

Charity Registration No. 1090851

Company Registration No. 03735375 (England and Wales)

**ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Ms S Bazin	
	Ms J Wilson	
	Mr G Jones	(Appointed 7 January 2021)
	Professor N Ward	(Appointed 8 February 2021)
	Mrs K Di Lorenzo	(Appointed 23 December 2020)
	Ms O Dix	(Appointed 20 April 2020)
<b>Charity number</b>	1090851	
<b>Company number</b>	03735375	
<b>Registered office</b>	3 Brook End Chadlington Near Chipping Norton Oxon OX7 3NF	
<b>Independent examiner</b>	Arram Berlyn Gardner LLP 30 City Road London EC1Y 2AB	

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# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

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# **ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**

***FOR THE YEAR ENDED 31 MARCH 2021***

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### **Foreword by Sarah Bazin, Rosetta Life Trustee and Chair**

It has been my privilege to serve on the Board of Trustees during another year of exciting growth and recognition for Rosetta Life.

At a time when we have all been facing the stringencies of austerity and the restrictions of Covid 19, our key involvement in participant-led creative projects has continued. The Rosetta Life's work on the SHAPER project – see Artistic Report below - is an indicator of the significance of the intervention, which is enabling us to lay down a marker for arts in health initiatives.

The first year of the Pandemic encouraged us to explore the devising and performing a short opera online – 'I Look for the Think' - which we describe more fully below. Denied vital face-to-face creative workshops by lockdown, we had to find the spark online, which meant ensuring our participants were digitally confident enough to take the plunge – an important challenge for all of us, the success of which has led to Brain Waves – an AHRC funded research enquiry into the role of online creative projects in our Stroke/Brain Odysseys communities.

Our online poetry project, 'Dream a Difference', has developed significantly, in spite of the Pandemic.

During the year I was very pleased to welcome three new Trustees to the board: Professor Nick Ward, Karen Di Lorenzo, and Gareth Jones – our first Stroke Ambassador Trustee. All members of the board remain aware of the evolving Charity Governance Code as it applies to the good governance of Rosetta Life.



# **ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

### **FOR THE YEAR ENDED 31 MARCH 2021**

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The Trustees present their annual report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Charity's governing document, the Companies Act 2006 and "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).

#### **Objectives and activities**

##### **Objects of the Charity**

The Charity's objects ("The Objects") are: -

- a. The relief of the emotional suffering of persons living with life-limiting illnesses or loss by providing a creative service that enables individuals to document their lives in whatever form is appropriate to each individual's creative and psychological needs.
- b. To advance the rehabilitation of those who have faced or are facing a life-limiting illness or experiencing loss by providing them with access to creative skills that will restore their self-confidence and self-esteem within the micro- and macro- levels of their communities.
- c. To advance the education of the public:
  1. By presenting exhibitions, performances and screenings of the creative work of those living with life-limiting illness and promoting the significance of the life experiences of those living with life-limiting illness or loss/es to the wider community.
  2. By providing training packages for artists, medical and nursing staff.

##### **Activities**

Rosetta Life is a registered charity established by a group of artists in 1997 with a mission to transform the stigma of ill health and change the perception of disability through the performing arts. Working alongside professional artists, participants find voice and re-discover balance in lives knocked sideways by illness and depression. In this process, participants regain self-esteem and reduce their anxiety. Involvement enables them to be witnessed and their stories heard, helping to contribute to community strategies for resilience.

Rosetta Life documents this work to demonstrate to the wider community how these activities can alleviate suffering and enhance the quality of life experienced by people living with life-limiting illnesses.

The charity is groundbreaking in its vision for arts-in-health and a participatory approach to synthesizing traditional and digital art forms. The resulting art works often fuse the oral tradition of storytelling, with participant-led lyric writing and singing, and elements of contemporary dance. The work is widely accessible on our websites and on YouTube and Vimeo. These are accessed regularly by patients, health care professionals, artists, and the wider public.

Rosetta Life is an arts charity dedicated to working through the arts to enable the vulnerable and frail who are living with life-limiting illnesses and loss to recover the confidence and agency that illness so often takes away. Public performances ensue from these processes, enabling people to become advocates for the Rosetta Life creative model and the issues that are important to them – forming our expanding team of Stroke Ambassadors.

Rosetta Life advocates that these public performances challenge stigma and change perceptions of the frail and the vulnerable in our wider communities.

Rosetta Life specialises in demonstrating that those living with life-limiting illness are empowered by participation in our projects and are quite able to participate significantly in cultural and social life.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

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The charity is recognised for its policy of developing a user-led arts practice whereby participants are not primarily the source of inspiration for professional artists. Nor is our work framed as diversionary activity. Instead, participants are encouraged to participate fully in the creative and public presentation process and own the authorship of the works they make.

Rosetta Life will continue to drive innovation in arts-in-health programmes and policies, acting as a catalyst for innovation in change in the arts-and-health sectors. The charity had a string of recent successes in promoting the model for Stroke Odysseys and exploring ways to replicate and widen access to this beyond London.

Rosetta Life will invest in organisational development, in our board of trustees, and also in our communication strategies to raise the profile of the work of the charity.

### **Organisational Structure**

The Charity is a company limited by guarantee and a registered charity.

The Charity is UK based with its head office in West Oxfordshire and a subsidiary shared office in South London

The Charity's governing body is the Board of Trustees, which comprises not less than three members who are elected by the existing trustees. New trustees are invited to the board by the trustees and approved by the governing body. Induction of trustees is provided by a training pack and training is offered as requested.

The trustees oversee the work of the Charity, consider future projects and approve strategic decisions for the organisation.

The major risks to which the Charity are exposed, as identified by the trustees, are regularly reviewed, and where appropriate, professional advisors have been sought out to mitigate those risks.

The organisation operates as a network of associate artists affiliated through membership to Rosetta Life.

All artists have a contract with Rosetta Life defining their role in specific projects.

The artistic director of Rosetta Life is Lucinda Jarrett, director of operations and media is Chris Rawlence. General Manager for the year 2020/21 is Jennie Sweeney, and our production accountant is Caroline Gaukroger.

The Trustees, who are also directors for the purpose of company law, and who served during the year were:

Ms S Bazin  
Ms J Wilson  
Ms A Ramsden (Resigned 20 Apr 2020)  
Ms O Dix. (Appointed 20 Apr 2020)  
Mrs K Di Lorenzo (Appointed 23 Dec 2020)  
Mr G Jones. (Appointed 7 Jan 2021)  
Professor N Ward. (Appointed 8 Feb 2021)

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Under the Memorandum and Articles of Association, the Trustees have the power to make any investment that they see fit.

# **ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)** **FOR THE YEAR ENDED 31 MARCH 2021**

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### **Partnerships**

#### **Health Partnerships**

Hospitals, hospices, and community health care organisations remain affiliated to the Rosetta Life network and strong partnership working means that cross regional and national projects thrive.

In the year 2020/21 we sought funding to explore whether it was possible to expand our post stroke performance arts programme online and the focus of our energies was in the translation of our live performance programme into digital support and delivery.

#### **Arts Funding Partnerships**

Strong partnerships are essential to enable small arts organisations to deliver projects professionally and on budget. For example, continuing partnerships with The Cultural Programming Team at Kings College London, Garsington Opera, in Buckinghamshire, The Place, London's Centre for Contemporary Dance, London Voluntary Arts in England and Ireland, and Wall2Wall Music, Derry/Londonderry have seeded a demand for us to develop and replicate participant-led Stroke Odysseys performance projects across the United Kingdom.

As we embed our working practices in communities, it becomes increasingly important to adopt a place based approach to commissioning.

Simultaneously, the pandemic has enabled us to develop the opportunities of online and digital delivery and we have also forged new global partnerships in Syria, Rwanda, Nepal and India in order to deliver our young peoples' creative poetry and 360 filmmaking programmes.

### **Developing the Organisation Objectives 2020/21**

Our key objective was to expand our digital learning and engagement and the pandemic enabled us to focus our energies on online delivery development skills.

We also expanded our board of trustees and brought new skills to our governance of the charity.

We not only upskilled our artistic team but also our network of 60 volunteers who began to take strong leadership and direction of the Odysseys network.

We formally created a national advisory group of Stroke Ambassadors to direct our work with neurological rehabilitation and to oversee the development of a network of volunteers who can have a radical creative input into the healthcare pathways.

### **Finance and Fundraising**

The Board is delighted to note that the financial year 2020/21 saw Rosetta Life's overall income increase from £147,070 in 2019/20 to £182,689, with a corresponding increase in expenditure from £143,325 to £163,895. Funds balance at 31 March 2021 is £15,694.

Successful fundraising enabled by COVID emergency funds from The Arts Council and from the London Community Fund enabled us to consolidate our online performance delivery and our online presence.

Key partnership funding from The Wellcome Trust, awarded to Kings College London, SHAPER, has enabled us to explore how the Rosetta Life creative initiatives might be embedded and upscaled in the NHS over the course of the next three years.

# **ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

### **FOR THE YEAR ENDED 31 MARCH 2021**

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SHAPER stands for Scaling-up Health-Arts Programmes: Implementation and Effectiveness Research. The project will be led by Professor Carmine Pariante, Professor of Biological Psychiatry at King's College, London and Dr. Daisy Fancourt, Associate Professor of Psychobiology and Epidemiology at UCL, alongside a multidisciplinary team of artists, scientists and clinicians.

SHAPER is the world's largest ever study into the impact and scalability of arts interventions on physical and mental health. The project was launched by King's College, London and UCL, supported by £2m award from the Wellcome Trust.

Arts in Health interventions that have been demonstrated to improve patient health, such as singing groups for postnatal depression, dance classes for people living with Parkinson's Disease and performance arts sessions for stroke patients – including Rosetta Life's Stroke Odysseys - will be trialed among larger groups of people within NHS hospitals and health centres.

#### **Reserves Policy**

Reserves Policy is in line with the recommendations of the Charity Commission – three months salaries and associated tax in unrestricted reserves. In these times of Pandemic this has proved challenging.

#### **Artistic Report April 2020 – March 2021**

In 2019 our strategy was to invest our resources in performance arts projects embedded in neuro-rehabilitation in the South East, South West and across London. Our fundraising strategy was successful and we secured funding to develop our work on NHS Wards and in communities across London, Bristol, Reading, Bucks and Oxon. We delivered a clinical audit for the work in 2019 and were due to return to the wards in Spring 2020.

COVID-19 disrupted our work across the stroke care pathway. All NHS work was postponed in March 2020. It also meant we had to develop new ways to keep in touch with the communities we have built in Reading, Bristol and London. These vulnerable adults with high risk of poor mental health are now living in social isolation.

The production of a robust and professional online alternative became essential. We produced new video content for education and skills development for the ambassadors (people living with brain injury – including stroke - who have already engaged in Rosetta Life's work and who want to offer peer support for people beginning their journey of rebuilding their lives post brain injury). We produced regular newsletters and we created an online focus group enabling Ambassadors to help redesign the site [www.strokeodysseys.org](http://www.strokeodysseys.org) and create a bespoke platform for their own development. The move to digital has been reactive and essential and it has been successful

Our regional strategy in the South East was embedded in a Wellbeing partnership with Garsington Opera that seeded a performance in Wycombe Hospital December 2019. From this came the start on building a regional Thames Valley performance company recruited from NHS wards in Oxfordshire, Berkshire and Buckinghamshire. They were to perform live in July 2020. Then Covid 19 arrived. But with Covid Emergency Funding from Arts Council of England and from London Community Fund we reworked this initially live project as an online project which became I LOOK FOR THE THINK.



# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### A short online opera - I LOOK FOR THE THINK

Rosetta Life brought together 60 ambassadors, then shielding at home, to create an ambitious work that reached regional and national audiences. This widely acclaimed work resulted in a model for reaching people who are homebound and vulnerable. We were also able to continue working with a network of eight freelance artists. Covid 19 regulations were adhered to strictly throughout.

The short online opera, I LOOK FOR THE THINK, featured a company of 56 Rosetta Life Stroke Ambassadors and 40 adults from the Garsington Opera Adult Community Company. It involved six weeks of online rehearsals for three separate Stroke Odysseys companies, from Bristol, Reading and London respectively, and a separate carers' chorus. Garsington Adult Community Company held their rehearsals with GACC funding. Each week we sent out a newsletter with the sound files enabling Rosetta Life artists to rehearse song and movement scenes from the opera with participants. We met online for a shared celebration on 22 July. Through the Summer we edited the more than 800 video files resulting from this process into a short opera which was live streamed to Bristol on 7th October and through Facebook on World Stroke Day, 29th October. It now features in Essential Viewing <https://rosettalive.org/essential-viewing/>

### Summary Findings of our online evaluation of participant involvement in I LOOK FOR THE THINK

- The vast majority of participants felt uplifted after sessions and no one was frustrated - although there were some issues with the technology. The vast majority also felt the online sessions were vital to their wellbeing.
- Both the social and creative development aspects of online engagement are important. The opportunity to reconnect with friends, meet new people and work creatively together towards a shared goal were highly valued by everyone involved
- People enjoyed learning about digital technology but found getting it to work the most challenging aspect of taking part.
- People used a range of digital devices to get online, sometimes at the same time (smart phones, tablets, computers).
- Many missed the face-to-face sessions that the Pandemic prevented. A welcoming support structure needs to be in place for people to engage comfortably online. Our participants have contrasting digital abilities. Access to help is vital, with well-planned online sessions and clear guidance to accessible technology, to meet a variety of individual needs. This often involves help from family members and carers.
- Smaller online groups are preferable. Larger online events also have their place - webinars, video screenings - although they lack the impact of the live event and can dent the self-confidence of people living with stroke and other brain injuries who sometimes struggle with the inaccessible scale of the event.
- 'Blended' projects, which involve combining – ie 'blending' - both face-to-face and online sessions, can offer a solution to those who feel frustrated by solely online sessions, with face-to-face sessions being the preferred norm. Stroke Odysseys relies on building trust for people to share their stories, to create, perform and be witnessed together, and through that process grow beyond their illness. This is enabled primarily by human contact unmediated by the online world.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### Wider London engagement across London

The Mayor of London's ACTIVE LONDONERS' FUND enabled us to explore whether we could build a company from a new recruitment process. It is challenging but feasible to sustain community groups online, but we needed to find out whether we could build a completely new group from scratch. We engaged groups across North and West and South East London and in a series of short taster programmes we created three new films with a newly composed song at their heart. We worked with three different composers and explored different approaches to online composition. We streamed the films online and tested FACEBOOK live streaming and managed to increase our audiences overnight by a factor of 6.

All our online work can be viewed on the essential viewing pages of the website: <https://www.rosettalive.org/essential-viewing/>

### SHAPER

#### The Handbook. Stroke Odysseys: Recovering Hope

In the first year of our three year funded programme, we published a handbook outlining the programme and explaining the model. The handbook is available in a printed edition and downloadable from our website: <https://strokeodysseys.org/odysseys-handbook/>

#### Skills development workshops

We continue to run the creative skills development workshops and are running these as a series of online masterclasses led by our artists, for our artists. We ran an art making workshop in January, a poetry workshop in February, a dance workshop in March which will be followed by a song workshop in April and a Performance workshop in May.

#### [www.strokeodysseys.org](http://www.strokeodysseys.org)

We re-designed [www.strokeodysseys.org](http://www.strokeodysseys.org) as a platform for the growing national network of Stroke Ambassadors. We created a focus group and the Rosetta Life Stroke Ambassadors advised on the re-design, ensuring that it was accessible and easy to navigate.

The focus group also helped shape the ambitions of the Ambassadors, some of whom are keen to support recovery from brain injury in hospitals. Many seek a new identity after stroke and recognition of the need to become a new person. Creativity plays a key role in this, offering a means to develop their creative voices and a place to be heard.

#### Odysseys Presents

Stroke Ambassador feedback led to the co-production of Odysseys Presents - a live-streamed 'cabaret' platform through which Ambassadors aim to change the story of stroke by devising and presenting their own programme of songs, poems, animations and sketches presented by ambassadors, and made by ambassadors, and seen to be so. Rosetta Life Artists were on hand to advise and help but this is essentially a community initiative and it is not a Rosetta Life 'brand'.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### Forget Me Nots

We used learning from the live stream of the online opera and the publicity around it to recruit a new group of participants for a new online performance project. Over twenty people signed up, a large group to manage online despite the use of break out rooms and additional staffing.

As already noted, it is challenging to build a sense of community online. We miss the live interaction, the touch, the stories shared and heard in a live space.

However, there are advantages. People who would be too frail to attend a live studio session logged on online. But these more vulnerable participants are often unable to cope with the lack of structure around a devising session and may become unsure when asked to record their voices and make a video of themselves, which can too often feel like 'homework'.

Yet a core group of 15 participants emerged and together they decided to focus on the hidden disabilities of memory and cognition damage, and their strategies for recovery - including focusing on the details of the day, the ritual of making a cup of tea, the importance of the diary and the appointments of the day and the week.

This film can be viewed on the Essential Viewing Page of [www.rosettalive.org](http://www.rosettalive.org)

### Arts and Humanities Research Council – Pandemic Response – BRAIN WAVES

As a result of the success of our online initiatives we were able to submit a bid to the AHRC to research and co-design a programme specifically in response to the pandemic. Kings College London was awarded £330,000 of which we have been awarded £120,000, with the rest allocated to brain injury specific ethnographic research.

A brief outline of our approach to this project follows:

BRAIN WAVES will investigate the impact of the radical shift in the delivery of creative cultural activities towards online/digital for people living with brain injury during Covid-19. In particular it will focus on the needs of two cohorts:

1. Patients recently discharged from hospital who, especially in the current context when community teams are unable to visit homes, fall between the cracks in terms of support.
2. People who access arts interventions as an essential part of their healthcare and recovery pathway and for whom self-expression through the arts is a key aspect of their reimagined identity and wellbeing.

BRAIN WAVES builds on the ground-breaking work of Rosetta Life and partners through the Stroke Odysseys project, which itself is beginning the journey towards a delivery structure blending digital/online resources and face-to-face social distancing sessions and expands the benefits to other brain injuries including Parkinson's Disease, Dementia, Multiple Sclerosis and Motor Neuron Disease.

The work will have peoples' voices at the heart of the enquiry - people living with brain injury, healthcare professionals and artists involved in their care, and volunteer Ambassadors. We will take a Participatory Action Research approach bringing people together into a community that engages in a participative cultural programme to explore the efficacy, sustainability and impact of these new delivery methods.



# **ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)** **FOR THE YEAR ENDED 31 MARCH 2021**

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The project team brings together academics from a range of disciplines, community investigators with expertise in performance, arts, healthcare and community engagement, and community partners.

The outcomes we seek are:

- Understanding the benefits and risks associated with digital/online engagement and social distancing in creative cultural activities for people living with brain injury
- Updating the arts and healthcare delivery model to one that balances and blends online/digital and face-to-face approaches and provides cultural access in ways that work for people living with brain injury and the artists, health and community professionals who support them.
- Influencing wider cultural programming for the benefit of people living with brain injury to enable them to participate in the decision making as well as the art making.
- Influencing policy and practice beyond brain injury to include how cultural access is made available to other vulnerable people.

The programme starts 20 April 2021.

### **Weather the Storm**

#### **An opera developed in partnership with Garsington Opera Adult Company**

Funding from New Directions (Reading) enabled us to bring match funding to our proposal to create a full length 50' opera to be performed live on the stage at Garsington Opera 30 July 2021.

The Reading ambassadors met for five sessions Autumn 2020 – socially distanced - to devise the libretto that brought together elements from the opera staged at V&A in 2017, the opera staged at Wycombe Hospital in December 2019, and I LOOK FOR THE THINK, to create a new opera, Weather the Storm.

### **Clinical Engagement on NHS wards.**

Wherever Covid 19 regulations allowed, throughout the Pandemic we delivered sessions at Wycombe NHS Stroke Unit; through zoom at Royal Berkshire NHS; and await lifting of restrictions before we return to the hospital wards at Oxford, London and Bristol.

### **Dream a Difference - [www.dreamadifference.art](http://www.dreamadifference.art)**

The pandemic had a dramatic impact on the work of the international poetry project. Although this project was conceived of as an international online project, it relied on social workers and artists bringing groups of young people together safely in a physical space. Many of the groups come together in informal learning and support structures – refugee camps, playgrounds, community centres. We therefore made the decision to close the project for one year and use the time to redesign and relaunch the website [www.dreamadifference.art](http://www.dreamadifference.art)

A small donation from a philanthropist has enabled us to provide seed funding for international partners and rely on self-funding from the UK partnerships. This funding will enable us to test five partnerships and create a series of poetry and song exchanges for the first phase of the project. This project has now been planned and the project steering group formed. The first meeting has taken place. The first phase of the project will run from April – July.



# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

The partnerships engaged are listed below:

INTERNATIONAL	UK	UK LEAD ARTIST/PARTNERSHIP
Prep B Secondary school, Gaza	Breadalbane Academy, Scotland	Lucinda Jarrett
South Sunflower Hospice Africa	Rainbow children's hospice East Midlands UK	Liz Waters
Al Farah Choir of Joy	Surrey Arts - I Speak Music and Big Leaf foundation	Jim Pinchen and Jennie Sweeney
Nepal Word Warriors	ACM rap and MC students UK	ACM Tutors
Dream a Dream India	Young Carers Network, Newcastle	Lucinda Jarrett

Zimbabwe Prince Edward Secondary School Island Hospice Zimbabwe	Winnall Rock School, Winchester	Chris Redmond
The Melissa Network for young women who are refugees, Athens, Greece	Compass Recovery Mental Health Recovery for adolescents and young adults	Lucinda Jarrett
Refugee camps in Rwanda	The Cotswold School, Gloucestershire, Pupil Premium students	Lucinda Jarrett,
Oxford Adolescent Mental Health Unit, & Bartholomew School Eynsham	Al Farah Choir Syria	Lucinda Jarrett,

The project is to take place in three phases. A full project brief is listed below:

Room2Dream will create connections in times of isolation, whilst highlighting positive role models of diverse cultural, religious and racial lives to enrich the curriculum. Six partnerships combining two schools or informal learning centres with artists - a poet or songwriter will work together.

We will produce an immersive 360 film where young people facing loss, conflict and mental health conditions can create, share, and collaborate.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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We will explore Augmented Reality through 4G and 5G as a means of connecting young people through intimate exchanges across continents, building a collective resilience as a creative community gaining new artistic and digital skills. They will shoot 360 footage of their country and home environments as a backdrop for their poems, film and songs, shared via an avatar. Each partnership will share their work in Zoom sessions and on the Dream a Difference website in live and online performance events – we have enabled a feature on the website to allow groups to share and meet in live sessions.

Our partners are in Nepal, Zimbabwe, Palestine, Syria, Rwanda, South Africa, and the UK. In 2022 the films, poems and songs will be edited into a single film and score that will be viewed online through google cardboard or 360 software and installed in cities for week -long residencies throughout 2022 using an immersive 360 dome.

The collaboration is with i-Dat and ACM to find digital solutions which will enhance connectivity and drive artistic quality, with music tech and games design students with research specialisms in participatory electronic arts.

In 2023 UK based Garsington Opera will stage and stream a performance for their youth opera company based on a libretto that emerges from these partnerships. This will be presented in a live space with online audiences and the dome will be installed in the grounds where we will encourage school groups and families to visit the installation, supported by an online learning pack to reflect on the experience, generating further in-class song making, poetry and film to further build the content of the Dream a difference website.

A digital resource with playlists, poems and a how-to guide for creating a simple 360 content for schools will be available for schools worldwide. The relationships created are intended to help overcome barriers and stigma related to mental health, prejudice, race and creed, encouraging global connections. A new approach to peace studies will emerge from this digital exchange and the equal representation of each centre. The project began in 2018 with funding from Arts Council England to initiate poetry exchanges.

### International Festival of Global Health Equity Rwanda: November 2020

Lucinda led a presentation about Dream a Difference

### Lived Experience Seminar December 2020

Led by Rosetta Life for Kings College London and chaired by Deborah Bull

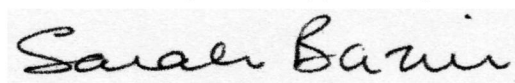
### Launch of National Centre for Creative Health March 2021

Rosetta Life was the case study of best practice at the seminar launch on 9th March 2021

### SHAPER seminar March 2021

Rosetta Life presentation

The trustees' report was approved by the Board of Trustees.



Ms S Bazin

**Trustee**

Date: 28th January 2022

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

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I report to the trustees on my examination of the financial statements of Rosetta Life (a company limited by guarantee) (the Charity) for the year ended 31 March 2021 which are set out on pages 13 to 22.

#### **Responsibilities and basis of report**

As the trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 the Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

#### **Independent examiner's statement**

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

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

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



**Sarah Wilson FCA**

Arram Berlyn Gardner LLP  
30 City Road  
London  
EC1Y 2AB

Dated: ..31/1/2022....

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2021**

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total Unrestricted funds 2021 £	Restricted funds 2020 £	Total 2020 £
<b><u>Income from:</u></b>						
Donations and legacies	3	24,025	158,658	182,683	1,905	147,059
Investments	4	6	-	6	11	11
<b>Total income</b>		24,031	158,658	182,689	1,916	147,070
<b><u>Expenditure on:</u></b>						
Raising funds	5	-	15,806	15,806	-	13,692
Charitable activities	6	5,819	142,270	148,089	1,080	129,633
<b>Total resources expended</b>		5,819	158,076	163,895	1,080	143,325
<b>Net income for the year/ Net movement in funds</b>		18,212	582	18,794	836	3,745
Fund balances at 1 April 2020		(3,070)	18,765	15,695	(3,906)	11,949
<b>Fund balances at 31 March 2021</b>		15,142	19,347	34,489	(3,070)	15,694

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
<b>Fixed assets</b>					
Tangible assets	9		1		1
<b>Current assets</b>					
Debtors	10	9,122		21,954	
Cash at bank and in hand		36,985		8,611	
		<u>46,107</u>		<u>30,565</u>	
<b>Creditors: amounts falling due within one year</b>	11	<u>(11,619)</u>		<u>(14,872)</u>	
Net current assets			34,488		15,693
<b>Total assets less current liabilities</b>			<u>34,489</u>		<u>15,694</u>
<b>Income funds</b>					
Restricted funds	13		19,347		18,764
Unrestricted funds			15,142		(3,070)
			<u>34,489</u>		<u>15,694</u>

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

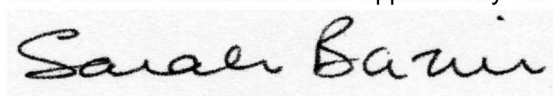
The trustees' responsibilities:

- The directors have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the Trustees on 28th January 2022



Ms S Bazin  
Trustee

Company Registration No. 03735375

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS

**FOR THE YEAR ENDED 31 MARCH 2021**

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### **1 Accounting policies**

#### **Charity information**

Rosetta Life (a company limited by guarantee) is a private company limited by guarantee incorporated in England and Wales. The registered office is 3 Brook End, Chadlington, Near Chipping Norton, Oxon, OX7 3NF.

#### **1.1 Accounting convention**

The accounts have been prepared in accordance with the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2016). The Charity is a Public Benefit Entity as defined by FRS 102.

The Charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### **1.2 Charitable funds**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

#### **1.3 Income**

Income is recognised when the Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### 1 Accounting policies

(Continued)

#### 1.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is accounted for on an accruals basis and includes any VAT that cannot be recovered. Where possible costs are allocated directly to the activities to which they relate.

Governance costs are those that relate to the general running of the charity and its infrastructure.

#### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	3 years straight line/life of project
--------------------------------	---------------------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

#### 1.6 Impairment of fixed assets

At each reporting end date, the Charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

#### 1.7 Cash and cash equivalents

Cash and cash equivalents include cash at bank.

#### 1.8 Financial instruments

The Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Charity's balance sheet when the Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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### 1 Accounting policies

(Continued)

#### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

#### **Basic financial liabilities**

Basic financial liabilities, including creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

#### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the Charity's contractual obligations expire or are discharged or cancelled.

### 1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

### 1.10 Funds accounting

Funds held by the Charity are:

*Unrestricted general funds* – these are funds that can be used in accordance with the charitable objects at the discretion of the Board.

*Restricted funds* – these are funds that 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.

## 2 Critical accounting estimates and judgements

In the application of the Charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.



# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

### 3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2021 £	2021 £	2021 £	2020 £	2020 £	2020 £
Donations and gifts	21,303	158,658	179,961	1,905	145,154	147,059
Furlough income	2,722	-	2,722	-	-	-
	<u>24,025</u>	<u>158,658</u>	<u>182,683</u>	<u>1,905</u>	<u>145,154</u>	<u>147,059</u>

Gifts are recognised as an asset upon receipt and valued at the market rate. All gifts are recognised in the SOFA.

### 4 Investments

	Unrestricted funds	Unrestricted funds
	2021 £	2020 £
Interest receivable	<u>6</u>	<u>11</u>

### 5 Raising funds

	Restricted funds	Restricted funds
	2021 £	2020 £
Fundraising and publicity		
Staging fundraising events	7,946	10,473
Staff costs	7,860	3,219
	<u>15,806</u>	<u>13,692</u>
Fundraising and publicity	<u>15,806</u>	<u>13,692</u>

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 6 Charitable activities

	Productions 2021 £	Productions 2020 £
Staff costs	70,739	28,968
Production costs	71,517	95,341
	<u>142,256</u>	<u>124,309</u>
Share of support costs	5,833	5,324
	<u>148,089</u>	<u>129,633</u>
<b>Analysis by fund</b>		
Unrestricted funds	5,819	1,080
Restricted funds	142,270	128,553
	<u>148,089</u>	<u>129,633</u>

### 7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Charity during the year.

### 8 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Charitable activities and administration	<u>4</u>	<u>2</u>
<b>Employment costs</b>		
	2021 £	2020 £
Wages and salaries	78,079	31,931
Social security costs	520	256
	<u>78,599</u>	<u>32,187</u>

There were no employees whose annual remuneration was more than £60,000.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 9 Tangible fixed assets

	Fixtures, fittings & equipment £
<b>Cost</b>	
At 1 April 2020	8,088
Additions	3,783
	<hr/>
At 31 March 2021	11,871
	<hr/>
<b>Depreciation and impairment</b>	
At 1 April 2020	8,087
Depreciation charged in the year	3,783
	<hr/>
At 31 March 2021	11,870
	<hr/>
<b>Carrying amount</b>	
At 31 March 2021	1
	<hr/>
At 31 March 2020	1
	<hr/>

### 10 Debtors

	2021 £	2020 £
<b>Amounts falling due within one year:</b>		
Prepayments and accrued income	9,122	21,954
	<hr/>	<hr/>

### 11 Creditors: amounts falling due within one year

	2021 £	2020 £
Other taxation and social security	4,191	1,362
Trade creditors	927	7,480
Other creditors	1,701	1,230
Accruals and deferred income	4,800	4,800
	<hr/>	<hr/>
	11,619	14,872
	<hr/>	<hr/>

### 12 Retirement benefit schemes

The Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Charity in an independently administered fund.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2021

#### 13 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds			
	Balance at 1 April 2019	Income	Expenditure	Balance at 1 April 2020	Income	Expenditure	Balance at 31 March 2021
	£	£	£	£	£	£	£
Stroke Odysseys GSTC	7,463	28,962	(36,425)	-	-	-	-
Dare to dream	14,357	7,421	(16,902)	4,877	1,622	(6,498)	1
Stroke Odysseys Tour	(5,965)	5,965	-	-	-	-	-
Stroke Odysseys Bristol	-	27,746	(26,657)	1,089	-	(1,089)	-
Stroke Odysseys Reading	-	19,000	(16,717)	2,283	-	(2,283)	-
Stroke Odysseys High Wycombe	-	6,000	(6,000)	-	-	-	-
Active London	-	44,104	(33,588)	10,516	11,026	(21,540)	2
Wellcome Shapers	-	5,956	(5,956)	-	99,044	(79,700)	19,344
ILFTT	-	-	-	-	46,967	(46,967)	-
	<u>15,855</u>	<u>145,154</u>	<u>(142,245)</u>	<u>18,765</u>	<u>158,659</u>	<u>(158,077)</u>	<u>19,347</u>

ILFTT is a City Bridge Trust funded opera project that engaged Rosetta Life Stroke ambassadors/survivors with Garsington Opera Community Company to test online creativity it a time of lockdown.

Active London was a Rosetta Life creative movement and music project for people living with stroke in North London funded by GLA.

Wellcome Shaper - a research project in collaboration with Kings College hat explores the viability of upscaling Rosetta Life work across the NHS.

# ROSETTA LIFE (A COMPANY LIMITED BY GUARANTEE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2021**

### 14 Analysis of net assets between funds

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total 2021 £	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total 2020 £
Fund balances at 31 March 2021 are represented by:						
Tangible assets	1	-	1	1	-	1
Current assets/ (liabilities)	15,141	19,347	34,488	(3,071)	18,764	15,693
	<u>15,142</u>	<u>19,347</u>	<u>34,489</u>	<u>(3,070)</u>	<u>18,764</u>	<u>15,694</u>

### 15 Related party transactions

During the year the Charity received a donation of 2021 £nil (2020: £22,245) from a member of Key Managements Personnel.