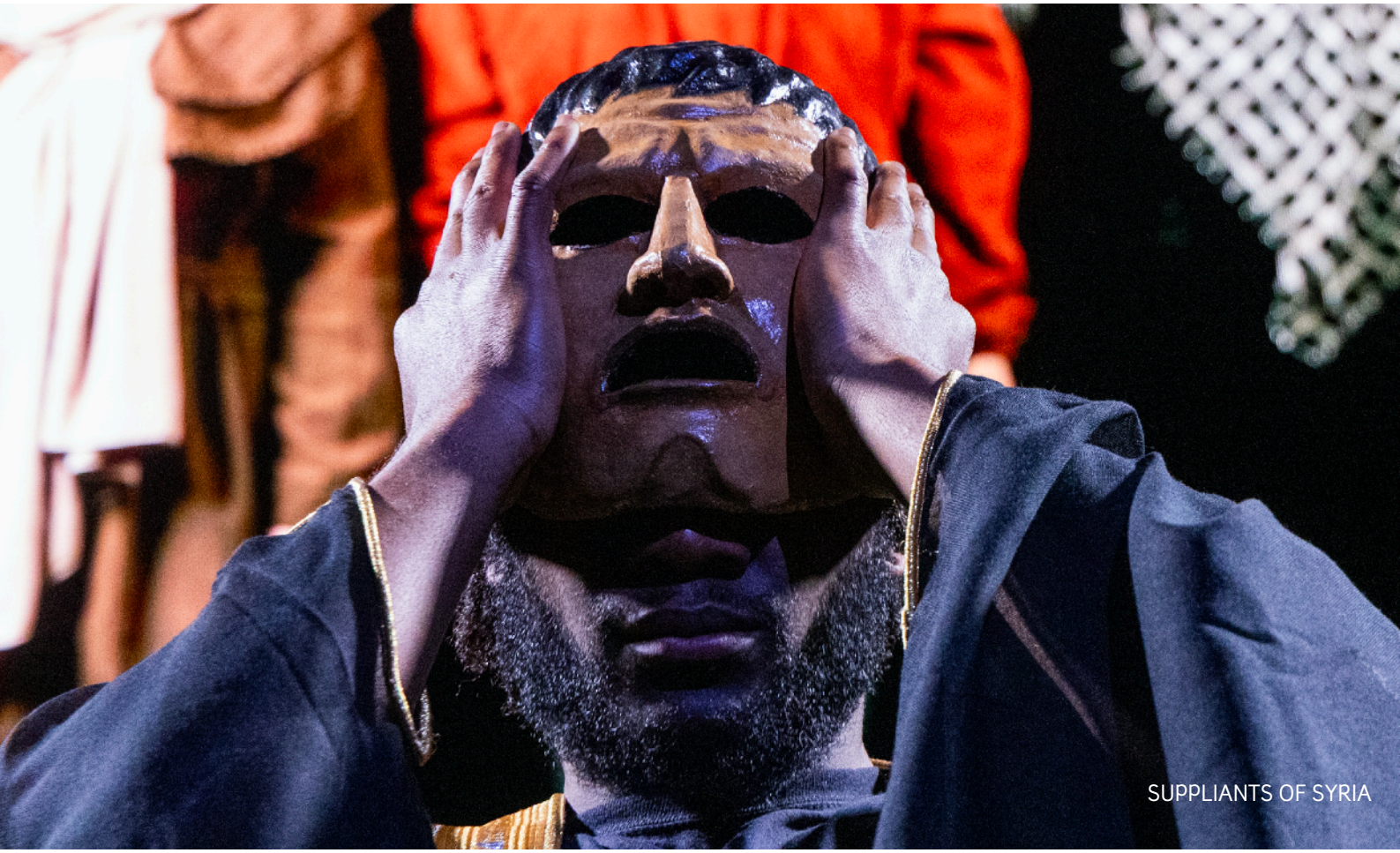
# BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2026





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Company Number: 03015984
Charity Number: 1048836
The company is limited by guarantee and has no share capital

## TRUSTEES AND ADVISORS

| | |
|---|---|
| Trustees | Jatinder Verma MBE (Chair)<br>David Ballantyne<br>Emily di Cesare<br>Katharina Guderian<br>Catriona Sinclair |
| Artistic director | Michael Walling |
| Associate director | Lucy Dunkerley |
| Patron | Peter Sellars |
| Independent Examiner | Luna Muncaster Limited |
| Registered Office | 13 Bankside<br>London EN2 8BN |
| Registered Company number | 03015984 |
| Registered Charity number | 1048836 |

# BORDER CROSSINGS COMPANY LIMITED

Trustees' Report and Accounts
For the Financial Year Ended
31st March 2026

## TRUSTEES REPORT

The trustees, who are also directors of the company, submit their report and accounts for the year ended 31st March 2026.

### 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 £9,380 (2025 surplus: £18,096).

The financial position at the year-end is detailed in the Balance Sheet and shows total funds of £70,597 (2025: £61,217).




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## REPORT OF THE ARTISTIC DIRECTOR ON ACHIEVEMENTS AND PUBLIC BENEFIT

2025-26 was a significant year for Border Crossings, with the CHECKPOINT project marking 30 years since the company's foundation. The anniversary, discussed in more detail below, involved a celebratory performance, an archiving project, a collection of Oral Histories, and a commissioned book.

The company continued to be led by Michael Walling (Artistic Director) and Lucy Dunkerley (Associate Director). Emma Townsend worked as Marketing Manager through the financial year, leaving in March 2026 to concentrate on family commitments. 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 - SUPPLIANTS OF SYRIA - 1. Performance

SUPPLIANTS OF SYRIA had been developed over a significant period of time, and has been discussed in the last two annual reports. This significant piece of work reached the stage in March 2026, when it was performed at London's Hoxton Hall. The piece combined filmed materials from the development work with Syrian refugee women in Turkey, live performance by three young male actors, an exhibition of visual arts by refugee artists, a meal for a curated audience of refugees and those who could influence their lives, plus a pre-meal provocation and a debate within the performance itself. This complex format enabled the work to be much more than a performance: it engaged directly with theatre's potential as a site of participatory democracy.

The curation of the invited audience was a long process, involving partnership work with Hackney Council, as well as many refugee organisations and NGOs. The response was overwhelmingly positive. Here are some extracts from reviews.

> "The performance reworks Aeschylus' 463 BC tragedy SUPPLIANTS, a play about women seeking refuge, placing it in dialogue with the filmed testimonies of displaced Syrian women in Turkey, who also perform the choruses from the original play. Their testimonies and choral performances are woven into the live staging, where three


SUPPLIANTS OF SYRIA

actors respond to and echo their words. The venue's walls are adorned with artwork by local refugees, extending the experience beyond the stage.

The result is ambitious and layered. Ancient text and contemporary witness sit side by side, challenging media narratives of the "refugee crisis" and foregrounding women's lived experiences of safety, dignity and rights. The production does not allow its audience the comfort of abstraction; it insists on the human cost of war, forced migration and gendered violence....

SUPPLIANTS OF SYRIA is a demanding and frequently unsettling work. Its strength lies not in offering easy answers, but in creating space for voices too often marginalised in public discourse. By bringing ancient drama into conversation with contemporary testimony, it asks us to listen, to reckon with what we hear, and to respond with empathy."

(Piotr Kozak - Exiled Ink)

"This powerful piece of theatre contends with an enormous number of topics; racism, feminism, war, migration, asylum, democracy, colonialism, violence against women and girls across cultures and continents, and even western waste. Where in many plays, some of

these issues can feel tokenistic or underdeveloped, each theme was constructed with knowledge and sensitivity so that it was both distinguishable and meaningful....

I would absolutely recommend this play to anyone who has an interest in West Asia and North Africa (the colonial Middle East) and I commend the creators for their attempts to empower women of war. Whilst the information won't be new to many, it's an honour to be the recipient of these women's chronicles and the format creates a stimulating, confronting and eye-opening piece of theatre. It was a long overdue reminder for me, that politics and art are not only the perfect pairing, but that theatre isn't always created to be enjoyed, but experienced."

(Beyond the Curtain)

"Creation of such earnestly political art may well drop an artist into the battlefield of our culture wars, with the politico-social arena being the amphitheatre where the public clashes over the values, identity, and social norms that shape politics, media, and everyday conversation. This play outright embraces its function as part of a wider democratic process, not hiding behind subtlety. It is a piece of art that is not afraid to ask questions of itself. The script acknowledges that some may agree with its self-criticism that the work is "grief-jacking." From my perspective, I appreciate storytellers who want to amplify the voices of those who go unheard. An underlying truth is that both democracy and art are uncomfortable because reality is uncomfortable. Art can be our greatest escape from this reality, but it can also be a way of liberating us from it. I hope that these women have some sense of this liberty through sharing their stories through this project. For those in the audience who are safe at home in London, I guess we must sit with the discomfort of not knowing if they ever will feel the freedom of having somewhere to belong, and the unease of knowing that these crises and the politics behind them continues. SUPPLIANTS OF SYRIA was impactful theatre. It was necessary theatre. I leave disturbed, but with heightened senses awoken from a recent complacency. Hearing the voices and stories of others remind us that democracy is not just an empty ideal, and that listening to others is in fact the very first democratic act."

(Angelo Mikhaeil - London FLO)

"The performances by Tobi King Bakare, Vlad Gurdis and Albie Marber are rooted in presence rather than display. They do not attempt to impersonate the women whose voices appear on screen; instead, they create a live response — listening, echoing, challenging

and amplifying. This restraint is crucial. Trauma is not aestheticised or consumed; it is held. Silence is used as deliberately as speech, and in the intimacy of Hoxton Hall the audience cannot retreat into distance. You are not observing crisis from afar — you are sharing space with it.

What gives the piece its ethical force is its attention to dignity. Anger sits alongside humour, grief alongside resilience. The work recognises that survival is not triumph but negotiation — between memory and future, self and circumstance. By weaving multimedia elements with embodied performance, Border Crossings resists both spectacle and simplification, offering sustained attention to voices too often reduced to policy debate.

Ultimately, SUPPLIANTS OF SYRIA is not theatre you 'enjoy' in the conventional sense; it is theatre you carry with you. By returning to Aeschylus while foregrounding contemporary testimony, the production reminds us that asylum is not a new crisis but a recurring human reality. What lingers is not spectacle but responsibility — the uncomfortable recognition that witnessing demands something of us in return."

(Zaida Zeb - Everything Theatre)



SUPPLIANTS OF SYRIA

And here are some audience responses:

- There is so much to say about this event - It brings to focus the key elements of wars and how they are played out in focus: Men's wars, constructed narratives of othering, media, gaze. It is a play, documentary, participatory and lesson in what theatre can do.
- The night was extremely moving. What a beautiful thing to bring people together over food, theatre and music. My heart aches for what these incredible women have had to endure. Their power and strength is palpable! The music was a balm to the feelings left after the performance.
- The simple act of sharing a meal with strangers at the beginning was incredible. I feel so much has changed since Covid and I personally am so out of touch with this experience. It was a great way to bring us together and create a sense of community and lightness. We need to make spaces inviting and soft so people feel safe to share their experiences and you have done that perfectly. Great to see women represented in this film. Feel their story is often missing. The music was amazing.
- Very thought provoking. I was speechless. I loved the mix of different experiences in the whole evening - the food, play, discussion, music - it made it very unique and affecting. I thought having the music at the end was a great way to allow people to come back to the present moment after such a heavy topic.
- A complex, important show. Thank you for creating a safe space and inviting us in to learn and celebrate.
- As usual, Border Crossings widens your horizon of thinking. Addition of the banquet and the concert at the end make the evening more than a show but a whole experience, collective night at an event!

There were some people who disliked the piece quite intensely, but perhaps that it a measure of its power. Our partners from Çukurova University came to join the event, and were also able to invite the Artistic and Associate Directors to return to Turkey after the performances, where they were able to share the success with the refugee women. The project was funded by Arts Council England, the Community Fund, and the Hellenic Foundation.

The performances were also attended by a number of potential overseas partners, who are keen to present the piece in new versions for their own countries during 2027-28.

## Artistic and Education Achievements - SUPPLIANTS OF SYRIA - 2. Film

The film version of SUPPLIANTS OF SYRIA has continued to be shown at special screenings and online. In line with THE SLIGO MANIFESTO, this digital version of the project allows another form of the work to be shared more widely than the performance. This continued into the financial year 2026-27, and included some work by our Irish sister company, so will be reported more specifically elsewhere.

## Artistic and Education Achievements - CHECKPOINT: 30 Years of Border Crossings

In August 2025, Border Crossings was awarded a grant of £91,985 from the National Lottery Heritage Fund for a project commemorating the 30th anniversary of the company's founding. This project was worked on throughout the year, and continues into 2026-27. It includes the following elements:

1. Border Crossings undertook a series of residences with schools and drama schools, exploring past projects with students, who made their own short pieces in response. A selection of these were included in a showcase event at Hoxton Hall on November 28th 2025, which was filmed and is available online[1]. The pieces that were not included were also filmed, and are available on our YouTube channel[2]. Partners included East 15 Acting School (BA World Performance), Rose Bruford College (MA in Performance), St Charles Catholic Sixth Form College, and Chiswick School. Some students were interviewed for London Theatre magazine:

   > "What was it like to explore thirty years of Border Crossings' theatre and then create something entirely your own?
   >
   > - It was really interesting and I would say innovative as well. We learned the history of BC but then the process turned to us and we got to create something ourselves.
   > - It was fun to research the previously made plays and see what we could take inspiration from instead of being given a script and creating.

[1] https://vimeo.com/1158077874?fl=pl&fe=vl

[2] https://www.youtube.com/playlist?list=PLQCVSdUe6zsByUeqU2L2HeJpPz0ObsC60

- I like how diverse the productions are and how they are a bit of everything, It's really nice to see different types and plays and how you work. BC accepted us for who we are and valued our ideas.

- It was meaningful as we got to appreciate the company as they have worked with different peoples and places. We felt that they have a passion for discovering and that all shows had been done for a reason and there was meaning and purpose in each show."[3]


CHECKPOINT

2. Border Crossings asked Mahesh Dattani, Brian Woolland and Michael Walling to write responses to pieces that the company had presented in its early years, and these were performed by professional actors at the same event. There was a large invited audience, who were also welcomed to a reception after the performance.

> "As the evening unfolded, it became clear that Border Crossings was not just celebrating its history but showing how its past continues to spark new ideas. Each performance carried its own

[3] https://www.londontheatre1.com/theatre-news/border-crossings-30th-anniversary-event-michael-walling-qa/

voice yet tied back to the company's commitment to connection, curiosity and cross-cultural storytelling. By the end of the night, I found myself genuinely curious about where Border Crossings will take its work next. The mix of legacy and new perspectives felt purposeful, and I would be keen to see how they choose to mark future milestones. If this celebration is anything to go by, their upcoming occasions will be well worth keeping an eye on."
(Review by Nhu Ngo)

3. Working closely with the University of Bristol Theatre Collection and a freelance archivist, Border Crossings began the process of assembling and cataloguing its archive, as well as preserving the digital archive. This ongoing process also includes the assembling of an online archive of Oral History interviews, with trained volunteers doing the interviewing.
4. Tongan researcher Jasmin 'Ofamo'oni was commissioned to write a history of the company's work. The book is being released in 2026-27.



CHECKPOINT

## Artistic and Education Achievements - THE MOUTH OF THE GODS - Film

The company's 2025-26 activities began with the screening of the film from THE MOUTH OF THE GODS project. On April 12th 2025, we held a premiere screening of the project film at Hoxton Hall. Almost 100 people who had been involved in the project attended. The next evening, the film was released on our YouTube channel[4], where it has been viewed more than 1,500 times. Because it's online, and has Spanish subtitles, the reach of the film takes THE MOUTH OF THE GODS far beyond Hackney, London or even the UK; to Bolivia and Peru, Argentina and Ecuador, the US and Honduras. London's Latin American population powerfully demonstrated that their heritage is a shared one: and that sense of common humanity across continents and oceans can only be a force for good in an increasingly divided world.

## Additional Artistic and Educational Work

Border Crossings continued to be involved in a range of smaller activities and partnerships through the year. The organisation is an Associate Partner on CoastARTS: a large-scale project using performing arts practice and research to develop methods and models that can be deployed across multiple disciplines to deepen understanding of the intricate links between historical crises and looming threats to the Earth, so laying ground for building resilience in communities and fostering adaptive responses to planetary change. As part of this project, Border Crossings presented three performances of the short play THE PENGUINS by Elspeth Tilley at the National Maritime Museum on 26th October, as part of the international Climate Change Theatre Action programme.

The company also worked with the Local Authority in Enfield and a range of other cultural partners based in the borough to develop ENFIELD OF DREAMS: a Place Partnership intended to revitalise cultural provision in our local area. Border Crossings are co-creating an artistic project with local artists and young people, for presentation during 2027.

Michael Walling was invited to give a lecture about the company's work with Indigenous people and museums at University of the Arts, London, on 13th November 2025.

Border Crossings is 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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[4] https://youtu.be/ugtFYJ5xu88

## Border Crossings (Ireland)

The Irish sister company will issue its own annual report and accounts. The Irish company continued to develop THE LEGEND OF EUROPA with European partners, as well as leading the European Youth Project PERFORMING POSSIBILITY.

Michael Walling
Artistic Director
Date: 16th September 2026



SUPPLIANTS OF SYRIA

## 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 £70,597 (2025: £61,217) of which £21,742 (2025: £0) was restricted for specified charitable purposes and £48,855 (2025: £61,217) was unrestricted reserves.

The unrestricted reserves of £48,855 at 31st March 2026 equate to more than 9 months of core operating costs. It should also be noted that all the unrestricted reserves will be released in the year to 31st March 2027.

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.

## Statement of Trustees' Responsibilities

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

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

In preparing these accounts, the Trustees are required to:

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

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

Signed on behalf of the board



Jatinder Verma – Chair of the Board

Date: 16th September 2026

Company Number: 03015984
Charity Number: 1048836
The company is limited by guarantee and has no share capital

## 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 2026.

### 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.

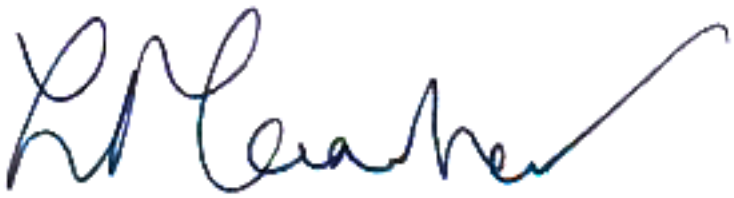
### Independent examiner's statement

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 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: 16th September 2026

## Statement of financial activities (including summary income and expenditure account) for the year ended 31 March 2026

| | Unrestricted funds | Restricted income funds | Total funds 2026 | Prior year funds 2025 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| **Income from:** | | | | |
| Donations and legacies | 498 | - | 498 | 498 |
| Charitable activities | 18,148 | 151,632 | 169,780 | 190,528 |
| Other trading activities | - | - | - | - |
| Investments | 420 | - | 420 | 123 |
| **Total income** | 19,066 | 151,632 | 170,698 | 191,149 |
| **Expenditure on:** | | | | |
| Raising funds | 194 | - | 194 | 180 |
| Charitable activities | 67,651 | 93,473 | 161,124 | 172,873 |
| **Total expenditure** | 67,845 | 93,473 | 161,318 | 173,053 |
| Net income/(expenditure) before tax for the reporting period | (48,779) | 58,159 | 9,380 | 18,096 |
| Tax payable | - | - | - | - |
| Net income/(expenditure) after tax | (48,779) | 58,159 | 9,380 | 18,096 |
| Transfers between funds | 36,417 | (36,417) | - | - |
| Net movement in funds | (12,362) | 21,742 | 9,380 | 18,096 |
| Reconciliation of funds: | | | | |
| Total funds brought forward | 61,217 | - | 61,217 | 43,121 |
| **Total funds carried forward** | 48,855 | 21,742 | 70,597 | 61,217 |

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

Company Number: 03015984
Charity Number: 1048836
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# Balance sheet as at 31 March 2026

| | Unrestricted funds | Restricted income funds | Total as at 31st March 2026 | Total as at 31st March 2025 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| Fixed assets | | | | |
| Tangible assets | 13,891 | - | 13,891 | 17,178 |
| Total fixed assets | 13,891 | - | 13,891 | 17,178 |
| Current assets | | | | |
| Stocks | 1,000 | - | 1,000 | 1,000 |
| Debtors | 22,129 | - | 22,129 | 2,092 |
| Cash at bank and in hand | 12,535 | 21,742 | 34,277 | 42,822 |
| Total current assets | 35,664 | 21,742 | 57,406 | 45,914 |
| Creditors: amounts falling due within one year | 700 | - | 700 | 1,875 |
| Net current assets/(liabilities) | 34,964 | 21,742 | 56,706 | 44,039 |
| Total assets less current liabilities | 48,855 | 21,742 | 70,597 | 61,217 |
| Creditors: amounts falling due after one year | - | - | - | - |
| | - | - | - | - |
| Total net assets/(liabilities) | 48,855 | 21,742 | 70,597 | 61,217 |
| Funds of the Charity | | | | |
| Restricted income funds | - | 21,742 | 21,742 | - |
| Unrestricted funds | 48,855 | - | 48,855 | 61,217 |
| Total funds | 48,855 | 21,742 | 70,597 | 61,217 |

Company Number: 03015984
Charity Number: 1048836
The company is limited by guarantee and has no share capital

Signed on behalf of the board





Jatinder Verma MBE
Chair of the Board
Date: 16th September 2026

David Ballantyne
Treasurer
Date: 16th September 2026

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

## 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.

## 2. Income from Charitable activities £169,780 (2025 £190,528):

| | 2026 £ | 2025 £ |
|---|---|---|
| Fees | 15,969 | 3,536 |
| Grants | 151,632 | 144,567 |
| Ticket & other sales | 2,179 | - |
| Theatre Tax Relief | - | 42,425 |
| Total | 169,780 | 190,528 |

Grants in the current year were received from Arts Council England, the Community Fund, the National Lottery Heritage Fund, and the Hellenic Society. Grants in the prior year were received from Arts Council England, the British Council, and the National Lottery Heritage Fund.

## 3. Expenditure on charitable activities £161,124 (2025 £172,873):

| 2026 | Core £ | Suppliants of Syria £ | Mouth of the Gods £ | Check-point £ | Total £ |
|---|---|---|---|---|---|
| Operating Costs | 11,356 | 20,220 | 1,219 | 7,611 | 40,406 |
| Artistes & professional costs | 56,295 | 28,576 | 1,200 | 34,647 | 120,718 |
| Total | 67,651 | 48,796 | 2,419 | 42,258 | 161,124 |

| 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 |

## 4. Tangible assets:

| | Streaming and other equipment £ |
|---|---|
| Cost at 1st April 2025 | 32,877 |
| Additions in the year | - |
| Cost at 31st March 2026 | 32,877 |
| Accumulated Depreciation at 1st April 2025 | (15,699) |
| Depreciation in the year | (3,287) |
| Accumulated Depreciation at 31st March 2026 | (18,987) |
| Net Book Value at 31st March 2026 | 13,891 |
| Net Book Value at 31st March 2025 | 17,178 |

## 5. Debtors £2,092 (2025 £2,092):

| | 2025 £ | 2025 £ |
|---|---|---|
| Prepayments | 976 | 945 |
| Loan to related company (see note 8) | 18,116 | - |
| VAT | 3,037 | 1,147 |
| Total | 22,129 | 2,092 |

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. See Note 8 for further information.

## 6. Creditors (amounts falling due within one year) £700 (2025 £1,875):

| | 2026 £ | 2025 £ |
|---|---|---|
| Accruals | 700 | 1,875 |
| VAT | - | - |
| Other creditors | - | - |
| Total | 700 | 1,875 |

## 7. Restricted Income funds £21,742 (2025 £0):

| | At 1 April 2025 £ | Income £ | Expenditure £ | Transfers to Unrestricted Reserves £ | At 31 March 2026 £ |
|---|---|---|---|---|---|
| Suppliants of Syria | - | 60,950 | (48,796) | (6,077) | 6,077 |
| Mouth of the Gods | - | 17,094 | (2,419) | (14,675) | - |
| Checkpoint | - | 73,588 | (42,258) | (15,665) | 15,665 |
| Total | - | 151,632 | (93,473) | (36,417) | 21,742 |

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

## 8. Related Party Transactions

During the financial year the company charged fees of £10,389 and received reimbursement of expenses paid of £7,392 from Border Crossings Theatre Company Limited incorporated in the Republic of Ireland. The fees charged and expenses reimbursed were for work done, and expenses incurred on projects of Border Crossings Theatre Company Limited. The two companies are related because of common trustees and similar objectives and principal activities. In April 2026 Border Crossings Theatre Company Limited repaid £17,081.

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.

9. There were no contingent liabilities nor capital or financial commitments as at 31st March 2026 or 31st March 2025.

10. Other than the repayment of the majority of the related party debtor, there were no material matters subsequent to the year end.

11. There is no controlling party.