

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

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Directors and advisors

Directors and trustees	Jatinder Verma MBE (Chair from 11/2/2021) (appointed 28/7/2020) Katharina Guderian Prakash Kurup Dr Alastair Niven LVO OBE (Chair) (resigned 11/3/2021) 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 number	03015984
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Registered charity number	1048836
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BORDER CROSSINGS COMPANY LIMITED

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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).

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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.

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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.

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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

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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

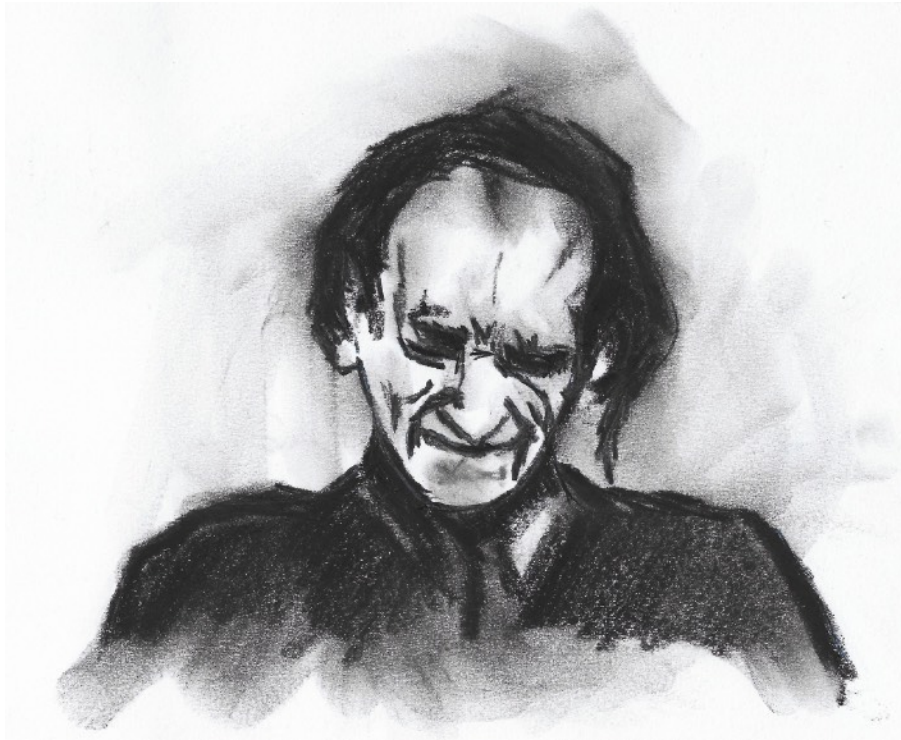
Throughout the year, Associate Director Lucy Dunkerley has kept in touch with the young refugees who form the group BORDER CROSSERS, and with a wide range of young refugee groups who might join that project in its post-Covid phase. At times, this has been very challenging, as they do not all have ready 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

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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

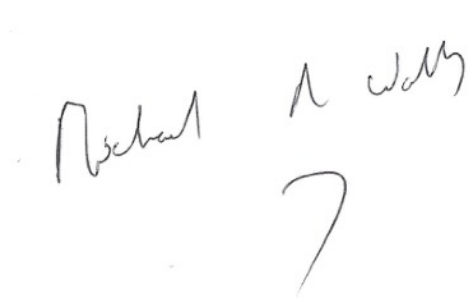
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- The Mitchell Institute at Queens University (Belfast)
- Kabosh Theatre Company (Belfast)
- Border Crossings (London & Sligo)
- Tallaght Community Arts (Dublin)
- Arad Goch (Aberystwyth)
- Et Nordfriisk Teoter (North Frisia)
- University of the West 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 is written in a cursive style, with 'Michael' on the left and 'Walling' on the right, followed by a large, stylized number '7' below the name.

Michael Walling
Artistic Director

12th May 2021

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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.

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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

The company is limited by guarantee and has no share capital

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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.

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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

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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.

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

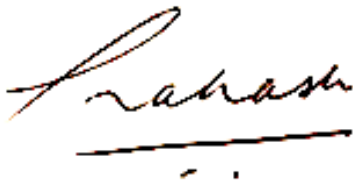
These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

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.

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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.

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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).

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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

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.