

BORDER CROSSINGS COMPANY LIMITED

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



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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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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
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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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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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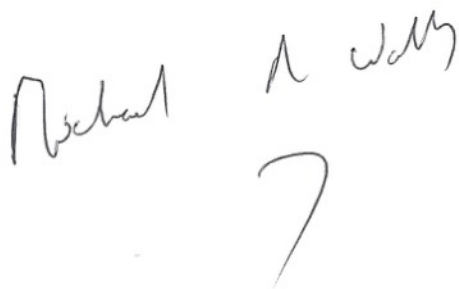
Border Crossings (Ireland)

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' in a cursive script, with a large number '7' written below it.

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

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

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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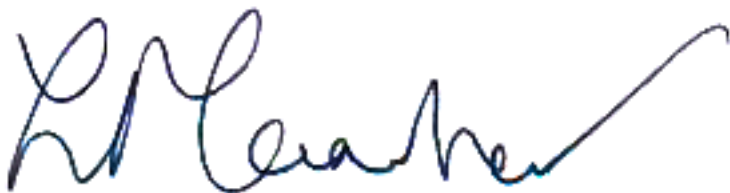
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- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 other than any requirement that the accounts give a 'true and fair' view which is not 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 at the end.

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

	Unrestricted 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

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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

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

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.

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