

BORDER CROSSINGS COMPANY LIMITED

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



REMEMBRANCES - Birmingham 2022 Festival

<u>Contents</u>	<u>Page</u>
Directors and advisors	2
Directors and trustees report	3- 4
Independent Examiner's report	15-16
Statement of financial activities	17
Balance sheet	18-19
Notes to the accounts	20-23

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 2023

DIRECTORS AND ADVISORS

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

Artistic director Michael Walling

Associate director Lucy Dunkerley

Patron Peter Sellars

Independent Examiner Luna Muncaster Limited

Registered Office 13 Bankside
 London EN2 8BN

Registered Company 03015984
number

Registered Charity 1048836
number

BORDER CROSSINGS COMPANY LIMITED

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

DIRECTORS AND TRUSTEES REPORT

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

Objectives and principal activities

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

Structure, Governance and management

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

Financial performance and financial position

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

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

BORDER CROSSINGS COMPANY LIMITED

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

REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT



ORIGINS: The Dover Beach Plaque, by Jasmine Coe

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

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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

THE SLIGO MANIFESTO

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

BORDER CROSSINGS COMPANY LIMITED

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

Artistic and Education Achievements - REMEMBRANCES



REMEMBRANCES - Birmingham 2022

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

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

BORDER CROSSINGS COMPANY LIMITED

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

Here are some responses from audiences and press:

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

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

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

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

Artistic and Education Achievements - ORIGINS: DOVER BEACH

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

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

Artistic and Education Achievements - ORIGINS: WALKING INDIGENOUS LONDON

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

Artistic and Education Achievements - ORIGINS: imagineNATIVE DIGITAL PROGRAMME

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

Artistic and Education Achievements - ORIGINS: SONGSTREETS

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

⁵ <https://youtu.be/QHXj2QpXoLs>

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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

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

Artistic and Education Achievements - ORIGINS: BOTANY BAY



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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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

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

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

It engaged:

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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



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

Additional Artistic and Educational Work

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

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

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BORDER CROSSINGS COMPANY LIMITED

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

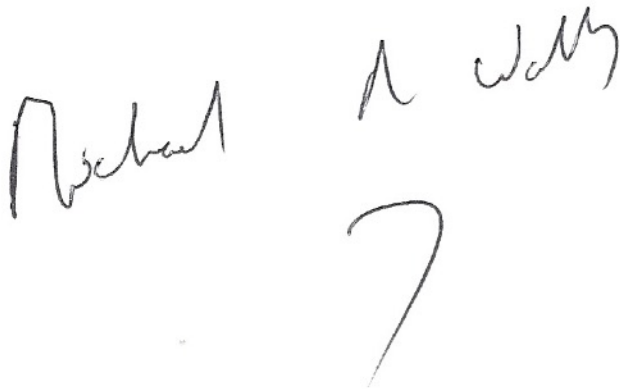
organisation. She also led workshops for West London Welcome, and with Ealing Deaf Women.

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

Border Crossings (Ireland)

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

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

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

Michael Walling
Artistic Director
Date: 27th June 2023

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

BORDER CROSSINGS COMPANY LIMITED

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

Taxation status

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

Risk Review

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

Reserves policy

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

Directors' responsibilities:

- the members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- the directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts,
- these accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the board

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

Jatinder Verma – Chair of the Board

Date: 27th June 2023

BORDER CROSSINGS COMPANY LIMITED

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

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

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

Respective responsibilities of trustees and examiner

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

It is my responsibility:

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

Basis of independent examiner's report

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

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

Independent examiner's statement

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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



Mrs. Luna Muncaster (ACA)

Luna Muncaster Limited
40 Vera Avenue
London N21 1RG

Date: 27th June 2023

BORDER CROSSINGS COMPANY LIMITED

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

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

Balance sheet as at 31 March 2023

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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

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

Signed on behalf of the board



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



David Ballantyne
Treasurer
Date: 27th June 2023

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

BORDER CROSSINGS COMPANY LIMITED

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

NOTES TO THE ACCOUNTS

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

1. Accounting policies

a) Basis of preparation and format of the accounts

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

b) Going Concern

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

c) Income and costs of productions.

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

d) Stocks

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

e) Depreciation

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

BORDER CROSSINGS COMPANY LIMITED

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

2. Income from Charitable activities £146,463 (2022 £146,463):

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

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

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

Related party transactions in the year:

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

4. Tangible assets:

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

5. Debtors £1,392 (2022 £1,392):

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

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

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

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

BORDER CROSSINGS COMPANY LIMITED

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

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

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

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

There is no controlling party.