

BORDER CROSSINGS COMPANY LIMITED

England & Wales · Charity number 1048836

Details

Status Registered

Legal form Charitable company

Company number [03015984](#)

Registered 1995-08-23

Register [View on the Charity Commission register](#)

Contact

Address 13 Bankside
Enfield
EN2 8BN

Phone 02083665239

Email info@bordercrossings.org.uk

Website www.bordercrossings.org.uk

Activities

Objects: TO PROMOTE MAINTAIN IMPROVE AND ADVANCE EDUCATION BY THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA MIME DANCE SINGING MUSIC AND THE VISUAL ARTS AND TO FORMULATE PREPARE AND ESTABLISH SCHEMES THEREFOR PROVIDED THAT ALL OBJECTS OF THE COMPANY SHALL BE OF A CHARITABLE NATURE

Activities: Border Crossings works in intercultural performance, education, community projects and publishing. The charity produces theatre in collaboration with overseas partners, and with diverse UK communities. It produces festivals showcasing diverse, minority cultures. Each artistic project is accompanied by youth and education work, particularly with minority groups and disadvantaged young people.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£191,149	£173,053	-	-
2024-03-31	£45,572	£99,969	-	-
2023-03-31	£155,817	£187,989	-	-
2022-03-31	£150,829	£133,399	-	-
2021-03-31	£160,630	£134,296	-	-

Trustees

Name	Role	Appointed
Jatinder Nath Verma MBE	Chair	2020-07-28
Catriona Elinor Sinclair		2017-04-04
David Henry Ballantyne		2023-03-25
Emilia Anita Di Cesare		2025-03-17
Katharina Guderian		2017-04-14

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Accounts

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2025



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TRUSTEES AND ADVISORS

Trustees	Jatinder Verma MBE (Chair) David Ballantyne Anthony Brooks (resigned 17/2/25) Emily di Cesare (appointed 17/2/25) Katharina Guderian Ambrose Musiyiwa (resigned 12/12/24) Catriona Sinclair
Artistic director	Michael Walling
Associate director	Lucy Dunkerley
Patron	Peter Sellars
Independent Examiner	Luna Muncaster Limited
Registered Office	13 Bankside London EN2 8BN
Registered Company number	03015984
Registered Charity number	1048836

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TRUSTEES REPORT

The trustees, who are also directors of the company, submit their report and accounts for the year ended 31st March 2025.

Objectives and principal activities

The objects for which the company was established are the production of theatrical presentations, the encouragement of the arts and the promotion of education in drama, music, film and other arts. There were no significant changes in the activities of the company during the period of these accounts.

Structure, Governance and management

Border Crossings Ltd. is a company limited by guarantee and is a registered charity. The constitution of the company is set out in its memorandum and articles of association. The governing body of the company is the board of directors, which meets on a regular basis. The board has responded to the strategic needs of the organisation by developing and expanding its membership.

Financial performance and financial position

The financial performance for the year is detailed in the Statement of Financial Activities and shows a net surplus of £18,096 (2024 deficit: £54,397).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £61,217 (2024: £43,121).



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REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT

2024-25 was a hugely important year for Border Crossings. The most significant project was THE MOUTH OF THE GODS, which was not only our first venture into opera, but which also brought together a broad range of the strategies outlined in THE SLIGO MANIFESTO¹ to produce work of the highest quality through innovative processes, bringing together professional and community engagement work, and combining theatre with heritage work.

2025 represents the 30th anniversary of Border Crossings' founding. The main activities planned to mark this significant milestone are planned for the latter part of 2025, and so will be discussed in our next Annual Report. However, right from the start of the year, we have been publishing a series of 30 social media posts which look back on important moments in the journey. A blog piece that launched this series, entitled "Border Crossings at 30"², has been read over 1,400 times.

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director). Emma Townsend took some time out for maternity from the summer of 2024, but rejoined the company in March 2025 as Marketing Manager. Additional freelance contractors undertook work with the company as required by projects and allowed by funding.

The board met regularly throughout the year. Many board meetings were held jointly online with the board of our sister organisation, Border Crossings Theatre Company Limited by Guarantee, based in the Republic of Ireland. This company will issue its own Annual Report and Accounts.

Artistic and Education Achievements - ORIGINS: THE MOUTH OF THE GODS

THE MOUTH OF THE GODS was an immersive performance exploring the rich history and ongoing cultural significance of Latin America's Indigenous peoples. Combining ancestral dances, intricate embroidery, and shamanic ritual with the extraordinary baroque music born from the meeting of European and Indigenous traditions, the performance was a powerful journey from the oppressive colonial era towards renewal and hope. At its core was the rediscovered opera SAN FRANCISCO XAVIER,

¹ <https://www.bordercrossings.org.uk/sligo-manifesto>

² <http://bordercrossingsblog.blogspot.com/2025/01/border-crossings-at-30.html>

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written in the Chiquitano language by an unknown Indigenous composer. The project was supported by the National Lottery Heritage Fund with a major grant, as well as support from the Cockayne Foundation, the London Community Foundation and the Marchus Trust. Kelsey Yuhara was Project Manager, and the co-producing venue was Hoxton Hall. Six performances took place from 27th November- 1 December. The show was fully booked throughout the run, with 1500 + people attending. Tickets were free of charge. Museum partnerships with the British Museum and the Horniman Museum were very successful. There is material about the creative process in the project booklet³.

THE MOUTH OF THE GODS grew from an extraordinary collaboration with Latin American artists and community members. Celebrated Peruvian soprano Edith Ramos Guerra made her first UK appearances alongside Quechua/Aymara tenor Rafael Montero; while Johnny Rodriguez brought his expertise in traditional Andean music to enrich the baroque orchestra, under the direction of Matthew Morley, former Chorus Master at the English National Opera. It was crucial to the project's quality and authenticity that we were able to bring Edith from Peru to work alongside us: she is the foremost exponent of Indigenous music from the Andes, and lifted the quality of the performance to the highest level.



³ https://issuu.com/border-crossings/docs/brochure_241118-01_digital

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Critics and audiences noted the innovation and high artistic values:

“an inventive project that turns the stuffy inaccessibility of classically renditioned opera on its head”
(The Reviews Hub *****)

“Border Crossings are well known for their innovative cross-cultural productions, and in this venture they have truly excelled themselves.... a supremely inventive cultural collage”
(Plays to See *****)

“one of the most unique and special experiences I've had this year”
(Salterton Arts Review ****)

“The delicacy and linguistic richness of instruments, drums, voices, married with the European and Indigenous dance steps makes this a profound experience.”
(South London Community Matters)

“It felt like a bit of a privilege to be able to see it.”

“It was stunning, beautiful and powerful.”

“I was lucky enough to get a ticket to the opening night of the performance and I was totally overwhelmed by the haunting voice of Edith Ramos Guerra. The entire production was superb: the music, set design, lighting, innovative use of space, the structuring of the narrative, the weaving of voices, languages and time-sequences - everything came together to create something remarkable and unique. It was one of the best theatre experiences I've ever had.”

(Audience evaluations and responses)

The creation of THE MOUTH OF THE GODS started from our decision to stage the rediscovered Chiquitano baroque opera SAN FRANCISCO XAVIER, and our understanding that a short piece in a near-extinct language about two Jesuit saints meeting in heaven might need contextualising for 21st century London audiences! We worked closely with our Latin American artists to identify other music from the same period that could flesh out the work into a full-length performance, with Michael Walling slowly constructing a dramaturgical scheme that enabled us to tell the story of colonisation from Columbus to the present, highlighting the Indigenous point of view. His inclusion of three spoken scenes, the only sections of the piece in English, made the piece at once

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clear in terms of narrative and disturbing in terms of politics. As Renee Palmer wrote in The Reviews Hub:

“This creates an interesting dynamic for outsider audience members, where the narrative components most legible to them are the imperialist ones. There’s this twisted relief that comes from finally being able to understand what people are saying once the depiction of the Valladolid Debate of 1550 begins, only to find that what is being discussed is the matter of whether Indigenous people have souls and whether they are owed human decency in the Spanish evangelising mission.”

This dynamic interaction between different languages and different modes of performance, coupled with the creative structuring of the performance through a dramaturgical investigation of rediscovered scores and newly written texts, represents a unique and powerful contribution to both theatre and opera.

The depth of co-creation with the Latin American community, including the crucial involvement of international artists, also took our intercultural performance work to a new level. Engaging with dancers, puppeteers and textile artists over a long period enabled us to ensure the authenticity of what was presented, and to make the innovative, risk-taking aspects of the work readily accessible, even for audience who are not accustomed to theatre and opera. We recruited volunteers to support the professional artists and contribute to the heritage and research. This meant a high number of people from the Latin America background were actively engaged in the making, research and performances. In particular, some very dedicated community members performed the dances in the piece and embroidered the Paracas funerary mantle, while others made puppets and decorated the floor cloth. These community members, who were so invested in the work, actively promoted the performance across their communities. This meant that we were able directly to target many people who would not traditionally attend performances, which is probably why in our audience surveys 74% of respondents said word of mouth was how they heard about the show. We recorded 30 different ethnic backgrounds; 57% non-white British and 45% non-white backgrounds.

THE MOUTH OF THE GODS gave many young people the opportunity to work alongside, learn from and perform alongside professional artists in a professional setting. Each performance featured a different children’s choir, drawn from local schoolchildren with very diverse backgrounds. The children worked with Associate Director Lucy Dunkerley and opera singer John Apps to learn the arias, supported by their music teachers.

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Most schools opted for us to work with whole year groups, to enable as many children as possible to have chance to take part. We worked with up to 60 children per group, making a total of 320 children across 5 schools.

Children had the opportunity to develop and embed knowledge from specialist workshops with Indigenous percussionist Johny Rodriguez supported by guitar and charango player Robert Gutierrez. We made a short film with the Horniman Museum's musical instrument curators in dialogue with these Indigenous musicians to introduce children to Baroque and Indigenous instruments. There was also an online Q&A with curators and musicians so the children's specific questions could be answered.

A different school performed in each show. Many children did not know what opera was before starting the project. They enjoyed sharing aspects of their own cultural backgrounds and knowledge of history to give meaning to their performances, and brought a youthful vitality and a genuine sense of hope to the performances. Their understanding of the history and their desire to do things better in the future, brought a sincerity and positivity to the final scenes, when they held aloft images of Indigenous activists and environmental campaigners who had been assassinated.

THE MOUTH OF THE GODS was a timely response to demographic changes, environmental and political urgency, and the need to recalibrate how cultural activity is understood in relation to the diverse communities that make up contemporary Britain.

The history of European interactions with Indigenous people is problematic and complex, and even today tends to be excluded from educational syllabuses. The effects of colonisation in terms of environmental damage, economic inequalities and cultural prejudice are still very real and very damaging for Indigenous people today. However, European societies remain oblivious to the full extent of the colonial project, both historically and today, and its impact on communities, people and ecology. Through THE MOUTH OF THE GODS we were able to research, explore and share different perspective on this difficult topic, and present it in a thought-provoking and engaging production to a diverse range of people.

The performance addressed directly the struggle of Indigenous activists against globalised capital, particularly in relation to land rights and environmental concerns. The production highlighted heroic role-models like Berta Cáceres: a leading Indigenous environmentalist from Honduras,

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who was assassinated in her home in March 2016 for her activism protecting Indigenous lands from a hydroelectric project.

Many audience members commented on this moving, climactic moment in the performance, clearly demonstrating their engagement with the topic:

“I was particularly moved during the scene of Berta’s assassination with the speech about environmental issues and the interests of the corporation.”

“The entire part about the assassinations of the Indigenous rights activists in 2016 had me in tears. It really made me think about the struggle of Indigenous land rights and the cost of lives.”

“I am shocked at how badly invaders (Spanish) treated the Indigenous people.”

(Audience evaluations)

The film of the project premiered in April 2025, and so will be discussed in the next Annual Report.



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Artistic and Education Achievements - SUPPLIANTS OF SYRIA

SUPPLIANTS OF SYRIA is an ongoing theatre and digital project, co-produced with Turkey's Çukurova University and the Meryem Women's Co-Operative of Syrian Refugees in Adana. The film version of the project was presented as a preview during April 2024 in Regueb, Sidi Bouzid, Tunisia, in association with ATAC (Association Tunisienne de L'Action Culturelle). Michael Walling attended, and led a workshop around the film's themes. Following further work, particularly in subtitling, the official premier was presented in the cinema at Çukurova University in October, with many of the Syrian women who participated in the project present for the screening and the subsequent discussion.

"The film is an incredible achievement - but I have been crying all the way through."
(Syrian refugee participant)

A decision has been made not to release the film more widely until after the play has been shown. This now looks most likely to be in London during early March 2026.

Additional Artistic and Educational Work

Border Crossings continued to be involved in a range of smaller activities and partnerships through the year. During the autumn, Michael Walling was again asked to curate a series of online seminars with Indigenous theatre-makers from the Americas, in his capacity as Visiting Professor at Rose Bruford College.

The company was asked to explore potential commissions of Indigenous artists to make work for National Trust properties, including Québec House. While this process has been slowed for reasons internal to the Trust, it has the potential to bring further earned income to Border Crossings, and to raise the organisation's visibility still further.

In August, Michael was asked to speak on a panel at Riverside Studios, about Flute Theatre's pioneering work with theatre for autistic people. This led to his being invited to join the Flute board.

Border Crossings was again certified as a Carbon Neutral Business. This certification applies to both the UK and Irish companies, and is issued by Carbon Neutral Britain and Carbon Neutral Ireland respectively.

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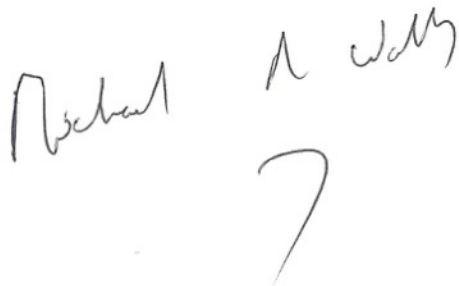
Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts. It should be noted here that the Irish company also had a very significant year in 2024-25, receiving a major Creative Europe grant to develop a new devised play called THE LEGEND OF EUROPA with significant partners in France, Italy and Sweden. The company also received an Erasmus + grant for Youth work with Irish and Italian participants, including refugees and migrants: PERFORMING POSSIBILITY.

Alastair Niven 1944-2025

Everyone involved with Border Crossings was deeply saddened by the death of Dr. Alastair Niven LVO OBE on 31st March 2025. Described in his Guardian obituary as “the foremost literary administrator and diplomat of his time”, Alastair was a central figure in the development of our organisation, and was particularly important in facilitating our engagements with leading Black, Asian, Indigenous and European writers and artists, both in the UK and overseas. As he wrote in his 2021 memoir “In Glad or Sorry Hours”:

“I have had special pleasure from my connection with Border Crossings, a theatre company punching well above its financial weight under the inspiring energetic leadership of Michael Walling. We work in most art forms - plays, film, art, debate - but the jewel in our crown is a biennial festival in London called ORIGINS, which focuses on indigenous cultures: Aboriginal, Amazonian, Inuit, Maori, Sámi.”

Handwritten signature of Michael Walling, consisting of the name 'Michael' and 'Walling' written in a cursive style, with a large flourish below.

Michael Walling
Artistic Director
Date: 22nd September 2025

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Taxation status

The company is a registered charity and under the provisions of section 505 of the Income and Corporation Taxes Act 1988 is exempt from liability to taxation.

Risk Review

The directors of the company carry out a risk analysis for each project to be entered into by the company and update this throughout the life of each project, identifying and quantifying the level of risk exposure that the company is subject to. Strategies are implemented to mitigate identified risks and their potential impact on the company.

Reserves policy

As at the year end, our total reserves stood at £61,217 (2024: £43,121) of which £0 (2024: £10,580) was restricted for specified charitable purposes and £61,217 (2024: £32,541) was unrestricted reserves.

The unrestricted reserves of £61,217 at 31st March 2025 equate to more than 12 months of core operating costs, which represents a significant increase on the previous financial year, reflecting the financial improvement the organisation has made during 2024/2025.

We have reviewed our unrestricted reserves policy and, in view of the current economic and arts funding climate, the Board has resolved to maintain an unrestricted reserves policy of between 6 and 12 months of core operating costs.

The directors, therefore, consider that our current reserves are sufficient to enable the company to continue to operate in the current challenging economic environment.

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Statement of Trustees' Responsibilities

The Trustees, who are also the directors of Border Crossings Company Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Signed on behalf of the board



Jatinder Verma – Chair of the Board

Date: 22nd September 2025

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF BORDER CROSSINGS LIMITED

I report on the accounts of the company for the year ended 31 March 2025.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants in England & Wales.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- Accounting records were not kept in accordance with section 386 of the Companies Act 2006; or

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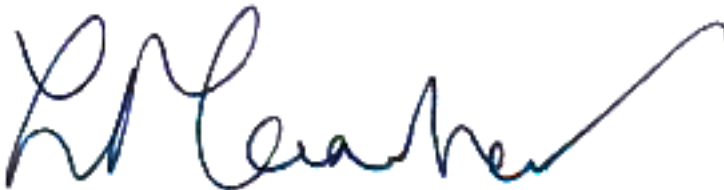
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- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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

A handwritten signature in blue ink, appearing to read 'Luna Muncaster', with a long, sweeping flourish extending to the right.

Mrs. Luna Muncaster (ACA)

Luna Muncaster Limited
40 Vera Avenue
London N21 1RG

Date: 22nd September 2025

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Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2025

	Unrestricted funds	Restricted income funds	Total funds 2025	Prior year funds 2024
	£	£	£	£
Income from:				
Donations and legacies	498	-	498	168
Charitable activities	44,711	145,817	190,528	45,273
Other trading activities	-	-	-	-
Investments	123	-	123	131
Total income	45,332	145,817	191,149	45,572
Expenditure on:				
Raising funds	180	-	180	180
Charitable activities	56,101	116,772	172,873	99,789
Total expenditure	56,281	116,772	173,053	99,969
Net income/(expenditure) before tax for the reporting period	(10,949)	29,045	18,096	(54,397)
Tax payable	-	-	-	-
Net income/(expenditure) after tax	(10,949)	29,045	18,096	(54,397)
Transfers between funds	39,625	(39,625)	-	-
Net movement in funds	28,676	(10,580)	18,096	(54,397)
Reconciliation of funds:				
Total funds brought forward	32,541	10,580	43,121	97,518
Total funds carried forward	61,217	-	61,217	43,121

The notes to the accounts on pages 19 to 22 form part of these financial statements.

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Balance sheet as at 31 March 2025

	Unrestrict ed funds	Restricted income funds	Total as at 31 st March 2025	Total as at 31 st March 2024
	£	£	£	£
Fixed assets				
Tangible assets	17,178	-	17,178	20,467
Total fixed assets	17,178	-	17,178	20,467
Current assets				
Stocks	1,000	-	1,000	1,000
Debtors	2,092	-	2,092	938
Cash at bank and in hand	42,822	-	42,822	26,795
Total current assets	45,914	-	45,914	28,733
Creditors: amounts falling due within one year	1,875	-	1,875	6,079
Net current assets/(liabilities)	44,039	-	44,039	22,654
Total assets less current liabilities	61,217	-	61,217	43,121
Creditors: amounts falling due after one year	-	-	-	-
Total net assets/(liabilities)	61,217	-	61,217	43,121
<u>Funds of the Charity</u>				
Restricted income funds	-	-	-	10,580
Unrestricted funds	61,217	-	61,217	32,541
Total funds	61,217	-	61,217	43,121

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Signed on behalf of the board



Jatinder Verma MBE
Chair of the Board
Date: 22nd September 2025



David Ballantyne
Treasurer
Date: 22nd September 2025

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NOTES TO THE ACCOUNTS

Border Crossings Limited is a private company limited by guarantee and has no share capital.

1. Accounting policies

a) Basis of preparation and format of the accounts

The accounts are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP); Accounting and Reporting by Charities and in accordance with Financial Reporting Standard applicable in the UK (FRS102) and with the Charities Act 2011. The Charity constitutes a public benefit entity as defined by FRS102.

b) Going Concern

It is the policy of the board of the company to take careful account of the funding available for each production before entering into financial commitments for that production in order to ensure that the company will be able to meet its financial commitments. The board has no reason to believe, that for the foreseeable future any events are likely to occur which would put achievement of this policy at risk. Therefore, the board continues to adopt the going concern policy when preparing the accounts of the company.

c) Income and costs of productions

The direct costs of productions completed or in progress are taken to the statement of financial activities as they are incurred. Any associated income, including grant income for such productions is similarly matched and taken to the statement of financial activities.

d) Stocks

Stocks are valued at the lower of cost and net realisable value.

e) Depreciation

Depreciation is provided to write off the cost of assets by equal instalments over their estimated useful life. All equipment is written off at a rate of 10% on a straight-line basis.

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2. Income from Charitable activities £190,528 (2024 £45,273):

	2025 £	2024 £
Fees	3,536	7,217
Grants	144,567	38,056
Ticket & other sales	-	-
Theatre Tax Relief	42,425	-
Total	190,528	45,273

Grants in the current year and prior year were received from Arts Council England, the British Council, Belfast City Council, the National Lottery Heritage Fund, the Cockayne Foundation, the London Community Foundation, the Marchus Trust and Local Giving.

3. Expenditure on charitable activities £172,873 (2024 £99,789):

2025	Core £	Suppliants of Syria £	Mouth of the Gods £	Total £
Operating Costs	10,388	1,019	36,202	47,609
Artistes & professional costs	45,713	1,500	78,051	125,264
Total	56,101	2,519	114,253	172,873

2024	Core £	Suppliants of Syria £	Mouth of the Gods £	San Ignacio £	Total £
Operating Costs	12,040	6,467	876	20,000	39,383
Artistes & professional costs	28,461	25,401	6,544	-	60,406
Total	40,501	31,868	7,420	20,000	99,789

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2025

Related party transactions in the year:

There were no transactions with or loans to/from Border Crossings Theatre Company Limited, a charity incorporated in the Republic of Ireland in either the current or prior financial year. The two companies are related because of common trustees and similar objectives and principal activities.

None of the Trustees (or any person connected with them) received any remuneration or benefits during the current or prior financial year.

There were no employees during the current or prior financial year.

4. Tangible assets:

	Website and other equipment £
Cost at 1 st April 2024	32,877
Additions in the year	-
Cost at 31 st March 2025	32,877
Accumulated Depreciation at 1 st April 2024	(12,411)
Depreciation in the year	(3,288)
Accumulated Depreciation at 31 st March 2025	(15,699)
Net Book Value at 31 st March 2025	17,178
Net Book Value at 31 st March 2024	20,466

5. Debtors £2,092 (2024 £938):

	2025 £	2024 £
Prepayments	945	938
Loan to related company	-	-
VAT	1,147	-
Total	2,092	938

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The related company is Border Crossings Theatre Company Limited incorporated in the Republic of Ireland. The two companies are related because of common trustees and similar objectives and principal activities.

6. Creditors (amounts falling due within one year) £1,875 (2024 £6,079):

	2025 £	2024 £
Accruals	1,875	5,715
VAT	-	364
Other creditors	-	-
Total	1,875	6,079

7. Restricted Income funds £0 (2024 £10,580):

	At 1 April 2024 £	Income £	Expenditure £	Transfers to Unrestricted Reserves £	At 31 March 2025 £
Origins 2021	-	1,250	-	(1,250)	-
Origins 2024	3,000	-	-	(3,000)	-
Suppliants of Syria	-	9,776	(2,519)	(7,257)	-
Mouth of the Gods	7,580	134,791	(114,253)	(28,118)	-
Total	10,580	145,817	(116,772)	(39,625)	-

Further information on the programmes detailed under Restricted Reserves (above) can be found in the Report of the Artistic Director on pages 4-11.

- There were no contingent liabilities nor capital or financial commitments as at 31st March 2024 or 31st March 2023.
- There is no controlling party.

Company Number: 03015984

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The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

England & Wales - Charity number 1048836

Accounts

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
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BORDER CROSSINGS COMPANY LIMITED

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TRUSTEES AND ADVISORS

Trustees	Jatinder Verma MBE (chair) David Ballantyne Katharina Guderian Ambrose Musiyiwa (appointed 21/9/2023) Catriona Sinclair Anthony Brooks
Artistic director	Michael Walling
Associate director	Lucy Dunkerley
Patron	Peter Sellars
Independent Examiner	Luna Muncaster Limited
Registered Office	13 Bankside London EN2 8BN
Registered Company number	03015984
Registered Charity number	1048836

Company Number: 03015984

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BORDER CROSSINGS COMPANY LIMITED

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TRUSTEES REPORT

The trustees, who are also directors of the company, submit their report and accounts for the year ended 31st March 2024.

Objectives and principal activities

The objects for which the company was established are the production of theatrical presentations, the encouragement of the arts and the promotion of education in drama, music, film and other arts. There were no significant changes in the activities of the company during the period of these accounts.

Structure, Governance and management

Border Crossings Ltd. is a company limited by guarantee and is a registered charity. The constitution of the company is set out in its memorandum and articles of association. The governing body of the company is the board of directors, which meets on a regular basis. The board has responded to the strategic needs of the organisation by developing and expanding its membership.

Financial performance and financial position

The financial performance for the year is detailed in the Statement of Financial Activities and shows a net deficit of £54,397 (2023 deficit: £32,172).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £43,121 (2023: £97,518).

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REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT



2023-24 was an important year for Border Crossings. While there was less public-facing activity than in some previous years, there was a renewed depth of engagement and thoroughness of approach in our work, which reflects the shift in emphasis outlined in THE SLIGO MANIFESTO.

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director). Emma Townsend continued to work on marketing and social media, ensuring an ongoing visibility for the company's activities. Additional freelance contractors undertook work with the company as required by projects and allowed by funding.

The board met regularly throughout the year. Many board meetings were held jointly online with the board of our sister organisation, Border Crossings Theatre Company Limited by Guarantee, based in the Republic of Ireland. This company will issue its own Annual Report and Accounts.

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BORDER CROSSINGS COMPANY LIMITED

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THE SLIGO MANIFESTO

Border Crossings' activities during 2023-24 were framed by THE SLIGO MANIFESTO¹. There was a strong sense in everything we did that our projects were dynamic, evolving and dialogic, responding to the shifting circumstances in which we operate. These processes of co-creation were also informed by ethical imperatives, political awareness and an evolving understanding of democratic principles in society and culture. The global realism contained within our artistic processes and their results has significantly raised the potential impact of what we do.

Our work on SUPPLIANTS OF SYRIA (detailed below) has been particularly self-aware and self-critical, in line with the Manifesto's sense of the need for a conscious approach to social, economic and cultural differences in our dialogues with marginalised communities. Engaging directly with Syrian refugees in Turkey made us acutely aware both of privilege and responsibility: and the evolving performance and film both serve to confront audiences with these global realities through a conscious presentation of our own experiences.

It is also important to stress that the theatre piece and the film are distinct and complementary manifestations of the same project, and that there are likely to be others. By avoiding an exclusive focus on "production", but rather framing the performance as part of a wider cultural project, SUPPLIANTS OF SYRIA can become a fuller, more far-reaching and more deeply engaged cultural intervention. The use of digital media is critical to this; partly because the film can travel more readily than the performance, but also because the performance itself contains crucial digital elements. The refugee women are not able to travel to Europe, but they can be seen in a recorded form. The interaction between the digital and the live therefore becomes a further manifestation of the tensions at the heart of the piece: between European and Arab nations, between men and women, between the privileged and the dispossessed.

This project is the first co-production to involve both our UK and Irish companies. This cross-border expansion is lending a further diversity of viewpoint and experience to the material.

We are aware that this sense of a greater (and growing) impact would benefit from rigorous evaluation. THE MOUTH OF THE GODS has an External Evaluator attached, and we are exploring the potential for an

¹ <https://www.bordercrossings.org.uk/sligo-manifesto>

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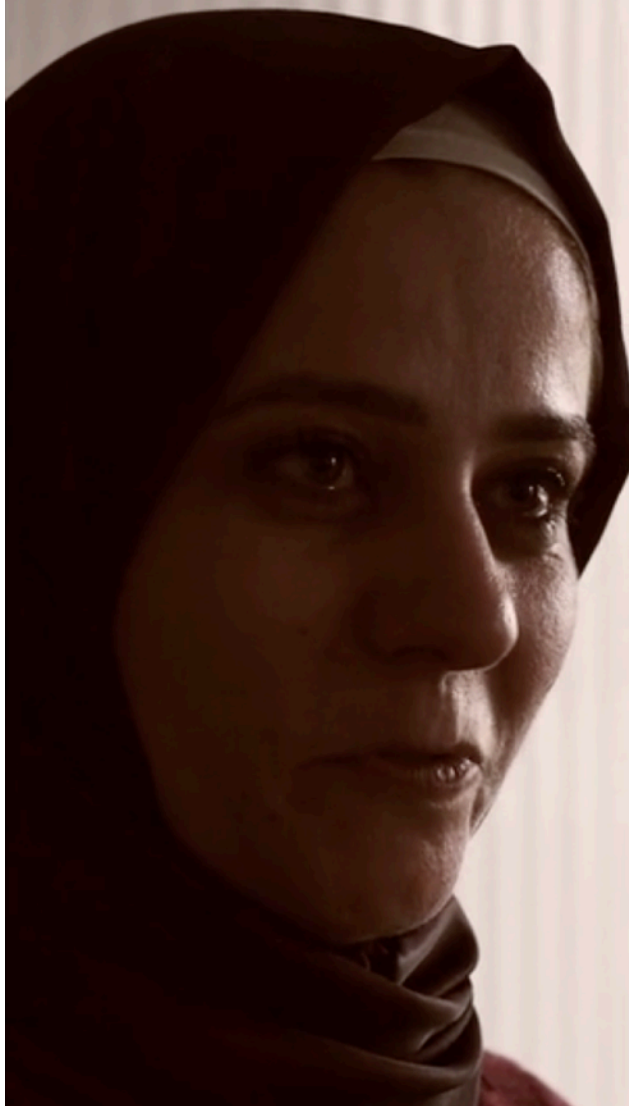
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academic research project, in collaboration with Queens University Belfast, to assess how artistic work of this kind can act as a catalyst for social and environmental justice, cultural and spiritual renewal.

Artistic and Education Achievements - SUPPLIANTS OF SYRIA



This project, which is crucial to Border Crossings' evolving vision and working approach, occupied much of the year as we researched, developed and financed it. In November 2023, Michael Walling and Lucy Dunkerley travelled to Adana in Southern Turkey, home of our established partners in the Film Department of Çukurova University. This month-long visit was supported by the British Council's programme "Creative Collaborations Turkey", and by the Anna Lindh Foundation, through Border Crossings Ireland. Our partners were able to establish a new further partnership with Meryem Women's Co-Operative. This organisation, which works directly with Syrian female refugees, agreed to pay their members for their participation. This meant that we overcame any ethical concerns about potential exploitation: the women

involved made an informed choice to take part as an element of their paid work with the Co-Operative. We filmed the women performing some spoken text and the movement work we developed for the choruses of SUPPLIANTS by Aeschylus. We filmed a series of interviews with those who wished to share their personal stories, and this turned out to be a very healing process for them as well as the key to the play's authenticity. We

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also recorded “behind the scenes” footage, plus interviews with local activists and partners.

In January to February 2024, a further month's workshop was undertaken with professional deviser-performers in London, supported by Arts Council England. One of these actors was an Irish man, with a background as a Moldovan refugee. The others were English, one of them the son of Nigerian migrants. All three responded in specific and perceptive ways to the video material, to the Greek play, and to the input of visiting experts. At the end of this process, a work-in-progress showing was held for an invited audience.



We are currently completing the editing of the film version and exploring ways to present both this and the live performance in Turkey and in a range of appropriate communities across the UK and Ireland. This is a more complex process than the conventional booking of a tour, and we are deliberately investing the necessary time and resources to ensure that the work is fully engaged and embedded in the communities where it will be presented. We gratefully acknowledge the financial support offered by Belfast City Council to develop the potential for the project in that city, which involved extensive outreach and network building with arts venues, refugee groups and NGOs there.

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Artistic and Education Achievements - ORIGINS: THE MOUTH OF THE GODS



During 2023, we developed plans for a large-scale project using music-theatre to narrate the histories of colonisation and resistance in Latin America, and to celebrate the cultural heritage of London's Latin American communities. This project will also involve live performances, which will take place at our new partner venue Hoxton Hall, and a complementary film. By involving the community in the creation of embroidered cloths, puppets, props and dances, the project will represent a much broader reach and deeper engagement than is usual for theatre.

In early 2024, we had confirmation of funding from the National Lottery Heritage Fund, as well as support from the Cockayne Foundation, the London Community Foundation and the Marchus Trust. Kelsey Yuhara was appointed Project Manager for this work, which will develop throughout 2024. The Hoxton Hall performances will be held in November, and the film will be ready in early 2025.

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Artistic and Education Achievements - ORIGINS: SONGSTREETS



The year began with the 11th April 2023 launch of our digital app SONGSTREETS², commissioned by ORIGINS from sound artist Thor McIntyre-Burnie and his company Aswarm, in response to Indigenous Australian musician Jessie Lloyd's residency in Brixton during the previous financial year. The launch, by Ros Griffiths from Friends of Windrush Square and project participant Article Bird Legs, was well attended, with users of the app being guided through the streets of Brixton, hearing music and stories from the community there. The app is an ongoing resource, which continues to be accessed regularly.

Artistic and Education Achievements - THE GAZA MONOLOGUES

In November 2023, we received an email from ASHTAR Theatre in Ramallah, with whom we had collaborated in 2014 and 2016 on THE PLAYS OF LOVE AND WAR. Responding to the Israeli attacks on Gaza, they were asking theatre-makers around the world to contribute to a Global reading of their piece THE GAZA MONOLOGUES: a collection of monologues first written by young Gaza's in 2010, and remaining very pertinent. Our reading was a digital event, held on Zoom and now available on YouTube³.

² For iPhone: <https://apps.apple.com/gb/app/aswarm-xr/id1624980405> For Android: <https://play.google.com/store/apps/details?id=com.gesture.aswarmxr>

³ <https://www.youtube.com/watch?v=1ST7q-YrMns>

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Thirty-one performers, many of whom had worked with Border Crossings before, contributed to this event. It was also featured on Maritime Radio in both London and New York, reaching significant audiences.

Additional Artistic and Educational Work

Border Crossings continued to be involved in a range of smaller activities and partnerships through the year. During the autumn, Michael Walling was asked to curate a series of online seminars with Indigenous theatre-makers from the Americas, in his capacity as Visiting Professor at Rose Bruford College. He was also instrumental in the college's invitation to Canadian First Nations theatre-maker Yvette Nolan to undertake a Visiting Fellowship at the College.

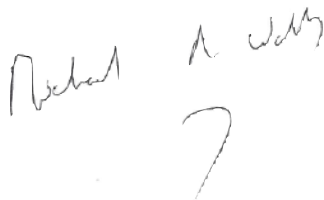
In June, Michael was a keynote speaker at a conference on "Sustainability, Pedagogy and Environmental Justice in the Performing Arts" at Royal Holloway, University of London. His talk, which was followed by additional material from the Fijian dance company VOU, is available online⁴. Later in June, he gave a workshop at the University of Rennes in France, as part of their research programme CAPS (Creative approaches to public space).

In September, Michael and Lucy presented the company's work with young people at the National Maritime Museum as part of a conference on "Play and our Changing World".

Border Crossings also took part in the digital mentoring programme for arts organisations, run by The Space with the support of Arts Council England.

Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts.

Handwritten signature of Michael Walling in blue ink, consisting of the name 'Michael' and 'M Walling' with a large flourish below.

Michael Walling
Artistic Director
Date: 17th September 2024

⁴ <https://www.youtube.com/watch?v=PY2jpporPlo>

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BORDER CROSSINGS COMPANY LIMITED

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Taxation status

The company is a registered charity and under the provisions of section 505 of the Income and Corporation Taxes Act 1988 is exempt from liability to taxation.

Risk Review

The directors of the company carry out a risk analysis for each project to be entered into by the company and update this throughout the life of each project, identifying and quantifying the level of risk exposure that the company is subject to. Strategies are implemented to mitigate identified risks and their potential impact on the company.

Reserves policy

As at the year end, our total reserves stood at £43,121 (2023: £97,518) of which £10,580 (2023: £15,400) was restricted for specified charitable purposes and £32,541 (2023: £82,118) was unrestricted reserves.

The unrestricted reserves of £32,541 at 31st March 2024 equate to about 7 months of core operating costs, which is at a lower level than the Board would ideally wish. It is thought that the 2024/2025 financial year will see an increase in income.

We have reviewed our unrestricted reserves policy and, in view of the current economic and arts funding climate, the Board has resolved to adopt an unrestricted reserves policy of between 6 and 12 months of core operating costs.

The directors, therefore, consider that our current reserves are sufficient to enable the company to continue to operate in the current challenging economic environment.

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BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
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Statement of Trustees' Responsibilities:

The Trustees, who are also the directors of Border Crossings Company Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Signed on behalf of the board



Jatinder Verma – Chair of the Board

Date: 17th September 2024

Company Number: 03015984

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BORDER CROSSINGS COMPANY LIMITED

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31st March 2024

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF BORDER CROSSINGS LIMITED

I report on the accounts of the company for the year ended 31 March 2024.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants in England & Wales.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- Accounting records were not kept in accordance with section 386 of the Companies Act 2006; or

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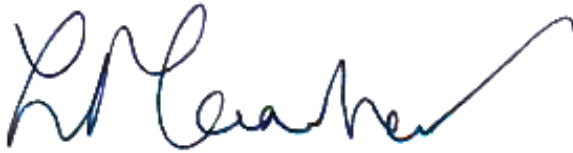
The company is limited by guarantee and has no share capital

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31st March 2024

- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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



Mrs. Luna Muncaster (ACA)

Luna Muncaster Limited
40 Vera Avenue
London N21 1RG

Date: 17th September 2024

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The company is limited by guarantee and has no share capital

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Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2024

	Unrestricted funds	Restricted income funds	Total funds 2024	Prior year funds 2023
	£	£	£	£
Income from:				
Donations and legacies	168	-	168	21,274
Charitable activities	1,117	44,156	45,273	134,518
Other trading activities	-	-	-	-
Investments	131	-	131	25
Total income	1,416	44,156	45,572	155,817
Expenditure on:				
Raising funds	180	-	180	180
Charitable activities	40,501	59,288	99,789	187,809
Total expenditure	40,681	59,288	99,969	187,989
Net income/(expenditure) before tax for the reporting period	(39,265)	(15,132)	(54,397)	(32,172)
Tax payable	-	-	-	-
Net income/(expenditure) after tax	(39,265)	(15,132)	(54,397)	(32,172)
Transfers between funds	(10,312)	10,312	-	-
Net movement in funds	(49,577)	(4,820)	(54,397)	(32,172)
Reconciliation of funds:				
Total funds brought forward	82,118	15,400	97,518	129,690
Total funds carried forward	32,541	10,580	43,121	97,518

The notes to the accounts on pages 18 to 21 form part of these financial statements.

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Balance sheet as at 31 March 2024

	Unrestricted funds	Restricted income funds	Total as at 31 st March 2024	Total as at 31 st March 2023
	£	£	£	£
Fixed assets				
Tangible assets	20,467	-	20,467	23,754
Total fixed assets	20,467	-	20,467	23,754
Current assets				
Stocks	1,000	-	1,000	1,036
Debtors	938	-	938	4,478
Cash at bank and in hand	16,215	10,580	26,795	69,367
Total current assets	18,153	10,580	28,733	74,881
Creditors: amounts falling due within one year	6,079	-	6,079	1,117
Net current assets/(liabilities)	12,074	10,580	22,654	73,764
Total assets less current liabilities	32,541	10,580	43,121	97,518
Creditors: amounts falling due after one year	-	-	-	-
Total net assets/(liabilities)	32,541	10,580	43,121	97,518
<u>Funds of the Charity</u>				
Restricted income funds	-	10,580	10,580	15,400
Unrestricted funds	32,541	-	32,541	82,118
Total funds	32,541	10,580	43,121	97,518

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Signed on behalf of the board



Jatinder Verma MBE
Chair of the Board
Date: 17th September 2024



David Ballantyne
Treasurer
Date: 17th September 2024

The notes to the accounts on pages 18 to 21 form part of these financial statements.

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BORDER CROSSINGS COMPANY LIMITED

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NOTES TO THE ACCOUNTS

Border Crossings Limited is a private company limited by guarantee and has no share capital.

1. Accounting policies

a) Basis of preparation and format of the accounts

The accounts are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP); Accounting and Reporting by Charities and in accordance with Financial Reporting Standard applicable in the UK (FRS102) and with the Charities Act 2011. The Charity constitutes a public benefit entity as defined by FRS102.

b) Going Concern

It is the policy of the board of the company to take careful account of the funding available for each production before entering into financial commitments for that production in order to ensure that the company will be able to meet its financial commitments. The board has no reason to believe, that for the foreseeable future any events are likely to occur which would put achievement of this policy at risk. Therefore, the board continues to adopt the going concern policy when preparing the accounts of the company.

c) Income and costs of productions.

The direct costs of productions completed or in progress are taken to the statement of financial activities as they are incurred. Any associated income, including grant income for such productions is similarly matched and taken to the statement of financial activities.

d) Stocks

Stocks are valued at the lower of cost and net realisable value.

e) Depreciation

Depreciation is provided to write off the cost of assets by equal instalments over their estimated useful life. All equipment is written off at a rate of 10% on a straight-line basis.

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2. Income from Charitable activities £45,273 (2023 £134,518):

	2024 £	2023 £
Fees	7,217	12,468
Grants	38,056	122,050
Ticket & other sales	0	-
Theatre Tax Relief	0	-
Total	45,273	134,518

Grants were received from Arts Council England, the British Council, Belfast City Council, the National Lottery Heritage Fund, the Cockayne Foundation and London Community Foundation, the Marchus Trust and Local Giving.

3. Expenditure on charitable activities £99,789 (2023 £187,809):

	2024 £	2023 £
Operating costs	39,383	8,638
Artistes & performance costs	60,406	179,171
Total	99,789	187,809

Related party transactions in the year:

There were no transactions with or loans to/from Border Crossings Theatre Company Limited, a charity incorporated in the Republic of Ireland in either the current or prior financial year. The two companies are related because of common trustees and similar objectives and principal activities.

None of the Trustees (or any person connected with them) received any remuneration or benefits during the current or prior financial year.

There were no employees during the current or prior financial year.

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4. Tangible assets:

	Website and other equipment £
Cost at 1 st April 2023	32,877
Additions in the year	-
Cost at 31 st March 2024	32,877
Accumulated Depreciation at 1 st April 2023	(9,123)
Depreciation in the year	(3,288)
Accumulated Depreciation at 31 st March 2024	(12,411)
Net Book Value at 31 st March 2024	20,467
Net Book Value at 31 st March 2023	23,754

5. Debtors £938 (2023 £4,478):

	2024 £	2023 £
Prepayments	938	1,388
Loan to related company	-	-
VAT	-	3,090
Total	938	4,478

The related company is Border Crossings Theatre Company Limited incorporated in the Republic of Ireland. The two companies are related because of common trustees and similar objectives and principal activities.

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

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6. Creditors (amounts falling due within one year) £6,079 (2023 £1,117):

	2024 £	2023 £
Accruals	5,715	1,053
VAT	-	-
Other creditors	364	64
Total	6,079	1,117

7. Restricted Income funds £10,580 (2023 £15,400):

	2024 £	2023 £
Origins 2021	-	(4,600)
Origins 2024	3,000	-
Suppliants of Syria	-	-
Mouth of the Gods	7,580	-
San Ignacio	-	20,000
Total	10,580	15,400

Further information on the programmes detailed under Restricted Reserves (above) can be found in the Report of the Artistic Director on pages 4-7.

8. There were no contingent liabilities nor capital or financial commitments as at 31st March 2024 or 31st March 2023.
9. There is no controlling party.

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

England & Wales - Charity number 1048836

Accounts

BORDER CROSSINGS COMPANY LIMITED

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REMEMBRANCES - Birmingham 2022 Festival

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Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

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DIRECTORS AND ADVISORS

Directors and trustees Jatinder Verma MBE (chair)
 David Ballantyne (appointed 25/3/2023)
 Katharina Guderian
 Prakash Kurup (resigned 25/3/2023)
 Catriona Sinclair
 Anthony Brooks

Artistic director Michael Walling

Associate director Lucy Dunkerley

Patron Peter Sellars

Independent Examiner Luna Muncaster Limited

Registered Office 13 Bankside
 London EN2 8BN

Registered Company 03015984
number

Registered Charity 1048836
number

BORDER CROSSINGS COMPANY LIMITED

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DIRECTORS AND TRUSTEES REPORT

The directors, who are also the trustees of the charity, submit their reports and accounts for the year ended 31st March 2023.

Objectives and principal activities

The objects for which the company was established are the production of theatrical presentations, the encouragement of the arts and the promotion of education in drama, music, film and other arts. There were no significant changes in the activities of the company during the period of these accounts.

Structure, Governance and management

Border Crossings Ltd. is a company limited by guarantee and is a registered charity. The constitution of the company is set out in its memorandum and articles of association. The governing body of the company is the board of directors, which meets on a regular basis. The board has responded to the strategic needs of the organisation by developing and expanding its membership.

Financial performance and financial position

The financial performance for the year is detailed in the Statement of Financial Activities and shows a net deficit of -£32,172 (2022 surplus £17,430).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £97,518 (2022 £129,690).

BORDER CROSSINGS COMPANY LIMITED

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REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT



ORIGINS: The Dover Beach Plaque, by Jasmine Coe

2022-23 was an exceptionally busy year for Border Crossings, seeing many projects which had been delayed by the Covid-19 pandemic, or developed in direct response to that event, coming to fruition. Many of the projects came under the umbrella of the extended ORIGINS Festival, which ran throughout the year, ending with the issuing of the overall Festival's retrospective programme¹ in early 2023. ORIGINS continued to explore the key themes of Covid, Climate Change and Colonialism, laid out at the start of the Festival in 2021.

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director). During the year Emma Townsend, who had worked so successfully on the marketing and digital presence of ORIGINS 2021-22, agreed to a longer-term freelance contract with Border Crossings, ensuring an ongoing visibility for the company's activities. Additional freelance contractors undertook work with the company as required by projects and allowed by funding.

The board met regularly throughout the year. Many board meetings were held jointly online with the board of our sister organisation, Border Crossings Theatre

¹ https://issuu.com/border_crossings/docs/origins_21-22_-_programme

BORDER CROSSINGS COMPANY LIMITED

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Company Limited by Guarantee, based in the Republic of Ireland. This company will issue its own Annual Report and Accounts.

In response to the Strategic Planning processes undertaken by the joint boards and executive, Border Crossings adopted THE SLIGO MANIFESTO in June 2022. This document, reproduced below, outlines the key principles that will inform our work going forward.

THE SLIGO MANIFESTO

- This manifesto is our response to an increasingly uncertain world, characterised by pandemic, climate change and warfare. Planning has become hugely challenging, and risk is high. However, this has always been the state in our collaborative, intercultural devising spaces. We embrace uncertainty as a catalyst to creative practice.
- Our work - in theatre, in other art forms, in education, in community cultural development and online - is not an attempt to represent the world, but to change it.
- Our predominantly White artistic leadership and management team will engage honestly and self-critically in evolving, creative, intercultural dialogues with Black and Indigenous artists, communities and stories.
- We reject the commercial model of theatre as “production”. For us, theatre is a participatory process, all aspects of which need to engage with the communities we serve. Performance is a public ritual, a ceremony that brings our communities together.
- Our work going forward will therefore focus on “events” rather than “productions”; channelling energies towards generating real impact in terms of social and environmental justice, cultural and spiritual renewal.
- We now work through two charitable companies, one in the Republic of Ireland and one in the UK: both dedicated to intercultural dialogue through the arts. In furtherance of this international mission, we will engage more substantially with European partnerships and develop a range of key funding relationships, including core funding.
- We will deepen the relationship between our live and digital work, recognising the complementary nature of live and virtual experiences, and the different ways in which these inter-related approaches can generate reach and impact. We believe that any art form is regenerated and developed by its interaction with other forms, and so we will enhance our theatre through digital practice and our digital work through our theatre.
- We will be more risk aware in our financial management, more conscious of the evolution of projects through their processes, and more sensitive to the need to keep cultural work free of charge or very affordable. We will therefore ensure that contingencies form a larger element in our budgeting.

BORDER CROSSINGS COMPANY LIMITED

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Artistic and Education Achievements - REMEMBRANCES



REMEMBRANCES - Birmingham 2022

Related to ORIGINS but separately commissioned, REMEMBRANCES was our first live performance presentation since before the pandemic, carefully placed in an outdoor setting during the summer to reduce any ongoing risk. The piece was co-produced by Border Crossings' ORIGINS Festival, AVA DANCE COMPANY and b.solomon//ELECTRIC MOOSE (Canada). It was presented as part of Birmingham International Dance Festival 2022, produced by FABRIC. Commissioned as part of the Birmingham 2022 Festival, generously supported by Arts Council England, BDF, the Canada Council for the Arts and the High Commission of Canada in the United Kingdom. The commission from Birmingham 2022 was a particularly significant one for Border Crossings, as it placed the company's work at the centre of national and international debates around key questions of cross-cultural relationships in the period of decolonisation.

Responding to the Commonwealth Games, REMEMBRANCES used dance and poetry to question the conventional ceremonies of welcome around the games, and to explore more nuanced and equitable approaches. The piece attracted very positive responses from live audiences in Birmingham, including local schools, and from online audiences (including First Nations people in Canada and across the world) who saw the streamed version. This use of a digital version of the piece to expand reach and impact marks an important development in our work.

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Here are some responses from audiences and press:

- I saw the wonderful show REMEMBRANCES in Birmingham this weekend, and was taken aback by the depth of its representations. Congratulations to the performers, choreographers, designers, authors... everyone involved!
(email from audience member)
- Congratulations on an extraordinary show. It was blistering, uncompromising, deeply moving and loving. And the rain made it all the more powerful!
(email from audience member)
- Striking, hard, beautifully sad, virtuosic work.
(audience member on Twitter)
- Thank you @BorderCrossings for the invite. Our Year Year 10s @COREJQAcademy really enjoyed themselves. Lots of discussions on the way back!
(teacher on Twitter)
- Full of hidden meaning and metaphor
(Dancing Times)

REMEMBRANCES was featured as a case study in the International Collaboration strand Audience Agency's evaluation of the Birmingham 2022 Festival. Their report² emphasised the innovative nature of the project as a collaboration between UK and Canadian First Nations artists, using "new ways of hybrid working" and "genuine mutual exchange" to develop and equitable and powerful piece responding to the specifics of the Commonwealth Games context.

The project was also chosen for discussion in the Birmingham 2022 / British Council online forum "Exchange Rate – Internationalism & Exchange". It was featured prominently and positively in a perceptive piece in BIRMINGHAM WORLD analysing how the complex institution of the Commonwealth had been dealt with artistically in the Birmingham 2022 Festival³. The three poems included in the piece, by Matthew James Weigel and Michael Walling, are included in a new anthology called WELCOME TO BRITAIN, published by Civic Leicester and edited by Ambrose Musiyiwa⁴.

² <https://indd.adobe.com/embed/90992cff-078c-4a46-bb20-b925c4bae86a?startpage=1&allowFullscreen=true>

³ <https://www.birminghamworld.uk/whats-on/birmingham-commonwealth-games-british-empire-3794548>

⁴ https://www.amazon.co.uk/Welcome-Britain-Anthology-Poems-Fiction/dp/1916459382/ref=sr_1_1?crid=219PINVSB4F5M&keywords=welcome+to+britain+ambrose&qid=1682595292&sprefix=welco me+to+britain,aps,64&sr=8-1

BORDER CROSSINGS COMPANY LIMITED

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Artistic and Education Achievements - ORIGINS: DOVER BEACH

DOVER BEACH was one of a number of projects created under the ORIGINS banner during the year. This was a commissioned plaque, commemorating the 1976 landing at Dover of two Aboriginal Australian men, Paul Coe and Cecil Patten, who claimed the land "by virtue of possession". ORIGINS commissioned Paul Coe's daughter, Jasmine Coe, to design the plaque, which was installed permanently on Dover Beach and was unveiled by Jasmine on July 9th.

We also produced a short film about the background to the commission, which is available online⁵, further developing the interface between our live and digital activities. The project was included in the programme of the UK/Australia Season.

Artistic and Education Achievements - ORIGINS: WALKING INDIGENOUS LONDON

In August 2022, we released a podcast⁶: an audio guide for a walking tour of Central London sites associated with Indigenous visitors to London since 1497. The tour begins at Covent Garden tube station, and ends on Westminster Bridge, lasting around two hours. The audio guide is narrated by Kahu Burrows (Māori: Ngāti Maru) and Nathan Woodworth (Native American - Karuk). The tour was prepared by Prof. David Stirrup from the BEYOND THE SPECTACLE project, and based on Prof. Coll Thrush's book INDIGENOUS LONDON: NATIVE TRAVELLERS AT THE HEART OF EMPIRE. We are grateful to both authors. Supported by the High Commission of Canada as part of ORIGINS.

Artistic and Education Achievements - ORIGINS: imagineNATIVE DIGITAL PROGRAMME

During October 2022, ORIGINS worked with Toronto's imagineNATIVE Film + Media Arts Festival to bring their digital programme to our audiences. imagineNATIVE is the world's largest presenter of Indigenous screen content, and has been a pioneer in the online presentation of Indigenous film. The 2022 programme included dramas, documentaries, experimental films and shorts programmes, many of which explored key ORIGINS themes: resistance to colonialism, environmental justice and cross-cultural exchanges.

Artistic and Education Achievements - ORIGINS: SONGSTREETS

During October 2022, Indigenous Australian musician Jessie Lloyd undertook a residency in Brixton, working with the community to discover songs and stories from the 75 years that have passed since the Windrush brought the first post-war migrants to London from the Caribbean. Applying the methodology she

⁵ <https://youtu.be/QHXj2QpXoLs>

⁶ <https://podcasters.spotify.com/pod/show/border-crossings/episodes/Walking-Indigenous-London-e1mk33e/a-a8d51gs>

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evolved to work with Indigenous Elders in her MISSION SONGS project, and collaborating with Brixton-born artist Tony Cealy, Jessie explored the commonalities of experience between Indigenous Australians and Black Britons, using music to commemorate local heritage, within global histories of racism and emerging processes of reconciliation. Jessie's grandfather Albie Geia was a leader in the 1957 Palm Island Strike, which like the events in Brixton in 1981, were labelled 'riots', leading to Albie's imprisonment.

ORIGINS commissioned Brixton-based sound artist, Thor McIntyre-Burnie, and his public arts company Aswarm, to respond to Jessie's residency; creating a site-specific, immersive experience that weaves the songs through the streets of Brixton and uncovers their extraordinary stories. The result is this immersive, interactive audio-walk.

The app⁷ was launched in early 2023. Jessie Lloyd's residency was supported by the UK/Australia Season.

Artistic and Education Achievements - ORIGINS: BOTANY BAY



BOTANY BAY - Jessica Luong (Quechua) leads a dance at Cavendish Primary School
Photo: John Cobb

Throughout 2022, we ran BOTANY BAY as the key education project of ORIGINS, combining participatory work in school gardens and performances, artists' commissions and online activity. Supported by the National Lottery Heritage Fund, BOTANY BAY explored the significance of plants and their migration histories in relation to Colonialism, Climate Change and Covid. Before the European invasions of Indigenous lands, evolution had followed divergent paths, with species of plants developing in very different ways from continent to

⁷ For iPhone: <https://apps.apple.com/gb/app/aswarm-xr/id1624980405> For Android: <https://play.google.com/store/apps/details?id=com.gesture.aswarmxr>

BORDER CROSSINGS COMPANY LIMITED

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continent. The colonial period replaced this with convergence, and with a commercial approach which is in part responsible for the ecological emergency we now face. By looking into the Indigenous heritage of the plants we grow and eat, we can begin to develop a more respectful relationship with the natural world.

Led by Project Manager Marine Begault, BOTANY BAY involved five schools in London and Manchester, each of which created a new garden on Indigenous principles. These gardens contain installations especially commissioned from Indigenous artists, and were opened with ceremonies inspired by Indigenous practices.

The project website, botanybay.org.uk, includes links to the project brochure, five project films, and online learning materials. The project resulted in:

- 8 visits to heritage sites
- 15 performances at schools
- 33 workshops with heritage experts
- Weekly garden sessions at four of the five schools
- 5 garden developments
- Final celebration planning sessions led by heritage experts
- 5 final garden celebrations reaching 300 guests
- 5 original artworks created for the gardens
- 5 original films
- 23 additional short films
- 1,000 printed copies and an online edition of an original booklet detailing the scope of the work with schools alongside research carried out by volunteers at Chiswick House and Gardens around the Indigenous histories of plants
- 5 new plaques created for Chiswick House and Gardens plus several new labels for the kitchen gardens

It engaged:

- 2,257 students aged 3-18
- 25 school staff
- 58 heritage and culture experts
- 7 museum and heritage sites
- 170 volunteers
- upwards of 100,000 people across the UK and beyond

This project benefited from an External Evaluator, Dr. Carolyn Defrin, who produced an extensive report on the project's ideas, outputs, management and impact. In her conclusion, she writes:

“By shining a light on the values and cultural traditions of a range of Indigenous communities across the map, BOTANY BAY platformed looking back as a means to look forward. Drawing out more complete histories of plant origins and the ways in which politics have complicated those stories invited understanding and acknowledgement as a means to grasp

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at large concepts of Colonialism and Climate Change through a series of experiential activities.... BOTANY BAY feels very much about starting conversations, activating ideas, getting one's hands literally and metaphorically dirty with some messy problems in our current world....

These big ideas underpinning BOTANY BAY are not only conceptual (and in need of translation depending on the audience), they are also in an early phase of becoming more mainstream. Between the pandemic, the building attention around socio-economic disparity deriving from far-reaching impacts of colonialism, and the climate crisis becoming ever more visible, institutions and communities are growing an awareness around the need for systemic change. But this is slow, long-term work. BOTANY BAY and its numerous impacts on several stakeholders, including Border Crossings, offers a huge opportunity to develop and build the kinds of relationships that can contribute significantly to such systemic change.”



BOTANY BAY: Frederick Worrell (Māori) with his artworks at Oswald Road School, Manchester Photo: John Cobb

Additional Artistic and Educational Work

Border Crossings continued to be involved in a range of smaller activities and partnerships through the year. During the autumn, Michael Walling was asked to curate a series of online seminars with Indigenous theatre-makers from the Americas, in his capacity as Visiting Professor at Rose Bruford College. Michael's article for the catalogue of the Taiwan Museum of Contemporary Art's exhibition TOMORROW, TOWARDING was published: it is entitled RESURGENCE AND SOLIDARITY: A VIEW FROM ENGLAND, and looks at Indigenous women's art in Taiwan.

Lucy undertook a project with 6th formers at Chiswick School to train them for working with refugees, leading to joint workshops with the CARAS refugee

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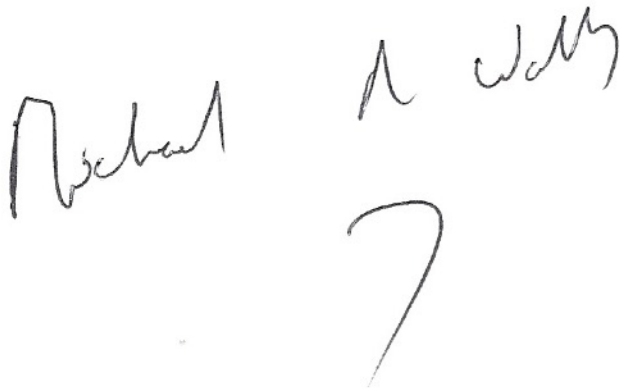
organisation. She also led workshops for West London Welcome, and with Ealing Deaf Women.

In late November, Michael was invited to visit Québec City, with the support of the Government of Québec. He was able to view First Nations musical performances, and to visit the Huron-Wendat reservation at Wendake with its wonderful museum, as well as spending time with Ex Machina: the company led by Robert Lepage.

Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts. This organisation led the Erasmus + project CRE-ACTORS on intercultural devising, which reached its conclusion in December 2022, publishing an exceptionally well-received e-book⁸. The Irish company has also been a partner on X-EUROPEAN, which looks at Third Space methodologies.

During 2023-24, we are hoping to initiate a full collaboration between the UK and Irish companies, with theatre work being made to perform across these and other borders.

Handwritten signature of Michael Walling in black ink. The signature is written in a cursive style and includes the name 'Michael' followed by 'Walling'.

Michael Walling
Artistic Director
Date: 27th June 2023

⁸ https://issuu.com/border-crossings/docs/cre-actors_e-book

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Taxation status

The company is a registered charity and under the provisions of section 505 of the Income and Corporation Taxes Act 1988 is exempt from liability to taxation.

Risk Review

The directors of the company carry out a risk analysis for each project to be entered into by the company and update this throughout the life of each project, identifying and quantifying the level of risk exposure that the company is subject to. Strategies are implemented to mitigate identified risks and their potential impact on the company.

Reserves policy

As at the year end, our total reserves stood at £97,518 of which £15,400 was restricted for specified charitable purposes and £82,118 was unrestricted reserves. Of the unrestricted reserves of £82,118, the sum of £16,640 was designated for future Artistic Development leaving £65,478 as free unrestricted reserves.

We reviewed our unrestricted reserves policy at the last meeting of the board of directors on 25th March 2023 and it was resolved then, in view of the current economic climate, that we maintain our unrestricted reserves at an amount to represent between 18 and 21 months of core operating costs.

Our current core operating costs are about £4,500 per month and therefore the directors consider our current unrestricted reserves of £82,118 to be sufficient to enable the company to continue to operate in these very difficult and unprecedented times.

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Directors' responsibilities:

- the members 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,
- these accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the board

A handwritten signature in black ink, appearing to read 'Jatinder Verma', written in a cursive style.

Jatinder Verma – Chair of the Board

Date: 27th June 2023

BORDER CROSSINGS COMPANY LIMITED

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF BORDER CROSSINGS LIMITED

I report on the accounts of the company for the year ended 31 March 2023.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants in England & Wales.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- Accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 other than any

BORDER CROSSINGS COMPANY LIMITED

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- requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination: or
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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



Mrs. Luna Muncaster (ACA)

Luna Muncaster Limited
40 Vera Avenue
London N21 1RG

Date: 27th June 2023

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Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2023

	Unrestricted funds	Restricted income funds	Total funds 2023	Prior year funds 2022
	£	£	£	£
Income from:				
Donations and legacies	1,274	20,000	21,274	4,362
Charitable activities	1,000	133,518	134,518	146,463
Other trading activities	0	0	0	0
Investments	25	0	25	4
Total	2,299	153,518	155,817	150,829
Expenditure on:				
Raising funds	180	0	180	180
Charitable activities	8,288	179,521	187,809	133,219
Total	8,468	179,521	187,989	133,399
Net income/(expenditure) before tax for the reporting period	-6,169	-26,003	-32,172	17,430
Tax payable	-	-	-	-
Net income/(expenditure) after tax	-6,169	-26,003	-32,172	17,430
Transfers between funds	-8,094	8,094	-	-
Net movement in funds	-14,263	-17,909	-32,172	17,430
Reconciliation of funds:				
Total funds brought forward	96,381	33,309	129,690	112,260
Total funds carried forward	82,118	15,400	97,518	129,690

The notes to the accounts on pages 20 to 23 form part of these financial statements.

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
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31st March 2023

Balance sheet as at 31 March 2023

	Unrestricted funds	Restricted income funds	Total at 2023	Total at 2022
	£	£	£	£
Fixed assets				
Tangible assets	23,754	-	23,754	25,566
Total fixed assets	23,754	-	23,754	25,566
Current assets				
Stocks	1,036	-	1,036	1,036
Debtors	4,478	-	4,478	1,392
Cash at bank and in hand	53,967	15,400	69,367	102,363
Total current assets	59,481	15,400	74,881	104,791
Creditors: amounts falling due within one year	1,117	-	1,117	667
Net current assets/(liabilities)	58,364	15,400	73,764	104,124
Total assets less current liabilities	82,118	15,400	97,518	129,690
Creditors: amounts falling due after one year	-	-	-	-
Total net assets or liabilities	82,118	15,400	97,518	129,690
Funds of the Charity				
Restricted income funds	-	15,400	15,400	33,309
Unrestricted funds	82,118	-	82,118	96,381
Total funds	82,118	15,400	97,518	129,690

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

BORDER CROSSINGS COMPANY LIMITED

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For the Financial Year Ended
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The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

Signed on behalf of the board



Jatinder Verma MBE
Chair of the Board
Date: 27th June 2023



David Ballantyne
Treasurer
Date: 27th June 2023

The notes to the accounts on pages 20 to 23 form part of these financial statements.

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2023

NOTES TO THE ACCOUNTS

Border Crossings Limited is a private company limited by guarantee and has no share capital.

1. Accounting policies

a) Basis of preparation and format of the accounts

The accounts are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP); Accounting and Reporting by Charities and in accordance with Financial Reporting Standard applicable in the UK (FRS102) and with the Charities Act 2011. The Charity constitutes a public benefit entity as defined by FRS102.

b) Going Concern

It is the policy of the board of the company to take careful account of the funding available for each production before entering into financial commitments for that production in order to ensure that the company will be able to meet its financial commitments. The board has no reason to believe, that for the foreseeable future any events are likely to occur which would put achievement of this policy at risk. Therefore, the board continues to adopt the going concern policy when preparing the accounts of the company.

c) Income and costs of productions.

The direct costs of productions completed or in progress are taken to the statement of financial activities as they are incurred. Any associated income, including grant income for such productions is similarly matched and taken to the statement of financial activities.

d) Stocks

Stocks are valued at the lower of cost and net realisable value.

e) Depreciation

Depreciation is provided to write off the cost of assets by equal instalments over their estimated useful life. All equipment is written off at a rate of 20% on a straight-line basis.

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Trustees' Report and Accounts
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2. Income from Charitable activities £146,463 (2022 £146,463):

	2023 £	2022 £
Fees	12,468	34,946
Grants	122,050	111,509
Ticket & other sales & theatre tax credit	0	8
Total	134,518	146,463

3. Expenditure on charitable activities £133,219 (2022 £133,219):

	2023 £	2022 £
Operating costs	8,638	11,737
Artistes & performance costs	179,171	121,482
Total	187,809	133,219

Related party transactions in the year:

Included in Operating costs above is a grant of Nil Euros (£Nil) (2022- £Nil) made to Border Crossings Theatre Company Limited, a charity incorporated in the Republic of Ireland. The two companies are related because of common trustees and similar objectives and principal activities.

None of the Trustees (or any person connected with them) received any remuneration or benefits during the year (2022- £Nil)

There were no employees during the year (2022 - Nil).

BORDER CROSSINGS COMPANY LIMITED

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4. Tangible assets:

	Website and other equipment £
Cost at 1 st April 2021	32,877
Additions in the year	0
Cost at 31 st March 2022	32,877
Accumulated Depreciation at 1 st April 2022	-7311
Depreciation in the year	-1,812
Accumulated Depreciation at 31 st March 2023	-9,123
Net Book Value at 31 st March 2023	23,754
Net Book Value at 31 st March 2022	25,566

5. Debtors £1,392 (2022 £1,392):

	2023 £	2022 £
Prepayments	1,388	1,283
Loan to related company	0	0
VAT	3,090	109
Total	4,478	1,392

The related company is Border Crossings Theatre Company Limited incorporated in the Republic of Ireland.

6. Creditors (amounts falling due within one year) £667 (2022 £667):

	2023 £	2022 £
Accruals	1,053	603
VAT	0	0
Other creditors	64	64
Total	1,117	667

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7. Restricted Income funds £33,309 (2022 £33,309):

	2023 £	2022 £
Origins 2021	-4,600	10,343
Botany Bay	0	-9,797
Remembrances	0	32,763
San Ignacio	20,000	0
Total	15,400	33,309

There were no contingent liabilities nor capital or financial commitments at the year-end (2021 £Nil).

There is no controlling party.

BORDER CROSSINGS COMPANY LIMITED

England & Wales - Charity number 1048836

Accounts

BORDER CROSSINGS COMPANY LIMITED

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TOTEM LATAMAT at the Rollright Stones, Oxfordshire. Photo: John Cobb

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DIRECTORS AND ADVISORS

Directors and Trustees	Jatinder Verma MBE (chair) Katharina Guderian Prakash Kurup Catriona Sinclair Anthony Brooks
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Artistic Director	Michael Walling
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Associate Director	Lucy Dunkerley
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Patron	Peter Sellars
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Independent Examiner	Luna Muncaster Limited
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Registered office	13 Bankside London EN2 8BN
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Registered Company Number	03015984
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Registered Charity Number	1048836
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DIRECTORS AND TRUSTEES REPORT

The directors, who are also the trustees of the charity, submit their reports and accounts for the year ended 31st March 2022.

Objectives and principal activities

The objects for which the company was established are the production of theatrical presentations, the encouragement of the arts and the promotion of education in drama, music, film and other arts. There were no significant changes in the activities of the company during the period of these accounts.

Structure, Governance and management

Border Crossings Ltd. is a company limited by guarantee and is a registered charity. The constitution of the company is set out in its memorandum and articles of association. The governing body of the company is the board of directors, which meets on a regular basis. The board has responded to the strategic needs of the organisation by developing and expanding its membership.

Financial performance and financial position

The financial performance for the year is detailed in the Statement of Financial Activities and shows a net surplus of £17,430 (2021 £26,334).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £129,690 (2021 £112,260).

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REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT



ORIGINS: CELEBRATING PERU at the British Museum. Photo: Benedict Johnson

In our Annual Report for 2020-21, we stressed both the challenges presented to theatre by the Covid-19 pandemic, and the hope which theatre represents in the face of the newly apparent insecurity of our world. 2021-22 has seen this situation continue and develop, in ways that have further highlighted the significance of Border Crossings' work. As we have moved beyond simple survival strategies into the creation of new approaches that respond to our rapidly changing circumstances, so we have found ourselves addressing the key issues facing the planet and humanity, both through the content and the form of what we have achieved. In particular, the new format we have adopted for ORIGINS 2021-22 is not simply a response to constraint, but points new ways forward for our work and the arts sector more widely: embracing the digital as a partner to the live; applying our learning from Indigenous cultures to the daily practices of living, working and making art in our own communities; developing cultural interventions that address the need for fundamental change. As I said in our online opening:

“The virus is a messenger. It’s telling us “Stop. You’re all just going crazy. You don’t know what you’re doing - to yourselves, to each other, to the planet. You need to reset the way you are in the world.” So I find it really disturbing when people talk about “going back to normal” because “normal” was the problem in the first place. These zoonotic viruses are

BORDER CROSSINGS COMPANY LIMITED

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able to move from animals to humans because of the total destruction of natural habitats and because of intensive farming practices, and they're able to spread so fast because of constant global connectivity. And this of course relates to climate change, which is also to do with the way we've been destroying the ecosystem in our relentless pursuit of short-term gain.

It's worth reminding ourselves that Indigenous communities are particularly vulnerable both to the coronavirus, which is reaching 80% infection levels in parts of the Amazon, and to climate change. Two of the three artists in the Taiwanese exhibition come from communities that were destroyed in 2009 by Typhoon Morakot, and remain uninhabitable to this day.

Three months into the pandemic, three words echoed around the world - "Black Lives Matter". Indigenous people are central to this issue too - statistically Native people are more likely to be killed by the American police than any other group, and the shocking level of Aboriginal Australian deaths in custody is notorious. It's colonialism - still very present in our world today.

Three more words - spoken by George Floyd as he passed away - "I can't breathe". Those three words bring together the three challenges that we face so immediately today: Covid-19, which attacks the breath; Climate change, which contaminates the air we breathe, and Colonialism, which

cuts off the breath of life from those whose humanity it denies. This ORIGINS Festival, this meeting with Indigenous cultures, is about a reconnecting with breath - it's about creating a space in which those who have been silenced will speak and will sing."

*

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director), with additional freelance contractors as required by projects and allowed by funding.

The board met regularly throughout the year. Many board meetings were held jointly online with the board of our sister organisation, Border Crossings Theatre Company Limited by Guarantee, based in the Republic of Ireland. This company will issue its own Annual Report and Accounts. 2021-22 was the first year in which both boards were chaired by Jatinder Verma MBE. The year included an "away day" online session in January for both boards to discuss strategy in response to changing global circumstances. Even since that meeting, the war in Ukraine has further emphasised the instability of the present moment. As a result of this meeting, the company has adopted a number of key strategic priorities, and is in the process of drafting a Manifesto to outline these publicly.

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Artistic and Education Achievements - ORIGINS 2021-22

It became clear during 2020-21 that we would not be able to hold a Festival in the format hitherto adopted. As a result, we decided to create a new form for ORIGINS 2021-22: a Festival that lasts more than a year, and which combines a number of high-impact Indigenous cultural interventions in the UK with online events and exchanges. The Festival attracted funding from Arts Council England, the British Council in Taiwan, the UK-Australia Season and Beyond the Spectacle. It began with an online opening event on May 13th 2021: an event which included a performance of KATHARSIS by Yvette Nolan (Algonquin) from Prairie Theatre Exchange in Winnipeg. PTE's Artistic Director Thomas Morgan Jones wrote in response:

“What a beautiful opening. Powerful speech from you and very inspiring. As Yvette spoke too, it was extraordinary to see the piece again and to feel how we are still so separate. And still, you've found a way to bring us all together. Congratulations to your entire team and thank you again for this special collaboration.”

Rebekah Polding - Head of Cultural Services Development, Enfield Council - wrote:

“I thoroughly enjoyed your beautifully planned, thoughtful and inspiring event. Amidst the hurly burly of vaccines and daily tolls, that bigger point about why we are at this moment in the world had been lost to me, and it was lovely to be reminded of this again, and given space to think.”

The Festival continued with an online exhibition, RESURGENCE AND SOLIDARITY: INDIGENOUS TAIWANESE WOMEN'S ART, curated by Biung Ismahasan, and a series of online literature events, ORIGINS WRITERS, presented in association with Beyond the Spectacle. These included:



- May 20th - JOY HARJO (Mvskoke) the US Poet Laureate in conversation with Michael Walling.
- May 26th - NATALIE DIAZ (Mojave) Award-winning poet in conversation with David Herd.

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- June 1st - STEPHEN GRAHAM JONES (Blackfeet) Horror writer in conversation with Theodore C. Van Alst, Jr.
- June 3rd - MATTHEW JAMES WEIGEL (Dënësųtiné & Métis) & LIZ HOWARD (Anishnaabe), two First Nations poets, chaired by Peter Jaegar.
- June 9th - NICOLA I. CAMPBELL (Nłeʔkepmx, Syilx and Métis) Children's author reading and discussing her work, chaired by Lucy Dunkerley.
- June 10th - KYLE WHYTE (Potawatomi) Environmental writer in conversation with JAY GRIFFITHS and Michael Walling.

The online programme continued with a series of film screenings, each of which involved extensive discussions with the filmmakers or other experts. We presented *ETCHED IN BONE* and *UNDERMINED* (in association with Menzies Institute, Kings London), *ANIMISM ON FILM* (in association with the Open University, featuring the work of Alisi Telengut (Mongolian), Chiara Faggionato and Juan Jose Chiriz Cuat (Maya)), *LEPAGE AU SOLEIL - THE KANATA CONTROVERSY* (an online event that was also part of the Irish company's CRE-ACTORS project), the online version of Madeline Sayet's *WHERE WE BELONG* (premiered at *ORIGINS* 2019), *VAI* (in association with Aya Films). We also partnered with the *sākihiwē* festival, together with the High Commission of Canada, to present a series of online music events highlighting climate change in Canada through footage collected by Indigenous artists from the Northwest Territories, Alberta, Saskatchewan, and Manitoba.

In addition to these online events, we also presented an exhibition of visual art from the Pacific at St Martin in the Fields, in association with the Pacific Island Artist Connection.

Artistic and Education Achievements - ORIGINS: TOTEM LATAMAT

Probably the most significant element in *ORIGINS* 2021-22 so far, both in terms of its immediate impact and as an indicator of longer term strategy, is *TOTEM LATAMAT*. Commissioned from the Totonac artist Jun Tiburcio, the totem represents an Indigenous response to Climate Change. It was brought by sea to the UK, and toured the country, visiting a range of significant cultural sites before arriving at the Hidden Gardens in Glasgow for Cop 26, where it was present at the Indigenous Elders camp. The totem made a final journey to Dumfries, where it was returned to the Earth in a special created ceremony. *TOTEM LATAMAT* attracted high levels of community engagement wherever it went, with local people responding artistically to its presence and its message.

We made a film about the totem's journey, which has itself proved a very successful piece of work. It premiered online on January 21st, with an introduction by Patron Peter Sellars, and has since been shown at the Mexican Embassy to launch their new cinema club, and at the Fama Festival of Environmental Arts in Mexico City.

The film can be viewed at <https://www.youtube.com/watch?v=gebkkrKQyOI>
There is also an online talk at <https://www.facebook.com/thecrichtontrust/videos/458956845842965> (start from 01:07:42)



Quechua shaman Kuikindi blesses TOTEM LATAMAT at Chiswick House. Photo: John Cobb

There was significant press interest, with the Totem being the subject of news items on BBC East and ITV Scotland, and many articles in local papers, particularly in Dumfries. Michael Walling and Graham Harvey wrote accompanying pieces for the Open University's Open Learning Hub, and Michael was interviewed by Michael Portillo for Times Radio.

Artistic and Education Achievements - ORIGINS: CELEBRATING PERU

In February 2022, we were able to continue our relationship with the British Museum, collaborating on a programme of arts events to complement their exhibition "Peru: A Journey in Time". On February 17th and 18th, Peruvian artist Bella Lane led family workshops on Amazonian embroidery in the Great Court, leading to the creation of a large hanging, which would form the backdrop for our performance event. On the 17th, José Navarro gave two sold-out performances of his puppet show AMAZONIAN VISIONS¹. On the 18th, we screened the Aymara film WINAYPACHA.

On the evening of February 18th, we presented the performance event CELEBRATING PERU in the Great Court. In spite of this being the day when Storm Eunice devastated London, the event attracted around 1,000 people, many of them from London's Peruvian and other Latin American communities. The evening began and ended with blessings from the Quechua shaman Kurikindi, and included performances by Quechua / Aymara baroque musician Rafael Montero, scissor dancers José Navarro and José Fernández, and traditional Andean musicians Sagrada Familia. The quality of the event was exceptional and the audience response ecstatic!

¹ This piece was also shown at Warwick Arts Centre in November 2021 as part of the Change Festival and in London, Enfield and Manchester schools during early 2022 as part of the BOTANY BAY project.

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The Museum's Education Manager, Melissa Chatton, described the event as "beautiful, moving and creative.... absolutely spectacular."



ORIGINS: CELEBRATING PERU at the British Museum. Photo: Benedict Johnson

Artistic and Education Achievements - BOTANY BAY

Since October 2021, Border Crossings has been running a major education and sustainability project within ORIGINS. BOTANY BAY looks at the Indigenous heritage of plants and food, exploring the processes by which the plants we grow came to be in Britain, and asking what we can learn from the processes through which Indigenous people cultivate and eat them. The project, supported by the National Lottery Heritage Fund, is running across five schools in Enfield, Chiswick and Manchester, as well as partnering with the Garden Museum, Chiswick House and Grounds, and Capel Manor Horticultural College. Each school is working towards the creation of a garden inspired by Indigenous approaches to plants and food politics. We are also working with Chiswick House to re-label its Kitchen Garden in a way that responds to colonial histories, and are creating an online learning resource, including a series of films and written materials.

Marine Begault was appointed to manage this project, which gives expression in a practical way to the ORIGINS priorities of responding to Covid, Climate Change and Colonialism. Activities to date have included visits to the Garden Museum with talks by Indigenous experts; storytelling, Indigenous music and puppet plays in schools, as well as garden preparation and planting, and the preparation of learning materials in written and video formats. A series of short films is being

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created for the project: so far an introductory film and a film called WINTER, made with the Oxford University Herbarium, have been released.



Quechua musicians Lokandes perform at the Garden Museum for BOTANY BAY.

Additional Artistic and Educational Work

The company continued its refugee work, with workshops being offered to young refugees in both face-to-face and online formats, working in partnership with CARAS and the South London Refugee Association. Associate Director Lucy Dunkerley worked with 6th form students at Chiswick School on designing and leading workshops for young refugees.

Border Crossings continued to be in great demand for wider public-facing events throughout the year. On May 7th, Michael Walling undertook an online dialogue with leading Indian playwright (and frequent collaborator) Mahesh Dattani as part of the 'Arts Alive!' series from the Creative Arts Academy in Kolkata. This talk is available to watch at <https://www.youtube.com/watch?v=D-YXPiOnGc8>

In June, we took part in the Beyond the Spectacle conference. Michael Walling and Prof. Graham Harvey (Open University) made a presentation around Indigenous Festivals, and Michael chaired the keynote session with Madeline Sayet, "Ancestors in Unexpected Places". In August, Michael spoke at an online event organised for the Edinburgh Festival Fringe's Taiwan Season, looking at "Indigenous Artist Development: A Global Context". Taiwanese Indigenous arts have proved particularly fertile for us this year: Michael has also contributed to an exhibition catalogue for Taipei MOCA. His article on the first 25 years of Border Crossings was also published by New Theatre Quarterly in May 2021, and is available on our website.

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On December 9th, Michael gave the Bristol Museums Winter Lecture, discussing our interventions in museum spaces, and relating this creative dialogue to local controversies like the pulling down of the Edward Colston statue.

The year also saw the completion of EDACATE, an Erasmus + project led by IYDA (Germany) which had been delayed by the pandemic. Final presentations took place in Athens during August.

Working with AVA Dance Company and b.solomon//ELECTRIC MOOSE, Border Crossings received a commission to develop a new piece for the Birmingham 22 Festival. Responding to the context of the Commonwealth Games, REMEMBRANCES will ask how Britain can best offer welcome to Indigenous people in the light of colonial histories. With support from the Canada Council and the Canadian High Commission, the piece had a development period at Birmingham's Dance Exchange during February 2022, and will be performed at the end of June 2022.

As part of our grant from the Culture Recovery Fund, we were able to commission a new script, POCAHONTAS IN LONDON, by Madeline Sayet and Michael Walling. On 18-19 January 2022, we undertook an online workshop on this script, including a full rehearsed reading, which was attended by the Chair, and by two Chiefs of the Powhatan. The response to the reading was extremely positive, so we are now exploring how best to produce this play.

In late 2021, the Indian actress Alaknanda Samarth, a great friend and supporter of Border Crossings, passed away. Her last work had been out lockdown recording of Artaud's THEATRE AND THE PLAGUE in 2020. On December 22nd 2021, we were privileged to present this recording online for Alak's friends and students around the world.



Participatory workshops at the British Museum. Photo: Benedict Johnson

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Charity Number: 1048836

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Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts. This organisation has been leading the Erasmus + project CRE-ACTORS, a project around intercultural devising; and acting as a partner on X-EUROPEAN, which looks at Third Space methodologies. While the pandemic also caused some delays to these, we were able to undertake a particularly memorable week of work in Paris during July 2021, on the stage of the Cartoucherie de Vincennes, led by the world-famous Théâtre du Soleil.

It seems fitting to end this report with a sense of hope that devised live performance is returning to our work, even though it is likely to do so in new forms and with new agendas. Our Manifesto will be announced early in 2022-23, looking to an exciting new chapter in the story of Border Crossings.

Michael Walling
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Michael Walling
Artistic Director
Date: 24th May 2022



Quechua Scissor Dance - ORIGINS: CELEBRATING PERU at the British Museum. Photo: Benedict Johnson

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Taxation status

The company is a registered charity and under the provisions of section 505 of the Income and Corporation Taxes Act 1988 is exempt from liability to taxation.

Risk Review

The directors of the company carry out a risk analysis for each project to be entered into by the company and update this throughout the life of each project, identifying and quantifying the level of risk exposure that the company is subject to. Strategies are implemented to mitigate identified risks and their potential impact on the company.

Reserves policy

As at the year end, our total reserves stood at £129,690 of which £33,309 was restricted for specified charitable purposes and £96,381 was unrestricted reserves. Of the unrestricted reserves of £96,381, the sum of £16,640 was designated for future Artistic Development leaving £79,741 as free unrestricted reserves.

We reviewed our unrestricted reserves policy at the last meeting of the board of directors on 8th June 2022 and it was resolved then, in view of the current pandemic and the consequent economic climate, that we maintain our unrestricted reserves at an amount to represent between 18 and 21 months of core operating costs.

Our current core operating costs are about £4,000 per month and therefore the directors consider our current unrestricted reserves of £79,741 to be sufficient to enable the company to continue to operate in these very difficult and unprecedented times.

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Directors' responsibilities:

- the members 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,
- these accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the board



Jatinder Verma – Chair of the Board

Date: 8th June 2022

BORDER CROSSINGS COMPANY LIMITED

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF BORDER CROSSINGS LIMITED

I report on the accounts of the company for the year ended 31 March 2022.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants in England & Wales.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- Accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of

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an independent examination: or

- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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



Mrs. Luna Muncaster (ACA)

Luna Muncaster Limited
40 Vera Avenue
London N21 1RG

Date: 8th June 2022



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REMEMBRANCES - development workshop

Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2022

	Unrestrict ed funds	Restricted income funds	Total funds 2022	Prior year funds 2021
	£	£	£	£
Income from:				
Donations and legacies	4,362	0	4,362	1,460
Charitable activities	16,418	130,045	146,463	158,109
Other trading activities	0	0	0	1,049
Investments	4	0	4	12
Total	20,784	130,045	150,829	160,630
Expenditure on:				
Raising funds	180	0	180	180
Charitable activities	24,605	108,614	133,219	134,116
Total	24,785	108,614	133,399	134,296
Net income/(expenditure) before tax for the reporting period	-4,001	21,431	17,430	26,334
Tax payable	-	-	-	-
Net income/(expenditure) after .	-4,001	21,431	17,430	26,334
Transfers between funds	-599	599	-	-
Net movement in funds	-4,600	22,030	17,430	26,334
Reconciliation of funds:				
Total funds brought forward	100,981	11,279	112,260	85,926
Total funds carried forward	96,381	33,309	129,690	112,260

The notes to the accounts on pages 20 to 23 form part of these financial statements.

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Balance sheet as at 31 March 2022				
	Unrestricted funds	Restricted income funds	Total at 2022	Total at 2021
	£	£	£	£
Fixed assets				
Tangible assets	25,566	-	25,566	27,381
Total fixed assets	25,566	-	25,566	27,381
Current assets				
Stocks	1,036	-	1,036	1,036
Debtors	1,392	-	1,392	5,733
Cash at bank and in hand	69,054	33,309	102,363	78,774
Total current assets	71,482	33,309	104,791	85,543
Creditors: amounts falling due within one year	667	-	667	664
Net current assets/ (liabilities)	70,815	33,309	104,124	84,879
Total assets less current liabilities	96,381	33,309	129,690	112,260
Creditors: amounts falling due after one year	-	-	-	-
	-	-	-	-
Total net assets or liabilities	96,381	33,309	129,690	112,260
Funds of the Charity				
	-		-	-
Restricted income funds	-	33,309	33,309	11,279
Unrestricted funds	96,381		96,381	100,981
Total funds	96,381	33,309	129,690	112,260

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The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

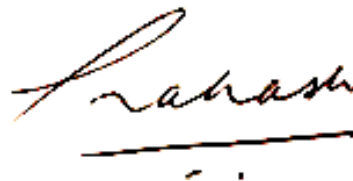
The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

Signed



Jatinder Verma
Chair of the Board
Date: 8th June 2022



Prakash Kurup
Treasurer
Date: 8th June 2022

The notes to the accounts on pages 20 to 23 form part of these financial statements.



Artwork made by community participant in Dumfries
in response to TOTEM LATAMAT



Opening of Pacific Art Festival

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NOTES TO THE ACCOUNTS

Border Crossings Limited is a private company limited by guarantee and has no share capital.

1. Accounting policies

a) Basis of preparation and format of the accounts

The accounts are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP); Accounting and Reporting by Charities and in accordance with Financial Reporting Standard applicable in the UK (FRS102) and with the Charities Act 2011. The Charity constitutes a public benefit entity as defined by FRS102.

b) Going Concern

It is the policy of the board of the company to take careful account of the funding available for each production before entering into financial commitments for that production in order to ensure that the company will be able to meet its financial commitments. The board has no reason to believe, that for the foreseeable future any events are likely to occur which would put achievement of this policy at risk. Therefore, the board continues to adopt the going concern policy when preparing the accounts of the company.

c) Income and costs of productions.

The direct costs of productions completed or in progress are taken to the statement of financial activities as they are incurred. Any associated income, including grant income for such productions is similarly matched and taken to the statement of financial activities.

d) Stocks

Stocks are valued at the lower of cost and net realisable value.

e) Depreciation

Depreciation is provided to write off the cost of assets by equal instalments over their estimated useful life. All equipment is written off at a rate of 20% on a straight-line basis.

BORDER CROSSINGS COMPANY LIMITED

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For the Financial Year Ended
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2. Income from Charitable activities £146,463 (2021 £159,158):

	2022 £	2021 £
Fees	34,946	4,000
Grants	111,509	149,027
Ticket & other sales & theatre tax credit	8	6,131
Total	146,463	159,158

3. Expenditure on charitable activities £133,219 (2021 £134,116):

	2022 £	2021 £
Operating costs	11,737	23,456
Artistes & performance costs	121,482	110,660
Total	133,219	134,116

Related party transactions in the year:

Included in Operating Costs above is a grant of Nil Euros (£Nil) (2021- £13,576) made to Border Crossings Theatre Company Limited, a charity incorporated in the Republic of Ireland. The two companies are related because of common trustees and similar objectives and principal activities. The grant was to fund the project CRE-ACTORS, which is exploring and developing the practice of intercultural devised theatre in Ireland, France and Italy.

None of the Trustees (or any person connected with them) received any remuneration or benefits during the year (2021- £Nil)

There were no employees during the year (2021 - Nil).

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
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4. Tangible assets:

	Website and other equipment £
Cost at 1 st April 2021	32,877
Additions in the year	0
Cost at 31 st March 2022	32,877
Accumulated Depreciation at 1 st April 2021	-5,499
Depreciation in the year	-1,812
Accumulated Depreciation at 31 st March 2022	7,311
Net Book Value at 31 st March 2022	25,566
Net Book Value at 31 st March 2021	27,378

5. Debtors £1,392 (2021 £5,733):

	2022 £	2021 £
Prepayments	1,283	1,543
Loan to related company	0	1,210
VAT	109	2,980
Total	1,392	5,733

The related company is Border Crossings Theatre Company Limited, incorporated in the Republic of Ireland.

6. Creditors (amounts falling due within one year) £667 (2021 £664):

	2022 £	2021 £
Accruals	603	600
VAT	0	0
Other creditors	64	64
Total	667	664

BORDER CROSSINGS COMPANY LIMITED

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7. Restricted Income funds £33,309 (2021 £11,279):

	2022 £	2021 £
Edacate	0	3,522
Botany Bay	-9,797	0
Remembrances	32,763	0
Refugee theatre group	0	6,211
Magnetic North -British Museum	0	-700
Origins - Taiwan	0	1,500
Pocahontas in London	0	1,996
Origins 2021	10,343	-1,250
Total	33,309	11,279

There were no contingent liabilities nor capital or financial commitments at the year-end (2021 £Nil).

There is no controlling party.

BORDER CROSSINGS COMPANY LIMITED

England & Wales - Charity number 1048836

Accounts

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2021



MAGNETIC NORTH - Hivshu

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BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
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MORE THAN WORDS - Raffaele Messina

Directors and trustees report

The directors, who are also the trustees of the charity, submit their reports and accounts for the year ended 31st March 2021.

Objectives and principal activities

The objects for which the company was established are the production of theatrical presentations, the encouragement of the arts and the promotion of education in drama, music, film and other arts. There were no significant changes in the activities of the company during the period of these accounts.

Structure, Governance and management

Border Crossings Ltd. is a company limited by guarantee and is a registered charity. The constitution of the company is set out in its memorandum and articles of association. The governing body of the company is the board of directors, which meets on a regular basis. The board has responded to the strategic needs of the organisation by developing and expanding its membership.

Financial performance and financial position

The financial performance for the year is detailed in the Statement of Financial Activities and shows a net surplus of £26,334 (2020 £13,459).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £112,260 (2020 £85,926).

BORDER CROSSINGS COMPANY LIMITED

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MICHAEL WALLING - Artistic Director

Report of the Artistic Director of Achievements and Public Benefit

2020-21 was a deeply challenging year for the arts and culture, and particularly so for theatre. Indeed, in the face of the global pandemic, theatre came to symbolise all that was being lost to humanity: a public space, a shared space, an art form created and performed socially, through the physical, fleshly interaction of living human bodies. Human beings playing, laughing, breathing, singing, dancing and dreaming together - a pure and beautiful image of our potential. While this year's Annual Report is in some ways about survival, it is also about creativity and hope: about the positive ways in which Border Crossings has responded to the Covid-19 moment, rethinking and repositioning its work in ways that promise fresh and inspiring artistic work in the future.

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director), with additional freelance contractors as required by projects and allowed by funding.

The board met regularly throughout the year. Many board meetings were held jointly with the board of our sister organisation, Border Crossings Theatre Company Limited by Guarantee, based in the Republic of Ireland. This company will issue its own Annual Report and Accounts.

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

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At the final board meeting of the year, on 11th March, Dr Alastair Niven LVO OBE stepped down as Chair after eight years of service. The Artistic Director and board would like to record their great gratitude to Alastair for his great commitment to Border Crossings, and his inspirational leadership. The new Chair of the Board is Jatinder Verma MBE. Jatinder was the founding Artistic Director of Tara Arts, and the first Asian or Black director at the National Theatre, where he staged his own adaptation of Molière's "Tartuffe" in 1989. In 2017, he was awarded an MBE for Tara Arts and services to diversity in the Arts.

Artistic and Education Achievements - THE LOCKDOWN DIALOGUES



THE LOCKDOWN DIALOGUES - Peter Sellars, Patron

When the first lockdown happened in the UK, and across much of the world, Border Crossings joined many other theatre companies in making archive recordings of our work available online. In our case, the recordings were released for one week each, and in each case there was a discussion of the production as it seemed in the context of 2020. The recordings of these discussions are still available online. By opening up a dialogue around our body of work in the midst of the pandemic, we were able to use the closing down of cultural activity as an opportunity to re-assess our achievements over 25 years, and explore what we will need to do in the years ahead.

BORDER CROSSINGS COMPANY LIMITED

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The dialogues were:

- April 22nd - THIS FLESH IS MINE with Gabriel Varghese, author of Palestinian Theatre in the West Bank: Our Human Faces (Palgrave 2020).
- April 29th - CONSUMED with Ma Haili, Associate Professor in Performance and Creative Economy at Leeds University.
- May 6th - HIDDEN HISTORIES with Kwakwaka'wakw and Squamish artist Sierra Tasi Baker, and Coll Thrush, author of Indigenous London: Native Travellers at the Heart of Empire (Yale 2016).
- May 13th - THE GREAT EXPERIMENT with Mauritian playwright and activist Dev Virahsawmy.
- May 20th - MORE THAN WORDS with Raffaele Messina, the Clown who takes the leading role in our new film [see below], and Samantha Holdsworth from Clowns Without Borders.
- May 27th - INO MOXO with director Oscar Naters and members of Peru's Grupo Integro.

On June 3rd, we held a final LOCKDOWN DIALOGUE with our Patron, Peter Sellars, reflecting on what the future may hold for us, in response to the seismic change represented by the global pandemic.

Here are some responses:

- "Definitely the most thought provoking, intelligent thing I've seen/ experienced in lockdown and beyond." - Audience Member
- "Fascinating and very encouraging hearing such creative responses to the situation we are all in ... my biggest fear is that all returns to 'business as usual' post Covid with no real lessons learned so it was great hearing a more nuanced and idealistic response." - Audience Member

These online events attracted a total of 2,015 views. THE GREAT EXPERIMENT was our most popular streamed performance, with 619 views. This piece, dealing with the history of indenture in Mauritius, had been performed live in London towards the end of 2019-20, and had been very well received. Its streaming led to press coverage in Mauritius, and many of the viewers were there, pointing to the way in which digital delivery enabled us not only to maintain some contact with existing audiences, but also to find completely new audiences for our work.

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Artistic and Education Achievements - MORE THAN WORDS



MORE THAN WORDS - Lucia Sabia

Border Crossings continued its involvement with European projects, funded through the Erasmus + programme. MORE THAN WORDS, on which the company was lead partner, was a three-year project dealing with intercultural communication and training skills of educators, social and cultural workers, and others professionally involved with minority and migrant communities. The project formally ended on 31st August 2020. The final meeting was held in Berlin earlier in August 2020, with the partners reporting on the various intellectual outputs and dissemination.

Border Crossings took the lead on the project film, also called MORE THAN WORDS, which was released online in May 2020. The film featured a Clown figure, played by Italian artist Raffaele Messina, whose lack of language and understanding makes him an outsider. Confronting questions of racism and cultural intolerance, the film was very well received.

“This film represents a new type of storytelling. It is not really a film and it is not even a documentary. It’s a narrative that doesn’t speak to people’s minds, but directly to their emotions.” (Jury member - Lucania Film Festival, Italy)

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MORE THAN WORDS was an important project for the partner organisations and participants, particularly as it represented the last chance for UK organisations to work collaboratively with EU funding. Border Crossings continues to value the contribution that people from different cultures can make to society, culture and democracy, and to call for international dialogue and co-operation as the best way to affirm our sense of cultural and ethical purpose, within an intercultural European space. The project was chosen by the UK National Agency as the subject of a case study, and was also presented by the German National Agency as an example of best practice in the field.

Border Crossings continues to be involved as a partner in an Erasmus + project called EDACATE, led by IYDA in Germany. This project was unable to deliver work during 2020-21, and it remains to be seen what results will be issued.

Artistic and Education Achievements - MAGNETIC NORTH



MAGNETIC NORTH - Torgeir Vassvik

Early in 2020, the British Museum asked Border Crossings to curate an ORIGINS event to accompany its major exhibition "Arctic: culture and climate". The Arts Council awarded a grant to support this work. The exhibition had to be postponed because of the pandemic, and when it did

BORDER CROSSINGS COMPANY LIMITED

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open in late 2020, it was only for a short period with socially distanced attendances. After many alterations in planning, we finally agreed to present the work as an online event, in essence a film. An exceptional group of artists from Indigenous Arctic nations was assembled to take part. The poets & storytellers involved were recorded from their homes, using Skype technology. Our Artistic Director edited the various contributions together, creating a full-length, 90 minute event, which was streamed on the British Museum's Events YouTube channel on December 3rd.

This video was watched by 3,500 people during the initial live stream. It is now hosted on the British Museum Events YouTube channel, where a further 3,600+ people have so far viewed it, & on our own Vimeo channel,

where it has been viewed 251 times. It will be held on these platforms for at least 18 months, forming part of ORIGINS 2021-22, so the final audience will be large. The response has been incredibly positive, leading to a great deal of social media activity, which will serve to disseminate the work still further.

Online comments during the live stream included:

- "This is an extraordinary gift of beauty & wisdom that is sadly timely. Thank you for it! I look forward to sharing it with others when the recording is available."
- "So so grateful for this..the images stories & deep wisdom.. a rare opportunity from the Arctic..so pleased it will be available to share, is this immediately?"
- "I am an urban Inuk & it was so good to see the north this way."

Freddie Matthews, the British Museum's Head of Adult Programmes, emailed to say:

- "There were a lot of tears and goosebumps happening around the world tonight. Such a phenomenally beautiful production. BRAVO TEAM BORDER CROSSINGS!!!!!"

There have been a number of reviews, all very positive. Here are some sample quotations:

- "illustrated by a beautifully evocative score by Torgeir Vassvik, life seems almost unchanged, until the camera hovers over huge cracks, fault lines in the ice." (Reviews Hub 4.5*)
- "By turns haunting, thought provoking, and an eloquent cry for what we should value in our lives, MAGNETIC NORTH lingers in the memory even as it transforms.... a transfiguration" (Spy in the Stalls 4*)

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- “a must watch for any environmental activist, scientist or dare I say it, ordinary person of the people, who needs to be reminded of who and what we're fighting for.” (North West End 4*)

Artistic and Education Achievements - I AM EUROPE

In October to December 2020, Border Crossings undertook a residency at Rose Bruford College. Artistic Director Michael Walling worked with final-year students of European Theatre Arts to develop a new devised play, I AM EUROPE. It is likely that this piece will be the first version of a future professional production for the company. Based on the Greek myths of Europa and Minoan Crete, the play was a response to our ongoing work with refugees, and the European “crisis” around this issue explored in THE PROMISED LAND.

Covid-19 restrictions once again proved challenging for the work, which had been planned for live performance in the college's Barn Theatre, but had to be performed online when the government closed universities early for Christmas. The piece that resulted was a hybrid work, making use of pre-recorded video shot in the theatre and on location, as well as scenes recorded on Zoom when the students were at home.

The resulting production was well received, and was viewed 499 times on Vimeo: a significantly larger audience than would have attended the live version. Again, the event enabled us to reach an international audience, as we invited MA students of international relations from Adana, Turkey, to watch the play and to engage in an online dialogue with the acting students afterwards. Active engagement of this kind, connecting different aspects of our work, are an important development.

Additional Artistic and Educational Work

Throughout the year, Associate Director Lucy Dunkerley has kept in touch with the young refugees who form the group BORDER CROSSERS, and with a wide range of young refugee groups who might join that project in its post-Covid phase. At times, this has been very challenging, as they do not all have ready access to technology, and many of them were made particularly vulnerable during the pandemic in terms of isolation and mental health. Towards the end of the financial year, it became possible to

conduct weekly online sessions with a fairly consistent group of young people, with a view to creating a devised performance during 2021-22.

In September, Border Crossings created a new podcast channel, leading with Winona LaDuke's 2015 ORIGINS Lecture. The second podcast was a recording of Antonin Artaud's 1933 essay THEATRE AND THE PLAGUE, read

10

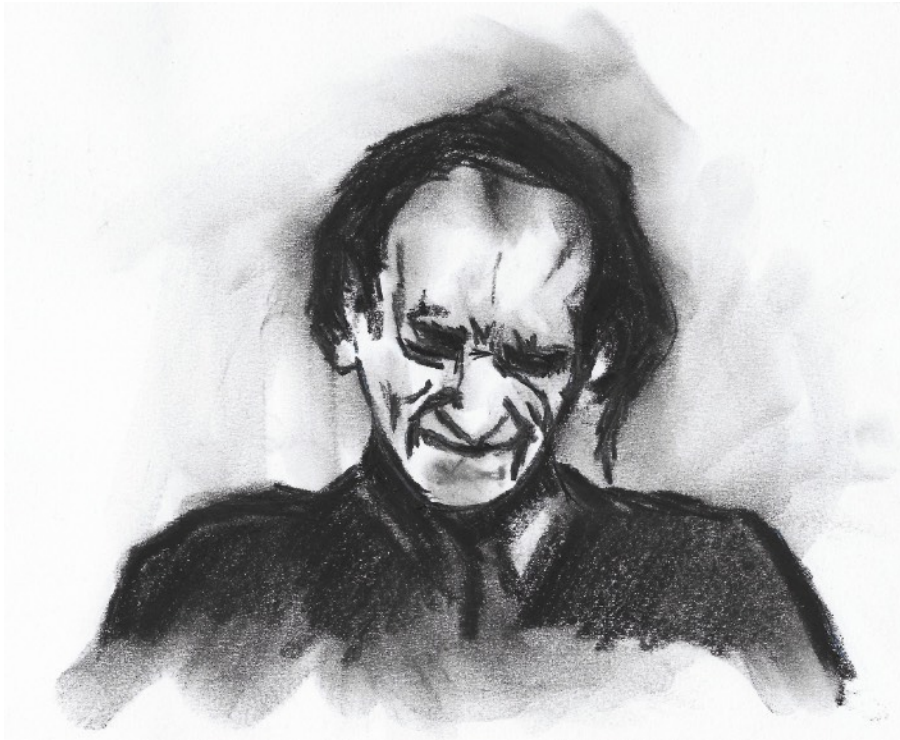
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ANTONIN ARTAUD

by Alaknanda Samarth, with music by Dave Carey. The recording was the subject of a major article in the Indian magazine MARG, where Shanta Gokhale said:

“Samarth does not merely read this text, she turns it into a piece of vocal theatre, using timbre, pitch, modulation and inflection to make its meaning live for us urgently.”

The podcast was also used by Rustom Bharucha in his series of lecture performances on THEATRE AND THE CORONAVIRUS.

In August, Michael Walling was asked to write the entry on “Theatre and Slavery” for the new Encyclopaedia of Modern Drama, edited by Colin Chambers, which will be published in 2021. In September, he spoke at an Open University conference on “Festivals Research and Covid 19: Virtual Community, Activism, Spirituality”, discussing Indigenous festivals with Prof. Graham Harvey. During October, he spoke on a panel for the Edinburgh Fringe Festival, on “Decolonizing Institutions through Indigenous Ideologies”. The rest of the panel was entirely Indigenous, including Keith Barker (Artistic Director - Native Earth Performing Arts, Canada), Denise Bolduc (First Nations Producer, Canada), Kevin Loring

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(Artistic Director - Indigenous Theatre - National Arts Centre, Canada), and Lily Shearer (Artistic Director - Moogahlin Performing Arts, Australia). This marks the company's clear standing as a significant force for Indigenous cultures on the global stage. In February, Michael was invited to speak on an online panel for The Creative Arts Academy in Kolkata, in conversation with Mahesh Dattani, who had also written about the company's response to the pandemic in a column for "The Hindu Business Line" on December 31st 2020.

To mark the 25th anniversary of Border Crossings being founded in 1995, Prof. Maria Shevtsova asked Michael Walling to write an extended article about the company's work for NEW THEATRE QUARTERLY - a prestigious and widely circulated journal published by Cambridge University Press. The article will be published in May 2021.

Responses to the pandemic

It will be clear from the above that Border Crossings has not only survived the pandemic, at least so far, but has also been able to adapt its artistic and community engagement practices in response. Performances streamed online and performances in larger spaces that permit social distancing are likely to be an ongoing part of theatre in the future. Border Crossings' development in this area has been facilitated by a grant from the Culture Recovery Fund, administered by Arts Council England. This grant covered our core costs over the six months from October 2020 to March 2021, and also financed the purchase of electronic equipment that will enable us to continue developing our digital and socially distanced strands of work.

The company also received emergency support in the early stages of the pandemic from the National Lottery Heritage Fund, the Morel Trust and Haringey Council. Despite the latter grant, which was very welcome, the company made the decision to close its Wood Green office in June 2020. As well as being a response to the home-working emphasis of policy during the lockdown, this was also a matter of sustainability: the company is more ecologically adjusted and has fewer overheads with key personnel working from home and equipment in a secure storage facility.

Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts. It should be recorded here that the two companies participated jointly in the project THE CENTRE CANNOT HOLD - an ongoing creative and investigative collaboration between theatre-makers and academics across North-West Europe. The partners in this new collaborative network are:

BORDER CROSSINGS COMPANY LIMITED

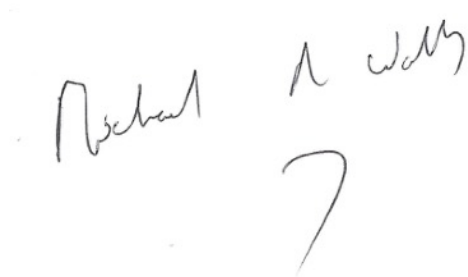
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- The Mitchell Institute at Queens University (Belfast)
- Kabosh Theatre Company (Belfast)
- Border Crossings (London & Sligo)
- Tallaght Community Arts (Dublin)
- Arad Goch (Aberystwyth)
- Et Nordfriisk Teooter (North Frisia)
- University of the West of Scotland

The partnership seeks to hold a series of events over a period of 2 to 3 years, each of which will begin with a theatrical provocation, leading on to a discussion that brings academic researchers and theatre makers into direct dialogue. The first event, held online in November 2020, responded to Brexit with discussions around theatre's role in smaller political spaces, and the significance of locality. This event was supported by the Being Human Festival, whose contribution enabled Kabosh to create the first theatrical provocation.

Border Crossings (Ireland) successfully led an Erasmus + application for a collaborative European project exploring intercultural approaches to devised theatre, CRE-ACTORS. The partners are Teatro dell'Argine (Italy), The Fence (Sweden) and the world-famous Théâtre du Soleil (France), considered by many the finest theatre company in the world.

As this extraordinary year ends, Border Crossings, in both the UK and Ireland, has good reason to look ahead with a cautious optimism.

Handwritten signature of Michael Walling in blue ink. The signature consists of the name 'Michael' followed by 'Walling' and a large, stylized flourish below it.

Michael Walling
Artistic Director

12th May 2021

BORDER CROSSINGS COMPANY LIMITED

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Taxation status

The company is a registered charity and under the provisions of section 505 of the Income and Corporation Taxes Act 1988 is exempt from liability to taxation.

Risk Review

The directors of the company carry out a risk analysis for each project to be entered into by the company and update this throughout the life of each project, identifying and quantifying the level of risk exposure that the company is subject to. Strategies are implemented to mitigate identified risks and their potential impact on the company.

Reserves policy

As at the year end, our total reserves stood at £112,260 of which £11,279 was restricted for specified charitable purposes and £100,981 was unrestricted reserves. Of the unrestricted reserves of £100,981, the sum of £16,640 was designated for future Artistic Development leaving £84,340 as free unrestricted reserves.

We reviewed our unrestricted reserves policy at the last meeting of the board of directors on 11th March 2021 and it was resolved then, in view of the current pandemic and the consequent economic climate, that we maintain our unrestricted reserves at an amount to represent between 18 and 21 months of core operating costs.

Our current core operating costs are about £4,000 per month and therefore the directors consider our current unrestricted reserves of £84,340 to be sufficient to enable the company to continue to operate in these very difficult and unprecedented times.

BORDER CROSSINGS COMPANY LIMITED

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Directors' responsibilities:

- the members 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,
- these accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the board



Jatinder Verma – Chair of the Board

Date: 15th June 2021



JATINDER VERMA MBE - Chair since March 2021



ALASTAIR NIVEN LVO OBE - Chair 2013-21

Company Number: 03015984

Charity Number: 1048836

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Independent examiner's report to the trustees of BORDER CROSSINGS COMPANY LIMITED

LUNA MUNCASTER ACA - Independent Examiner

I report on the accounts of the company for the year ended 31 March 2021.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

BORDER CROSSINGS COMPANY LIMITED

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Independent examiner's report to the trustees of BORDER CROSSINGS COMPANY LIMITED (continued)

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- Accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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



Mrs. Luna Muncaster (ACA)
Luna Muncaster Limited,
40 Vera Avenue,
London N21 1RG

Date: 15th June 2021

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
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31st March 2021

Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2021

	Unrestrict ed funds	Restricted income funds	Total funds 2021	Prior year funds 2020
	£	£	£	£
Income				
Income from:				
Donations and legacies	1,460	0	1,460	969
Charitable activities	79,524	78,585	158,109	275,909
Other trading activities	16	1,033	1,049	20,843
Investments	12	0	12	851
Total	81,012	79,618	160,630	298,572
Expenditure				
Expenditure on:				
Raising funds	180	0	180	164
Charitable activities	39,711	94,405	134,116	284,949
Total	39,891	94,405	134,296	285,113
Net income/(expenditure) before tax for the reporting period	41,121	-14,787	26,334	13,459
Tax payable	-	-	-	-
Net income/(expenditure) after tax	41,121	-14,787	26,334	13,459
Transfers between funds	1,393	-1,393	-	-
Net movement in funds	42,514	-16,180	26,334	13,459
Reconciliation of funds:				
Total funds brought forward	58,467	27,459	85,926	72,467
Total funds carried forward	100,981	11,279	112,260	85,926

The notes to the accounts on pages 21 to 24 form part of these financial statements.

BORDER CROSSINGS COMPANY LIMITED

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Balance sheet as at 31 March 2021

	Unrestricted funds £	Restricted income funds £	Total at 2021 £	Total at 2020 £
Fixed assets				
Tangible assets	27,381	-	27,381	1,963-
Total fixed assets	27,378	-	27,381	1,963
Current assets				
Stocks	1,036	-	1,036	1,036
Debtors	5,733	-	5,733	3,241
Cash at bank and in hand	67,495	11,279	78,774	80,250
Total current assets	74,264	11,279	85,543	84,527
Creditors: amounts falling due within one year	664	-	664	564
Net current assets/(liabilities)	73,600	11,279	84,879	83,963
Total assets less current liabilities	100,981	11,279	112,260	85,926
Creditors: amounts falling due after one year	-	-	-	-
Total net assets or liabilities	100,981	11,279	112,260	85,926
Funds of the Charity				
Restricted income funds	-	11,279	11,279	27,459
Unrestricted funds	100,981	-	100,981	58,467
Total funds	100,981	11,279	112,260	85,926

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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31st March 2021

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

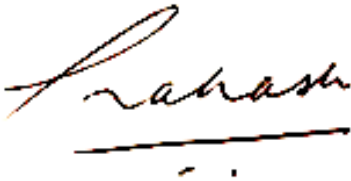
These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

Signed by one or two trustees/directors
on behalf of all the trustees/directors



Mr Jatinder Verma
Chair

June 15th 2021



Mr Prakash Kurup
Treasurer

June 15th 2021

The notes to the accounts on pages 21 to 24 form part of these financial statements.

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2021

Notes to the accounts:

Border Crossings Limited is a private company limited by guarantee and has no share capital.

1. Accounting policies

a) Basis of preparation and format of the accounts

The accounts are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP); Accounting and Reporting by Charities and in accordance with Financial Reporting Standard applicable in the UK (FRS102) and with the Charities Act 2011. The Charity constitutes a public benefit entity as defined by FRS102.

b) Going Concern

It is the policy of the board of the company to take careful account of the funding available for each production before entering into financial commitments for that production in order to ensure that the company will be able to meet its financial commitments. The board has no reason to believe, that for the foreseeable future any events are likely to occur which would put achievement of this policy at risk. Therefore, the board continues to adopt the going concern policy when preparing the accounts of the company.

c) Income and costs of productions.

The direct costs of productions completed or in progress are taken to the statement of financial activities as they are incurred. Any associated income, including grant income for such productions is similarly matched and taken to the statement of financial activities.

d) Stocks

Stocks are valued at the lower of cost and net realisable value.

e) Depreciation

Depreciation is provided to write off the cost of assets by equal instalments over their estimated useful life. All equipment is written off at a rate of 20% on a straight-line basis.

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2021

Notes to the accounts (continued):

2. Income from Charitable activities £159,158 (2020 £296,752):

	2021 £	2020 £
Fees	4,000	484
Grants	149,027	275,909
Ticket & other sales & theatre tax credit	6,131	20,359
Total	159,158	296,752

3. Expenditure on charitable activities £134,116 (2020 £284,949):

	2021 £	2020 £
Operating costs	23,456	7,663
Artistes & performance costs	110,660	277,286
Total	134,116	284,949

Related party transactions in the year:

Included in Operating costs above is a grant of 15,000 Euros (£13,576) (2020- Nil) made to Border Crossings Theatre Company Limited, a new charity incorporated in the Republic of Ireland. The two companies are related because of common trustees and similar objectives and principal activities. The grant was to fund the project CRE – Actors, which will explore and develop the practice of intercultural devised theatre in Ireland, France and Italy.

None of the Trustees (or any person connected with them) received any remuneration or benefits during the year (2020- £Nil)

There were no employees during the year (2020 - £Nil).

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2021

Notes to the accounts (continued):

4. Tangible assets:

	Website and other equipment £
Cost at 1 st April 2020	5,877
Additions in the year	27,000
Cost at 31 st March 2021	32,877
Accumulated Depreciation at 1 st April 2020	-3,914
Depreciation in the year	-1,582
Accumulated Depreciation at 31 st March 2021	-5,499
Net Book Value at 31 st March 2021	27,378
Net Book Value at 31 st March 2020	1,963

5. Debtors £5,733 (2020 £3,241):

	2021 £	2020 £
Prepayments	1,543	869
Loan to related company	1,210	1,024
VAT	2,980	1,348
Total	5,733	3,241

The related company is Border Crossings Theatre Company Limited by Guarantee incorporated in the Republic of Ireland.

6. Creditors (amounts falling due within one year) £664 (2020 £564):

	2021 £	2020 £
Accruals	600	564
VAT	0	0
Other creditors	64	0
Total	664	564

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2021

Notes to the accounts (continued):

7. Restricted Income funds £11,279 (2020 £27,459):

	2021 £	2020 £
Edacate	3,522	153
Great Experiment	0	2,384
Erasmus – More than words	0	- 5,210
Erasmus – Promised Land	0	375
Refugee theatre group	6,211	13,732
Origins 2019	0	1,119
Magnetic North - British Museum	-700	12,406
Origins - Taiwan	1,500	2,500
Pocahontas in London	1,996	0
Origins 2021	-1,250	0
Total	11,279	27,459

There were no contingent liabilities nor capital or financial commitments at the year-end (2020 £Nil)

There is no controlling party.