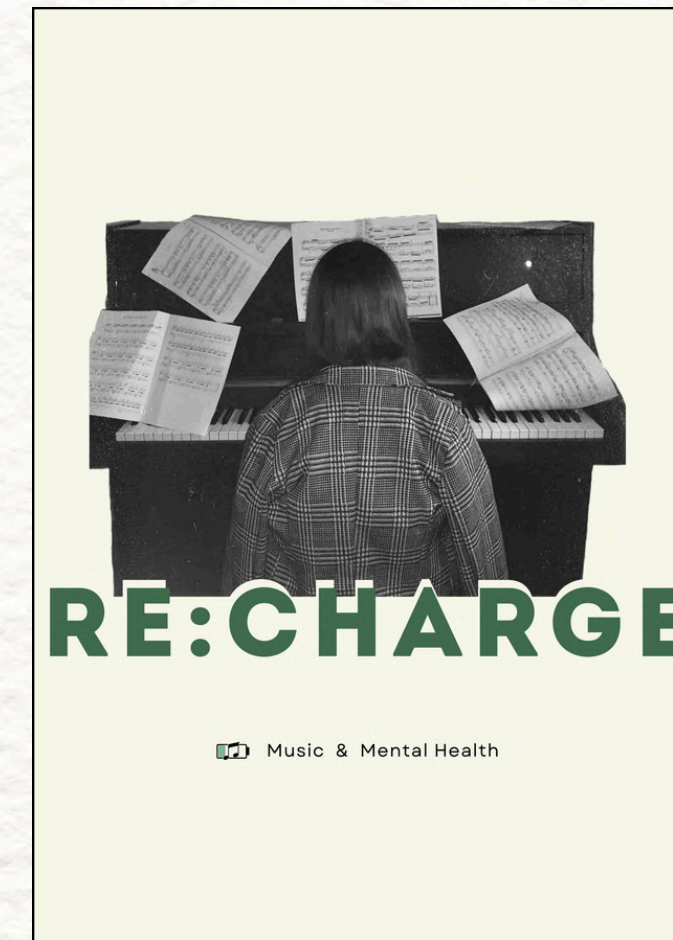
Poster &
social Media Marketing

Increased Website User
& Engagement



The 7Ps (Oxford College of Marketing, 2023)

7. Physical Evidence



Financial Consideration

Re:Charge

Financial Consideration



Our primary revenue streams will consist of **advertising** revenue generated through online platform and **funding**.



Advertising Revenue Strategy

Re:Charge plans to monetise its digital platform through display advertising, including banner advertising, and sponsored placements.

Advertising Strategy Assumptions:

Year 1: 4 advertisers, £250 per advertiser = £1000
Year 2: 5 advertisers, £250 per advertiser = £1250
Year 3: 6 advertisers, £250 per advertiser = £1500

We keep advertising rates affordable to attract small ethical brands that aligned with our mission.

Case Study:

How a Health Organisation Tokyo Soteria Secure Funding

Established in 2009, Tokyo Soteria is an NPO, supporting youth mental health and welfare for people with disabilities through creative and social engagement, such as consultation, and sports recreation (2025). Tokyo Soteria successfully secured their capital through donation, grants, and funding from organisations like Japan National Council of Social Welfare (Tokyo Soteria, 2023).



Interview with Sayaka Tsukamoto, a member of Tokyo Soteria

In your experience, is it challenging to secure funding/ grants?

Yes, and the amount of paperwork involved is quite extensive, which makes the process challenging.

Do you have any advice for new organisations looking to apply for funding?

I would say persistence is key, and you need to keep searching for suitable grants and carefully complete the application forms. It is also important to develop strong appeal and communication skills to present your project effectively.

(See Appendix 7 : interview with Tokyo Soteria Transcript)





Funding Strategy

Re:Charge aims to secure £20,000 in funding in Year 1, increasing for following years. According to Japan Finance Corporation's survey of new business startups (2023), the average cost of starting a new business in 2022 was 10.27 million Japanese yen (approximately £53,000).

Therefore, the funding target of £20,000 is realistic and achievable, particularly considering the competitiveness and difficulty of funding process according to the interview with a member of Tokyo Soteria.



Organisations to Approach for Funding

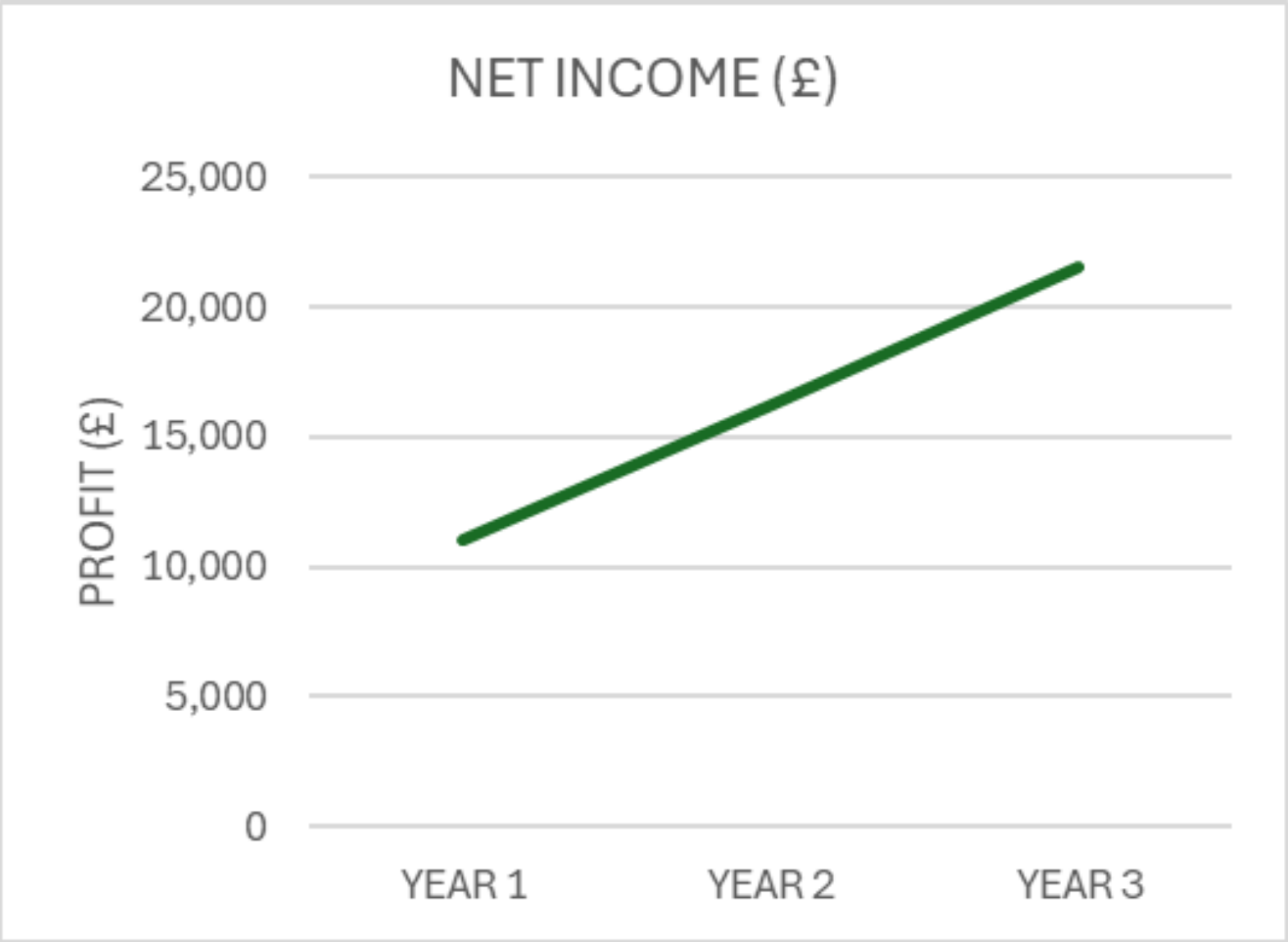
LOGO	NAME	DESCRIPTION
	Universal Music Group Japan	Major label supporting both Japanese and international artists (Universal Music Japan, 2017).
	Avex	Leading entertainment in music, events, and digital media (Avex Inc., 2025).
	Pony Canyon	Record label and entertainment company active in music, anime, and film (Pony Canyon Inc., 2025).
	Arts Council Tokyo	Public body funding and supporting cultural and creative projects (Art Council Tokyo, 2025).

Projected Revenue & Net Income

Revenue	YEAR 1	YEAR 2	YEAR 3
Website Advertisers	4	5	6
Advertising Revenue (£)	1,000	1,250	1,500
Estimated Funding (£)	20,000	25,000	30,000
Total Revenue (£)	21,000	26,250	31,500

Net Income	YEAR 1	YEAR 2	YEAR 3
Total Revenue (£)	21,000	26,250	31,500
Expenses (£)	10,000	10,000	10,000
Net Income (£)	11,000	16,250	21,500

Cost and expenses will be approximately **£10,000 per year**. It is for website development, marketing, and advertising. Founder of Re:Charge will recruit volunteer staff for help line and train them; therefore payroll for staff will not happen.



Conclusion & Future Development



Conclusion



Re:Charge addresses a growing **need for accessible mental health support platform** for individuals working in the East Asian music industry.

Analysis of current macro and micro trends has revealed increased global attention and online scrutiny due to technological development has intensified pressure on Asian artists, leading to serious mental health issues.

Primary research evidenced a **gap in the market** with musicians' needs for industry specific support and safe online community. Additionally, awareness of existing organisations remains low, highlighting the importance of Re:Charge's mission.

Future Development



A key focus for future development of Re:Charge is to **build strategic partnerships** with record labels and music agencies. We plan to set up business meeting with stakeholders and propose introducing Re:Charge as part of artist development programs or offering it for staff and creators.

Expanding our social media promotion contents on Instagram and X is also a top priority. As many young and independent artists frequently use these platforms, Re:Charge will develop engaging short-form video contents introducing our website and highlights available features and shares mental health tips tailored for artists. This will help attract new users, raise awareness, and build trust with target audience.

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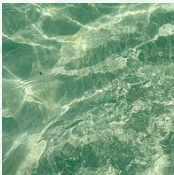
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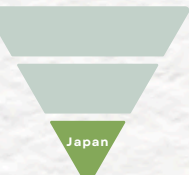
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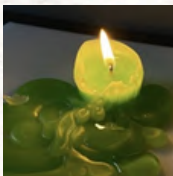
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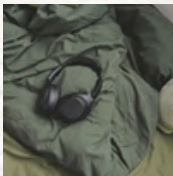
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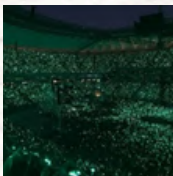
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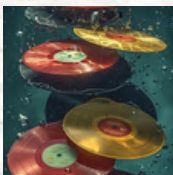
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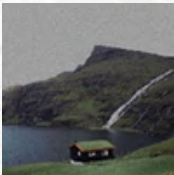
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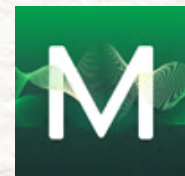
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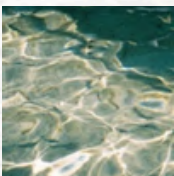
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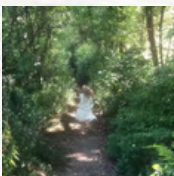
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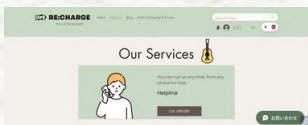
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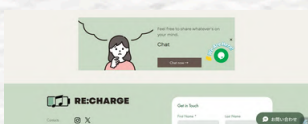
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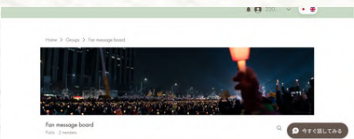
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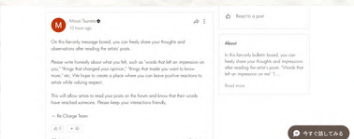
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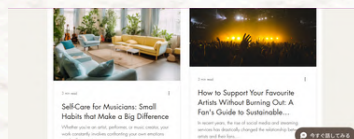
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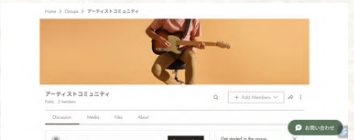
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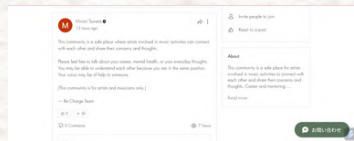
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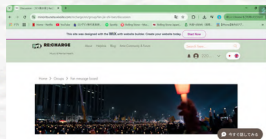
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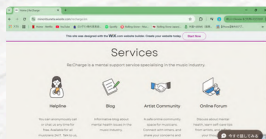
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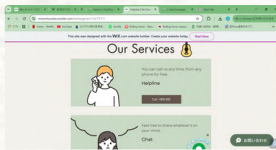
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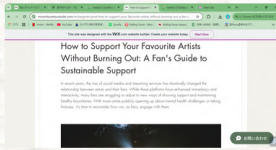
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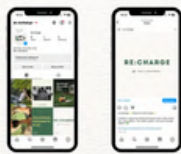
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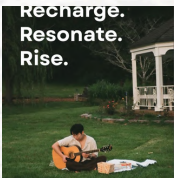
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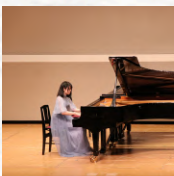
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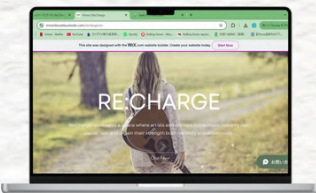
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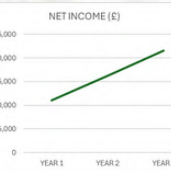
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Revenue	YEAR 1	YEAR 2	YEAR 3
Website Advertisers	4	5	6
Advertising Revenue (£)	1,000	1,250	1,500
Estimated Funding (£)	20,000	25,000	30,000
Total Revenue (£)	21,000	26,250	31,500

Revenue chart (2025) Created by author.

Net Income	YEAR 1	YEAR 2	YEAR 3
Total Revenue (£)	21,000	26,250	31,500
Expenses (£)	10,000	10,000	10,000
Net Income (£)	11,000	16,250	21,500

Net income chart (2025) Created by author.



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Appendix

PESTELE Analysis

POLITICAL

- U.S. keep increasing tariffs on Chinese exports drastically from February 2025. This makes tough environment for Chinese artists and labels as they have less access to U.S market and physical music distribution (VMP, 2025).
- There are cross-cultural conflicts between China and South Korea due to Terminal High Altitude Area Defence (THAAD), banning Korean contents including music performances on Chinese broadcast. This limit accessibility to the markets and collaboration opportunities for Chinese and South Korean artists (Cho, 2017).

ECONOMICAL

- The GDP in Asia has been increasing since 2023 after COVID-19 pandemic (Statista, 2024).
- The digital music market in East Asia has also been growing from 2017 due to the rise of streaming platforms (Statista, 2024).

SOCIAL

- The number of global superfans of East Asian music including K-pop are dramatically increasing and it accelerates the competition in the market (IFPI, 2024).
- In the past 30 years, more than 30 South Korean celebrities including musicians passed away by suicide due to online abusive comments (Kim, 2020).

Appendix

PESTELE Analysis

TECHNOLOGICAL

- Over 1.2 billion of the East Asian were active on social media in 2023 (Dixon, 2023).
- 89% of generation Z social media users are using Instagram, 84% are YouTube users, and 82% are active on TikTok (Schaefer, 2025).

ENVIRONMENTAL

N/A

LEGAL

- Ministry of Health, Labour and Welfare Japan (2024) regulated that children under the age of 18 must not exceed 40 hours of working per week.
- The law in South Korea prohibits young artists (15 - 18 years old) are not allowed to work more than 40 hours per week (Bhutia and Narvey, 2024).

ETHICAL

- Conversations about gender equality in the Japanese music industry is accelerating. In 2023, a general manager of Sony Music Labels Fukutome became the first female board member of the Federation of Music Producers Japan (FMPJ) (Kazuraki, 2024).

Appendix

Interview 1: Head of Music Minds Matter

1. Could you briefly introduce yourself and your current role?

I'm working at Music Minds Matter, and it's about supporting the ecosystem, and the charity provides services at the moment. If you need support right now, you could call our helpline. There's also a prevention piece that we also do in terms of helping people to think, feel and act differently around mental health. My role is around trying to help the industry and understand better what we're here to do, why we're doing it. Specifically, I introduce them to the organisation and help them build up an affection and a warmth for it so that we can further develop partnerships and relationships. So that might be about supporting an organisation to become an ally or it might be about supporting an organization to become a corporate partner. But it's also about helping people to advocate on behalf of what we're trying to do.

2. How do you think conversations around mental health in the music industry have evolved over the past five years? Are there any notable shifts in awareness or attitudes?

So they have changed and I think a lot of that was brought about because of the pandemic and the fact the musicians couldn't talk, they couldn't play, they couldn't form, they couldn't do what was intrinsic to being a musician. But I think that conversation started to widen out. People started to better understand that it wasn't just musicians working in the music industry, that there's lots of other people who were all feeling the impacts and the ramifications of the pandemic and what that meant for their livelihoods and their creative well-being and being able to do what it is that they do on a daily basis. And I think that people were very quick to start speaking out. There was a lot of emotional outpouring during the pandemic and I think that was certainly felt in music as a whole.

I think also there's been such a long tale of COVID, we've had the cost of living crisis that lots of the stress that the pandemic caused was also being experienced through the cost of living crisis And I think people have continued to speak out about mental health, why it has such a profound impact when it's not in a good place on people I think what has happened is the conversations happen sooner rather than later. And what I mean by that is that often we talk about it after the event. So in the case of artists who die by suicide, we talk very much about mental health once there's been an announcement that someone's died by suicide. But actually what we started to see is mental health being talked about just generally part of the narrative. It doesn't take the sad death of somebody in the music industry to have the conversation about mental health. I think that conversation is starting to happen much more preemptively or in a preventative kind of way. So I think there's something about the timing of the conversations happening now, which is people are having the conversation in the moment as opposed to it happening after the event, but also I think people are feeling more comfortable about speaking out, about mental health because we will begin through such a profound experience. But it's also had such clear impacts on people. And I think people are more comfortable with the language around mental health. And more comfortable with the language. And then that's really helped to reduce the stigma around having the conversation.

Appendix

3. What do you think has had a positive impact on the UK music industry regarding mental health?

I think the other side of the coin of the pandemic is that I think it has had in some respects a positive impact when it comes to mental health because it means that the charities doing this work are more visible. For example, more people know about Music Minds Matter and other charities in the space. So it's given us a bit more airtime. I think what it means is that more people have been accessing support because they know about us and they know that they can access free support so they're doing that which is a good thing. We want people to get the support they need. But I also think it means that we're having much more mature and thoughtful conversations about mental health. We haven't stopped thinking about it, but we're moving away from the glamorisation of some of the stuff that happens in the music industry to it and we need to be mature about this. Mental health is a massive issue in music and we need to do some stuff about that. So I think it's also paved the way for greater collaboration. What I think it means is that we're quite fragmented in what is available and we've got a piece of work to do about joining up about who's doing what and how we get the right support to people at the right time.

4. What kind of support services have you found to be most effective for musicians?

What we find is that resources are most impactful and helpful when they're personalised. If we know that somebody wants online resources, being able to signpost them to those types of resources means people are more likely to engage with them. But I think it's more of a general point and it is more about getting people to the right support at the right time. That helps us achieve a higher engagement rate, which often leads to a better outcome. So if people want to engage in what we call our self-care sessions, so these are online sessions where you're learning about mental health and things that you can do to look after your mental health, then, those sell out on the day and we get full attendance and people really engage in those sessions. It's really about getting people to the right support at the right time and that comes about from how we talk about what it is that we're providing, but also how we have conversations with people, about what support they need. Which is why the phone lines are so important because the phone line acts a bit like a huge signpost of it. We think this kind of work is important work for you, or we think this kind of support works for you. So really being able to navigate and help people find their way to the right support for them is the most important thing.

Appendix

5. What do you think we can effectively reach independent artists and support them?

So, with the UK industry, I think the split is about 70% freelance, 30% employees, and I think that's pretty much the same across different roles, whether you're an artist or studio engineer. One of the ways that we're tackling this issue at the moment is by working through the membership bodies or the trade bodies that represent those different strands of the industry. So, for example, we're working with the featured artist coalition, the music managers forum, two membership bodies that help us get directly to those independent artists. And the same with the association of independent music. It's who already has those networks in place and rather than us trying to recreate those networks plug into the existing networks and get our information out to those networks through those bodies. So I think for us it's really important that people are already busy. They're already hyper connected in music. So just if we piggy back off the connections that already exist, then that is going to help us get that information out there much more quickly because they trust those sources. They have a relationship with those bodies. And by seeing their membership organization work with us, that naturally creates trust for them. So they'll start to believe the information that we're sharing with them.

6. What do you think is the biggest challenge regarding mental health in the music industry?

I think one of the biggest challenges is people understanding that their actions have consequences on other people's mental health and that we all have a responsibility to make music and an industry where mental health is something that's respected and cared for. And I think that the piece of work is coordination so who needs to do what.

and by that I mean that the major labels need to understand their role. The charities need to understand their role. The membership will need to understand their role. The people who can have a voice advocate, they need to know what their roles are. So there's something about everybody being part of the jigsaw, because it's a holistic thing. It's a 360 thing.

There's not one bit of the music industry that's going to fix this on its own. It's the coming together, the collaboration and it's and the coordination piece of it, I think that's the hard bit and who should take the lead on that. Should it be Music Minds Matter or lots of other charities or should it be the major's labels? And I think because there's so many factors that influence, you know, is it the streaming platforms?

So much of what happens in the UK is dictated by what happens in America. So do we take our lead by America or do we do our own thing. but I think the coordination piece is huge and each party knowing what they need to do, and also agreeing what we're saying about mental health, which is that it's a priority and we need to look after it, because the music stops literally if your mental health suffers in my mental health suffers if so and so, it doesn't take long to, for things to start to crumble if people aren't well. So I think we've got to start prioritising it. There's a lot of work to do.

Appendix

Interview 2: Secretary-General of B-side Project (Sony Music Japan)

1. Could you briefly introduce the project and your role in the project?

My name is ○○, and I serve as the Secretary-General of the B-side Project. B-side Project was launched in September 2021 with the goal of providing both mental and physical support to creators and their staff. We offer four main services:

1. First Call - an online service that allows anonymous chat consultations with specialists.
2. Trial Counselling - opportunities to experience counselling.
3. Professional Counselling - counselling sessions with experts.
4. Workshops for staff - training and support sessions for employees.

2. Since Launching the B-side Project in 2021, how do you think perceptions of mental health in the music industry have changed? Have you observed any significant shifts in awareness or interest among artists and industry professionals?

Initially, our project was only available to Sony Music employees, but in the fall of 2024, we began offering our service to other companies which join the Federation of Music Producers Japan. Therefore, I cannot speak definitively about changes in the overall music industry.

However, last year, approximately 1,000 staff members including creators and employees used our services. Due to confidentiality agreements, I cannot disclose details of the counselling sessions, but we are increasingly hearing feedback like, “I’m glad I attended counselling” or “I’ve had multiple sessions.” We have not heard any negative feedback internally, and as more people talk about the service, awareness is gradually increasing. I also feel that those who have benefited from the B-side Project are actively spreading the word about its positive effects.

3. What kind of support services have you found to be most effective for musicians?

In the past, when artists struggled with their mental health, they were often just encouraged to push through, relying on sheer willpower alongside their managers. However, with the rise of social media, those methods are no longer sufficient. Today, artists face even greater mental pressures than before, making it necessary for companies to provide proper support for them. That is why we launched our free counselling service. I believe that counselling is the most effective service. Since most people have never experienced counselling before, we provide opportunities for trial sessions. As a result, the number of counselling cases has been increasing, and we are hearing more employees say that they found it helpful.

Appendix

4. (I understand that you are working on making the B-side Project available to the member companies of the Federation of Music Producers Japan.) Do you plan to expand the service to independent artists and smaller organizations in the future?

When we first launched the project in 2021, our goal was to begin offering services to member companies of the Federation of Music Producers Japan within three years and raise awareness of mental health issues in the music industry. However, the reality is that expanding to other companies requires significant time and cost. We are currently in the process of visiting various companies, explaining our services, and assessing how widely we can expand. Additionally, we have already received inquiries from companies outside of the Federation of Music Producers Japan, including independent labels. We hope to extend our service to independent labels or small artists in the future but implementation will take time and it is not going to be an easy process.

5. What do you think is the biggest challenge regarding mental health in the music industry?

I believe the biggest challenge in the music industry is facing the reality that many people struggle with relationships. I frequently hear that relationship issues lead to significant mental stress. For example, people are stressed about conflicts within bands, strained relationships between bands and their managers, and working with creative team staff. Additionally, a key issue in the Japanese music industry is the culture of overworking. Today's artists are heavily involved in everything from recording and touring to promotional activities, leading to extremely busy schedules. As a result, many struggle with mental health issues such as adjustment disorders. We need to confront this reality and deal with issues.

I also recognise that causes of stress differ from country to country. When I spoke with mental health representatives from Sony Music in the U.S. and U.K., they shared some key differences. In the U.S., a lot of artists struggle with issues like tour-related problems and feelings of loneliness while on the road. In the U.K., people are already quite aware of mental health, but many artists stress over the gap between those who make it and those who don't. Even well-known artists feel the pressure of "having to stay popular all the time" and deal with a lot of anxiety because of it. That's why I think it's important to tailor our support to the culture and unique challenges of each country.

Appendix

Interview 3: Artist and DJ

1. Can you tell us a bit about yourself and what you do currently?

I'm doing DJ and music production now and also learning music business and management. I want to open a music label for asian artists in the future.

2. How do you think music impacted your mental health? If so, in what ways?

I think music impacted my mental health a lot. When I listen to music, I resonate and I get drawn into the lyrics. When I'm in a bad mood, happy songs always help to cheer me up. However, When I'm in a production process, I usually feel stressed.

3. Do you feel comfortable discussing mental health within your music community? If not, what prevents open conversations?

I'm willing to talk about mental health within my community, and If artists talk more about this, it helps musicians who have severe mental well-being problems to feel connected. But I think that some musicians are ashamed to talk about mental health because they don't want to tell their mental health condition in public.

4. Do you know any artist mental health support organisations? (e.g., Help Musician) If so, can you please name it?

No.

5. Have you ever sought professional mental health support? If not, what were the main barriers?

Yes.

6. What types of mental health support do you think are missing in the industry?

First thing, we lack general mental health services which are accessible and culturally aware so artists don't know where to get help. Also the industry lacks support for touring artists cuz when artists are on their tour, they would feel emotionally unstable and lonely.

7. If a dedicated support platform were available for musicians, what kind of resources or services would be most helpful to you?

Online artist support groups or communities like Reddit would be helpful so artists can connect other artists and talk about their experience and anxiety. Artists can learn from others in the music industry.

8. As an artist, would you consider using such a platform?

I will.

Appendix

Interview4: Vocalist and Vocal Coach

1. Could you tell us a bit about yourself and what you do currently?

I graduated from a university in March 2025 with a degree in vocal music and started working this April. I am involved in various music-related activities, including conducting and coaching choirs, singing in a choir myself, and teaching vocal music.

2. How do you think music impacted your mental health? If so, in what ways?

I love singing and teaching music, so I am genuinely happy to be able to work doing something I love. However, I struggle with pressure every day. Because I get paid to do something I love, I feel a strong sense of responsibility, and sometimes I feel overwhelmed by the expectations of those around me. This sometimes makes me uncertain about what direction I should take in the future. At the same time, when I am singing or teaching music I realise how much I love music again and I am glad I took a path to musical activities.

3. Do you feel comfortable discussing mental health within your music community? If not, what prevents open conversations?

Yes, I have an environment where I can talk about it. It depends on the community, but there are some people who are willing to listen. Especially friends who are also involved in choir or vocal music have been very supportive and understanding, which has really helped me.

4. Do you know any artist mental health support organisations? If so, can you please name it?

No.

5. If a dedicated support platform were available for musicians, what kind of resources or services would be most helpful to you?





I think it would be great to have more opportunities to talk with others working in the music industry and share our worries, so I believe a feature like a chat function or something that allows for communication would be helpful.

6. As an artist, would you consider using such a platform?

I will.

Appendix

Blog plan (2025) Created by author.

Blog Plan ▾ 			
Blog Title ▾ 	Status ▾ 	Customer Segmentation ▾ 	Post date ▾
日々を少しだけ楽にする、音楽活動をする人のためのセルフケア方法 (Self-Care for Musicians: Small Habits that Make a Big Difference)	Published ▾	Potential Users ▾	8 May
アーティストの心を守るファンになるために：持続可能な応援のカタチとは？ (How to Support Your Favourite Artists Without Burning Out: A Fan's Guide to Sustainable Support)	Published ▾	Potential Users ▾	9 May
音楽業界における若手アーティスト搾取の現実 (Addressing the Reality of Young Artist Exploitation in the Music Industry)	Dafting ▾	Semi-active Users ▾	TBD
なぜ音楽活動は心をすり減らすのか？現場で起こるメンタルヘルスの課題とは (Why they Muisc Takes a Mental Toll: Unique Mental Health Challenges Artists Face)	Not started ▾	Potential Users ▾	TBD
「誰にも言えないけれど、しんどい」と感じたときのファーストステップ (When You Feel Drained but Can't Say It Out Loud: First Steps Toward Mental Relief)	Not started ▾	Potential Users ▾	TBD

Appendix

Interview with Sayaka Tsukamoto (Tokyo Soteria)

1. Have you had any experience in receiving grants or funding?

Yes, we have.

2. In your experience, is it generally challenging to secure funding?

Yes, and the amount of paperwork involved is quite extensive, which makes the process challenging.

3. Do you have any advice for new organisations looking to apply for funding?

I would say persistence is key, and you need to keep searching for suitable grants and carefully complete the application forms. It's also important to develop strong appeal and communication skills to present your project effectively.

II . RESEARCH & DEVELOPMENT LOG

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Research Approach



To gain insights into the experiences and needs of industry professionals, artists, and aspiring musicians regarding mental health resources and support systems, I conducted primary research.

Research Method

Semi-structured interview, which is one of the qualitative methods was chosen for ability to gather **in-depth information** from interviewees (Smith, 1995).

Interview Participants

I interviewed **two industry professionals** working in mental health support organisations in the UK and Japan, as well as **two young Asian musicians** on their early career stages.

Interviewing professionals provided insights into the effectiveness of existing services and challenges of increasing awareness around mental well-being in both countries. Meanwhile, the artists offered valuable perspectives on the type of support they need, and the awareness within East Asian music scene.

Key Insight that Led to the Solution



Key insights that emerged from the primary research was the **lack of accessible mental health services** for East Asian artists and difficulty of speaking openly about their mental health, particularly in comparison to the developed support systems in the UK. The Japanese professional noted a lack of open conversation and limited preventive resources in the music industry while awareness towards mental health is gradually increasing.

It supported the secondary research that shows that many Japanese artists are **reluctant to speak out** about their well-being challenges (Teshima, 2023). It also evidenced that **only a few tailored services** are available, such as B-side and sotto, but these are not accessible to all types of artists.

Therefore, the research highlighted a clear need for a platform that is culturally sensitive and provides industry-specific mental health support.

How Re:Charge was Developed from Insight to Solution



Re:Charge was developed as an online platform tailored to emotional and psychological needs of young East Asian musicians.

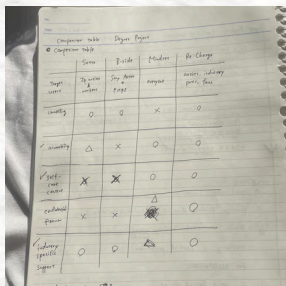
Initial business proposal included a broader range of services, such as PR support inspired by AWAL and academic resources, and financial advisory to assist young artists across multiple aspects of their careers. However, after having reflection and tutorials with Matt and Mike, the concept was changed into a **dedicated mental health support platform** to ensure coherence and focus of services.

At the same time, **target market was expanded** from only young East Asian musicians to include artists, industry professionals and fans, recognising that mental well-being affects the entire music ecosystem.

Timeline of development

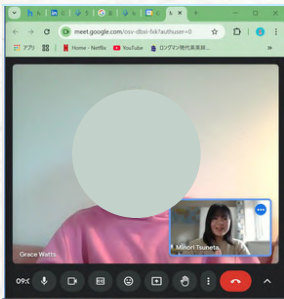
January

- Reviewing feedback from Degree Project part 1
- Researching competitors



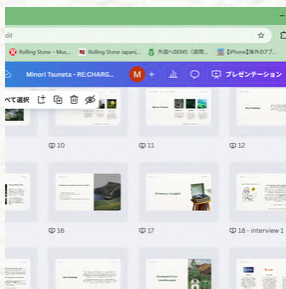
March

- Rethinking business concept
- Changing brand name
- Interview with two professionals and an artist



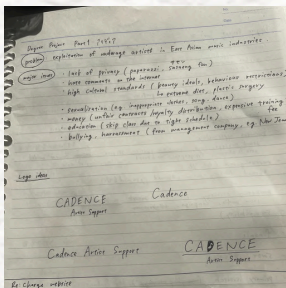
May

- Finalising future developments
- Final check
- Submission



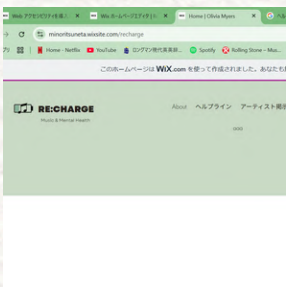
February

- Thinking brand name
- Thinking brand concept
- Developing interview questions
- Creating interview consent form
- Looking for interview participants



April

- Interviewing with an artist
- Analysing primary research result
- Creating the platform

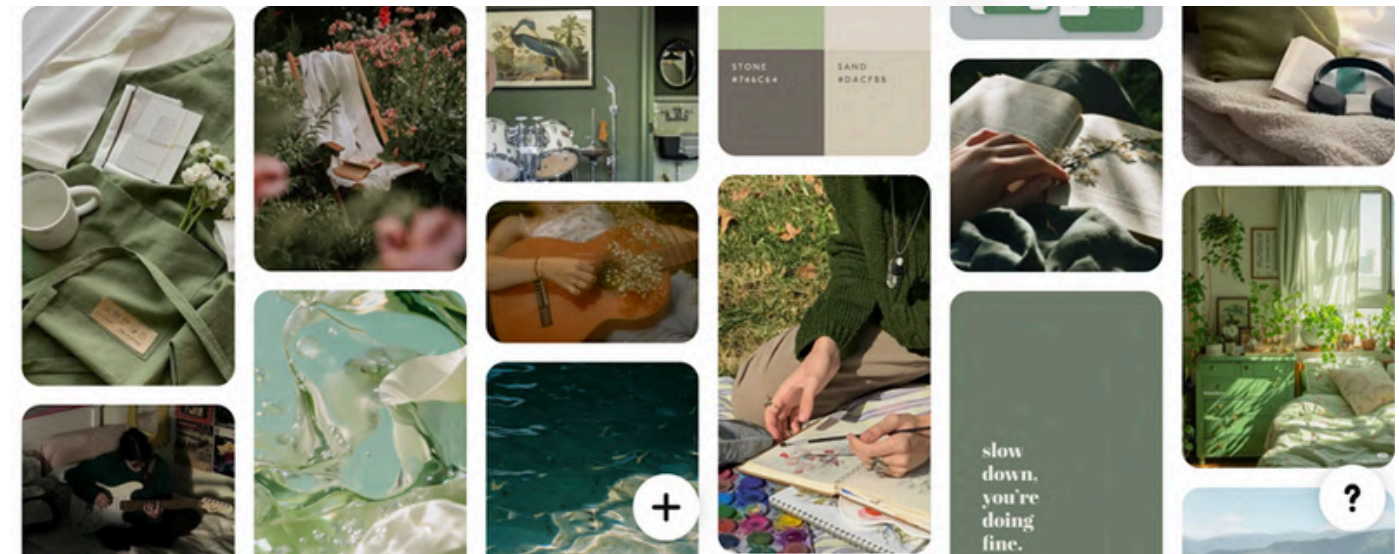


Mood Board

Re:Charge moodboard

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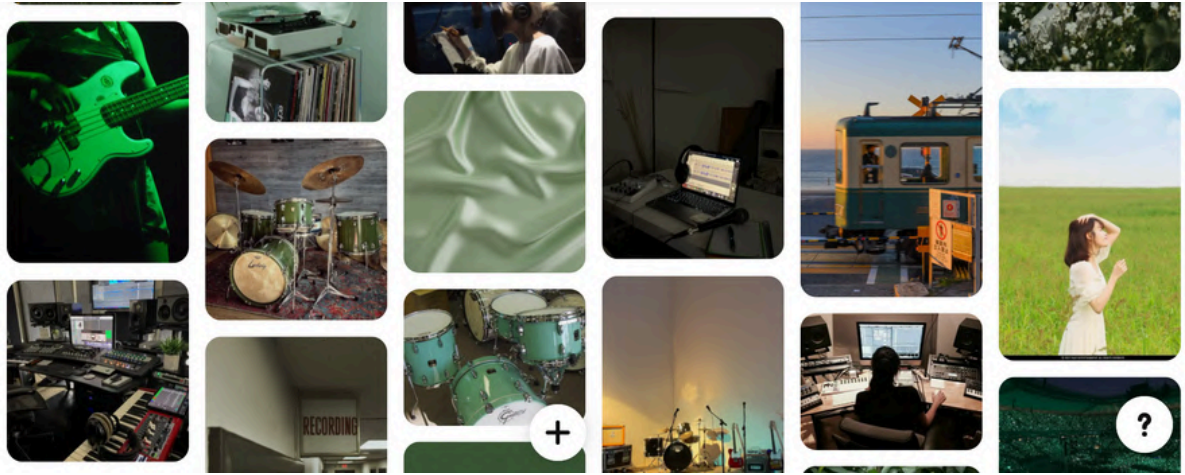
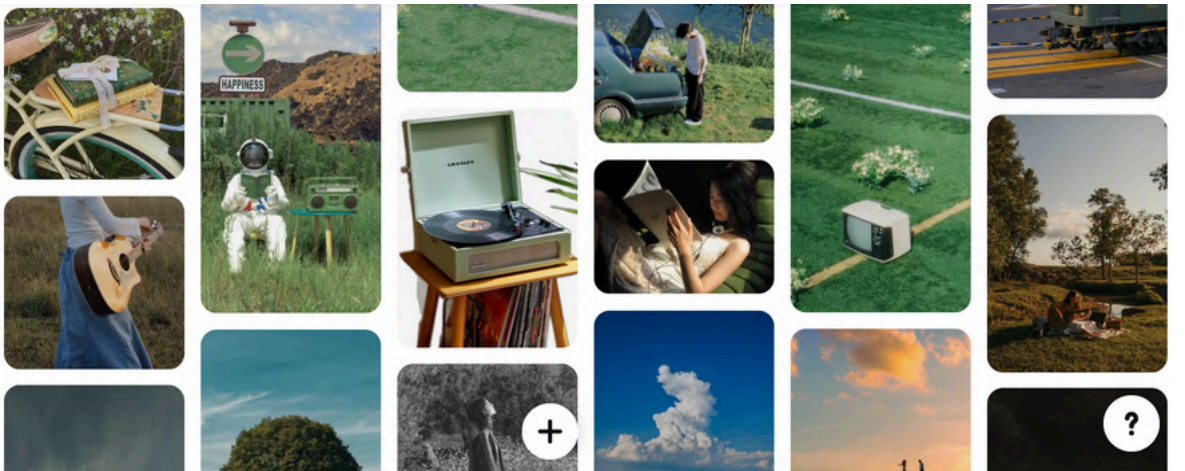
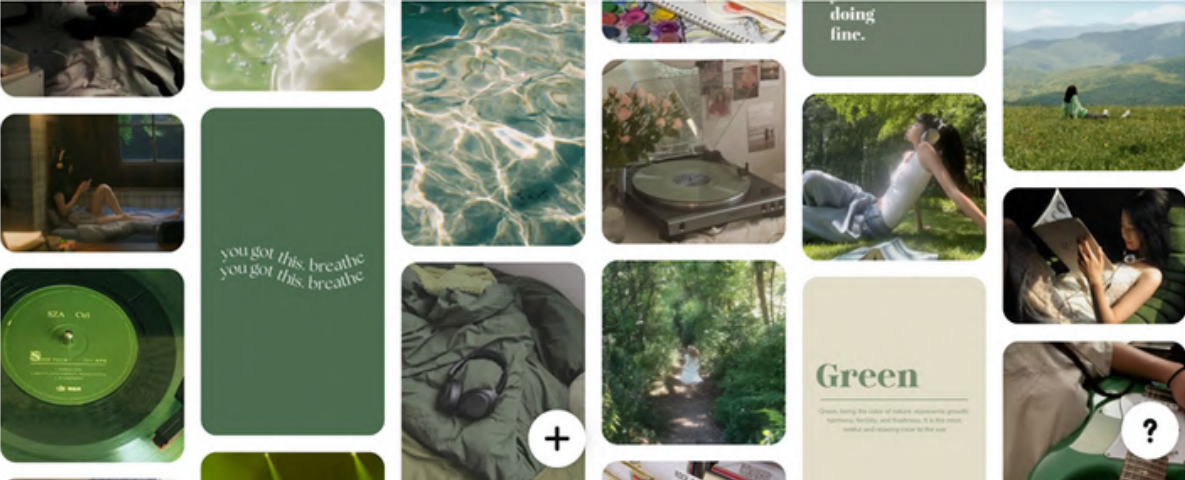
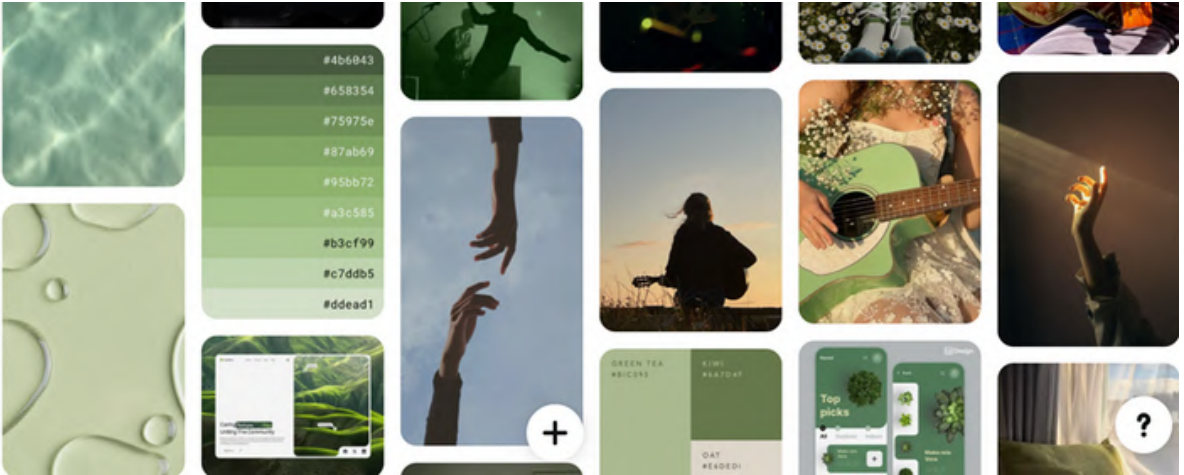
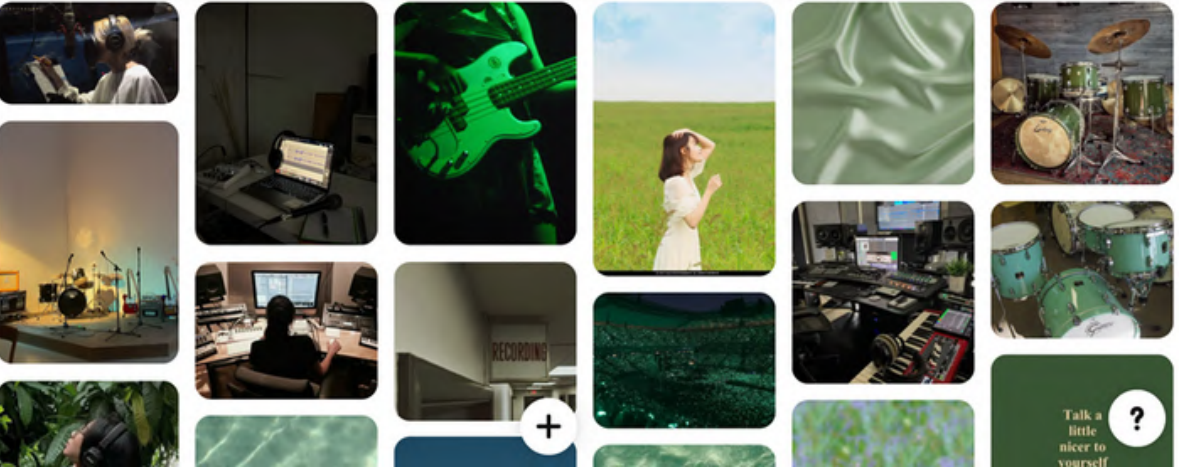
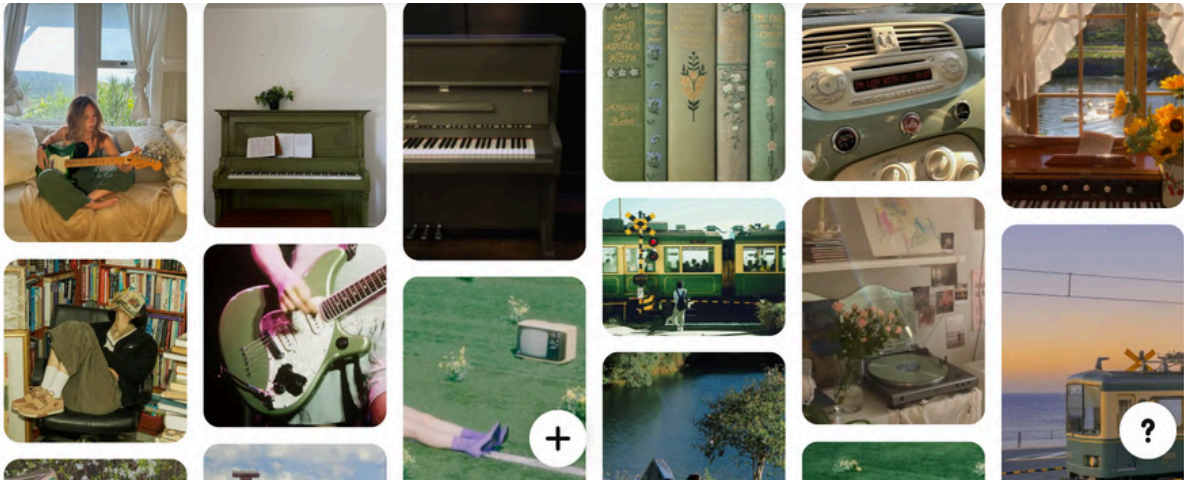
Moodboard for an artist mental health support platform Re:Charge. Created by Minori Tsuneta.



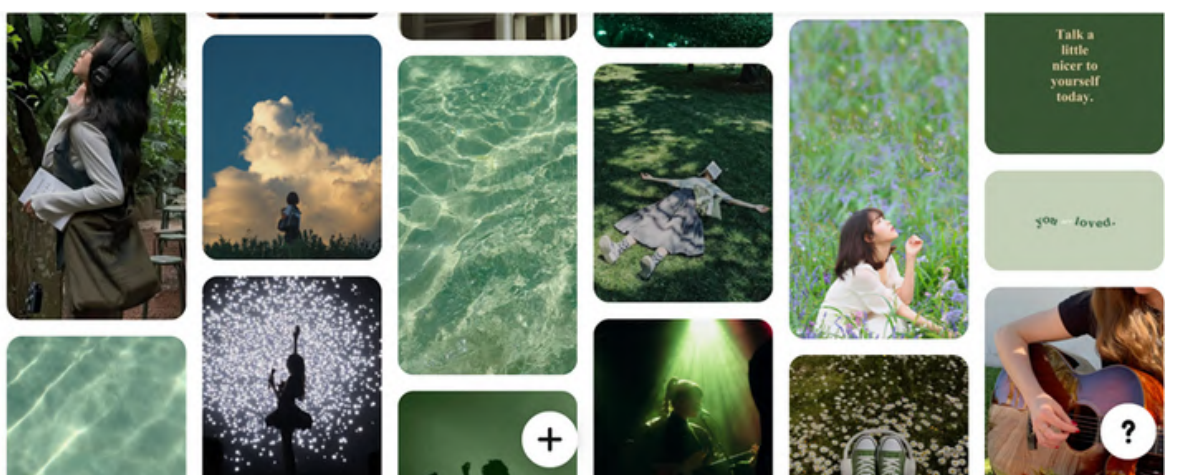
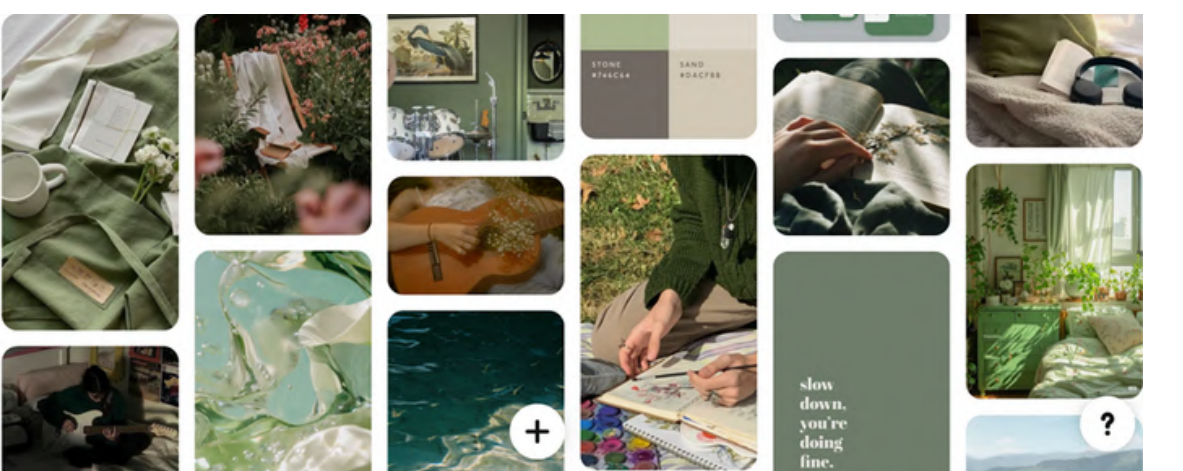
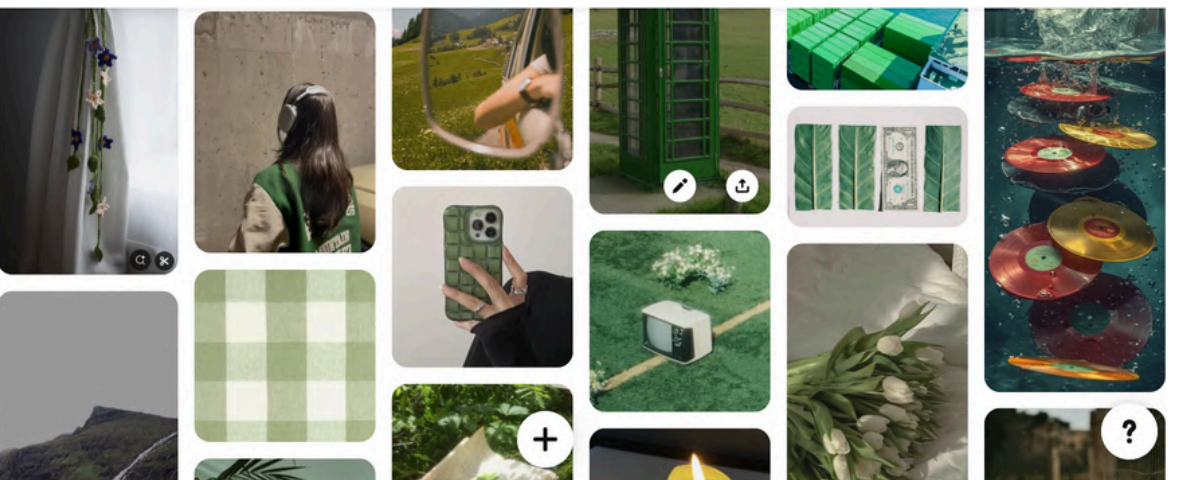
Mood board was created on Pinterest for inspiration.

<https://jp.pinterest.com/2002minorin/recharge-moodboard/>

Mood Board



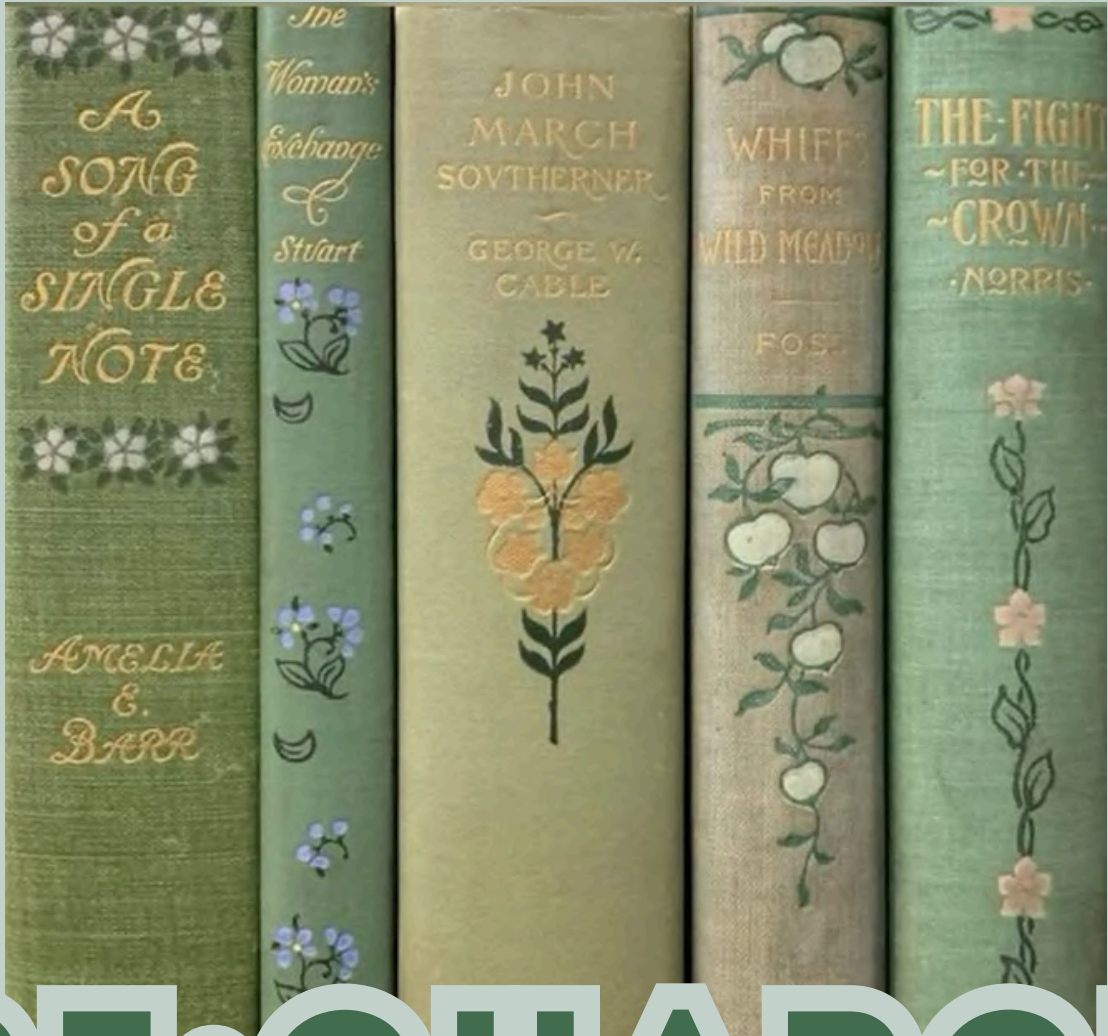
Re:Charge



Name

Re:Charge

Name



RE:CHARGE

Ideas for Brand Name

Music
 muse
 Heart
 Love
 Sustainable
 Healthy
 Help
 Charge
 Tune
 Mind
 Remind
 Sync
 Heal
 Support
 “〇〇 Artist Support”
 Recharge
 Recharge mind
 Re:Mind Charge → remind + mind charge
 ぬくもり (Nukumori) (= warmth)
 寄り添う (Yorisou) (= be emotionally supportive)
 優しさ (Yasashisa) (= kindness)
 Coda
 Cadence → back to home, safe
 Coda → beginning
 Cadence Artist Support

Cadence  Re:Charge 

The initial brand name, “**Cadence**” was chosen to represent a safe and familiar rhythm, symbolising a place where artists can always return like the natural flow of music. While this term holds specific meaning for musicians it was found to lack broader resonance with general audiences.

After a reflection of **naming strategy** (Miller, 2019) in March 2025, the name was changed to “Re:Charge.” This new name offers better **clarity** and **emotional connections**.

Unlike “Cadence”, which might not be understood immediately outside of a musical context, “Re:Charge” clearly communicates ideas of rest, recovery, and empowerment, which are major mission of artist’s mental wellbeing support.

Logo Development



RE:CHARGE

Music × Mental Health

According to colour theory (Goethe, 2014), green colours evoke emotions and feelings of safety, Healing, and restful, and it matches with Re:Charge's concept.

Recharge.

similar to Help
Musicians

||: Recharge :||

simple

RE:CHARGE

Re:Charge

Rel:Charge

simple & bold

RE:CHARGE

RE:CHARGE

RE:CHARGE

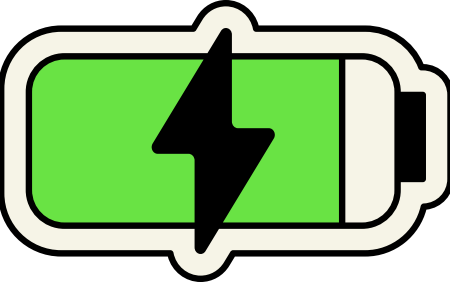
modern

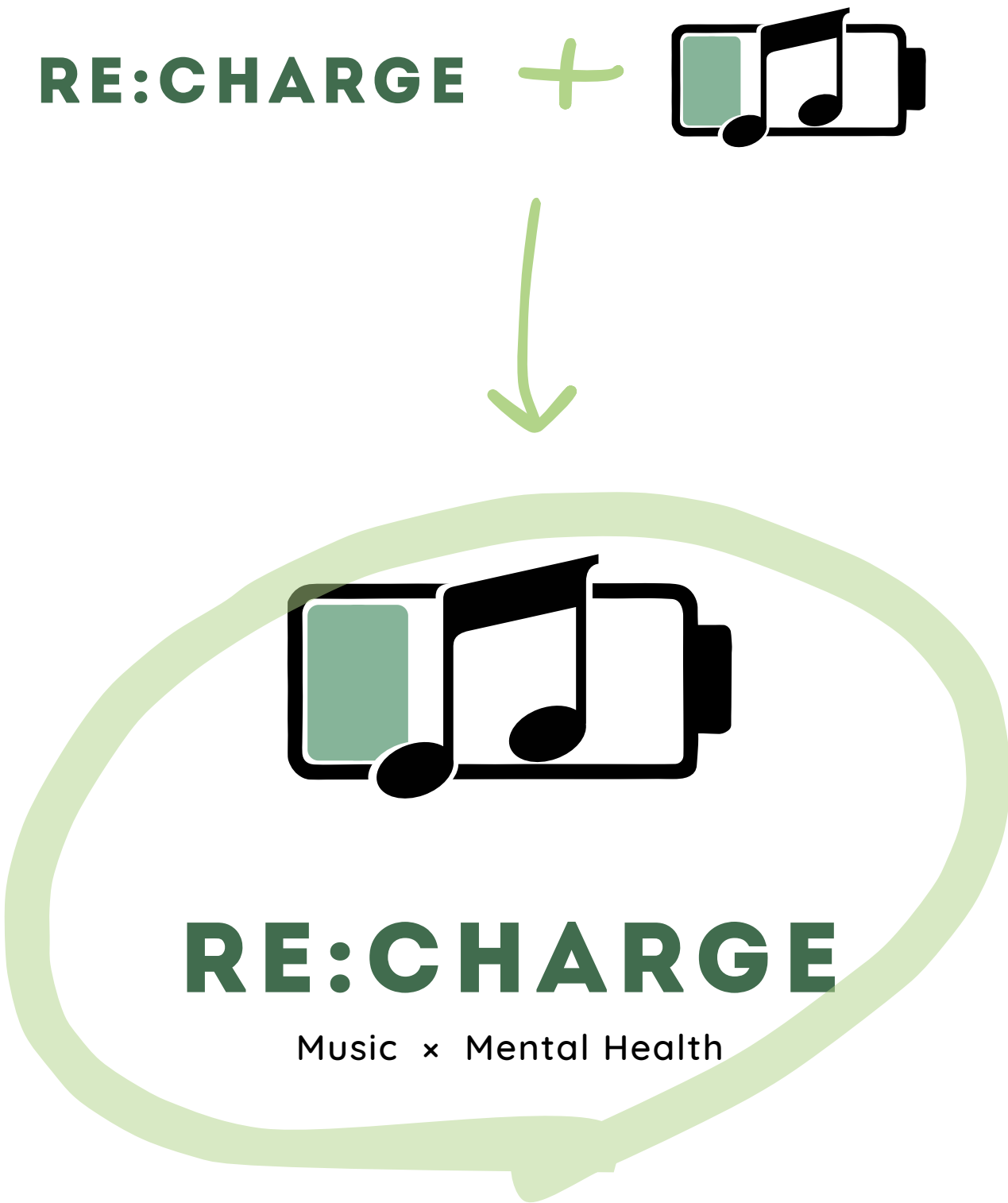
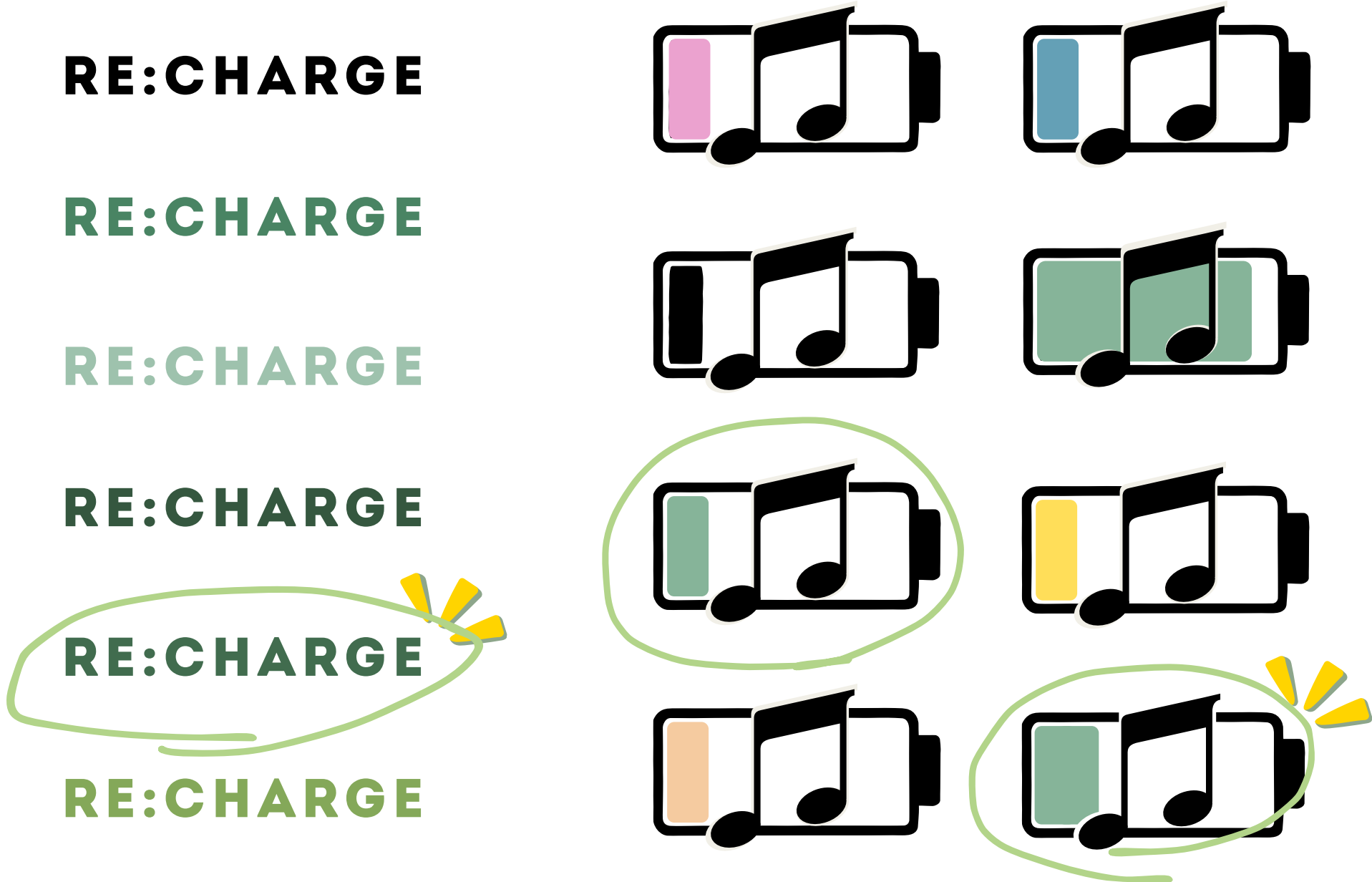
RE:CHARGE

Re:Charge
MUSIC & MENTAL HEALTH

Re:Charge
MUSIC & MENTAL HEALTH

Re:Charge
MUSIC & MENTAL HEALTH





Interview Ethics and Considerations



As my research topic of **mental health** challenges in the East Asian music industry is **sensitive subject**, I put emphasis on creating comfortable and respectful environment for all interview participants, particularly Asian artists.

I provided each interviewee with a **interview consent form** outlining their rights, including the voluntary participation and the option to withdraw at any time. Additionally, a **trigger warning message** was included in the interview questions to prepare participants for potentially distressing content.

For ethical reasons, all identifying information including **names and profile images was anonymised**.

Interview Consent Form

Interview Questions for Artists

UCCAUniversity for the Creative Arts

Interview Consent Forms

Research Title: Mental Health Challenges and Support in the East Asian music industry

Researcher: Minoru Tsuneta

Institution: University for the Creative Arts

Contact Email: 2206744@students.ucreative.ac.uk

Introduction:

You are invited to participate in an interview as part of a research project exploring mental health challenges and support in the East Asian music industry. This study aims to gain insights into the experiences and needs of industry professionals, artists, and aspiring musicians regarding mental health resources and support systems.

Participation Details:

- Your participation in the study is **voluntary**, and you may **withdraw** at any time without providing a reason.
- The information you provide will be kept **confidential** and used only for research purposes. Any identifying details will be anonymised in the final submission.
- With your consent, the interview may be **audio-recorded** for accuracy. If you prefer not to be recorded, notes will be taken instead.
- You must be 18 or over to take this interview.
- The anonymised transcript of the interview or interview note will be deleted after completion of the study.

Consent Agreement:

- I have read and understood the information provided above.
- I confirm that I am aged 18 or over.
- I agree to take part in the interview.
- I consent to the interview being audio-recorded. (Yes / No)

Participant's Name: Click or tap here to enter text.

Date: Click or tap here to enter text.

Researcher's Name: Click or tap here to enter text.

Date: Click or tap here to enter text.

UCCAUniversity for the Creative Arts

インタビュー同意書

研究タイトル: 東アジアの音楽業界におけるメンタルヘルス問題とその支援

研究者氏名: 末田美野里

大学名: University for the Creative Arts

連絡先: 2206744@students.ucreative.ac.uk

はじめに:

本研究は、卒業論文の研究（東アジアの音楽業界におけるメンタルヘルス問題とその支援）について調査するためのものです。業界関係者やアーティスト、またはアーティストを志す方々の経験や見解、支援へのニーズを理解することを目的としています。

参加について:

- 本調査への参加は完全に任意であり、理由を問わずいつでも途中で辞退することができます。
- 提供された情報は卒業論文の研究目的のみに使用されます。個人が特定されるような情報は匿名化されます。
- 記録の正確性を保つための、同意のもとインタビューの音声録音をお願いする場合があります。録音を希望されない場合は、メモを取る形に対応いたします。
- 18歳以上の方のみ、本インタビューにご参加いただけます。
- 研究終了後、インタビューの記録やメモは削除されます。

同意内容:

- 私は、上記の内容を読み、理解しました。
- 私は18歳であることを確認します。
- このインタビューに参加することに同意します。
- インタビューの音声録音に同意します。(☐ はい / ☐ いいえ)

参加者氏名: クリックして記入してください

日付: クリックして記入してください

研究者氏名: クリックして記入してください

日付: クリックして記入してください

Included a trigger warning in the interview questions.

UCCAUniversity for the Creative Arts

For Artists and Aspiring Artists

Note: The interview will explore mental health issues in the music industry. If you are not comfortable answering any of the questions, please let me know. If at any point you want to stop the interview please let me know.

1. Could you tell us a bit about yourself and what you do currently?

2. How do you think music impacted your mental health? If so, in what ways?

3. Do you feel comfortable discussing mental health within your music community? If not, what prevents open conversations?

4. Do you know any artist mental health support organisations? (e.g., Help Musician) If so, can you please name it?

5. Have you ever sought professional mental health support? If not, what were the main barriers?

6. What types of mental health support do you think are missing in the industry?

7. If a dedicated support platform were available for musicians, what kind of resources or services would be most helpful to you?

8. As an artist, would you consider using such a platform?

UCCAUniversity for the Creative Arts

対象者: アーティスト、演奏者、音楽を志す方

※このインタビューでは音楽業界におけるメンタルヘルスの問題についてお聞きします。回答し辛い質問がある場合は遠慮なくお知らせください。また、インタビューを途中で中止したい場合も、お気軽にお申し出ください。

1. ご自身について、簡単な自己紹介をお願いします。

2. 音楽はあなたのメンタルヘルスにどのように影響すると思いますか。

3. あなたの音楽コミュニティでは、メンタルヘルスについて気軽に話せる雰囲気がありますか。もし話しづらい場合、その理由は何だと思われますか。

4. アーティスト向けのメンタルヘルス支援団体やプラットフォームをご存じでしたら教えてください。

5. これまでにメンタルヘルスに関するサービスを受けてみようと思ったことはありますか。そう考えたことがない、または受けたくないと思う場合、どのような理由やハードルがあったと思いますか。

6. 現在の音楽業界には、どのようなメンタルヘルス問題支援が不足していると思いますか。

7. もしアーティスト向けの専用サポートプラットフォームがあったら、どのようなサービスが最も役立つと思いますか。(オンライン相談、ブログ、匿名で意見や悩みを共有できる掲示板)

8. もしこのようなサポートプラットフォームがあったら、使ってみたいと思いますか。

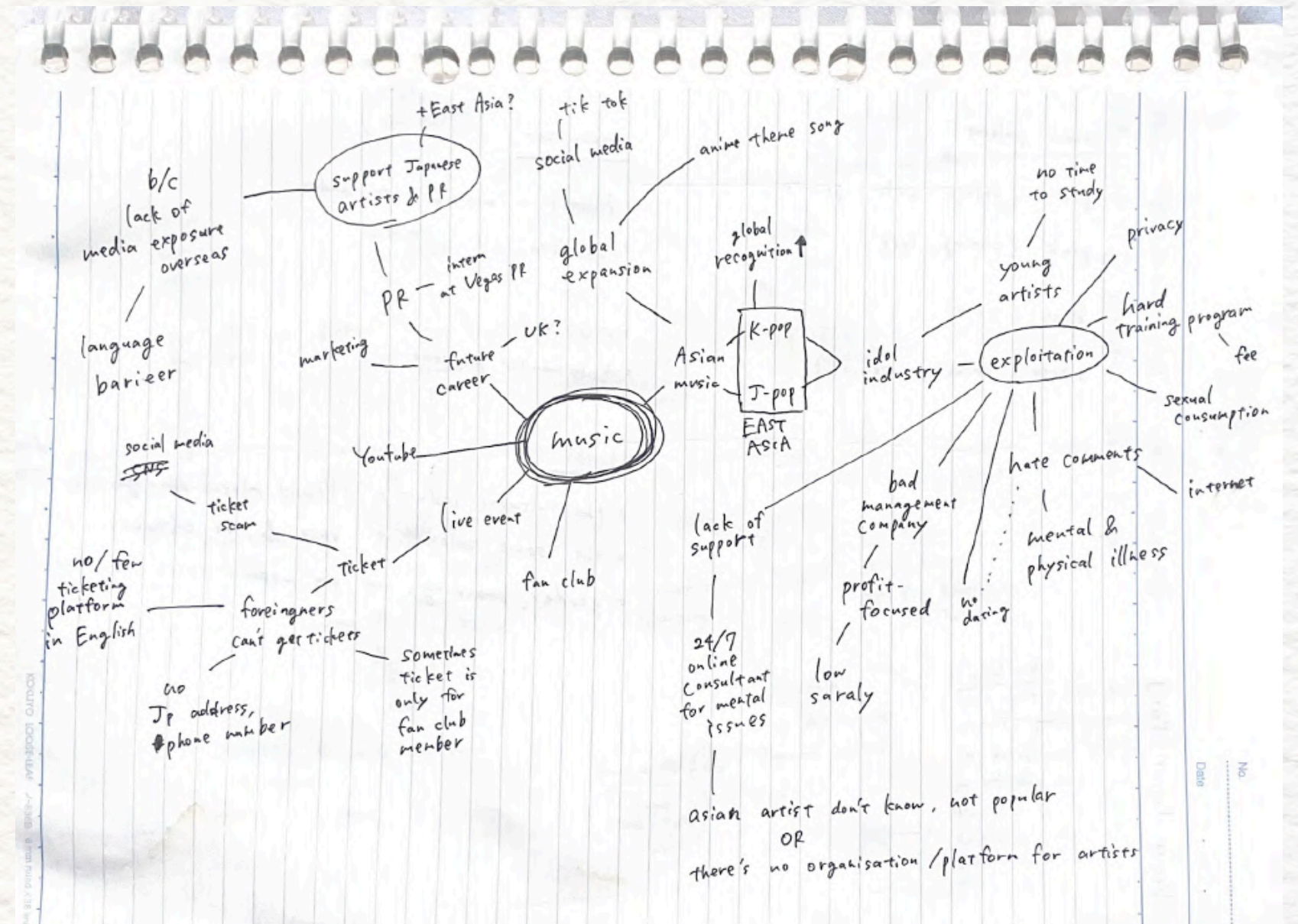
English

Japanese

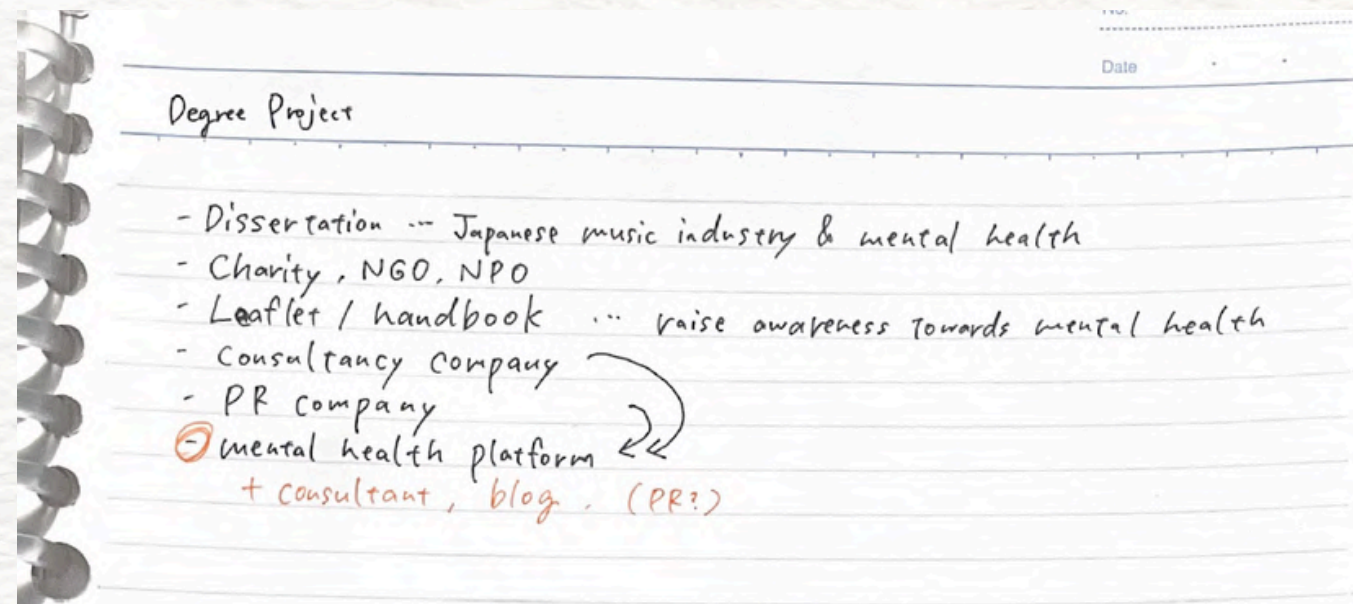
English

Japanese

Alternative Ideas



Mind map for ideation



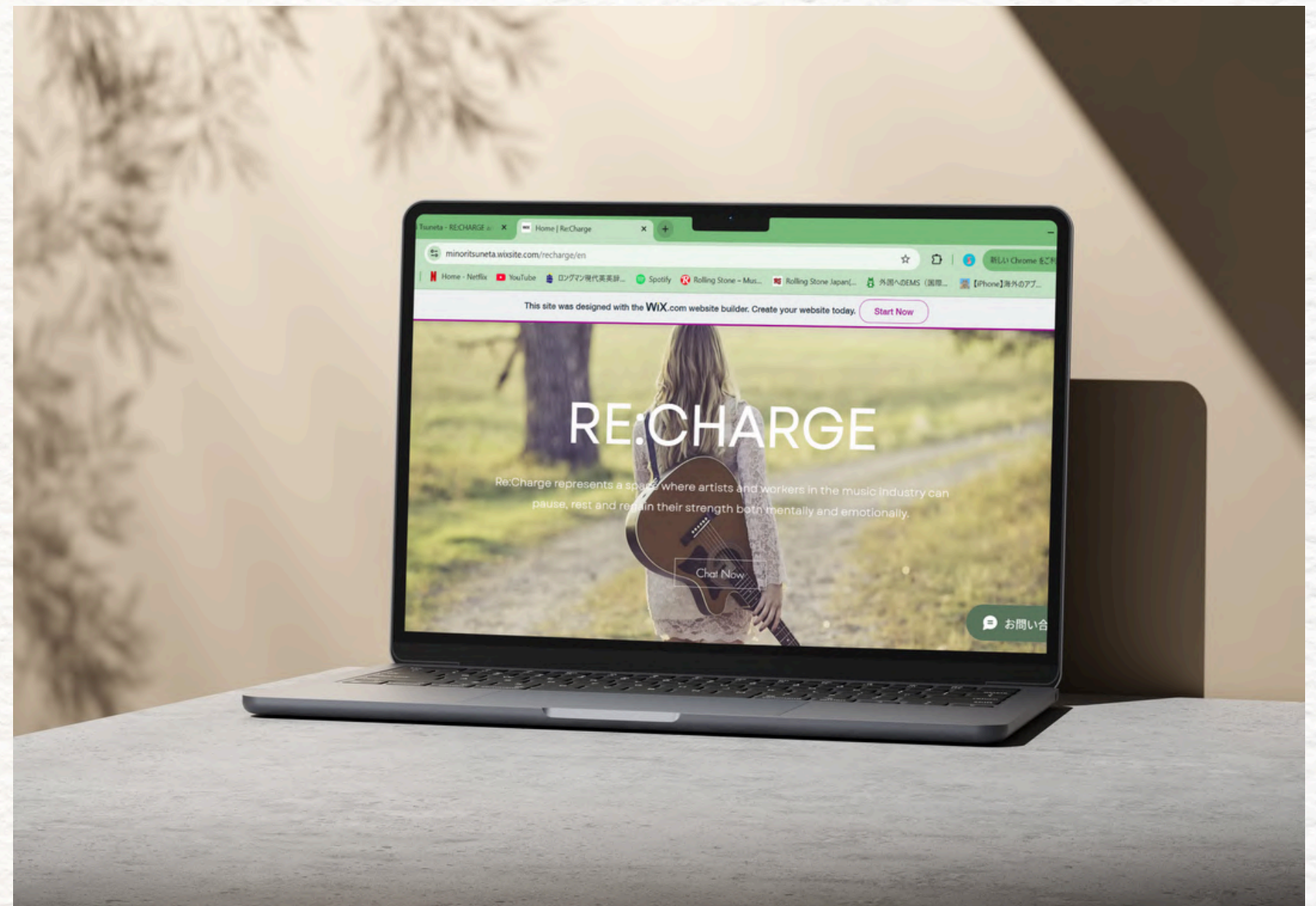
Initial ideas for degree project

I explored several alternative project ideas, including a **charity** organisation, a **mental health handbook** for the music industry, **consultancy company**, and **PR company** for East Asian musicians.

I chose to create a multi-service mental health support platform as it offered flexibility to integrate various services, such as consultation services and resources like a handbook.

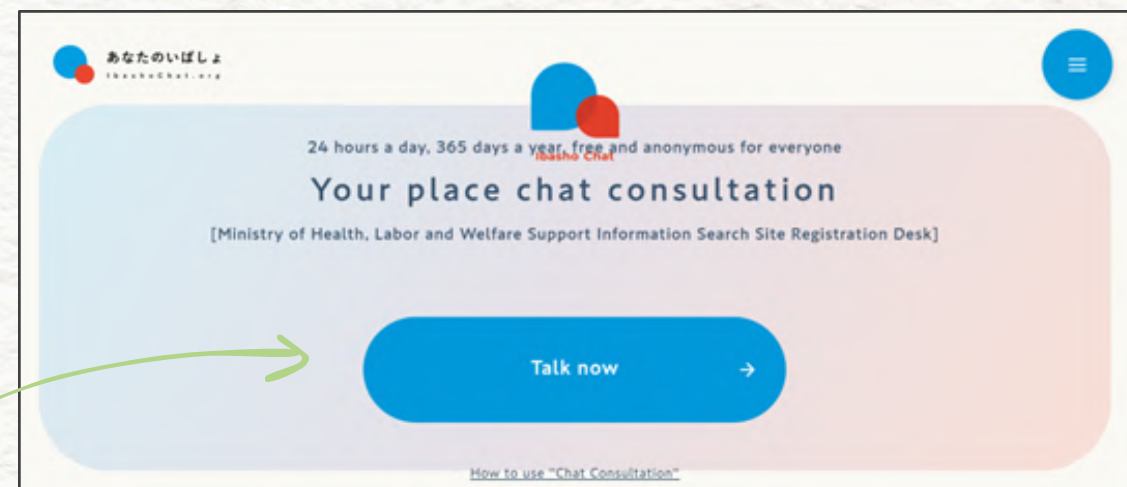
I decided against incorporating PR services into the platform, as I wanted focus on mental health support. However, I believe that a global and sustainable PR agency for Asian artists could succeed due to high demand for international outreach and ethical branding (Walewski. 2024).

Inspiration for Website

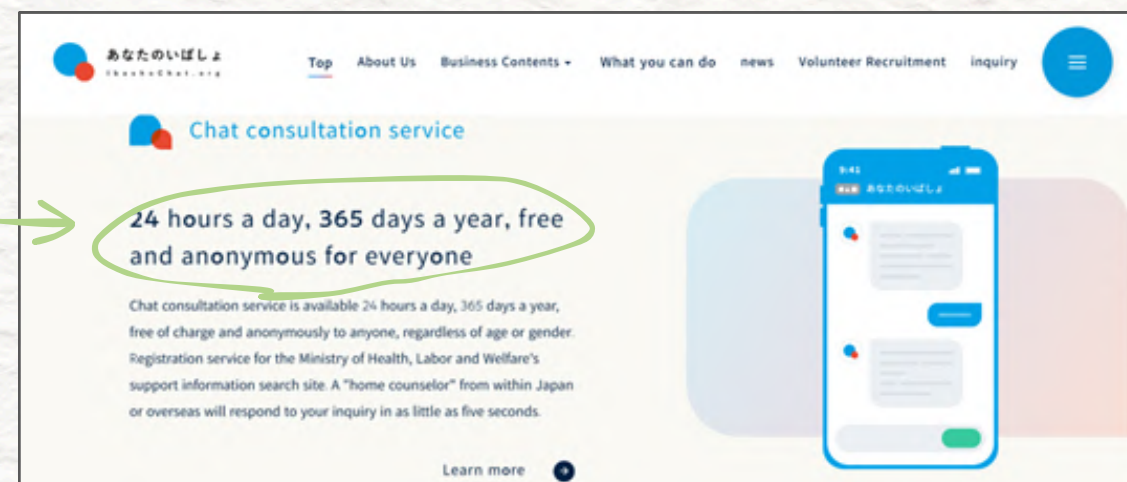


Re:Charge website

Anata no Ibasho

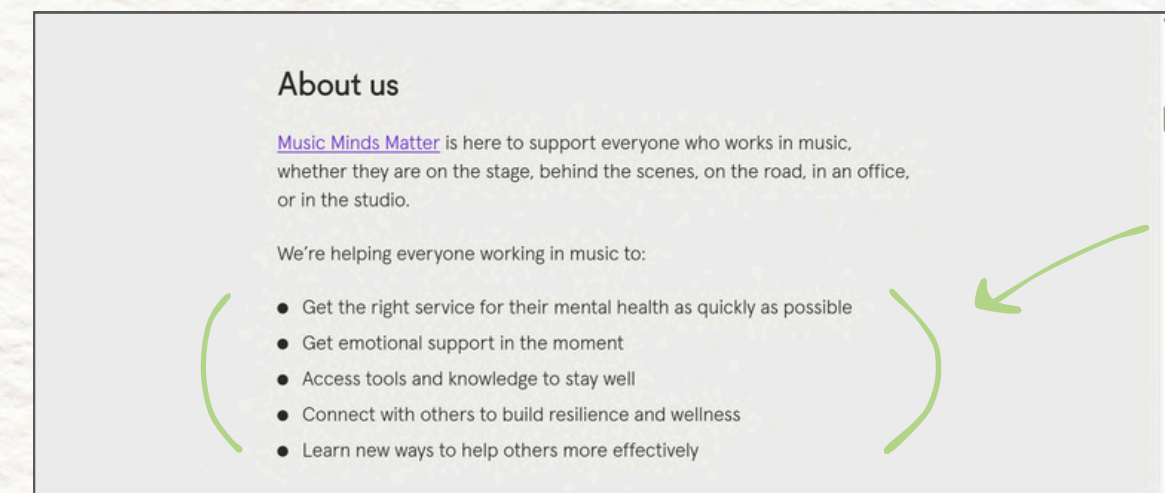
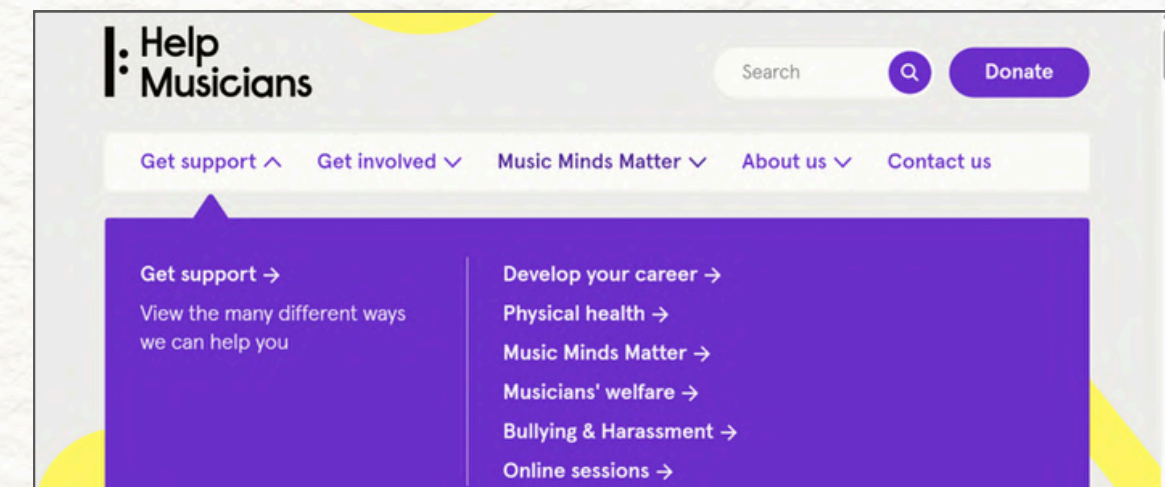


straightforward



One of the biggest nonprofit mental health support organisations in Japan, offering free, anonymous 24/7 online chat support (Anata no Ibasho, 2025).

Help Musicians



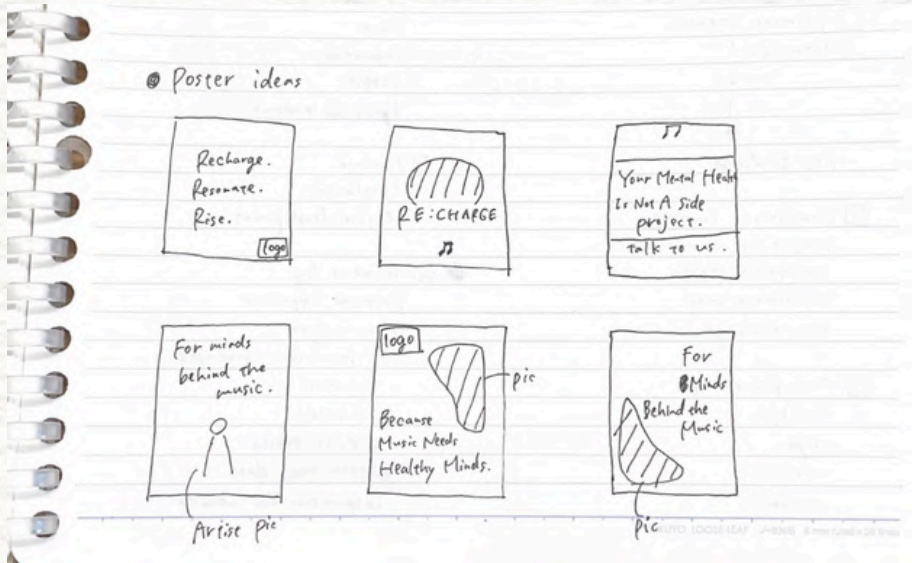
simple
explanation of
services

Help Musicians is a UK charity that supports musicians across all genres, providing comprehensive services, such as mental health resources, financial aid, and career support (Help Musicians, 2025).

Hand Sketch

Degree Project Part 2	
● Main Deliverable	tone of voice
Cover	tagline
link to platform	service overview
table of contents	brand identity prism
Executive Summary	brand pyramid
	SWOT analysis
	Lean canvas
	Typography
□ Market Intelligence	□ Marketing Strategy
Global Music Industry	social media promo
Asia	Ambassador
Japan	campaign (10 Oct)
Macro trends	poster
Micro	
Key findings	
□ Target Market	□ Marketing Mix
gen Z & millennials	Product
consumer profiles	Price
	Place
□ primary research	Promotion
interview 1	People
2	Physical evidence
3	
4	
Key findings	□ Finance
	Conclusion
	future development
□ Competitive landscape	● Development log
competitor analysis	Research Approach
competitor table	key insight
positioning map	how brand was developed
key findings	Timeline of dev
	wood board
□ New business opp	interview ethics
concept	alternative ideas
logo	inspiration for website
mission	
vision	

Checklist



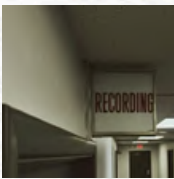
Poster Ideas

Degree Project Timeline of Development	
Jan & Feb	
• Reviewing feedback from part 1	2/18
• researching competitors	
• researching methods	• developing interview questions
• thinking brand name	
March	
• interview with Grace (3/17)	3/28 32"1"
• rethinking business concept (3/10 Mike tutorial 1x pg)	• creation of interview consent form
Artist 1x stic: t 4 - 12 1/2 ft 1/2 ft 2 expand services for professionals & for	• looking for interviewees participants
~ 3月下旬 12 9 1/2" + interview	

Notes for Timeline of Development

References

List of Illustrations



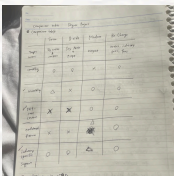
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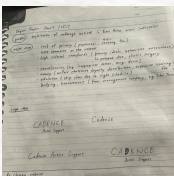
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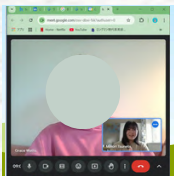
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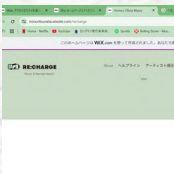
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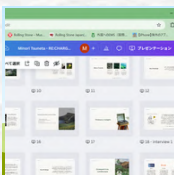
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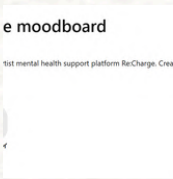
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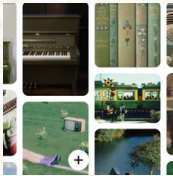
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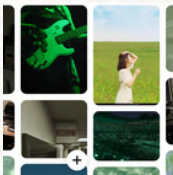
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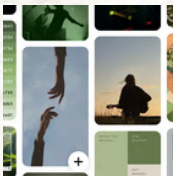
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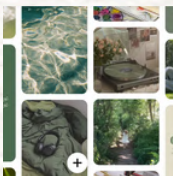
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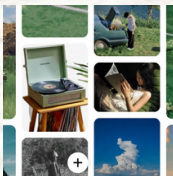
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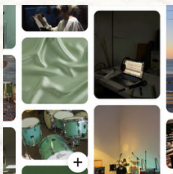
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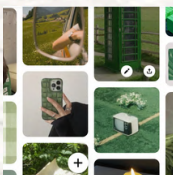
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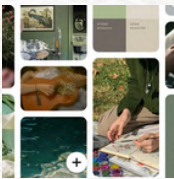


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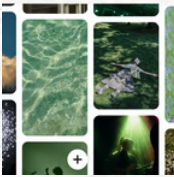


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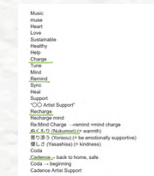
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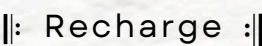


Re:Charge Logo (2025) Created by author.

RE:CHARGE
Music x Mental Health



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Re:Charge Logo (2025) Created by author.

Re:Charge

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Rel:Charge

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RE:CHARGE

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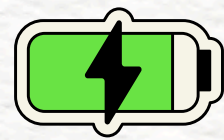


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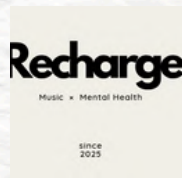
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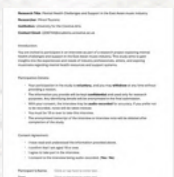
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RE:CHARGE

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Interview consent form (English) (2025) Written by author.



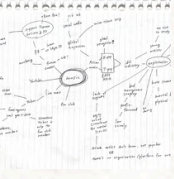
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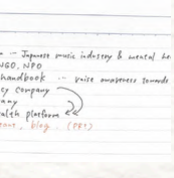
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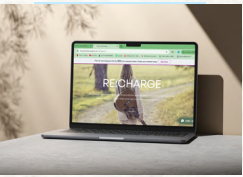
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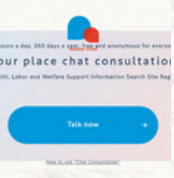
Hand sketch - mind map for ideation (2025) Written by author.



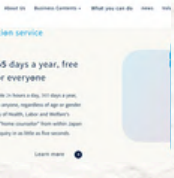
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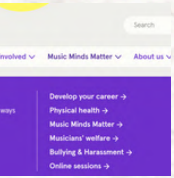
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Screenshot - Anata no Ibasho (2025) At:
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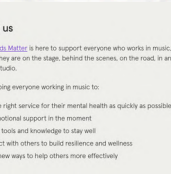


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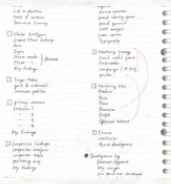


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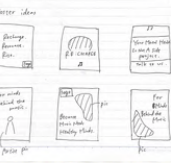
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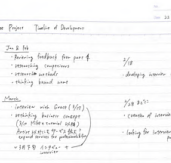
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Hand sketch – Poster Ideas (2025) Written by author.



Hand sketch – Notes for timeline of development (2025) Written by author.

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III. CRITICAL SELF-REFLECTION

With Rolfe et al.'s reflective model (2001), I critically reflect on how the part 2 of my degree project has contributed to my personal and professional development.

What

Throughout my degree project, I explored the mental health issues and support system in the East Asian music industry, with a particular focus on Japan. As a final deliverable, I created a business plan and a mock-up website for Re:Charge, a free mental health support platform for artists. This project was a valuable opportunity not only to engage deeply with an issue I care about but also to develop a business from the beginning, including brand identity service planning, and financial models.

So What

Spending 6 months researching this topic was intellectually intense. My initial ambition to protect young musicians from exploitation was too broad, which led me to brainstorm various service ideas, such as academic services, financial advisory, PR, and mental health consultation. However, many of these ideas were unrealistic. I often overwhelmed by the lack of focus and changed service contents for several times; therefore, it delayed my ability to see the big picture. Narrowing services and focusing on mental health related services allowed me to build a clearer and more cohesive brand identity.

Personally, completing part 2 of the project was emotionally difficult. Many of my Japanese friends had already started full-time jobs, and I often found myself uncertain about my future. I questioned what I wanted to do after graduation and what I was capable of achieving. The topic of mental health in the music industry also added emotional hardship. Reading detailed articles about artist's personal experiences with their severe mental illness sometimes made me feeling sad. However, encouragement from my classmates, friends, lecturers, and my family helped me keep working on the project.

The change in supervisor also caused some anxiety a little bit, but my tutors were encouraging and gave practical advice on improving my service and clarifying my target audience.

Professionally, I strengthened my soft skills through primary research. I learnt how to approach potential interview participants, communicate professionally, schedule and lead interviews, and analyse insights. These skills are applicable to my future career or research.

Now What

This project was not only a development of academic skills, but also a transformative experience that my personal and professional values. On a personal level, this project helped self-discovery, allowing me to reflect on my interests and aspirations. I hope to work in companies that specialise in global PR for various artists including the Asian and promote equity in music.

The project strengthened my time management, branding, and communication abilities, which I will apply in my job search and everyday life. I also want to continue having mindset of being intentional and goal-oriented even when plans change.

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