

BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2022



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

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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 (Nleʔkepmx, 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 Kuikindi, and included performances by Quechua / Aymara baroque musician Rafael Montero, scissor dancers José Navarro and José Fernandez, 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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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
7

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

A handwritten signature in black ink, appearing to read 'Jatinder Verma', with a large, stylized initial 'J'.

Jatinder Verma – Chair of the Board

Date: 8th June 2022

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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

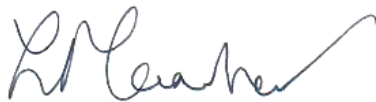
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an independent examination: or

- 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 tax	-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	-	25,556	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.

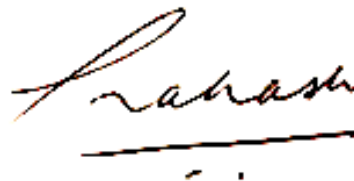
The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

Company Number: 03015984

Charity Number: 1048836

The company is limited by guarantee and has no share capital

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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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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).

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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

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2022

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.