

OMNIBUS - CLAPHAM

England & Wales · Charity number 1143709

Details

Other names	OLD CLAPHAM LIBRARY, OCL
Status	Registered
Legal form	Charitable company
Company number	07032543
Registered	2011-09-08
Register	View on the Charity Commission register

Contact

Address	Omnibus 1 Clapham Common North Side London SW4 0QW
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Website	omnibus-clapham.org

Activities

Objects: (A)TO BENEFIT THE RESIDENTS OF CLAPHAM, LAMBETH AND THE SURROUNDING AREA BY ASSOCIATING AND COLLABORATING WITH THE SAID RESIDENTS, LOCAL AUTHORITIES, VOLUNTARY AND OTHER ORGANISATIONS, IN A COMMON EFFORT TO ADVANCE EDUCATION, AND TO PROVIDE FACILITIES IN THE INTERESTS OF SOCIAL WELFARE FOR RECREATION AND LEISURE TIME OCCUPATION WITH THE OBJECTIVE OF IMPROVING THE CONDITIONS OF LIFE FOR THE LOCAL RESIDENTS AND FOR PEOPLE WHO WORK IN THE AREA;(B)TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE ARTS;(C)TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT.

Activities: To promote arts, craft, literature and other cultural and creative activities for the benefit of the public by the establishment and maintenance of an arts and culture resources centre. To provide and maintain a community resource centre and facility for the use of residents, workers and visitors of Clapham, Lambeth and the surrounding areas.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** LOCAL
- Lambeth

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£622,595	£702,832	£315,464	15
2024-03-31	£609,282	£609,632	£427,094	15
2023-03-31	£651,122	£674,976	£458,833	15
2022-03-31	£620,695	£636,170	£514,075	7
2021-03-31	£919,288	£736,288	£529,550	7

Trustees

Name	Role	Appointed
Alexander Liam Rodick		2025-11-26
Clova Ann Fyfe		2025-11-26
David Glass		2026-03-25
Diana Whitehead		2021-05-26
Dr Judith Morgane		2025-11-26
Frances Elisabeth Runciman		2026-03-25
GEORGE OWEN MBE		
Georges Chalfoun		2022-09-29
John Auld Mactaggart		2026-03-25
Michael Dynan-Oakley		2023-09-27
Olusola Oyeleye		2024-09-26
Patricio Felipe Soto-Aguilar Pereira		2024-09-26
Simon Mark Millson		2019-07-16

OMNIBUS - CLAPHAM

England & Wales - Charity number 1143709

Accounts

Company No. 7032543

Charity No. 1143709

Omnibus - Clapham

(Limited by guarantee)

Trustees'/Directors' report and financial statements
For the year ended 31 March 2025

Omnibus - Clapham
(Limited by guarantee)

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Omnibus - Clapham
(Limited by guarantee)
Reference and administrative information
For the year ended 31 March 2025

Charity number	1143709
Company number	07032543
Registered office	1 Clapham Common North Side London SW4 0QW
Directors and trustees:	The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1 April 2025 and to the date this report was signed were:
Trustees	George Owen MBE (Honorary President) The Rt Hon Fiona Margaret Mactaggart (Chair) Linda Ann Bray Diana Whitehead Genevieve Gilbert (resigned 30 July 2025) Georges Chalfoun Simon Mark Millson Michael Dynan-Oakley Rhianna Kemi Adesuwa Louise Ilube (appointed 25 September 2024, resigned 30 July 2025) Olusola Oyeleye (appointed 25 September 2024) Patricio Soto-Aguilar Pereira (appointed 25 September 2025)
Artistic director	Marie Geraldine McCarthy
Executive director	Bridget Kalloushi
Independent examiner	A J Dosani Peel House, 34-44 London Road, Morden SM4 5BT
Bank	TSB Bank Triodos Bank UK Shawbrook Bank Metro Bank

Omnibus - Clapham
(Limited by guarantee)
Chair's report
For the year ended 31 March 2025

In the year of this report, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes. The strength of our support to new writers and emerging artists means that Omnibus is increasingly recognised as a place to launch your career in theatre.

But the board has had challenges: to work with Lambeth Council to resolve its lease and to seek new sources of charitable funding. We are proud to continue to be a London Living wage employer despite the financial challenges we face. But it is hard work. We know that the Arts Council is directing funds out of London, and we are concerned that this has hurt fringe theatres which, following the Covid epidemic have lost loyal audiences and are struggling to win them back.

We are glad that we have so many volunteers who are eager to help the theatre to be a welcoming place for our audience and we know that the value of Omnibus was reflected in a record number of applicants to fill vacancies on our board.

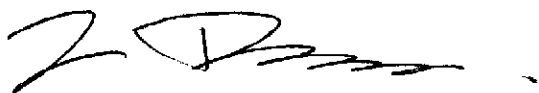
This will be the last time I write the introduction to Omnibus' annual report. I am stepping down after seven years and am proud to hand over to Simon Millson. Throughout that period Marie McCarthy has been our outstanding artistic director and when she was joined by Bridget Kalloushi the board's confidence in the financial controls and administration of the company was fully secured and our capacity to benefit from tax breaks for theatre substantially enhanced.

Theatre has been under siege, the last government ended drama and music in many schools thereby cutting a pipeline for future audiences and talent. The Arts council failed to fund the shows Omnibus needs to offer to our audience and while money is tight people are unwilling to buy tickets to live theatre.

Despite these setbacks Omnibus has survived for over a decade and as well as being a civic anchor in Clapham it is a cultural leader nurturing the early careers of performers and writers. Our programme is imaginative and diverse. The 96 Festival has showcased queer theatre for nearly a decade, and we have brought many works in translation to the London stage for the first time.

Not much more than ten years ago Omnibus was a twinkle in the eye of some Clapham residents who wanted to secure the library built in 1889? as a space for the public to enjoy. From that humble beginning with local residents acting as builders and decorators Omnibus has built strong momentum. We serve the community of Clapham well and have achieved wide artistic acclaim and box office growth.

The current challenge is to sustain and grow our partnerships, with local schools, writers, creators and performers so that this wonderful theatre reaches its full potential as a place to experience theatre and story and to develop the abilities of the creatives who will both make us think and entertain us in future.



Rt Hon Fiona Mactaggart
 Chair
 24 September 2025

Omnibus - Clapham
(Limited by guarantee)
Trustees' report
For the year ended 31 March 2025

The trustees, who are also directors for the purposes of company law, present their report and the financial statements for the year ending 31 March 2025.

The company is a registered charity, registered number 1143709, limited by guarantee. The company is incorporated under the Companies Act 2006 and is governed by its Articles and Memorandum of Association dated 28 September 2009. Company number 7032543

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company was formed on 28 September 2009. The company's principal activity is to advance the arts for the public benefit by the promotion, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

New trustees and organisational structure

New Trustees are nominated by individual Trustees and the Artistic Director. Before new Trustees are appointed the Board determines what attributes and knowledge are needed to insure a diverse and wide range of skills to support the work of the charity. New Trustees are approved and elected by the Trustees at their regular meetings. New trustees receive an induction briefing on the activities of the Charity.

The Trustees are responsible for the strategic direction and policy making of the charity. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees, the Artistic Director, Marie McCarthy and the Executive Director, Bridget Kalloushi. The day-to-day responsibility for the activities of the Charity is undertaken by the Artistic Director and the Executive Director.

The board has met 6 times during the period of this report. There are also two sub-committees: the building sub-committee and the fundraising sub-committee.

OBJECTIVES / MISSION STATEMENT

OUR VISION

Omnibus Theatre: reimagining our world

OUR MISSION

- To challenge perceptions through championing original stories
- To cultivate emerging talent by developing skills and supporting innovation
- To share art and space with our community

OUR VALUES

To create

We tell bold and original stories that present new perspectives and reimagined worlds.

To welcome

We welcome all people who show mutual respect and care for one another. This allows us to flourish as an artistic and community hub and use our convening power to foster mutual respect.

To connect

We nurture relationships and aim to be generous with our resources, networks, and creativity both locally, nationally and internationally.

To listen and act

We work in dialogue, responding to our local community, artists and audiences. We are responsive to our local community, artists and we work in collaboration.

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2025

This year has consolidated Omnibus Theatre's reputation as both a leading artistic venue and a civic hub. The theatre programme delivered multiple highlights: *Make Good: The Post Office Scandal* (98% capacity), *Club Life* (★★★★★ reviews, Offie nomination, younger audiences) Across the year, productions received numerous ★★★★★/★★★★★ reviews and Offie nominations, affirming the organisation's artistic position.

Festivals expanded significantly. The **96 Festival** doubled in size and prepared for its 10th anniversary in 2025, **Viva Portugal** and **Out of the Wings** extended international reach, and the **East & Southeast Asian Season** launched successfully. Civic commissions, **Clapham Fair** and **Clapham Lights**, grew in ambition, with the Dog Show oversubscribed and the winter event drawing large audiences.

Learning & Participation's **Omnibus Young Performance Company** consolidated its offer and planning is in place for expansion into an 18–25 pathway. The **Winter Show (Dec 2024)** sold out in advance, with seven schools booking for the first time. Routes continued to deliver social and a Heritage Lottery which completed its year's project engaged 100+ students.

Music gained traction with **Sunday Jazz** establishing itself as a consistent, loyal-audience strand, while residencies (Terra Invisus, Classical Meets Cabaret) and late-night offers diversified the programme. Artist development flourished through **Engine Room**, **Next Page**, and **Omni-Wright**, with high demand, strong diversity, and the launch of **OmniZine**.

Fundraising and development improved with Trust successes including Linbury (£5,000), Vintners (£4,000), Chartered Accountants (£3,000), and others. Community fundraising events were highly successful, and memberships stabilised at 62 members. Infrastructure strengthened with hires reaching 1,193 bookings (Spring 2024), a revitalised café bar and an expanded volunteer base (from 24 to over 80).

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

This report reflects the work of Omnibus Theatre from 2024 – 2025, a year defined by bold ideas, growth, collaboration, and the belief that theatre can attempt to reimagine our world and be a catalyst for change. Our mission is to invite our community into a space where the stories that are told that are urgent, inclusive, and transformative. We hold fast to the principles of equality and compassion, and our work is shaped by a commitment to championing unheard voices and nurturing the next generation of artists. The artistic programme this year combined new writing, inspiring reimaginings of classic works, and festivals that placed underrepresented perspectives centre stage. Alongside this, we continued to support artists with mentorship and vital resources, particularly those facing barriers in the industry. The spirit of partnership is core to our work and as we look ahead, we remain determined to grow our role as an incubator for creativity and as a home for diverse voices, strengthening Omnibus Theatre's place as a vital cultural and civic space.

The 2024–25 season opened with a confident programme that built on strong artistic momentum. *Love Steps* delighted audiences and critics alike, drawing steady crowds throughout its run. The

summer programme extended later than usual, running until mid-August 2024 and was marked by significant artistic ambition. *Surfacing*, by Papatango Prize Winner Tom Powell, was a breath-taking new thriller examining hallucinations, neurodivergence and the state of mental health care using creative captioning and new motion sensor technology to create responsive light and sound to evoke a very real and lived experience of disassociation, receiving three Offie nominations and a string of four and five star reviews followed by *Wormholes*, starring Victoria Yeates, which also achieved two Offie nominations and seven glowing reviews.

Edinburgh previews and the launch of a late-night Comedy Club introduced new formats and audiences bringing the summer to close at 48% capacity, 10% above both the previous spring and the summer of 2023, suggesting long awaited post pandemic audience growth.

Autumn 2024 represented the most commercially and critically successful season of the year. *Make Good: The Post Office Scandal* reached 98% capacity and affirmed the demand for urgent, politically engaged theatre. Edinburgh hit, *Club Life* emerged as a breakout success, earning multiple five-star reviews, an Offie nomination and strong attendance from new audiences with several critics describing it as “transformative.” Other highlights included our in-house production of *The Ice at the End of the World*, which achieved both four- and five-star reviews, and *Mulatto Bay*, described as “powerful and imaginative.” *The Lonesome Death of Eng Bunker* and *Terrifying Women* contributed to the breadth of the season with the East and Southeast Asian season of five shows proving popular with strong audience attendance, while the Winter Show for families, *Three Little Pig Tails*, sold out and reached over 70% Box Office capacity a month ahead of opening, bolstered by nine new school and community centre partnerships with the season as a whole exceeding box office income targets.

Spring 2025 opened with a renewed focus on development and international collaboration. *Engine Room: Next Page* improved year-on-year with sold-out rehearsed readings and workshops, consolidating its place as a successful public-facing development strand. Our international season featured bold, award-winning productions that challenged audiences with urgent global themes. Fresh from its acclaimed run at Edinburgh, *Kafka's Ape* captivated audiences with its searing exploration of identity and transformation, followed by *1984*, a visceral physical-theatre adaptation by Slavic actors, presented to mark the 40th anniversary of Orwell's narrative. *1984* took on urgent resonance, reminding us of the dangers of unchecked power and the fragility of truth and freedom. *Vanya Is Alive* continued the season, echoing Russia's current climate with a haunting portrayal of disinformation and propaganda. The play asked: what happens when we choose to look away from oppression, or deny the truth as a means of survival? Closing the season was *Miss Brexit*, a biting satire that exposed the contradictions of national identity and inclusion.

Completing our 24-25 season was *Society for New Cuisine*, a twisted Buddhist inspired folk fable about power, masculinity and heartbreak which took Edinburgh Fringe by storm last summer and made its highly anticipated London debut. Finally, *The Guest*, welcomed the return of Cockahoop Theatre who successfully explored migration and an England grappling with the escalating realities of climate change. *'The script is beautifully written, deeply human, and painfully relevant. 5 stars*

The 9pm late-night programme has developed into a lively strand of Omnibus's offer, designed to encourage audiences to stay on after the main show and enjoy a more relaxed, cabaret-style atmosphere. Events such as *Fridaze*, *So This Is What Happened*, and the musical improv company *Lost the Plot* have each helped to shape this identity, creating opportunities for fresh talent and attracting new audiences. While the strand is still evolving, these nights have already established themselves as distinctive additions to the programme, offering variety, humour, and informality that complement Omnibus's mainstage work. With further refinement, they hold strong potential to build loyal followings and enhance the theatre's reputation as both a performance venue and a social hub.

This has been a year of strong critical acclaim and strategic progress, but one that continues to highlight the challenge of converting artistic recognition into consistent box office growth, post pandemic. Across the year, Omnibus secured multiple Offie nominations and widespread four- and five-star reviews, establishing its reputation for daring, diverse and politically engaged work. The

year's successes demonstrate Omnibus Theatre's strength in festivals, politically urgent theatre and immersive formats.

Engine Room

Our **Engine Room** programme remained a cornerstone of this effort, providing free rehearsal space, dramaturgical expertise, and technical and marketing guidance and has continued to consolidate Omnibus Theatre's reputation as a home for new writing and artist development, delivering strong outcomes across submissions, performances, and training. **Engine Room: Next Page** was a major success. The January 2024 edition sold at 89% capacity and platformed 17 new works from 130 submissions. The 2025 edition sold out entirely and introduced public workshops, outperforming last year. The model is now planned to expand into a festival-style format in January 2026. **Engine Room: Omni-Wright**, our new playwriting course, has proven transformational. From a small pilot in early 2024, it expanded to three annual seasons. By January 2025, demand led us to accept 40 writers and run four weekly cohorts plus a new alumni course. Annual income is projected at nearly £10,000, and feedback shows it is often the first point of engagement for new writers with Omnibus. Submissions to **Engine Room** remained high throughout the year: 103 in spring, 80 in summer, 64 in autumn, and 25 in winter. Demographics consistently showed strong representation from 20–34-year-olds, neurodiverse writers, and the global majority, with growing numbers from outside London. Further innovations included the launch of **Engine Room: Omnizine**, a seasonal magazine reaching 300+ artists with news, opportunities, and support schemes. The strengthened dramaturgy offer, now embedded in company deal memos has had writers' testimonies confirming the impact of dramaturgical support on confidence and artistic quality.

Festivals

Omnibus Theatre delivered a vibrant programme of festivals in summer 2024, spanning LGBTQ+ identity, international theatre, and new work tested in our Edinburgh Preview season. Overall, box office reached 48% capacity—10% higher than both spring and the previous summer. Although growth varied across individual productions, the festival model proved highly effective in broadening reach, diversifying audiences, and strengthening partnerships, cementing festivals as a core strategic strength for Omnibus.

The 96 Festival doubled in scale compared to 2023, securing a continuing media partnership with *DIVA Magazine*, including national preview coverage, and reinforcing its status as Omnibus's flagship LGBTQ+ season. The headline show, *George*—described as “witty, heartfelt and relevant”—was both critically acclaimed and commercially successful. Planning is already underway for the festival's 10th anniversary in 2025, a landmark celebration for Omnibus and the LGBTQ+ community.

International programming also expanded. Foreign Affairs Theatre Company presented a new English translation of *Black Swans*, opening fresh connections with migrant theatre-makers and deepening our creative relationship with *Out of the Wings*, which continues to showcase Spanish- and Portuguese-language theatre in translation. A two-week *Viva Portugal* season followed, blending theatre, live Fado, visual art, and discussion, reinforcing Omnibus's commitment to cross-cultural collaboration.

From 2024 to 2025, festivals consolidated Omnibus Theatre's reputation as a dynamic civic and cultural hub—delivering critical visibility, audience growth, and community impact. The challenge ahead is to secure the resources to sustain this expansion while maximising milestone opportunities such as the 10th anniversary of the 96 Festival.

Music

Omnibus Theatre significantly strengthened its music programme this year, embedding music as a visible strand of our artistic offer to attract new audiences. **Sunday Jazz** grew from a pilot into a flagship weekly strand, now attracting its own loyal audience each Sunday and **residencies** such as *Terra Invisus* (contemporary ensemble) and *Classical Meets Cabaret* diversified the strand, blending genres and broadening appeal. Music has proven its potential as a complementary pillar alongside theatre and festivals, contributing to Omnibus's civic and cultural role. With Sunday Jazz as a model

of sustainable programming, the priority for 2025–26 will be to consolidate evening audiences, strengthen residencies, and maximise music’s power to broaden reach and community impact.

Resident Company

Moongate Productions have established itself as a vital part of Omnibus Theatre’s artistic identity and profile over the past year. As our resident company, they have brought a distinctive focus on British East and Southeast Asian stories, championing representation and visibility while delivering high-quality, critically acclaimed work.

Their productions have consistently drawn strong reviews and attracted new audiences to the theatre, helping to diversify the voices and perspectives showcased on our stage. The residency has also supported Moongate in developing new projects, offering rehearsal space, dramaturgical support, and a platform for programming within Omnibus’s seasons. This relationship has allowed for deeper collaboration and alignment between our artistic vision and Moongate’s mission to celebrate underrepresented voices.

Looking ahead, the priority will be to consolidate the success of Moongate’s residency, building sustainable funding models that allow the company to continue developing new work and deepening engagement with audiences. Their contribution to Omnibus demonstrates the value of a resident company model: one that not only enhances the artistic programme but also supports long-term growth, diversity, and visibility across the sector.

MARKETING AND PUBLIC RELATIONS

Social Media Growth

Platform	Followers/subscribers March 2024	Followers/subscribers March 2025
Twitter/X	9,900	9,185
Facebook	3,087	45 (new account after hack)
Instagram	8,561	11,700
Newsletter	3,476	3,609
TikTok	802	921
YouTube	734	815

From 2024 - 2025, Omnibus Theatre’s digital presence demonstrated both resilience and change across its various platforms. On **Twitter/X**, followers peaked in April 2024 at just under 10,000 before declining to 9,185 by April 2025. This drop of around 7.5% reflects the platform’s decreasing relevance for many arts organisations and may suggest that audiences are choosing to engage more actively elsewhere. **Facebook** told a very different story. Stable at around 3,000 followers through spring 2024, the account was subsequently hacked, resulting in a complete reset to just 45 followers by end of March 2025. This loss highlights both the vulnerability of legacy platforms and the need for a proactive rebuilding strategy.

By contrast, **Instagram** became the standout success story. Starting at 8,561 followers in March 2024 and growing to 11.7K in 2025, it achieved an increase of over 3,000 followers in a year. This strong, consistent growth demonstrates the platform’s role as Omnibus’s primary channel for engagement, particularly with younger and visually driven audiences.

Growth on **YouTube** was modest but steady, rising from 726 to 815 subscribers. While not dramatic, this 12% increase shows that YouTube remains a reliable home for long-form content and offers opportunities for deeper audience engagement. The **newsletter** subscriber base also increased slightly, from 3,476 in March 2024 to 3,609 in 2025. Although the growth was only around 4%, the

newsletter continues to provide a valuable and dependable channel for direct communication and ticket sales. Finally, **TikTok** showed rapid momentum. In just over a year, followers increased from 843 to 1,024, a rise of more than 20%. Though still smaller in scale than Instagram, TikTok's growth confirms its potential as a platform to reach new and younger audiences with creative, short-form content.

Overall, the period reveals clear trends: while legacy platforms such as Twitter/X and Facebook either stagnated or declined, Instagram and TikTok emerged as engines of growth, and YouTube and the newsletter remained steady, trusted tools for loyalty and depth. The data suggests a strategic shift, prioritising visual and short-form platforms while rebuilding trust and reach where losses occurred. Key developments included Instagram gaining 2,000 followers in just two months under our new Social Media Manager and the YouTube curation progressing well with guidance from one of our trustees. New approaches are being trialled, including tracking flyer-to-ticket conversion rates, increased use of TikTok and influencer outreach, and theatre group meet-ups to build community engagement.

Press Coverage

Across the year, Omnibus Theatre productions received **widespread press attention**, spanning national outlets such as *The Stage*, *Broadway World*, *London Theatre*, *Rev Stan* and specialist reviewers - *Reviews Hub*, *Everything Theatre*, *North West End UK* and blogs/social channels - *A Young-ish Perspective*, *Adventures in Theatre Land*. Coverage was consistent across seasons, ensuring that both flagship productions and experimental works gained visibility, and reviews were consistently strong with the majority of productions receiving **4-star** ratings, with several achieving **5-star** acclaim.

Critics highlighted Omnibus's commitment to **diverse voices and urgent political theatre**. Productions exploring surveillance, propaganda, and control (*1984*, *Vanya Is Alive*) resonated strongly emphasising Omnibus's international relevance and Engagement with **festivals** (*96 Festival*, *Viva Portugal*, *Out of the Wings*) was reflected in positive press around cross-cultural collaboration.

Press coverage in 2024–25 positioned Omnibus Theatre as a **critically respected, socially engaged, and internationally relevant venue** with multiple ★★★★★ reviews, award wins, and national media attention underlining its reputation for high-quality, politically resonant theatre.

AWARDS AND NOMINATIONS

For the period 2024 – 2025, productions at Omnibus Theatre received 8 OFFIE nominations and was **recognised across categories**, not only for artistic achievement (Best Play, Best Lead Performance, Best New Play) but also for social impact (Industry & Inclusion Award). With two award wins and several nominations, Omnibus demonstrated consistent quality across its programme. The mix of mainstream and specialist awards (OFFIE, ETTIE) strengthened Omnibus's reputation as both a **critical theatre-maker** and a **sector innovator** and the spread of nominations across different productions (*Club Life*, *Surfacing*, *Wormholes*, *St Nicholas*) illustrated depth in programming rather than isolated success.

HIRE OF SPACE

Between March 2024 and March 2025, hires delivered strong results with over 1,190 bookings and solid partnerships. By mid-year, space availability was already constrained by long-term education hires, limiting daytime capacity, though evening slots were successfully filled. Bookings for March–May reached 1,193 (up 4%), and by autumn, demand grew further through children's parties and rehearsal bookings. However, in early 2025, a key long-term educational hire ended due to budget constraints. To mitigate the impact, Omnibus launched the Artist Development Hub rehearsal space at £10/hour, generating positive engagement on social media and securing bookings within its first weeks. A refreshed digital flyer was distributed to London and regional theatres, alongside an updated hires webpage to support wider promotion.

By adapting quickly with new affordable rehearsal offers and refreshed marketing, Omnibus has turned a potential setback into an opportunity — building a more flexible, sustainable hires model while strengthening its role as a creative home for artists and the community.

COMMISSIONS

Between March 2024 and March 2025, Omnibus Theatre successfully delivered **Clapham Fair** and **Clapham Lights** as major civic commissions, overcoming funding challenges to achieve record scale and impact. Both events grew in ambition and reach with Clapham Lights drawing wide participation from schools, choirs, traders, and residents. These events deepened Omnibus Theatre's civic role, creating large-scale, inclusive celebrations that unite schools, community groups, businesses, and residents, while showcasing the organisation's ability to deliver complex, high-profile events that provide clear public benefit.

LEARNING AND PARTICIPATION

From 2024 to 2025, the Learning and Participation at Omnibus delivered significant progress in structure, ambition, and impact. The success of the Winter Show, the growth of the Young Performance Company, and deepening school engagement demonstrate strong momentum.

Young Company

Between March 2024 and March 2025, the Omnibus Young Company entered a period of growth and transformation. In spring 2024, a new Young Performance Company was trialled, replacing the former 5–7s group. Supported by Jack Petchey Awards funding, the trial phase focused on rehearsed readings with the intention of a full public launch in the summer.

By July, the Young Company presented a public showcase which laid the foundations for more ambitious plans. The arrival of a new Learning and Participation Producer in August marked a turning point, as preparations began for a full summer production. The company became increasingly embedded within the theatre's artistic programme, with participants encouraged to attend and respond to programmed work.

In autumn 2024, the Omnibus Young Performance Company was formalised as part of the wider Learning and Participation offer. Attendance across the groups stabilised, with seven members in the 8–10s, twenty in the 11–18s, and nine in the Young Performance Company. Although numbers in some groups remained modest, word-of-mouth recruitment began to drive growth, and marketing and outreach were used to strengthen take-up and ensure that the membership reflected the diversity of the borough.

School Bus

The School Bus programme made significant progress in expanding its reach and embedding itself as a core strand of Omnibus Theatre's Learning and Participation offer. In spring 2024, the programme grew with Heathbrook and Kingsway Primary Schools joining IQRA as regular partners. Alongside after-school provision, shorter-term CPD training was introduced, demonstrating the potential of the model to work across multiple strands of school engagement.

Over the summer, the School Bus continued to strengthen its position, with King's Avenue benefitting from whole-school drama days and new relationships being cultivated with local primaries to support future development. This period laid the groundwork for a broader network of schools that could be both impactful in reach and sustainable in income generation.

School Bus continued its provision at IQRA VA Primary School, providing drama sessions to all year groups across three days each week. This demonstrated Omnibus's ability to work in partnership with schools over the long term, offering a sustained model of creative engagement.

At the same time, after-school provision was piloted at Kings Avenue Primary for Years 1 to 3, while Heathbrook Primary confirmed bookings for staff CPD, with sessions scheduled for January 2025. New connections were also developing with St Mary's, Macaulay Primary, and the Larkhall Autism Provision Centre, indicating growing recognition of the programme across Lambeth schools. It transpired that

uptake at Kings Avenue proved more challenging and plans to develop that relationship further were curtailed.

The School Bus programme, and particularly its partnership with IQRA, has shown the potential of Omnibus Theatre to build deep and lasting relationships with schools. While challenges remain in stabilising uptake across all participating schools, the strength of engagement at IQRA demonstrates how sustained provision can deliver both artistic impact and educational value. Going forward, the focus will be on consolidating these successes, widening the reach of CPD, and ensuring that School Bus partnerships remain both impactful for young people and sustainable for the organisation.

Routes

Over the past year, Routes continued to play a vital role in Omnibus Theatre's Learning and Participation programme, despite the challenges of reduced and short-term funding. In spring 2024, a week-long programme was delivered during the Easter holidays. Recruitment benefitted from strengthened partnerships with organisations such as IRMO and King's Avenue Primary School, helping to broaden access and reach new participants.

In summer 2024, Routes ran for a shorter period than in previous years, limited to just two weeks due to funding constraints. However, the project still attracted a strong mix of young people, with 52 per cent returning from previous cohorts. This figure demonstrated both loyalty and the deep value that Routes holds for participants, while also underlining the need to build evidence of long-term benefits in order to secure future investment.

In autumn, the project returned for a two-week programme with an increase in participants from newly arrived families, a clear sign that Routes is fulfilling its role as an inclusive, welcoming programme for children and young people in transition. New referral partnerships were also developed, pointing towards sustainable growth in future years.

Routes has continued to demonstrate its value to the community by offering young people a safe and creative space during school holidays. The project not only fosters artistic skills but also builds confidence, social connection, and resilience among participants, many of whom come from families facing disadvantage or transition. The loyalty of returning participants, coupled with the engagement of newly arrived families, shows the unique impact of the programme in meeting local needs.

Looking ahead, the priority for Routes will be to secure multi-year funding and reduce reliance on short-term grants. With a more stable financial foundation, the programme could expand its reach, scale up delivery, and better evidence the long-term benefits it provides. The past year has demonstrated the resilience, relevance, and impact of Routes, and with the right support it is well positioned to grow into an even more powerful part of Omnibus Theatre's civic and artistic mission.

TRAINING

Over the past year, training at Omnibus Theatre has focused on strengthening compliance, improving front-of-house resilience, and supporting the organisation's transition into a busier and more professionalised environment. While the training programme was not extensive in scope, it responded directly to pressing operational needs and reflected the demands of a growing cultural hub.

Front-of-house development became a key priority. With volunteer numbers rising sharply from 24 to over 80 by the end of 2024, structured training was introduced to improve onboarding processes, strengthen customer service, and ensure consistency in the guest experience. The expansion of the volunteer team highlighted the need for professionalised systems that could keep pace with growth.

By autumn 2024, the theatre recognised that its expanding programme and larger visitor numbers also brought new challenges. De-escalation training was therefore planned for Duty Managers and front-of-house teams. This training is focused on potential volatile situations during busy evening events, and the aim is to give staff greater confidence in managing any situations safely and calmly. De-escalation training in particular highlights the pressures faced by staff in managing a multi-use space and pointed to the need for more proactive safeguarding and resilience training in future.

The priority for the coming year will be to build a structured training framework. This will include consistent induction and refresher training across front-of-house, café bar, hires, and volunteers, expanded safeguarding and de-escalation provision, and technical training pathways for Duty Tech/Duty Manager roles. In addition, leadership training for mid-level staff—such as Duty Managers, Producers, and Administrators—will be a key investment to support retention, career progression, and the long-term sustainability of the workforce.

CAFÉ BAR

The Café Bar has undergone a year of transition, marked by a stronger focus on professionalisation, a broadened food and drink offer, and an increasing role in shaping the overall audience experience. What was once a purely functional service has become a more central part of the theatre's civic presence, contributing to both the atmosphere of the building and its commercial activity.

By May, a new brunch menu was launched, immediately generating an increase in daytime visitors. While the refreshed offer proved popular with audiences, it also highlighted the challenge of staff retention, as some existing staff chose not to continue under the intensified working regime. Nevertheless, the menu marked the beginning of a more ambitious approach to the café bar's role as a destination for visitors throughout the day.

Autumn brought further improvements to presentation and guest experience. Investment in furniture, especially in the garden, enhanced the atmosphere and encouraged longer visits. The café bar became a lively and welcoming environment, with evening pre- and post-show trade described as “regularly busy and buzzy.” The bar also broadened its reach by supporting event-specific catering, including hires and children's parties, making it an increasingly versatile asset for the theatre.

During the winter season, the café bar continued to play a vital role in shaping the look, feel, and flow of the building. Busy moments such as Clapham Lights and the Winter Show season underscored its value in anchoring audience experience, ensuring that visitors associated Omnibus with both hospitality and high-quality performance. Over the year, the café bar shifted decisively from a basic service model to a more professionalised and attractive offer. Audience response has been consistently positive, with visitors noting the improvements in presentation, food, and overall ambience. At the same time, the year revealed vulnerabilities, particularly around staffing turnover and the challenge of sustaining daytime trade outside of programmed events.

Looking ahead, priorities include stabilising staffing to ensure resilience during festivals, hires, and high-capacity productions. There is also scope to grow daytime footfall beyond show audiences, building on the success of the brunch menu and improved facilities. Finally, the café bar can be leveraged more strategically as part of the hires package, offering catering and private event hosting to strengthen its commercial contribution.

INFRASTRUCTURE

Omnibus Theatre has taken major steps in consolidating its infrastructure. Volunteers, and technical developments have expanded the organisation's capacity, and operational improvements have enhanced the audience and visitor experience. The priority for the coming year will be to progress the building lease, stabilise staffing, and sustain infrastructure capable of supporting Omnibus's growing artistic and civic ambitions.

Front of House introduced merchandise sales, and a new Technical Manager enhanced the technical specification and communication with visiting companies, while staffing was strengthened with the appointment of a new Operations Manager, Senior Duty Manager, Hires Administrator and Learning and Participation producer.

Autumn saw further improvements with new signage, lighting, and blackboards, as well as clearer guest systems around toilet access during shows and communication with visiting companies. A Duty

Technician role was piloted to provide flexible technical cover, and volunteer recruitment grew substantially, reaching 70 active ushers. Social media engagement attracted younger volunteers.

In winter 2024 and into spring 2025, volunteer growth became a defining feature of infrastructure development. The base expanded to over 80 active volunteers, many supporting not only front of house but also marketing and fundraising activities, including Clapham Lights. Semi-regular volunteer socials were planned to strengthen engagement and retention. Operational systems were also modernised, with the introduction of a new Tannoy system for front of house announcements, streamlined deal memos, improved storage solutions, and health and safety trackers. Technical cover was bolstered through additional freelance Duty Managers, and a Box Office Assistant was recruited to ease capacity pressures. Facilities also received attention, with Dressing Room 1 upgraded to include new kitchenette facilities.

Staffing across the year reflected both recruitment and restructuring. By the end of 2024, the core team included six full-time roles and eight part-time staff, supported by freelancers.

FUNDRAISING

Fundraising at Omnibus Theatre has developed into a more structured programme, balancing trust applications, corporate partnerships, community events, and the growth of individual support. A significant milestone in 2024 was the creation of a dedicated volunteer fundraising subcommittee in September, made up of residents with strong knowledge of the community and its networks.

In spring 2024, activity focused on building systematic approaches. A refreshed Master Tracker was introduced to log and monitor applications, ensuring greater consistency across bids. Memberships were nurtured through exhibitions and in-conversation events, growing steadily to 120 members. By the end of the year, membership had migrated to an automated system, reaching XX members and generating an average of XX per month in regular income.

Community events provided valuable income and engagement opportunities. The April Safari Supper raised vital funds for Routes, the Champagne Tea generated £5,050 towards toilet refurbishment, and art exhibitions contributed further to Routes. Corporate partnerships also expanded, with two local businesses sponsoring Clapham Fair and Chesterton's Estate Agents committing sponsorship to the Spring 2025 season.

We are grateful to the following organisations for their generous support:

- The Ian Mactaggart Trust – supporting London Living Wage increases
- The Mactaggart Third Fund – towards core activity
- The Kitchen Social Fund – support for Routes
- Linbury Trust – backstage improvements
- City Bridge Foundation
- Arts Council England
- Lambeth's HAF scheme – support for Routes
- The Arts Society (£1,500) – support for Routes
- Tesco's Blue Coin scheme – support for Routes
- The Vintners Company
- Sir Walter St John's Educational Charity - support for Routes
- Chartered Accountants Livery Company

Across the year, fundraising demonstrated resilience and variety. Trust and foundation income reached important milestones, though success rates were uneven and the programme still relied on smaller grants. Corporate fundraising progressed, particularly through estate agent sponsorships, while community events offered strong injections of income alongside meaningful donor engagement. Membership stabilised as a modest but consistent stream, with clear scope to grow through deeper supporter cultivation.

The year 2024–25 marked real progress in professionalising fundraising and development. Omnibus has created a stable foundation. Looking forward, priorities include targeting larger, multi-year grants,

scaling up membership income, and strengthening donor engagement to ensure fundraising continues to underpin both artistic ambition and civic impact.

LOOKING AHEAD

From 2024–2025, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes, while navigating significant financial and operational pressures. The year ahead will focus on securing building stability, increasing hires income, consolidating funding, and continuing to build audiences, ensuring Omnibus can thrive as both a cultural leader and civic anchor in Clapham.

Future growth is already on the horizon. The touring production of *Drum* in partnership with House Theatre and the landmark tenth anniversary of the 96 Festival in summer 2025 represent exciting opportunities to expand reach and deepen national recognition. The key challenge for 2025–26 will be to translate artistic acclaim into sustained box office growth in the post-pandemic landscape.

Within artist development, the Engine Room programme flourished as one of Omnibus’s most in-demand offers. Over the past year it has consistently sold out, attracted hundreds of writers, and pioneered new pathways through Omni-Wright. It has become a clear strategic strength for the organisation: a programme that attracts new writers, builds loyalty among emerging artists, and generates critical recognition through pathways such as *Next Page*. The sell-out success of public-facing development events demonstrates strong audience appetite, while Omni-Wright provides a scalable, income-generating model for long-term growth. The priority now is to secure the resources required to scale and sustain this strand.

Learning & Participation also saw major development. Routes continued to deliver high social impact but remains reliant on small-scale, short-term grants, underlining the need to secure sustainable, multi-year support. The next stage will be to expand progression pathways with the launch of the 18–25 Performance Company in 2025, creating a clear route from childhood into young adulthood. School partnerships are also set to grow, particularly through CPD and curriculum-aligned offers, ensuring both impact and income. Strengthening recruitment capacity remains a priority, as does deepening integration with artistic programming so that L&P showcases are more closely aligned with Omnibus’s civic and artistic identity.

The Café Bar has also undergone a transformation, evolving into a far more integral part of Omnibus’s identity. It now complements the artistic programme and shows clear potential for growth in audience experience.

Looking ahead, Omnibus enters the next chapter with strong momentum. With solid foundations in place, the organisation is well positioned to secure the resources it needs and to strengthen its infrastructure, ensuring it can grow confidently and deliver at the scale of its ambition.

FINANCIAL REVIEW

Results for the year ending 31 March 2025

The financial model for Omnibus is to achieve at least a break-even position on activities or program that is undertaken. Any surplus income from ticket sales, hires or activities will be used to build up reserves in line with the reserves policy, and to further the charity’s aims and objectives.

In the year ending 31 March 2025, income was £622,595 of which £545,392 was unrestricted and £77,203 was restricted. In comparison, in the twelve-month period ending 31 March 2024 it was £609,282 of which £493,233 was unrestricted and £116,049 was restricted.

Expenditure in the year ending 31 March 2025 was £702,832, of which £551,699 was unrestricted and £151,133 was restricted. In comparison, in the twelve-month period ending 31 March 2024, expenditure was £609,632 of which £556,057 was unrestricted and £53,575 was restricted.

Detailed figures are included in the financial statements. On 31 March 2025 the charity held an unrestricted general fund of £63,453, a restricted fund of £126,451 and a capital fund of £125,564. Total funds held on 31 March 2025 amounted to £315,468.

RISK MANAGEMENT

The Trustees consider the risks to the charity bi-monthly at Board meetings and ensure that systems and procedures are established to mitigate key risks identified. The Trustees risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-year Business and strategic plan which is currently being updated
- A company risk register which is subject to bi-monthly review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- Fundraising activity, in the increasingly competitive market
- Safeguarding
- Personnel capacity and wellbeing
- The fabric of the building

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisation planning. A key element in the management of financial risk is the setting of the reserves policy and its regular review.

REMUNERATION

Remuneration policy is decided by key management personnel and reviewed by the Board of Trustees as part of the Financial Review at all Board meetings. The Board is responsible for making recommendations and approving any changes to the Artistic Director's salary.

INVESTMENT POWERS AND POLICY

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

LOOKING AHEAD

From 2024–2025, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes, while navigating significant financial and operational pressures. The year ahead will focus on securing building stability, increasing hires income, consolidating funding, and continuing to build audiences, ensuring Omnibus can thrive as both a cultural leader and civic anchor in Clapham.

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SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.



The Rt Hon Fiona Mactaggart
Chair

24 September 2025

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2025

I report on the financial statements for the year ended 31 March 2025 which are set out on pages 17 to 32.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Financial Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination it is my responsibility to:

- Examine the accounts under section 145 of the 2011 act;
- Follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- State whether particular matters have come to my attention.

Basis of independent examiner's statement

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 you as 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 matter has come to my attention:

1. Which gives me reasonable causes to believe that in any material respect, the requirements:
 - To keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - To prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by charities have not been met; or
2. To which, in my opinion, attention should be drawn to enable a proper understanding of the accounts to be reached.

aj dosani

A J Dosani AFA MIPA
 Independent Examiner
 Peel House, 34-44 London Road
 Morden SM4 5BT
 24 September 2025

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2025

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2025
Income from						
Grants and donations	2a	68,231	-	77,203	-	145,434
Charitable activities	2b	431,314	-	-	-	431,314
Fundraising activities	2c	35,216	-	-	-	35,216
Other income	2d	10,631	-	-	-	10,631
Total incoming resources	2e	545,392	-	77,203	-	622,595
Expenditure on						
Charitable activities	3b	551,699	-	151,133	-	702,832
Fundraising activities	3a	-	-	-	-	-
Total expenditure		551,699	-	151,133	-	702,832
Net income/(expenditure) before transfers		(6,307)	-	(73,930)	-	(80,237)
Transfers between funds						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Net income/(expenditure) after transfers		(6,307)	-	(73,930)	(31,389)	(111,626)
Fund balances 31 March 2024		69,760	-	200,381	156,953	427,094
Fund balances 31 March 2025		63,453	-	126,451	125,564	315,468

Note **5b** **5d** **5c** **5a**

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2024

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2024
Income from						
Grants and donations	2a	88,833	-	116,049	-	204,822
Charitable activities	2b	379,246	-	-	-	379,246
Fundraising activities	2c	18,970	-	-	-	18,970
Other income	2d	6,184	-	-	-	6,184
Total incoming resources	2e	493,233	-	116,049	-	609,282
Expenditure on						
Charitable activities	3b	556,057	-	53,575	-	609,632
Fundraising activities	3a	-	-	-	-	-
Total expenditure		556,057	-	53,575	-	609,632
Net income/(expenditure) before transfers		(62,824)	-	62,474	-	(350)
Transfers between funds						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Artistic programme support		50,000	(50,000)	-	-	-
Net income/(expenditure) after transfers		(12,824)	(50,000)	62,474	(31,389)	(31,739)
Fund balances 31 March 2023		82,584	50,000	137,907	188,342	458,833
Fund balances 31 March 2024		69,760	-	200,381	156,953	427,094
	Note	5b	5d	5c	5a	

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Balance sheet
For the year ended 31 March 2025

	2025	2024
Fixed assets (note 4)		
Leasehold improvements	110,733	138,416
Fixtures and fittings	14,831	18,537
Plant and equipment	563	3,358
Musical equipment	5,260	5,873
Sound and lighting equipment	-	507
Office equipment	-	193
	<u>131,387</u>	<u>166,884</u>
Current assets		
Debtors (note 10)	112,731	110,116
Cash at bank and in hand	173,896	293,744
	<u>286,627</u>	<u>403,860</u>
Current liabilities		
Creditors: amounts falling due within one year (note 11)	(43,750)	(84,850)
Net current assets	<u>242,877</u>	<u>319,010</u>
Creditors: amounts falling due after more than one year		
Long Term Liabilities (note 11)	<u>(58,800)</u>	<u>(58,800)</u>
Net assets	<u>315,464</u>	<u>427,094</u>
Income and expenditure account / general fund (note 5b)	63,453	69,760
Capital fund (note 5a)	125,564	156,953
Restricted funds (note 5c)	126,451	200,381
Designated fund (note 5d)	-	-
Total charity funds	<u>315,468</u>	<u>427,094</u>

For the period 1 April 2024 to 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 25 September 2024 and signed on its behalf by



Fiona Mactaggart
Chair
24 September 2025

Omnibus - Clapham
(Limited by guarantee)
Statement of cash flow
For the year ended 31 March 2025

	2025	2024
Cash flows from operating activities		
Net income for the reporting period	159,454	(55,617)
Depreciation and amortisation	35,498	37,041
Decrease / (increase) in debtors and stock	(2,615)	18,349
(Decrease) / increase in creditors	(41,100)	(42,949)
(Decrease) / increase in restricted funds	(31,389)	62,474
Net cash provided by operating activities	119,848	19,298
 Cash 31 March 2023	 293,744	 313,042
Cash 31 March 2024	173,896	293,744
Net cash movement	119,848	19,298

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

1 Accounting Policies

a Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP FRS 102), and the Companies act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes).

b Public Benefit Entity

The Charitable Company meets the definition of a public entity as defined by FRS 102.

c Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure with the level of reserves for the Charity to be able to continue as a going concern.

d Company Status

The company is a private company limited by guarantee. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

e Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Plant and Equipment 10% Straight Line
- Musical Equipment 5% Straight Line
- Sound and Lighting Equipment 10% Straight Line
- Office Equipment 10% Straight Line

Leasehold improvements and Fixtures and Fittings. Amortisation of the lease is calculated evenly over the term of the lease to 29 July 2030. The cost of amortisation is borne by the Capital Fund.

Omnibus - Clapham
(Limited by guarantee)

Notes to the financial statements
For the year ended 31 March 2025

g Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- The charity is entitled to the funds.
- Any performance conditions attached to the income have been met or are fully within the control of the charity.
- There is sufficient certainty that receipt of the income is considered probable
- The amount can be reliably measured.
- Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.
- Grants for core activities are included in the year to which they relate.
- Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.
- The Income and Expenditure account recognises the income applicable to the year's activities.
- Interest receivable is included when received by the Charity.

h Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (i.e. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

i Fund accounting

Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds – these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds – these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

j Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1143709), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is registered for VAT. The VAT number is 155327708. Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

k Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

l Stock

Stocks held relate to the Café Bar. They are valued at the lower of cost or sale value.

m Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

n Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

o Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

p Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

q Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

r Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of reserves held.

See note 5(a) for change of policy note re capital reserve.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

2 Statement of financial activities – analysis of income

	Unrestricted funds	Restricted funds	Total 2025	Unrestricted funds	Restricted funds	Total 2024
a Grants and Donations						
Grants for core activities - public bodies	33,896	77,203	111,099	39,955	116,049	156,004
Other donations /memberships	34,335	-	34,335	48,878	-	48,878
	<u>68,231</u>	<u>77,203</u>	<u>145,434</u>	<u>88,833</u>	<u>116,049</u>	<u>204,882</u>
b Incoming resources from charitable activities						
Charitable activities	388,362	-	388,362	330,324	-	330,324
Theatre Tax Relief	42,952	-	42,952	48,922	-	48,922
	<u>431,314</u>	<u>-</u>	<u>431,314</u>	<u>379,246</u>	<u>-</u>	<u>379,244</u>
c Other trading activities	35,216	-	35,216	18,970	-	18,970
d Other income resources	10,631	-	10,631	6,184	-	6,184,
e Total incoming resources	545,392	77,203	622,595	493,233	116,049	609,282

The charity benefits greatly from the involvement and enthusiastic support of its many volunteers. In accordance with FRS 102 and the charities SORP (FRS 102) the economic contribution of volunteers is not recognised in the accounts.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

3 Statement of financial activities – analysis of expenditure

	Unrestricted	Restricted	Capital	Total 2025	Total 2024
Charitable activities					
Production costs	91,720	71,533	-	163,253	122,582
Premises / overheads	33,619	49,000	-	82,619	40,669
Office costs / administration	13,360	-	-	13,360	14,372
Marketing	25,678	-	-	25,678	32,786
Staff costs	379,352	30,600	-	409,952	384,812
Independent examiner's fee	-	-	-	-	-
Sundry expenses	3,861	-	-	3,861	8,759
Depreciation/amortisation	4,109	-	-	4,109	5,652
	551,699	151,133	-	702,832	609,632
Total expenditure 2025					702,832
Total expenditure 2024					609,632

The above expenditure has been directly allocated to funds and programmes in accordance with the relevant restrictions.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

4 Tangible fixed assets

	Amortisation leasehold improvements	Amortisation fixtures and fittings	Plant and equipment	Sound and lighting	Musical equipment	Office equipment	Total 2025
Cost 1 April 2024	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Additions in year	-	-	-	-	-	-	-
Cost 31 March 2025	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Depreciation and amortisation 31 March 2024	189,122	35,321	24,598	18,831	6,402	2,918	277,192
Charge for the year	27,683	3,706	2,795	507	613	193	35,497
Depreciation and amortisation 31 March 2025	216,805	39,027	27,393	19,338	7,015	3,111	312,689
Net book value 31 March 2025	110,733	14,831	563	-	5,260	-	131,387
Net book value 31 March 2024	138,416	18,537	3,358	507	5,873	193	166,884

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

5 Fund balances

a Capital fund

(Established for Building Fund for improvements to leasehold and fixtures and fittings).

Leasehold improvements 31 March 2024	138,416	
Fixtures and fittings 31 March 2024	18,537	
	<u>156,953</u>	
Less: amortisation 31 March 2025		
Leasehold improvements	27,683	
Fixtures and fittings	3,706	
	<u>31,389</u>	
Balance 31 March 2025	<u>125,564</u>	

The Charity resolved to create a Capital Fund. This was to identify the funds raised and expended on the principle fixed assets being leasehold improvements and fixtures and fittings. Funds raised prior to 1 October 2019 had previously been shown as part of the Unrestricted Funds and Restricted Funds; these are now shown as part of the Capital Fund. The net written down value of the assets at 31 March 2025 is £125,564. The intention of this change of policy was to enable the cost of amortisation/depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the financial statements.

b General Fund - £63,453

The surplus accumulated is in line with the company's policy on reserves and is retained to continue the development of the company's work (see Trustees Report).

c Restricted Fund - £126,451

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Balance 1 April 2024	200,381
Funds Received to 31 March 2025 (note 7)	77,203
Funds expended to 31 March 2025	<u>(151,133)</u>
Balance 31 March 2025 (note 7a)	<u>126,451</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

Funds Raised – General Funds

6 Grants and donations

	2025	2024
Donations, memberships and sponsorship	68,231	88,833
Fundraising activities		
Café Bar hires*	35,216	18,970
Charitable activities		
Box office commissions and hires	347,876	280,619
Commissions	29,856	39,945
Omnibus Young Company fees	10,631	9,760
Theatre Tax Credit	42,951	48,922
	<u>431,314</u>	<u>379,246</u>
Sundry income	10,631	6,184
Total incoming resources	545,392	493,233

*A trading company, Omnibar Ltd, was formed in 2022/23. Income in 2024/25 was £54,201 and expenditure £18,985. Net profit for the year ended 31 March 2025: £35,216.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

7 Restricted Funds – Received in the period 1 April 2024 to 31 March 2025

	2025	2024
Ian Mactaggart Trust – staffing fund	50,137	30,600
Royal Victoria Hall – Ice at the End of the World	2,000	-
Arts Council England		
- Ice at the End of the World	3,000	27,000
Routes		
- The Arts Society Clapham Common	3,700	1,000
- Mayor's Social Fund	2,625	2,450
- Lambeth Council – HAF Holiday Activity Fund	4,320	10,000
- Sir Walter St John's Education Charity	1,500	-
- Clapham Relief Fund	-	300
- The Worshipful Company Chartered Accountants	3,000	-
- The Worshipful Company of Gold and Silver Wyre		
Drawers	-	826
Unity Trust – Compositor E	-	800
John Thaw Foundation – Compositor E	-	500
The Foyle Foundation	-	20,000
The Vintners Company	4,000	-
Jack Petchey Foundation	1,750	2,000
Donation restricted for Routes	1,171	-
The National Lottery Heritage Fund – Compositor E	-	20,573
Total restricted funds (note 2)	77,203	116,049

7a Funds carried forward on 31 March 2025 for the following projects:

Ian Mactaggart Trust (staffing fund)	50,137	
Ian Mactaggart Trust (building fund)	66,000	
		116,137
Routes		8,314
The Foyle Foundation		2,000
		126,451

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

8 Staff

The average number of persons employed full time by the company was 15 (2024: 15). No member of staff received a salary in excess of £60,000. Total staff costs were:

	2025	2024
Salaries and fees	381,804	359,884
National Insurance	22,764	20,388
Pension fund contributions	5,384	4,540
	<u>409,952</u>	<u>384,812</u>

Total remuneration of key management personnel in the year. Key management personnel comprise the Trustees and the Artistic Director.

9 Pension Costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £5,384 (2024: £4,540).

10 Debtors

	2025	2024
Trade debtors	22,771	28,167
Prepayments	7,907	3,710
Grants due	-	10,084
Other debtors	52,951	34,656
HMRC – VAT	439	-
Sundry debtors	2,500	2,500
Omnibar (trading subsidiary)	26,163	30,999
	<u>112,731</u>	<u>110,116</u>

11 Creditors

	2025	2024
Trade creditors	6,860	14,965
Box office and hires held in advance	30,508	39,944
HMRC – VAT	-	701
HMRC – P.A.Y.E. and N.I.	-	4,965
Income in advance	-	4,000
Sundry creditors	3,728	2,810
Accruals	61,454	76,265
	<u>102,550</u>	<u>143,650</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

12 Fund Balances

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Total funds
Fixed assets				
Net current assets				
Current liabilities				
Fund balances 31 March 2025	63,453	125,564	126,451	315,468
Fund balances 31 March 2024	69,760	156,953	200,381	427,094

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2025

13 Asset strategy

In 2022-2023 the London Borough of Lambeth introduced a policy relating to all voluntary and community services (VCS) organisations to regularise several historical arrangements, with the intention of introducing a new fair rent policy across the borough. This policy represents a sizeable discount against the market rent, in recognition of the highly beneficial work provided by VCSs. The new lease terms are being finalised with a new rent being set at £24,750 per annum.

14 Trustees' remuneration and expenses

No Trustee received any remuneration or expenses in the period (2021: Nil).

15 Net income / (expenditure)

	2025	2024
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	-	-
Depreciation / amortisation of fixed assets	35,498	37,041

16 Related party transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 1a).

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2025

I report on the financial statements for the year ended 31 March 2025 which are set out on pages 17 to 32.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Financial Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination it is my responsibility to:

- Examine the accounts under section 145 of the 2011 act;
- Follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- State whether particular matters have come to my attention.

Basis of independent examiner's statement

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 of disclosures in the accounts and seeking explanations from you as 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 matter has come to my attention:

1. Which gives me reasonable causes to believe that in any material respect, the requirements:
 - To keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - To prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by charities have not been met; or
2. To which, in my opinion, attention should be drawn to enable a proper understanding of the accounts to be reached.

aj dosani

A J Dosani AFA MIPA
 Independent Examiner
 Peel House, 34-44 London Road
 Morden SM4 5BT
 24 September 2025

OMNIBUS - CLAPHAM

England & Wales - Charity number 1143709

Accounts

Company No. 7032543

Charity No. 1143709

Omnibus - Clapham

(Limited by guarantee)

Trustees'/Directors' report and financial statements
For the year ended 31 March 2024

Omnibus - Clapham
(Limited by guarantee)

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For the year ended 31 March 2024

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Omnibus - Clapham
(Limited by guarantee)
Reference and administrative information
For the year ended 31 March 2024

Charity number	1143709
Company number	7032543
Registered office	1 Clapham Common Northside London SW4 0QW
Directors and trustees:	The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1 April 2023 and to the date this report was signed were:
Trustees	George Owen MBE (Honorary President) The Rt Hon Fiona Margaret Mactaggart (Chair) Linda Ann Bray Sophie Helen Curtis (resigned 27 September 2023) Keith John Richard Parker (resigned 22 May 2024) Nadia Stephens (resigned 27 September 2023) Diana Whitehead Genevieve Gilbert Georges Chalfoun Simon Mark Millson Esha Khanna (resigned 22 May 2024) Simon Jones (resigned 22 May 2024) Michael Dynan-Oakley (appointed 27 September 2023) Colleen Harris (appointed 24 July 2024)
Company secretary	Keith John Richard Parker (resigned 24 May 2024)
Artistic director	Marie Geraldine McCarthy
Independent examiner	A J Dosani Peel House, 34-44 London Road, Morden SM4 5BT
Bank	TSB Bank Triodos Bank UK Shawbrook Bank

Omnibus - Clapham
(Limited by guarantee)
Chair's report
For the year ended 31 March 2024

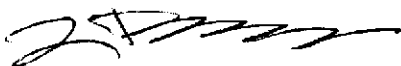
Did the bold activists who campaigned to keep Clapham Library as a resource for their community believe that ten years later there would be an innovative theatre and creative learning centre thriving in that building? I am sure they hoped so. This report shows that this ambition has been achieved and sets out how Omnibus has worked throughout the year, providing wonderful festivals of theatre, developing new writers, mounting acclaimed work, offering an affordable café often with free music, and providing food and creative experiences to disadvantaged children.

It hasn't been easy, and the achievement belongs to our artistic director Marie McCarthy who is ably supported by executive director Bridget Kalloushi. As well as supporting a team of new recruits and negotiating a settlement with our landlords Lambeth Council they have maintained an artistic vision which has ensured that Omnibus tells the stories that aren't found elsewhere. Marie has welcomed a diverse range of performers and writers and has ensured that they are supported to develop their ideas and skills.

This year has been one in which the generous support that Omnibus provides to artists at the start of their careers has grown, through Engine Room, writers' workshops and dramaturgical support. I believe that some of those who early in their careers benefitted from these programmes will be stars of the future.

I am grateful for the support of the board which, as well as offering good sense at meetings, has included building advice, drafting applications to funders, and inviting members of the Royal family to visit. I am also very grateful to the stars whose "in conversation" events have helped to fund our work.

There is still much to do. Our building needs better soundproofing and as a result we need to move the lavatories. In an era of squeezed finances, we need to find new sources of funds because we are committed to making the shows we offer affordable to as wide an audience as possible. But Omnibus theatre still has the optimism and determination that a decade ago turned an empty library on the brink of becoming just another residential conversion to which the local community had no access into the thriving centre of learning and creativity it is today.



Rt Hon Fiona Mactaggart
Chair
25 September 2024

Omnibus - Clapham
(Limited by guarantee)
Trustees' report
For the year ended 31 March 2024

The trustees, who are also directors for the purposes of company law, present their report and the financial statements for the year ending 31 March 2024.

The company is a registered charity, registered number 1143709, limited by guarantee. The company is incorporated under the Companies Act 2006 and is governed by its Articles and Memorandum of Association dated 28 September 2009. Company number 7032543

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company was formed on 28 September 2009. The company's principal activity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

New trustees and organisational structure

New Trustees are nominated by individual Trustees and the Artistic Director. Before new Trustees are appointed the Board determines what attributes and knowledge are needed to insure a diverse and wide range of skills to support the work of the charity. New Trustees are approved and elected by the Trustees at their regular meetings. New trustees receive an induction briefing on the activities of the Charity.

The Trustees are responsible for the strategic direction and policy making of the charity. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees, the Artistic Director, Marie McCarthy and the Executive Director, Bridget Kalloushi. The day-to-day responsibility for the activities of the Charity is undertaken by the Artistic Director and the Executive Director.

The board has met 6 times during the period of this report. There are also two sub-committees: the building sub-committee and the fundraising sub-committee.

OBJECTIVES/ MISSION STATEMENT

A home of storytelling

Omnibus Theatre is a home of storytelling – a small place to encounter big ideas. We are driven by the legacy of our former library building to tell stories, familiar and unknown, in South London and beyond. Our mission is to create theatre that has the power to inspire audiences, to change minds and to bring people together.

Our values

Omnibus Theatre nurtures emerging artists and celebrates unheard voices and believes that equality and kindness should be at the centre of our practice. We aim to creatively connect with our local community and share our skills to empower, co-create and give voice to the voiceless

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2024

Since our last annual report in March 2023, like many arts organisations, we are still steadily rebuilding from the impact of the pandemic which continues to affect opportunities for funding. We are pleased to report that 96% of all companies who are programmed at Omnibus Theatre receive funding from Arts Council England; however, this means they must build in longer lead in times to allow for multiple submissions. Audience's booking habits have not returned to pre pandemic patterns and continue to avoid buying their tickets in advance. However, we continue to develop, maintaining an alert, responsive, and dynamic approach and would like to thank everyone involved for their patience, generosity, and hard work.

Omnibus Theatre has a strong history of staging challenging, important work. It's a space that rarely mounts standard stage work and always presents work that's interesting. It provides a generous platform for new writers. Reviews Hub

As we enter our 10th year, Omnibus Theatre continues to establish itself by being ambitious, resilient, responsive, and supporting our local and artistic community. We have concentrated on the following aims:

1. To platform artistic excellence
2. To deepen our artistic support
3. To nurture connections within our community

This year, we welcomed outstanding national and international theatre makers - **Proteus Theatre**, **Phizzical Productions** and celebrated the return of **China Plate** with Chris Thorpe's **A Family Business**. Their presence not only enriched our program but also highlighted our commitment to showcasing high-quality and diverse performances. We attracted funding to support our Company in Residence **Moongate Productions** and expanded our artist support programme **Engine Room**. This year, 52 theatre makers participated in **Engine Room**, receiving:

- 624 hours of rehearsal space.
- 43 hours of dramaturgical support.
- 51 hours of technical support.
- 34 hours of marketing support

and the opportunity to present work-in-development to a live audience.

We generated 85% of our own income through hires, box office, Café Bar sales, space hire and project funding.

Lambeth is the 4th poorest borough in London. Our learning and participation programmes address food insecurity, social isolation and community disconnect.

Routes: our theatre holiday programme for under-11s eligible for pupil premium. Since the first lockdown in Lambeth, there has been a 137% increase in residents using food banks and Routes has engaged 120 children and provided 1,200 free meals in 2023/24.

On February 21st, 2024, Omnibus Theatre had the great honour of welcoming HRH The Duke of Edinburgh. During his visit, the Duke was introduced to the diverse and impactful work of the theatre. This included meeting the talented cast of **10 NIGHTS**, who were performing in the main space, and learning about the rich history of the building's transformation from its former life as a library.

The Duke, also enjoyed music by the Battersea Jazz Collective, witnessed performances by local Lambeth schools IQRA and Heathbrooke, and viewed the vibrant Havana photography exhibition. Additionally, the Duke was introduced to the creative work of elders from the Story Circle, a group dedicated to creative writing. The visit concluded with the unveiling of a commemorative plaque on the historic frontage of the building, marking the occasion.

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

This report covers the activities of the theatre from April 2023 to March 2024

Inspiring change through storytelling is the driving force behind everything we strive to accomplish. We are committed to creating meaningful opportunities that celebrate the vibrant diversity of our culture, inviting the community we serve to engage with thought-provoking, affordable, and impactful performances. We firmly believe in the transformative power of theatre—how bold, inclusive narratives can begin on our stage and resonate deeply within the community. Guided by our core values of equality and compassion, we are dedicated to nurturing emerging talent and bringing forward the voices and stories that often go unheard.

Our artistic programme is deeply rooted in the development of original works, classics reimagined, and festivals platforming work that amplify underrepresented voices who are eager to challenge societal norms and perceptions.

To date, we have produced fifteen critically acclaimed productions, and our support extends beyond the stage. We provide mentorship and essential resources to both emerging and established artists, especially those from marginalized backgrounds. Our **Engine Room** programme is a cornerstone of our commitment to fostering new talent, offering free rehearsal space, technical and marketing support, and expert dramaturgical guidance to theatre creators working on new projects.

Through 36 co-productions, we have empowered artists who might not have had the means to bring their visions to life by offering comprehensive support in fundraising, production, marketing, and public relations. We are determined to continue building on this ethos of generosity and collaboration, solidifying Omnibus Theatre as a vital incubator for early-career creatives and a champion of diversity and inclusion.

In response to the rising cost of living, we are more committed than ever to making theatre accessible to all. Our goal is to keep ticket prices under £18 and increase the availability of free events, to foster a strong sense of community and ensure that widest possible pool of people can experience the power of theatre, regardless of their financial circumstances.

The success of the 23-24 season's program established a rhythm that we have carried into the next year, helping us build a strong audience base both locally and across London.

The 2023-2024 season launched with a dynamic blend of physical theatre and ensemble performances that resonated strongly with a vibrant audience, attracting 96% of attendees within the 20-45 age range. The celebration of LGBT+ History Month was a significant success, drawing in 48% of our audience and participants from the LGBTQIA+ community, showcasing our commitment to inclusivity and representation. This was followed with our International Women's Day season in March which further expanded our reach, engaging an audience spanning ages 20 to 60+. This season culminated in the highly anticipated performance of *The Woman Who Turned into a Tree* by Lisa Langseth, a renowned Netflix writer. This event not only drew significant corporate partnerships but also featured a Gala event that successfully supported workshops aimed at assisting artists in managing mental health challenges.

After successfully filling an unexpected three-week gap *Supernova* a VAULT Origins Award Nominee 2023 received three OFFIE nominations and glowing reviews including five stars from The Reviews Hub, Lost in Theatreland and 4 stars from The Observer, ★★★★★ "clever, witty and heartbreaking" – The Reviews Hub, ★★★★★ "winning chemistry" - Lost in Theatreland.

Four festivals launched summer - the ninth **96 Festival**, with a renewed media partnership with DIVA magazine: the newly introduced **AI Festival**, returning for the sixth year **Out of The Wings** and a twenty-show programme of **Edinburgh Previews**. The building operated at full capacity, utilizing all its performance spaces to host up to four shows each night, creating a vibrant and bustling atmosphere.

The autumn season featured our annual in-house production, **Compositor E**, published by Methuen, and celebrating the 400th anniversary of the First Folio. The legacy of this production was further amplified by a successful Heritage Lottery funding application, which enabled us to deliver workshops to secondary schools and colleges and host a yearlong exhibition. **Compositor E** also garnered a nomination for Best Director. Aligning perfectly with our 10th-anniversary celebration, this milestone was marked by the return of **Bill Nighy in Conversation with Miranda Sawyer**, an event that sold out in just two days and was live-streamed from our Café Bar.

Two critically acclaimed and OFFIE nominated productions. **Invisible Animal** and **Tiger** took us through autumn to the festive lineup which included **Jack and The Beans Talk**, **Seven Steps Big Band**, and **Murder Ballad**, an online digital Advent Calendar featuring an Agatha Christie Christmas spoof.

2024 began on a high note with a new development of our artist support programme, **ENGINE ROOM: Next Page**, a two-week series of script-in-hand rehearsed readings, which achieved an impressive 89% Box Office capacity. This success set the stage for the rest of the season, with standout performances such as **REMYTHED**, with audiences at 95% capacity, OFFIE nominated, **10 NIGHTS**, drawing in 72% of attendees, and **JO BRAND IN CONVERSATION**, which sold 91% of available tickets.

We were thrilled to host renowned companies: **Proteus** with their production of **Indestructible**, **Phizzical Productions** with **10 Nights**, and celebrated the return of China Plate with the thought-provoking **A Family Business**.

As we approached the conclusion of this period, **SCARLET SUNDAY**, continued to garner critical acclaim with consistent 4 and 5-star reviews.

I find the quality of drama very high for a small local theatre that I assume often gives new writers and performers a chance. I enjoy being a part of that and the opportunity to experiment a bit outside my usual choices of entertainment. Post show survey

Engine Room

Our Artist Development programme has flourished within during the past year, increasing the quantity and quality of work approaching the venue and further embedding the literary department in our aim to strengthen our profile within the landscape of London venues.

This programme is recognisably empowering artists and fostering creativity and has been gaining a strong industry reputation for its commitment to artist support. From 2023 – 2024, we received 56 unsolicited script submissions with audience attendance consistently above 65% capacity. Notably, we attracted more established artists who were eager to test their work with us. We expanded our offer to include:

- **Wednesday Chats:** 15-minute Zoom sessions with our Artistic Director to break down barriers between artists and venues. This initiative was featured in *The Stage*.
- **Omni Write:** Writing sessions designed for early-career writers.
- **Omni Hustle:** A taster course in producing for emerging writers.
- **Engine Room: Next Page:** Rehearsed readings showcasing both new and established writers.

Our dramaturg worked on several projects, including **Compositor E**, **Tiger** and **Ice at the End of the World** scheduled for Autumn 2024.

The first **Engine Room: Next Page** in January 2024 was a resounding success, with 19 rehearsed readings featuring 72 artists. This initiative strengthened our position as a key player in the development of new plays, drawing attention from notable institutions such as Soho Theatre and Donmar Warehouse. Now branded as the **Next Page Season**, it will return in January 2025. Developing plans include wrap around events for participants of the season as well as audiences, including workshops led by Dan Rebellato.

Supporting Writers and Producers

The **Omni-Wright** course, born out of feedback from **Wednesday Chats**, provided new writers with essential skills in playwriting over an 8-week period. This pilot program was well-received, and we plan to roll it out three times annually, ensuring that more writers have access to affordable, high-quality training.

This course is a real testament to Omnibus and Sam's work there. It offers a consistent, playful space to learn and write in which feels so rare right now. I feel like I have not only learnt tons and changed my writing for the better, but I also have a relationship and love for the theatre after spending time there and gaining insights from you. Thank you!

Similarly, the **Omni-Hustle** course addressed a gap in knowledge for artists unsure of their next steps after completing their education. While the course was successful, we have decided not to continue it due to scheduling challenges. Instead, we have implemented elements of the learning from this course within the **Omni-Wright** course due to our understanding that new writers need a basic understanding of producing their own work.

Engine Room remains committed to nurturing creativity and supporting artists at all stages of their careers. Our efforts to secure additional funding will ensure that we can sustain and expand our programming, offering even more opportunities for artists to grow and succeed.

Festivals

Festivals allow us to make far more meaningful connections with artists as we work together to create powerful, coherent programming and a platform for social impact work, ensuring that our collaborations have long-term impact through after show and post-show workshops and discussions.

We continue to showcase artists from the LGBTQI+ community, elevating queer voices with **LGBT+ History Month** and the **'96 Festival**, our annual celebration of queerness and theatre. Seven shows, one three run, plus post show q & a's attracted 982 audience members.

The seventh **Out of the Wings** festival highlighting work in translation from Latin American, Spanish, and Portuguese writers allowed us to showcase global artists and draw attention to previously unheard voices. Alongside this, we have supported work exploring the legacies of colonialism, productions presenting cross-cultural pan-African encounters and shows exploring the UK's current immigration policy, prioritising a space for global majority artists and creatives. Omnibus has been able to provide a home for the festival, both helping it grow annually and keep a connection with their audiences as it becomes a regular within our programme.

MUSIC

Our music programming continued to build with **Sunday Lunch Time Jazz**, growing from a bi-monthly fixture in the Café Bar to Jazz every Sunday lunch time gathering a loyal audience from the local area. **Post-Show Live Music**: Fridays once a month, curated by Talibah, offered a vibrant close to our theatre evenings which finished the year a confirmed a monthly residency for Autumn from GW jazz.

The Sunday evening music programme restarted with Opera, Bernstein, and a very successful evening curated by Alex Roberts featuring Bartok in a unique blend of Q&A and performance.

Resident Companies

We are proud and delighted to collaborate with our resident company Moongate Productions. Moongate curate monthly salons to provide a platform for diverse East/Southeast Asian heritage stories, to actively challenge stereotypical portrayals of Asian culture and provide audiences and artists with a chance to heal, connect and build solidarity. We are grateful to the Foyle Foundation who pledged to support 11 Moongate Mix Salons for 2024 – 2025

MARKETING AND PUBLIC RELATIONS

Platform	March 2023	March 2024
Twitter followers	9,488	9,900
Facebook followers	2,904	3,087
Instagram followers	6,573 followers	8,561 followers
Newsletter subscribers	2,971 subscribers	3,476 subscribers
Tik Tok	802	921
YouTube	696	726

Social Media Growth

Our social media presence continues to expand across all platforms, demonstrating a growing interest and engagement with our content. As of March 2024, our Instagram followers have surged to 8,561, showing a significant increase from the previous year. Twitter and Facebook also saw steady growth, with Twitter reaching 9,900 followers and Facebook at 3,087 followers. We have also seen a rise in YouTube subscribers, now at 726, and TikTok followers are up to 921, reflecting our efforts to diversify our content and reach new audiences.

Significant Press Coverage

Our productions continue to garner significant media attention, with *Supernova*, receiving multiple four-star reviews across various platforms, including *The Observer*, *Theatre Weekly* and *The Reviews Hub*. This widespread acclaim emphasizes the impact and quality of our work. Additionally, *A Family Business* was praised by multiple outlets, further solidifying our reputation for producing high-quality, thought-provoking theatre.

E-Newsletter Performance

Our e-newsletter continues to perform well, with an open rate of 40-50% and a click-through rate of 1-2%, aligning with industry averages. This consistent engagement highlights the relevance and appeal of our updates to our subscribers, keeping our community informed and connected. We also developed a social media pack for artists and companies, offering guidance on content creation and effective engagement strategies. This initiative is designed to enhance our collaborative efforts and ensure consistent, high-quality communication across all platforms.

Looking Ahead

The marketing and public relations efforts at Omnibus Theatre remain focused on expanding our reach, engaging our audience, and celebrating the success of our productions. With strong social media growth, positive box office results, and significant press coverage, we are well-positioned to continue making an impact in the theatre community. As we move forward, we will build on these successes, ensuring that our offerings resonate with both existing and new audiences alike.

NOMINATIONS

From March 2023 – April 2024, we received 14 nominations for the following productions

Richard the Second - Stage Debut Award Nominee – Daniel Rock (Best Performer in a play)

Ian Charleson Award Nomination - Daniel Rock

Tiger Best New Play Joe Eyre (playwright) Best Supporting Performer Nomination (Meg Lewis)

Compositor E Best Director (Marie McCarthy)

Shutters Supporting Performance in a Musical (Deanna Myers) Supporting Performance in a Musical (Thom Tuck)

Supernova Most Promising New Playwright (Rhiannon Needs), Best Ensemble (Rhiannon Needs & Sam Swann) Best Set Design (Sorcha Corcoran)

10 Nights Best Solo Performance (Azan Ahmed)

Surfacing Design: Sound, (David Denyer), Design: Video, (Ben Glover) Access, (Asylum Arts)

Love Steps - The Stage Debut Awards Nominee - Anastasia Osei-Kuffour (playwright) (winner announced on 29 Sept)

Omnibus Theatre has a strong history of staging challenging, important work. It's a space that rarely mounts standard stagework and always presents work that's interesting. It provides a generous platform for new writers. Broadway World

HIRE OF SPACE

We aim to make our space as accessible as possible by providing reduced rates for space and running our Artist support scheme to offer a price in alignment with what artists and companies can afford. During this period, we provided 152 days of free rehearsal space for artists to develop their work, helping to develop four early-career writers. Hiring out our spaces and elevating our status as a community hub, more local residents have become aware of the opportunities at Omnibus and the shows that we offer. Notably, we have acknowledged that a number of young children who are brought to NCT or Early Year classes in the Café Bar who have become regular audience members of our Christmas show or gone on to become members of the Young Company.

We actively enhanced our space hire offerings, with a focus on improving customer experience and maximizing space utilization. We welcomed ALRA/Rose Bruford who commenced their final year with us running until June 2024 but excited to continue our long-term collaboration with Rose Bruford, who will be returning annually for six months with their foundation group.

To better showcase our facilities, we scheduled new photographs of all hire spaces to be taken, followed by an overhaul of the information available on our website, ensuring that details are clearly communicated to potential clients.

We are pleased to report significant growth in the occupancy and usage of our spaces from April 2023 to March 2024. The Common Room has been particularly popular, with bookings up by 75%, and the Café Bar has seen a remarkable 142.12% increase in bookings. The Studio Upstairs also experienced a 58.44% increase in bookings, highlighting the rising demand for our versatile spaces. All hire and space usage information has been efficiently transferred to our new online system, Skedda, allowing for better management and tracking of bookings, ensuring a seamless experience for both our clients and administrative team.

Our analysis identified gaps in our booking schedule, particularly on Friday, Saturday, and Sunday evenings, which are starting to be filled with programmed events like music and comedy, as these times are less attractive for workshops and rehearsals.

COMMISSIONS

The reach and impact of our work extends beyond the building with our provision of free arts activities for the local community through commissioned projects from Clapham Business Improvement District and funding from local sources. The Clapham BID is enthusiastic about extending the fair's activities to the high street, and a stakeholders' meeting was set for April to discuss exciting new partnerships to enhance the event's reach and impact. **The Clapham Fair** usually scheduled for September was rescheduled for June 2023 to align with other local summer activities. Although successful, Clapham BID agreed to return to the original September slot going forwards due to annual planting that meant we had to host the event across two sites which presented challenges.

Clapham Lights took place Friday, December 1st, 2023, and was a resounding success with an impressive turnout of approximately 850 and highly positive feedback from the Clapham BID. Two school choirs, Heathbrooke school band, market stalls, free late-night music and in honour of the winter show, **Jack and The Beans Talk** a "flying a cow," took to the zip wire.

LEARNING AND PARTICIPATION

Young Company

The addition of industry masterclasses funded by the Jack Petchey Foundation for the 11-16 group have been a great boost, along with West End theatre trips that have enriched our young participants' experience.

School Bus

The successful celebration of Ramadan with a performance in the Studio Upstairs has further solidified our relationship with IQRA. From 2023 – 2024, we delivered three terms of drama lessons to all year groups.

The **School Bus** initiative is expanding, with new schools such as Heathbrook and Kings Avenue who will be participating alongside Iqra. This program aims to grow our relationships with local primary schools and create sustainable drama education offerings.

Meanwhile, **Our Heritage: Unbound**, the Heritage Project which accompanies our in-house production of **Compositor E**, and funded by the Heritage Lottery Fund, made significant impact. Over 100 students participated in workshops exploring their heritage, culminating in a showcase event that highlights their creative responses and personal growth.

Routes

The **Routes** program continues to thrive, with increased participation post-pandemic. In the period 2023 – 2024, we delivered four weeks of the **Routes** programme and are grateful for support from HAF, The Arts Society's Patricia Fay Memorial Fund and the Kitchen Social Fund.

"it was great, we got to do acting and it helped me grow in confidence". Another commented "it was amazing, it helped me embrace myself and felt like home".

Training

We are exploring exciting opportunities to offer training schemes in technical theatre and producing for school leavers, potentially securing local authority contracts. Our partnership with Lambeth College will be key in engaging their students in these training programs, providing additional revenue to support our core operations.

Time London Identity

The Time London Identity project, currently on hold, remains a priority. Our recent engagement with Thrive London and the participation of past Time London Identity members, who showcased their creative work, has been met with enthusiasm, reinforcing the project's value.

Looking Ahead

As we move forward, we are focused on refining our recruitment strategies, strengthening relationships with local schools, and expanding our programs to reach even more young people. With continued support and innovative approaches, we are confident in the positive impact our Learning and Participation initiatives will have on our community.

CAFÉ BAR

We appointed two highly qualified individuals to our Café Bar team, creating new roles for a Manager and a Supervisor. Both come with strong backgrounds in the hospitality industry, bringing essential skills and expertise that will help our Café Bar thrive. Their recent benchmarking exercise highlighted that we are significantly more affordable than local competitors. To address this, we will be adjusting our pricing, refining our cocktail menu, and revisiting premium brands to align with industry standards. Staff training is also being enhanced to ensure that we meet professional industry benchmarks.

The Café Bar, which continues to support our local audience and community, achieved gross takings of £157,047. The team is continually adapting, with the introduction of a Summer Cocktail Menu and special offers aimed at attracting a broader clientele from the Clapham community. June was our second busiest month on record, thanks to the team's exceptional management of busy evenings and several private events. The introduction of new products, including a refreshed cocktail menu and house wines, has been well received. Regular free music events have become a staple, drawing in a loyal customer base.

CREATIVE INITIATIVES AND COMMUNITY ENGAGEMENT

To maintain momentum during quieter periods, especially in August, we introduced new activities to drive foot traffic and bar sales such as weekly board game nights, a monthly book club, Friday evening jazz sessions, and Sunday lunchtime jazz three times a month. Additionally, an alternating monthly Makers Market on Sundays has been launched to further engage the community. We are also expanding our snack and food offerings to attract pre-show visitors on weeknight. We recently launched a new brunch menu, which has already led to an immediate increase in daytime visitors to the Café Bar. This menu, alongside our commitment to continually improving customer experience, positions us well for continued success.

2024 began on a high note, outperforming previous years. The festive season was a great success, with record sales in mulled wine and the introduction of a hot toddy. We maintained a Level 4 Food Hygiene Rating, and our goal is to achieve Level 5. Enhancements to the Café Bar's lighting have created a more vibrant evening atmosphere, and our new partnership with Dusk is set to bring in new clientele.

TRAINING

We are committed to ensuring that our new team members are well-integrated and supported as they settle into their roles. Our goal is to maintain a stable and efficient team that can effectively contribute to our mission.

Our infrastructure is evolving to meet the demands of our expanding operations. With a dedicated and growing team, we are confident in our ability to continue delivering high-quality services and experiences. We remain focused on recruiting talented individuals and fostering a supportive environment where all team members can excel.

The Trustees have also been able to agree a range of new policies including privacy anti-bribery, sickness and injury, social media, conflict of interest, data protection, equality, diversity and inclusion, recruitment, working from home, dignity at work, environmental, disability, education, and a code of conduct.

First Aid and Fire Marshall training took place for the new staff and our Artistic Director was awarded a £1000 for completing her training on Future Connected, a development programme for 12 cultural leaders from Lambeth to embark on a series of training sessions to grow dynamic businesses that inspire and represent our communities.

INFRASTRUCTURE

2023-2024 experienced further consolidation of our core team to 27 in total comprising of 9 full time staff, 7 part time and 11 regular freelance staff supported by 23 volunteers who take on the roles of ushers. We are in a dynamic period of growth and restructuring within our team, ensuring that we have the right people in place to support our continued success. We onboarded seven new staff members between April and early July 2023, a significant achievement that had temporarily increased our workload but ultimately stabilised our team.

The role of Assistant Operations Manager was replaced by an expanded Senior Duty Manager (DM) role, who took on additional responsibilities, including overseeing both front and back-office operations for the Box Office. This change allowed our Theatre Administrator to focus more on other

critical tasks. We successfully recruited for key positions, including a Café Bar Manager and a Café Bar Supervisor, both of whom brought valuable experience and expertise. We recruited a Marketing Officer and 2 new Marketing Assistants on a three-day per week basis to further strengthen our marketing efforts. Additionally, a new Hires Administrator was appointed, allowing us to streamline our hiring processes.

FUNDRAISING

At Omnibus, fundraising continues to be essential to our income. Our main priorities remain funding three strands of our activity: Learning and Participation, Artist Development and Staff Development. Our fundraising efforts have been marked by a mix of progress and ongoing opportunities, reflecting our commitment to securing vital resources for our projects. Omnibus receives no regular funding or statutory support and relies on ticket sales, space hires and Café Bar sales as its primary sources of earned income. Whilst box office and commercial revenue have stabilised in the last few years, the organisation also raises voluntary income from charitable foundations, individuals, donations, and corporate sponsorship. Yet even with the perennial challenge of funding, navigating the impact of a global pandemic, and currently a cost-of-living crisis Omnibus Theatre's agility and resilience have ensured rapid progress since 2013 and it has swiftly become established and recognised as a high-quality theatre, rooted in its local communities in South London. The organisation's notable achievements both artistically and in keeping the organisation financially viable in the face of significant hardships - provide a firm foundation from which to move forward with confidence for the future.

We consequently provided free and discounted space to artists, aiming to provide greater support for freelancers and entered more co- productions.

We are very grateful to the following organisations for their support:

- Handelsbanken
- The National Lottery Heritage Fund – Compositor E
- The Jack Petchey Foundation
- The Foyle Foundation
- The John Thaw Foundation – Compositor E
- Unity Trust – Compositor E
- Lambeth Council – Holiday Activity Fund
- Mayor's Social Fund
- The Arts Society Clapham Common
- Ian Mactaggart Trust
- Arts Council England – Compositor E

PUBLIC BENEFIT

In planning the activities of the charity, the Trustees have given due regard to the Charity Commissions guidance on public benefit. The Trustees believe that the activities of the charity in the year confirm its ability to provide current and on-going benefit to the public.

Omnibus uses the transformative powers of art to give a voice to those that feel voiceless through a series of projects developed in response to localised needs and created in collaboration with our community, tackling issues such as food insecurity, social isolation and community disconnect.

From March 2023 to April 2024, we engaged 3,003 people with free opportunities for artistic participation and engagement, including schools' workshops, interactive storytelling, downloadable arts activities, public and family events, tickets for touring performances, targeted outreach programmed and internship/ work experience schemes. We have developed working relationships with more than 20 local schools and charitable organisations and we run a weekly low-cost youth theatre for young people aged 5 to 18 years. We promote accessibility across all our programme,

regularly running relaxed performances for people and 98% of our shows remaining priced at £18 or less.

FINANCIAL REVIEW

Results for the year ending 31 March 2024

The financial model for Omnibus is to achieve at least a break-even position on activities or program that is undertaken. Any surplus income from ticket sales, hires or activities will be used to build up reserves in line with the reserves policy, and to further the charity's aims and objectives.

In the year ending 31 March 2024, income was £609,282 of which £493,233 was unrestricted and £116,049 was restricted. In comparison, in the twelve-month period ending 31 March 2023 was £651,122 of which £544,130 was unrestricted and £106,992 was restricted.

Expenditure in the year ending 31 March 2024 was £609,632 of which £556,057 was unrestricted and £53,575 was restricted. In comparison, in the twelve-month period ending 31 March 2023, expenditure was £674,976 of which £595,984 was unrestricted and £78,992 was restricted.

Detailed figures are included in the financial statements. On 31 March 2024 the charity held an unrestricted general fund of £69,760, a restricted fund of £200,381 and a capital fund of £156,953. Total funds held on 31 March 2024 amounted to £427,094.

RESERVES POLICY AND GOING CONCERN

It is the policy of the Trustees for the charity to hold reserves to enable it to continue to operate for approximately six months in the event of a shortfall in income. It is the policy of the company to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the company through periods of change, and financial challenges. This is deemed necessary as a substantial part of the company's funding is earned income from box office, hires and fundraising, so there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the cost to which the company is committed on a regular basis, and the length of that commitment (usually between 3-6 months). This includes, but not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have set a target level of free reserves to support this policy at £80,000. At present Omnibus is operating close to this minimum and we are hoping to build up reserves in order to secure our future for the next decade. The Trustees have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months for the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RISK MANAGEMENT

The Trustees consider the risks to the charity bi-monthly at Board meetings and ensure that systems and procedures are established to mitigate key risks identified. The Trustees risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-year Business and strategic plan which is currently being updated
- A company risk register which is subject to bi-monthly review

- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- Fundraising activity, in the increasingly competitive market
- Safeguarding
- Personnel capacity and wellbeing
- The fabric of the building

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisation planning. A key element in the management of financial risk is the setting of the reserves policy and its regular review.

REMUNERATION

Remuneration policy is decided by key management personnel and reviewed by the Board of Trustees as part of the Financial Review at all Board meetings. The Board is responsible for making recommendations and approving any changes to the Artistic Director's salary.

INVESTMENT POWERS AND POLICY

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

FUTURE PLANS

Building on the success of 2023-2024, we are committed to the expansion of our artistic program and learning and participation initiatives to captivate both our existing and growing audiences. In 2025, the **96 Festival** will be doubling in size, featuring two headline shows, alongside the highly anticipated return of *Out of the Wings* for its eighth season. Additionally, we will present 21 Edinburgh Preview shows, taking place in the Studio Upstairs.

We are excited to welcome Emily Jupp's production of *Wormholes*, starring Victoria Yates. For our Autumn 2024 season, we are honoured to present Edinburgh Fringe hits ***Clubland*** and ***Nan Me and Barbara Pravi*** and to host ***Make Good the Post Office Scandal***, brought to us by *Pentabus* and *New Perspectives* Theatre companies who are commemorating their 50th anniversary and marking 100 years of inspiring rural touring theatre.

Our artist development programs will also continue to evolve organically, with more Omni-Wright sessions scheduled for 2025. These sessions will be tailored to meet the unique needs of our artists, further fostering creativity and innovation.

Looking ahead, we will be expanding our outreach by strengthening relationships with local schools and introducing new programs designed to engage even broader segments of our community. We are actively exploring opportunities to offer training schemes in technical theatre and production for school leavers, opening doors for future collaborations with local authorities. These initiatives reflect our ongoing commitment to nurturing talent and ensuring future generations have access to high-quality experiences in the arts.

Additionally, we are optimistic that further building renovations will proceed, contingent on funding, in 2025. These changes include the relocation and renovation of our toilet facilities, with plans to create one large, modern set of gender-neutral toilets. The newly designed space will include six cubicles, alongside two accessible toilets (one on each floor) and a staff toilet/shower. These improvements will enhance accessibility and ensure a welcoming environment for all visitors.

As we reflect on our past achievements, both artistically and financially, we are filled with optimism and confidence for the future. Our organisation's strong foundation allows us to embrace the opportunities ahead, continuing to grow for years to come.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.



The Rt Hon Fiona Mactaggart
Chair
25 September 2024

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2024

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2024
Income from						
Grants and donations	2a	88,833	-	116,049	-	204,822
Charitable activities	2b	379,246	-	-	-	379,246
Fundraising activities	2c	18,970	-	-	-	18,970
Other income	2d	6,184	-	-	-	6,184
Total incoming resources	2e	493,233	-	116,049	-	609,282
Expenditure on						
Charitable activities	3b	556,057	-	53,575	-	609,632
Fundraising activities	3a	-	-	-	-	-
Total expenditure		556,057	-	53,575	-	609,632
Net income/(expenditure) before transfers		(62,824)	-	62,474	-	(350)
Transfers between funds						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Artistic programme support		50,000	(50,000)			
Net income/(expenditure) after transfers		(12,824)	(50,000)	62,474	(31,389)	(31,739)
Fund balances 31 March 2023		82,584	50,000	137,907	188,342	458,833
Fund balances 31 March 2024		69,760	-	200,381	156,953	427,094

Note 5b 5d 5c 5a

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2023

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2023
Income from						
Grants and donations	2a	92,969	-	106,992	-	199,961
Charitable activities	2b	393,527	-	-	-	393,527
Fundraising activities	2c	34,541	-	-	-	34,541
Other income	2d	23,093	-	-	-	23,093
Total incoming resources	2e	<u>544,130</u>	<u>-</u>	<u>106,992</u>	<u>-</u>	<u>651,122</u>
Expenditure on						
Charitable activities	3b	595,984	-	78,992	-	674,976
Fundraising activities	3a	-	-	-	-	-
Total expenditure		<u>595,984</u>	<u>-</u>	<u>78,992</u>	<u>-</u>	<u>674,976</u>
Net income/(expenditure) before transfers		(51,854)	-	28,000	-	(23,854)
Transfers between funds						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Net income/(expenditure) after transfers		<u>(51,854)</u>	<u>-</u>	<u>28,000</u>	<u>(31,389)</u>	<u>(55,243)</u>
Fund balances 31 March 2022		134,437	50,000	109,907	219,731	514,075
Fund balances 31 March 2023		82,584	50,000	137,907	188,342	458,833

Note 5b 5d 5c 5a

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Balance sheet
For the year ended 31 March 2024

	2024	2023
Fixed assets (note 4)		
Leasehold improvements	138,416	166,099
Fixtures and fittings	18,537	22,243
Plant and equipment	3,358	6,153
Musical equipment	5,873	6,486
Sound and lighting equipment	507	2,440
Office equipment	193	504
	<u>166,884</u>	<u>203,925</u>
Current assets		
Debtors (note 10)	110,116	128,465
Cash at bank and in hand	293,744	313,042
	<u>403,860</u>	<u>441,507</u>
Current liabilities		
Creditors: amounts falling due within one year (note 11)	(84,850)	(186,599)
	<u>319,010</u>	<u>254,908</u>
Net current assets		
	<u>319,010</u>	<u>254,908</u>
Long Term Liabilities		
Creditors: amounts falling due after more than one year	(58,800)	-
Net assets	<u>427,094</u>	<u>458,833</u>
Income and expenditure account / general fund (note 5b)	69,760	82,584
Capital fund (note 5a)	156,953	188,342
Restricted funds (note 5c)	200,381	137,907
Designated fund (note 5d)	-	50,000
Total charity funds	<u>427,094</u>	<u>458,833</u>

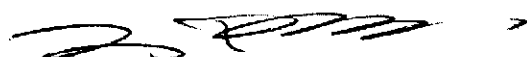
For the period 1 April 2023 to 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 25 September 2024 and signed on its behalf by



Fiona Mactaggart
Chair
25 September 2024

Omnibus - Clapham
(Limited by guarantee)
Statement of cash flow
For the year ended 31 March 2024

	2024	2023
Cash flows from operating activities		
Net income for the reporting period	(55,617)	117,299
Depreciation and amortisation	37,041	37,041
Decrease / (increase) in debtors and stock	18,349	(82,026)
(Decrease) / increase in creditors	(42,949)	(44)
(Decrease) / increase in restricted funds	62,474	28,000
Net cash provided by operating activities	19,298	100,270
Cash 31 March 2023	313,042	413,312
Cash 31 March 2024	293,744	313,042
Net cash movement	19,298	100,270

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

1 Accounting Policies

a Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP FRS 102), and the Companies act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes).

b Public Benefit Entity

The Charitable Company meets the definition of a public entity as defined by FRS 102.

c Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure with the level of reserves for the Charity to be able to continue as a going concern.

d Company Status

The company is a private company limited by guarantee. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

e Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Plant and Equipment 10% Straight Line
- Musical Equipment 5% Straight Line
- Sound and Lighting Equipment 10% Straight Line
- Office Equipment 10% Straight Line

Leasehold improvements and Fixtures and Fittings. Amortisation of the lease is calculated evenly over the term of the lease to 29 July 2030. The cost of amortisation is borne by the Capital Fund.

Omnibus - Clapham
(Limited by guarantee)

Notes to the financial statements
For the year ended 31 March 2024

g Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- The charity is entitled to the funds.
- Any performance conditions attached to the income have been met or are fully within the control of the charity.
- There is sufficient certainty that receipt of the income is considered probable
- The amount can be reliably measured.
- Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.
- Grants for core activities are included in the year to which they relate.
- Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.
- The Income and Expenditure account recognises the income applicable to the year's activities.
- Interest receivable is included when received by the Charity.

h Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (i.e. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

i Fund accounting

Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds – these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds – these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

j Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1143709), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is registered for VAT. The VAT number is 155327708. Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

k Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

l Stock

Stocks held relate to the Café Bar. They are valued at the lower of cost or sale value.

m Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

n Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

o Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

p Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

q Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

r Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of reserves held.

See note 5(a) for change of policy note re capital reserve.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

2 Statement of financial activities – analysis of income

	Unrestricted funds	Restricted funds	Total 2024	Unrestricted funds	Restricted funds	Total 2023
a Grants and Donations						
Grants for core activities - public bodies	39,955	116,049	156,004	3,966	101,992	105,958
Other donations /memberships	48,878	-	48,878	89,003	5,000	94,003
	<u>88,833</u>	<u>116,049</u>	<u>204,882</u>	<u>92,969</u>	<u>106,992</u>	<u>199,961</u>
b Incoming resources from charitable activities						
Charitable activities	330,324	-	330,324	381,527	-	381,527
Theatre Tax Relief	48,922	-	48,922	12,000	-	12,000
	<u>379,246</u>	<u>-</u>	<u>379,244</u>	<u>393,527</u>	<u>-</u>	<u>393,527</u>
c Other trading activities	18,970	-	18,970	34,541	-	34,541
d Other income resources	6,184	-	6,184	23,093	-	23,093
e Total incoming resources	493,233	116,049	609,282	544,130	106,922	651,122

The charity benefits greatly from the involvement and enthusiastic support of its many volunteers. In accordance with FRS 102 and the charities SORP (FRS 102) the economic contribution of volunteers is not recognised in the accounts.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

3 Statement of financial activities – analysis of expenditure

	Unrestricted	Restricted	Capital	Total 2024	Total 2023
Charitable activities					
Production costs	69,007	53,575	-	122,582	147,516
Premises / overheads	40,669	-	-	40,669	120,359
Office costs / administration	14,372	-	-	14,372	18,590
Marketing	32,786	-	-	32,786	31,392
Staff costs	384,812	-	-	384,812	344,227
Independent examiner's fee	-	-	-	-	4,000
Sundry expenses	8,759	-	-	8,759	3,240
Depreciation/amortisation	5,652	-	-	5,652	5,652
	<u>556,057</u>	<u>53,575</u>	<u>-</u>	<u>609,632</u>	<u>674,976</u>
Total expenditure 2024	556,057	53,575	-	609,632	-
Total expenditure 2023	595,984	78,992	-	674,976	-

The above expenditure has been directly allocated to funds and programmes in accordance with the relevant restrictions.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

4 Tangible fixed assets

	Amortisation leasehold improvements	Amortisation fixtures and fittings	Plant and equipment	Sound and lighting	Musical equipment	Office equipment	Total 2023
Cost 1 April 2023	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Additions in year	-	-	-	-	-	-	-
Cost 31 March 2024	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Depreciation and amortisation 31 March 2023	161,439	31,615	21,803	16,898	5,789	2,607	240,151
Charge for the year	27,683	3,706	2,795	1,933	613	311	37,041
Depreciation and amortisation 31 March 2024	189,122	35,321	24,598	18,831	6,402	2,918	277,192
Net book value 31 March 2024	138,416	18,537	3,358	507	5,873	193	166,884
Net book value 31 March 2023	166,099	22,243	6,153	2,440	6,486	504	203,925

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

5 Fund balances

a Capital fund

(Established for Building Fund for improvements to leasehold and fixtures and fittings).

Leasehold improvements 31 March 2023	166,099
Fixtures and fittings 31 March 2023	22,243
	<u>188,342</u>
Less: amortisation 31 March 2024	
Leasehold improvements	27,683
Fixtures and fittings	3,706
	<u>31,389</u>
Balance 31 March 2024	<u>156,953</u>

The Charity resolved to create a Capital Fund. This was to identify the funds raised and expended on the principle fixed assets being leasehold improvements and fixtures and fittings. Funds raised prior to 1 October 2019 had previously been shown as part of the Unrestricted Funds and Restricted Funds; these are now shown as part of the Capital Fund. The net written down value of the assets at 31 March 2024 is £156,953. The intention of this change of policy was to enable the cost of amortisation/depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the financial statements.

b General Fund - £69,760

The surplus accumulated is in line with the company's policy on reserves and is retained in order to continue the development of the company's work (see Trustees Report).

c Restricted Fund - £200,381

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Balance 1 April 2023	137,907
Funds Received to 31 March 2024 (note 7)	116,049
Funds expended to 31 March 2024	(53,575)
Balance 31 March 2024 (note 7a)	<u>200,381</u>

d Designated Fund - £50,000

This fund was created in 2021/2022. The purpose of the designated fund is to set aside monies for future expenditure on strategic artistic activities where the trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme. The fund was transferred into the general fund in 2023/2024 to support the artistic programme in that year.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

Funds Raised – General Funds

6 Grants and donations

	2024	2023
Benevity Trust	-	3,966
Donations, memberships and sponsorship	88,833	89,003
Fundraising activities		
Café Bar sales*	18,970	34,541
Charitable activities		
Box office commissions and hires	264,682	361,208
Commissions	39,945	27,106
Omnibus Young Company fees	9,760	5,213
Technical recharges, contras	15,937	-
Theatre Tax Credit	48,922	-
	<u>379,246</u>	<u>393,527</u>
Sundry income	6,184	23,093
Total incoming resources	493,233	544,130

*A trading company, Omnibar Ltd, was formed in 2022/23. Income in 2023/24 was £157,047 and expenditure £138,077. Net profit for the year ended 31 March 2024: £18,970.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

7 Restricted Funds – Received in the period 1 April 2023 to 31 March 2024

	2024	2023
Ian Mactaggart Trust – staffing fund	30,600	-
Ian Mactaggart Trust – building fund	-	66,000
Ian Mactaggart Trust – production support	-	2,000
Arts Council England		
- Ice at the End of the World	27,000	-
Routes		
- The Arts Society Clapham Common	1,000	6,335
- Mayor's Social Fund	2,450	1,590
- Lambeth Council – HAF Holiday Activity Fund	10,000	3,600
- The Ironmongers Company	-	4,033
- Clapham Relief Fund	300	-
- The Worshipful Company of Gold and Silver		
Wyre Drawers	826	-
Unity Trust – Compositor E	800	-
John Thaw Foundation – Compositor E	500	-
The Foyle Foundation	20,000	-
The London Community Fund	-	10,000
Jack Petchey Foundation	2,000	900
Theatre Trust	-	5,000
The National Lottery Heritage Fund – Drum	-	7,534
The National Lottery Heritage Fund – Compositor E	20,573	-
Total restricted funds (note 2)	116,049	106,992

7a Funds carried forward on 31 March 2024 for the following projects:

Ian Mactaggart Trust (staffing fund)	79,600	
Ian Mactaggart Trust (building fund)	66,000	
		145,600
Story Circle		
- The London Community Fund	4,860	
- National Lottery	2,071	
		6,931
The Foyle Foundation		20,000
Arts Council England		
- Ice at the End of the World		27,000
Jack Petchey Foundation		850
		200,381

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

8 Staff

The average number of persons employed full time by the company was 15 (2023: 10). No member of staff received a salary in excess of £60,000. Total staff costs were:

	2024	2023
Salaries and fees	359,884	321,379
National Insurance	20,388	19,547
Pension fund contributions	4,540	3,301
	<u>384,812</u>	<u>344,227</u>

Total remuneration of key management personnel in the year. Key management personnel comprise the Trustees and the Artistic Director.

9 Pension Costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,540 (2023: £3,301).

10 Debtors

	2024	2023
Trade debtors	28,167	22,941
Prepayments	3,710	-
Grants due	10,084	-
Other debtors	34,656	78,146
HMRC – VAT	-	613
Sundry debtors	2,500	9,867
Omnibar (trading subsidiary)	30,999	16,898
	<u>110,116</u>	<u>128,465</u>

11 Creditors

	2024	2023
Trade creditors	14,965	15,471
Box office and hires held in advance	39,944	17,316
HMRC – VAT	701	-
HMRC – P.A.Y.E. and N.I.	4,965	-
Income in advance	4,000	4,000
Sundry creditors	2,810	8,431
Accruals	76,265	141,381
	<u>143,650</u>	<u>186,599</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

12 Fund Balances

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Designated fund	Total funds
Fixed assets	9,931	156,953	-	-	166,884
Net current assets	153,479	-	200,381	50,000	403,860
Current liabilities	(143,650)	-	-	-	(143,650)
Fund balances 31 March 2024	19,760	156,953	200,381	50,000	427,094
Fund balances 31 March 2023	82,584	188,342	137,907	50,000	458,833

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2024

13 Asset strategy

In 2022-2023 the London Borough of Lambeth introduced a policy relating to all voluntary and community services (VCS) organisations to regularise several historical arrangements, with the intention of introducing a new fair rent policy across the borough. This policy represents a sizeable discount against the market rent, in recognition of the highly beneficial work provided by VCSs. The new lease terms are being finalised with a new rent being set at £24,750 per annum.

14 Trustees' remuneration and expenses

No Trustee received any remuneration or expenses in the period (2021: Nil).

15 Net income / (expenditure)

	2024	2023
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	-	4,000
Depreciation / amortisation of fixed assets	37,041	37,041

16 Related party transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 1a).

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2024

I report on the financial statements for the year ended 31 March 2024 which are set out on pages 17 to 32.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Financial Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination it is my responsibility to:

- Examine the accounts under section 145 of the 2011 act;
- Follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- State whether particular matters have come to my attention.

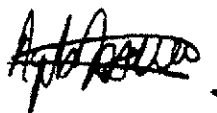
Basis of independent examiner's statement

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 of disclosures in the accounts and seeking explanations from you as 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 matter has come to my attention:

1. Which gives me reasonable causes to believe that in any material respect, the requirements:
 - To keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - To prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by charities have not been met; or
2. To which, in my opinion, attention should be drawn to enable a proper understanding of the accounts to be reached.



A J Dosani AFA MIPA
 Independent Examiner
 Peel House, 34-44 London Road
 Morden SM4 5BT
 25 September 2024

OMNIBUS - CLAPHAM

England & Wales - Charity number 1143709

Accounts

Omnibus - Clapham

(Limited by guarantee)

Trustees'/Directors' report and financial statements
For the year ended 31 March 2023

Omnibus - Clapham
(Limited by guarantee)

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Omnibus - Clapham
(Limited by guarantee)
Reference and administrative information
For the year ended 31 March 2023

Charity number	1143709
Company number	7032543
Registered office	1 Clapham Common Northside London SW4 0QW
Directors and trustees:	The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1 April 2022 and to the date this report was signed were:
Trustees	George Owen (Honorary President) Fiona Margaret Mactaggart (Chair) Linda Ann Bray Sophie Helen Curtis Daniel Dovar (resigned 22 September 2022) Christopher John Louis Morgan-Locke (resigned 22 September 2022) Keith John Richard Parker Nadia Stephens Colleen Harris (resigned 22 September 2022) Diane Whitehead Genevieve Gilbert Georges Chalfoun (appointed 29 September 2022) Simon Mark Millson Esha Khanna (appointed 22 March 2023) Simon Jones (appointed 29 September 2022)
Company secretary	Keith John Richard Parker
Artistic director	Marie Geraldine McCarthy
Independent examiner	Bridget Kalloushi ACIE 6 Linden Road, London N10 3DH
Bank	TSB Bank Triodos Bank UK Shawbrook Bank

Omnibus - Clapham
(Limited by guarantee)
Chair's report
For the year ended 31 March 2023

Omnibus is 10! It's amazing that we have kept going for 10 years with no statutory funding, working through Covid, bringing great theatre to Clapham and beyond, from a fresh look at Shakespeare, with Othello Remixed and Tangle Theatre's Richard the Second, as well as festivals including: Out of the Wings annual theatre in translation and the 96 Festival platforming LGBTQIA+ work and Edinburgh previews. We are fulfilling our ambition to take the canon of literature, put it on its feet and reimagine it for a contemporary audience.

But we want to do more, Omnibus is committed to developing the careers of young people, providing support, mentorship and opportunities for emerging and emerged artists and producers. Engine Room, where new artists can test their work and get advice and feedback has attracted many theatre makers who will be the stars of the future. We are delighted to host our resident company, Moongate productions who showcase East/Southeast Asian heritage stories.

And for even younger people, most of whom have no experience of theatre because they are from homes without spare money, our Routes holiday scheme has proven a great success filling empty stomachs and using theatre to free the imaginations and foster self-confidence in under 11's.

Omnibus was created when local people worked to make sure that the Clapham library was not turned into a private institution which closed its doors to its neighbours. Fuelled by the passion and drive of the people who fought to transform this building into a space for the arts, we aim to creatively connect with our local community through free festivals, outdoor and family events, attracting the most diverse audiences possible and making an important contribution to community cohesion.

Our achievements have depended on the skill and talent of our artistic director Marie McCarthy, the board cannot thank Marie enough for what she has done. We aim to support her by convincing the Arts council that this theatre is ready to step up to become a national portfolio organisation when the arts council open a new programme. We have embraced the principles of Let's Create and, though London was not a priority in the last round, we know that by reaching people in this corner of Lambeth who often feel excluded from London's big theatres we are genuinely levelling up and giving access to wonderful stories and through theatre we are enriching the lives of our neighbours.



Fiona Mactaggart
 Chair
 27 September 2023

Omnibus - Clapham
(Limited by guarantee)
Trustees' report
For the year ended 31 March 2023

The trustees, who are also directors for the purposes of company law, present their report and the financial statements for the year ending 31 March 2023.

The company is a registered charity, registered number 1143709, limited by guarantee. The company is incorporated under the Companies Act 2006 and is governed by its Articles and Memorandum of Association dated 28 September 2009. Company number 7032543

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company was formed on 28 September 2009. The company's principal activity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

New trustees and organisational structure

New Trustees are nominated by individual Trustees and the Artistic Director. Before new Trustees are appointed the Board determines what attributes and knowledge are needed to insure a diverse and wide range of skills to support the work of the charity. New Trustees are approved and elected by the Trustees at their regular meetings. Trustees receive an induction briefing on the activities of the Charity.

The Trustees are responsible for the strategic direction and policy making of the charity. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees, the Artistic Director, Marie McCarthy and the Executive Director, Bridget Kalloushi. The day-to-day responsibility for the activities of the Charity is undertaken by the Artistic Director and the Executive Director.

The board has met 6 times during the period of this report. There are also two sub-committees: a Bar / Café subcommittee and a Building subcommittee.

OBJECTIVES/ MISSION STATEMENT

A home of storytelling

Omnibus Theatre is a home of storytelling – a small place to encounter big ideas. We are driven by the legacy of our former library building to tell stories, familiar and unknown, in South London and beyond. Our mission is to create theatre that has the power to inspire audiences, to change minds and to bring us together.

Our values

Omnibus Theatre nurtures emerging artists and celebrates unheard voices and believes that equality and kindness should be at the centre of our practice. We aim to creatively connect with our local community and share our skills to empower, co-create and give voice to the voiceless

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2023

Since our last annual report in March 2022, like many arts organisations, we are still experiencing the effects of the pandemic with reduced opportunities for funding. Covid-19 continues to have a prolonged impact on our audience's booking habits. They often avoid buying their tickets in advance to minimize stress and disappointment in the case of sudden illness. However, we continue to rebuild and develop, maintaining an alert, responsive, and dynamic approach and would like to thank everyone involved for their patience, generosity, and hard work.

As we enter our 10th year, Omnibus Theatre continues to establish itself by being ambitious, resilient, responsive, and supporting our local and artistic community. We have concentrated on the following aims:

1. To platform artistic excellence
2. To deepen our artistic support
3. To nurture connections within our community

This year, we had our highest ever number of **Off West End Award** nominations. We co-produced critically acclaimed *Fiji* and *DRUM* and *The Girl Who Was Very Good At Lying* curated the **96 Festival**, our annual celebration of queerness, and co-produced two ★★★★★ runs at **Edinburgh Fringe Festival**, *The Girl Who Was Very Good At Lying* (**Summerhall**) and *Fiji* (**Pleasance**).

We've welcomed outstanding national and international theatre makers. **Ukrainian Institute London** and **Live Canon** staged an award-winning translation of **Lesia Ukrainka's** *Cassandra*. We welcomed back The Stage Debut nominated writer, Victoria Willing who wrote *SAD*, hosted Northern Irish mavericks **Big Telly's** London premiere of *Frankenstein's Monster is Drunk and the Sheep Have All Jumped the Fences*. We welcomed **Tangle Theatre's** radical reimagining of **Shakespeare's** *Richard the Second* in the style of South African township theatre.

Writing about the rehousing of **ALRA / Rose Bruford** final year shows in **The Stage**, **Daniel York Loh** described us as "*hardy rescuers of lost theatre*".

As an agile, independent organisation, we could respond quickly and remain accessible post-lockdown. We rehomed shows, increased our co-production output, collaborated with our Company in Residence **Moongate Productions** and expanded our artist support programme **Engine Room**.

We also generate 63% of our own income through hires, box office, Café Bar sales, space hire and project funding. Predominantly, our hires income ensures our commitment to developing artistic support remains possible.

This year, 50+ emerging artists participated in **Engine Room**, receiving free rehearsal space, dramaturgy, technical support, and the opportunity to present work-in-development to a live audience. Two productions in our 2022 programme, *DRUM* and *SELF (ish) LOVE*, originated in the programme, with previous participants including **Nouveau Riché**, **Vera Chok** and **Cocoa Butter Club**.

Lambeth is the 4th poorest borough in London. Our learning and participation programmes address food insecurity, social isolation and community disconnect.

Routes: our theatre holiday programme for under-11s eligible for pupil premium. Since the first lockdown in Lambeth, there has been a 137% increase in residents using food banks. Routes has engaged 120 children and provided 1200 free meals in 2022/23.

Story Circle: our free storytelling programme developed in partnership with Age UK and generously supported by the National Heritage Lottery. The latest term was inspired by *DRUM*, curating a social, safe space for elders from the African diaspora to explore home, belonging and migration.

Time London Identity: our free workshop series connecting LGBTQIA+ 18-25s with LGBTQIA+ professional artists. 90% of participants said the project positively improved their mental health.

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

This report covers the activities of the theatre from April 2022 to March 2023.

Sharing stories is at the heart of what Omnibus Theatre seeks to achieve. We are motivated to provide opportunities to celebrate our richly diverse culture and to encourage the community that we serve to challenge preconceived notions with affordable, ambitious, and relevant work. We passionately believe in the ripple effect of theatre; of bold, inclusive stories that are presented on stage by performers but realised within the wider community. Placing equality and kindness at the centre of our practice, our principal values are to nurture emerging artists and celebrate unheard stories.

The theatre's programme remains committed to the development of home-grown work and co-productions, hosting tours from visiting companies and platforming themed annual events.

Omnibus remains committed to representation. We focus on providing a stage for artists and companies from the Global majority that are keen to challenge perceptions.

We programme a thriving roster of classics re-imagined, new writing, family shows, festivals and LGBTQIA+ work. We have produced nine critically acclaimed shows and provide mentorship and in-kind resources to emerging and emerged artists, particularly those from underrepresented backgrounds. Our regular scratch programme, Engine Room, allows us to celebrate new voices by providing free rehearsal space, technical, marketing support, and dramaturgical mentoring to new theatre makers with work in development. We have helped emerging and emerged artists who couldn't have afforded to stage their shows by providing free fundraising, producing, marketing and PR in 34 co-productions. We want to build on this sharing ethos and continue to make Omnibus a centre for early-career creatives, championing diversity and inclusion.

As the cost-of-living rises, we aim to keep our tickets as affordable as possible at £18 or less and hope to launch Pay What You Can performances for every show in the future, improving the consistency of free events to ensure community cohesion and guarantee the accessibility of theatre for all.

Since 2016, 47% of Omnibus audiences and artists have been members of the LGBTQIA+ community. Honouring how more LGBTQIA+ people live in Lambeth than any other area of the UK, our LGBTQIA+ and female-led team continue to support queer work with the annual 96 festival: an extravaganza of theatre, comedy, cabaret, music, art, and activism.

Other highlights include, *DRUM*, the story of two Ghanaian immigrants - Mike Eghan, a BBC presenter and photographer, James Barnor explore their lives in the UK during the 60's to the backdrop of High Life music. *Compelling writing.... Drum is an articulate mediation on a well-worn subject* The Stage

The autumn season finished with good reviews, a shortlist for The Stage Award - Fringe Theatre of the Year, 69% Box Office capacity, (compared to Autumn 2021 which was 50% capacity) which helped rebalance a challenging 2022. The Spring 2023 season started with glowing reviews, strong word of mouth and good ticket sales for **NO-ONE** a reimagining of HG Wells, **The Invisible Man** brought to us by **Akimbo**. **She** a meditation on life, mortality and the passing of time, completed its tour here with a 4 star review in The Guardian and a European premier of **The Woman who Turned into a Tree** by Lisa Langseth (Netflix) attracted new corporate partners. We are grateful to the Swedish Embassy, HOPE (designers), Aqavit,(restaurant) Vintersol (distillery) and Handelsbanken.

Engine Room

We received just over 60 submissions for the Autumn season of Engine Room building on the trend of previous submission periods. The work we are receiving is diverse and challenging from a range of theatre makers, both in career level and lived experience. A mixture of curated **work** and submissions take place enabling us to develop interesting work. Engine Room both live and online continues to attract a wider range of high-profile artists and theatre makers and new voices are being introduced to the

programme through 'artist take overs'. Since 2016, Omnibus has provided an average of 400 hours of free rehearsal space and 50 hours of free tech and dramaturgical support per year.

Festivals

Festivals allow us to make far more meaningful connections with artists as we work together to create powerful, coherent programming and a platform for social impact work, ensuring that our collaborations have long-term impact through after show and post-show workshops and discussions.

We continue to showcase artists from the LGBTQI+ community, elevating queer voices with **LGBT+ History Month** and the **'96 Festival**, our annual celebration of queerness and theatre. Although it was stripped back compared to previous years, the **'96 Festival** still performed well and has built up a loyal core audience and profile, selling at 73% capacity.

Out of the Wings, is a festival highlighting work in translation from Latin American, Spanish, and Portuguese writers allowed us to showcase global artists and draw attention to previously unheard voices. Alongside this, we have supported work exploring the legacies of colonialism, productions presenting cross-cultural pan-African encounters and shows exploring the UK's current Immigration policy, prioritising a space for global majority artists and creatives. Omnibus has been able to provide a home for the festival, both helping it grow annually and keep a connection with their audiences as it becomes a regular within our programme.

Music

Lunch Time Jazz is now programmed twice a month in the Café Bar bringing in new audiences. Classical musician, Alex Roberts programmed music from the early and mid-20th century with a focus on one composer and the ideas that informed their works which proved a great success and aligned with our Theatre programme.

Resident Companies

We are proud and delighted to collaborate with our resident company Moongate Productions. Moongate curate monthly salons to provide a platform for diverse East/Southeast Asian heritage stories, to actively challenge stereotypical portrayals of Asian culture and provide audiences and artists with a chance to heal, connect and build solidarity.

MARKETING AND PUBLIC RELATIONS

Platform	March 2022	March 2023
Twitter followers	8,732	9,488
Facebook followers	2,733	2,904
Instagram followers	4,997	6,573 followers
Newsletter subscribers	2,959	2,971 subscribers
Online Programme	March 2022	March 2023
YouTube Views	90,933	125,879 views

We have been delighted with the increased following across all our online social platforms, including a 38% increase in YouTube views.

During Spring 2022, a scheme of reciprocal marketing began with Old Vic, Royal Court, Southwark Playhouse. We implemented a new SEO (Search Engine Optimization) strategy to improve the organic traffic of our website and enhanced the accessibility of our web content by using alt-text for images.

NOMINATIONS

The Girl Who Was Very Good At Lying - Off West End Awards, Best Director (Fay Lomas) AND Best Lead Performance in a Play (Rachael Rooney) (Nominated) The Man Who Thought He Knew Too Much – Off West End Award, Best Performance Ensemble (IDEA Production) (Nominated – pending), FIJI – Off West End Awards, Best Lead Performance in a Play (Pedro Leandro) AND Best Lead Performance in a Play (Eddie Loddmer-Elliott) (Nominated – pending) Off West End Award nomination for Best Newcomer Daniel Rock in Richard the Second.

We were delighted to be recognised by the industry for the second time as a finalist for Fringe Theatre of the Year at The Stage Awards, 2023

HIRE OF SPACE

At Omnibus, we aim to make our space as accessible as possible by providing reduced rates for space and running our Artist support scheme to offer a price in alignment with what artists and companies can afford. During this period, we provided 141 days of free rehearsal space for artists to develop their work, helping to develop four early-career writers. The success of our approach of dynamic hire is evident with how the majority of hires that came to us during lockdown periods are still using our space, working with us for long-term periods. When the theatre is not open to the public from Monday to Thursday, all spaces are utilised to guarantee the theatre gains maximum income and provides support to as many artists and community members as possible.

Omnibus remained fully booked throughout Autumn and had to turn away enquiries, offering space for Children's parties as a new addition to the hire provision. ALRA's block booking of Monday to Friday of the Studio Upstairs and The Common Room continued for the rest of the year, allowing evening and weekend bookings to slot in.

Hiring out our spaces and elevating our status as a community hub, more local residents have become aware of the opportunities at Omnibus and the shows that we offer. Notably, we have acknowledged that a number of young children who are brought to NCT or Early Year classes in the Bar / Café who have become regular audience members of our Christmas show or gone on to become members of the Young Company.

COMMISSIONS

The reach and impact of our work extends beyond the building with our provision of free arts activities for the local community through commissioned projects from Clapham Business Improvement District and funding from local funding sources.

Clapham Old Town Fair and Clapham Lights

Due to the passing of HM the Queen, **Clapham Fair** was postponed in the summer of 2022. However, **Clapham Lights** December 2022 was very successful with approximately 750 people attending. The activities included a flying Hedgehog to trigger the Christmas Tree lights turn on, carols from St Mary's primary school, Heathbrook school band, Battersea Jazz Collective, Mini Christmas Market stalls and Pixie Polite who led the count down. The Hedgehog was designed by a graduate from the Theatre Design BA Course at Nottingham Trent University.

LEARNING AND PARTICIPATION

Time. London. Identity., aims to create a safe, relaxing, and friendly space to connect LGBTQIA+ young people for a series of free workshops, focusing on wellbeing and community. 6 successful sessions took

place in April - May entitled *Reimagining* and *Reinventing* as a queer practice. How do we change the stories and narratives around us?

In response to the September production of **DRUM**, we ran a series of 6 storytelling masterclasses with people ages 70+ who migrated to the UK from across Africa after 1960. This expanded our referral partners to include the contacts of the DRUM group, many community groups, organisations, and media companies reaching the African diaspora and migrant individuals across London. Four videos were created using poems from **Story Circle: DRUM**, read by the participants. Released over the week between Christmas and New Year, it received 5k views across all platforms.

Routes continued although the May half-term's, final performance was sadly cancelled due to a Covid-19 outbreak in the group. August went ahead fully funded, with grants from The Arts Society's Patricia Fay Memorial Fund, Kitchen Social Fund, Lambeth Council and The National Lottery Community Fund. Recruitment for the three weeks of summer sessions of **Routes** was poor, due to the lack of a sustained campaign and short notice for recruitment. Normally **Routes** is oversubscribed, and measures are in place to address this. **Routes** was delivered off-site at Notre Dame Community Hall in February half term with increased numbers following the pandemic. Whilst off-site was a success, the team identified that it was not ideal, and planned future Routes to take place only in full school holidays (not half-term) when there is more space available in the building.

In July, we held the first end of year **Young Company** production featuring all three age groups performing on stage together – a new adaptation of Richard II as a response to Tangle Theatre's visiting production with set, costume and props funded by the Jack Petchey Award. Fewer young people have joined **Young Company**, we think this may be a response to the impact of increases in the cost of living and we are working to ensure that recruitment is maintained.

Iqra VA Primary School sessions have been affected by staff changes; they were paused after the early departure of our new facilitator who started at the beginning of May. Recruitment for a replacement was challenging due to the low fees and times of sessions so we advertised a part time role for three days that would also include other areas of Learning and Participation that would wrap around the IQRA sessions. Our new Learning and Participation Producer joined the team in January. and facilitation resumed. The school has responded positively to the content and delivery of lesson plans and the Ramadan performance took place at Omnibus for the first time.

We were joined by a **placement student** for 6 months - a BA Drama student from the University of Essex. Each year we mount a campaign for Schools bookings of the Winter Show which has proved successful.

The department has set a goal of building sustainable fundraising patterns to support the core programmes, whilst beginning to identify opportunities to design new programmes that target underserved communities.

BAR / CAFÉ

A limited company, Omnibar Ltd, which is a trading subsidiary of the charity, was formed in 2022 to run the Bar / Café.

The Bar / Café has become the heart of our theatre, acting as a meeting point, and fostering conversations amongst artists as well as members of the local community. It is a creative hub, showcasing exhibitions accompanying the artistic programme, and a space to celebrate our local area, offering homemade food and drink that is locally sourced, such as draft lager from Brixton Brewery.

During Spring 2022, we installed new print displays in the Bar / Café, which are visible both to people passing by the building on the outside and to people inside the Bar / Café. Our main objectives for the Bar / Café have been maintaining the consistency of opening times, food delivery and service, staff training and a coherent aesthetic through upcycling, pledging for the space to remain as sustainable as possible.

A cup of tea in our Café is £1.80, 40% cheaper than the average cost of tea in the area surrounding our theatre. Across the 10 closest restaurants to our theatre, the average price of a lunch is £12.80. In our Café Bar, the cost of a meal is never more than £7.95, meaning that the home-made food we serve is 61% cheaper than the average price in our local area. Clapham attracts thriving young professionals from all over the world with its impressive public transport links into the city centre so now this area has been

inundated with pricier bars and restaurants to appeal to this clientele. Right now, the average price for a one-bedroom flat in Clapham is £1800pm. Yet, this perception of Clapham as affluent is also masking real need. At the Clapham Park Food Bank, 20,000 kilograms of food and toiletries were distributed to 1843 local people in crisis last year. 438 people were seen sleeping rough in Lambeth in 2021/22: a figure far worse than the average London Borough. Joe and Micky are homeless and use our electricity to charge their phones. When their belongings were stolen, we found space to look after their cases at night until they are rehoused. Mary comes in regularly to sleep during the day as she has nowhere to go. Operating as a civic space, we aim to tackle this by offering a place of refuge.

TRAINING

Equality, diversity, and inclusion training: successful EDI training took place with both trustees and staff. The Trustees have also been able to agree a range of new policies including privacy anti-bribery, sickness and injury, social media, conflict of interest, data protection, equality, diversity and inclusion, recruitment, working from home, dignity at work, environmental, disability, education, and a code of conduct.

First Aid and Fire Marshall training took place for the new staff and Marie was awarded a place on Future Connected, a development programme for 12 cultural leaders from Lambeth to embark on a series of training sessions to grow dynamic businesses that inspire and represent our communities.

INFRASTRUCTURE

2022- 2023 experienced a significant jump in the number of our core team to 23 in total comprising of 10 full time staff, 5 part time and 8 regular freelance staff.

Air Con for the Studio Upstairs was installed in June, thanks to part funding from Theatres Trust and has been remarked on as 'a game changer' from hirers who knew the space previously.

FUNDRAISING

At Omnibus, fundraising continues to be essential to our income. Our main priorities remain funding three strands of our activity: Learning and Participation, Artist Development and Staff Development.

We are very grateful to the following organisations for their support:

The April Trust, the Lambeth Recovery Fund, TFN, the Ian Mactaggart Trust, the GLA, Kitchen Social Fund, Jack Petchey Achievement Award, Theatres Trust, Sister's Trust, Clapham Arts Society, Lambeth Council's Omicron Hospitality and Leisure fund.

Omnibus receives no regular funding or statutory support and relies on ticket sales, space hires and café/bar sales as its primary sources of earned income. Whilst box office and commercial revenue have grown exponentially in the last few years, the organisation also raises voluntary income from charitable foundations, individuals, donations, and corporate sponsorship.

Yet even with the perennial challenge of funding, navigating the impact of a global pandemic, and currently a cost-of-living crisis Omnibus Theatre's agility and resilience have ensured rapid progress since 2013 and it has swiftly become established and recognised as a high-quality theatre, rooted in its local communities in South London. The organisation's notable achievements both artistically and in keeping the organisation financially viable in the face of significant hardships - provide a firm foundation from which to move forward with confidence for the future.

We consequently provided free and discounted space to artists, aiming to provide greater support for freelancers and entered more co- productions.

We are grateful to the following organisations who have supported our work.

- Lambeth Council's Omicron Hospitality and Leisure fund
- National Lottery Funding Awards for All for Routes
- AC/heating unit in upstairs studio at the end of this month, financed by Theatres Trust and Backstage Trust
- Sisters Trust for the Get on the Internet Festival for International Women's Day curated by Varjack-Lowry

- National Heritage Lottery Fund to support *DRUM*.
- The Arts Society's Patricia Fay Memorial Fund, Kitchen Social Fund, Lambeth Council HAF and The National Lottery Community Fund to support ROUTES.
- *The Woman Who Turned into a Tree*: support from the Swedish Embassy and The Mactaggart Third Fund, Arts Society and the Reading Den for Routes
- The Ironmongers Company for ROUTES, Benevity Trust volunteer support.

And to our members who generously donated to improve the technical offer in the theatre and to our sponsors, Handelsbanken.

PUBLIC BENEFIT

In planning the activities of the charity, the Trustees have given due regard to the Charity Commissions guidance on public benefit. The Trustees believe that the activities of the charity in the year confirm its ability to provide current and on-going benefit to the public.

Omnibus uses the transformative powers of art to give a voice to those that feel voiceless through a series of projects developed in response to localised needs and created in collaboration with our community, tackling issues such as food insecurity, social isolation and community disconnect.

From April 2022 to March 2023, we engaged 1,863 people with free opportunities for artistic participation and engagement, including schools' workshops, interactive storytelling, downloadable arts activities, public and family events, tickets for touring performances, targeted outreach programmed and internship/ work experience schemes. We have developed working relationships with more than 20 local schools and charitable organisations and we run a weekly low-cost youth theatre for young people aged 5 to 18 years. We promote accessibility across all our programme, regularly running relaxed performances for people and 98% of our shows remaining priced at £18 or less.

FINANCIAL REVIEW

Results for the year ending 31 March 2023

The financial model for Omnibus is to achieve at least a break-even position on activities or programme that is undertaken. Any surplus income from ticket sales, hires or activities will be used to build up reserves in line with the reserves policy, and to further the charity's aims and objectives.

In the year ending 31 March 2023, income was £651,122 of which £544,130 was unrestricted and £106,992 was restricted. In comparison, in the twelve-month period ending 31 March 2022 was £620,695 of which £575,793 was unrestricted and £44,902 was restricted.

Expenditure in the year ending 31 March 2023 was £674,976 of which £595,984 was unrestricted and £78,992 was restricted. In comparison, in the twelve-month period ending 31 March 2022, expenditure was £636,170 of which £510,059 was unrestricted and £126,111 was restricted.

The detailed figures are included in the financial statements. On 31 March 2023 the charity held an unrestricted general fund of £82,583 a Designated fund of £50,000, a restricted fund of £137,907 and a Capital fund of £188,342. Total funds held on 31 March 2023 £458,832.

RESERVES POLICY AND GOING CONCERN

It is the policy of the Trustees for the charity to hold reserves to enable it to continue to operate for approximately six months in the event of a shortfall in income. It is the policy of the company to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the company through periods of change, and financial challenges. This is deemed necessary as a substantial part of the company's funding is earned income from box office, hires and fundraising there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the cost to which the company is committed on a regular basis, and the length of that commitment (usually between 3-6 months). This includes, but not limited to, the lease on the company's premises, supplier contracts, core staff contracts,

freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have set a target level of free reserves to support this policy at £80,000. At present Omnibus is operating close to this minimum and we are hoping to build up reserves in order to secure our future for the next decade. The Trustees have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months for the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

RISK MANAGEMENT

The Trustees consider the risks to the charity quarterly at Board meetings and ensure that systems and procedures are established to mitigate key risks identified. The Trustees risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3- year Business and strategic plan which is currently being updated
- A company risk register which is subject to quarterly review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- The continuing impact of COVID – 19 on the delivery of company activity, and ability to raise earned income and meet existing funding requirements
- Fundraising activity, in the increasingly competitive market
- Safeguarding
- Personnel capacity and wellbeing
- The unpredictable demands of our landlords

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisation planning. A key element in the management of financial risk is the setting of the reserves policy and its regular review.

REMUNERATION

Remuneration policy is decided by key management personnel (consisting of the Artistic Director) and reviewed by the Board of Trustees as part of the Financial Review at all Board meetings. The Board is responsible for making recommendations and approving any changes to the Artistic Director's salary.

DESIGNATED FUND

The purpose of the Designated Fund is to set aside monies for future expenditure on strategic artistic activities where the Trustees foresee that there may be a funding shortfall in the future.

INVESTMENT POWERS AND POLICY

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

FUTURE PLANS

Compositor E, celebrating the 400th anniversary of the First Folio and published by Methuen is about to end its run here with a range of 4- and 5-star reviews and an OFFIE nomination for Best Director, making way for "In Conversation with Bill Nighy" who returns to celebrate our 10th birthday with us on the 8th

October. All funds raised will go towards our Learning and Participation department and renewing our well work theatre seats who have seen better days. It will also be an opportunity for us to welcome our new Patrons, Paulette Randall MBE and Rikki Beadle-Blair MBE.

We also look forward to hosting new and returning companies as Proteus, Phizzical and China Plate join us in Spring 2024.

Ten years has passed in a heartbeat, and it has been an honour to work with our team, our Chair, Fiona Mactaggart, Founding Chair, George Owen and our board of Trustees past and present to transform this building from library to thriving theatre, watching our ambition and our vision grow and develop into the future.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.



Fiona Mactaggart
Chair
27 September 2023

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2023

I report on the financial statements for the year ended 31 March 2023 which are set out on pages 14 to 29.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Association of Independent Examiners.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination it is my responsibility to:

- Examine the accounts under section 145 of the 2011 act;
- Follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- State whether particular matters have come to my attention.

Basis of independent examiner's statement

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 you as 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 matter has come to my attention:

1. Which gives me reasonable causes to believe that in any material respect, the requirements:
 - To keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - To prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by charities have not been met; or
2. To which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Bridget Kalloushi ACIE
 Independent Examiner
 6 Linden Road, London N10 3DH
 27 September 2023

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2023

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2023
Income from						
Grants and donations	2a	92,969	-	106,992	-	199,961
Charitable activities	2b	393,527	-	-	-	393,527
Fundraising activities	2c	34,541	-	-	-	34,541
Other income	2d	23,093	-	-	-	23,093
Total incoming resources	2e	<u>544,130</u>	<u>-</u>	<u>106,992</u>	<u>-</u>	<u>651,122</u>
Expenditure on						
Charitable activities	3b	595,984	-	78,992	-	674,976
Fundraising activities	3a	-	-	-	-	-
Total expenditure		<u>595,984</u>	<u>-</u>	<u>78,992</u>	<u>-</u>	<u>674,976</u>
Net income/(expenditure) before transfers		(51,854)	-	28,000	-	(23,854)
Transfers between funds						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Net income/(expenditure) after transfers		<u>(51,854)</u>	<u>-</u>	<u>28,000</u>	<u>(31,389)</u>	<u>(55,243)</u>
Fund balances 31 March 2022		134,437	50,000	109,907	219,731	514,075
Fund balances 31 March 2023		82,583	50,000	137,907	188,342	458,832
	Note	5b	5d	5c	5a	

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2022

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2022
Income from						
Grants and donations	2a	246,729	-	41,591	-	288,320
Charitable activities	2b	221,231	-	-	-	221,231
Fundraising activities	2c	98,410	-	-	-	98,410
Other income	2d	9,423	-	3,311	-	12,734
Total incoming resources	2e	575,793	-	44,902	-	620,695
Expenditure on						
Charitable activities	3b	452,544	-	94,722	31,389	578,655
Fundraising activities	3a	57,515	-	-	-	57,515
Total expenditure		510,059	-	94,722	31,389	636,170
Net income/(expenditure) before transfers		65,734	-	(49,820)	(31,389)	(15,475)
Net income/(expenditure) after transfers		65,734	-	(49,820)	(31,389)	(15,475)
Fund balances 31 March 2022		134,437	50,000	109,907	219,731	514,075
	Note	5b	5d	5c	5a	

This statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Balance sheet
For the year ended 31 March 2023

	2023	2022
Fixed assets (note 4)		
Leasehold improvements	166,099	193,782
Fixtures and fittings	22,243	25,949
Plant and equipment	6,153	8,948
Musical equipment	6,486	7,099
Sound and lighting equipment	2,440	4,373
Office equipment	504	815
	<u>203,925</u>	<u>240,966</u>
Current assets		
Stock	-	985
Debtors (note 10)	128,465	45,455
Cash at bank and in hand	313,042	413,312
	<u>441,507</u>	<u>459,752</u>
Current liabilities		
Creditors: amounts falling due within one year (note 11)	(186,599)	(186,643)
Net current assets	<u>254,908</u>	<u>273,109</u>
Net assets	<u>458,833</u>	<u>514,075</u>
Income and expenditure account / general fund (note 5b)	82,584	134,437
Capital fund (note 5a)	188,342	219,731
Restricted funds (note 5c)	137,907	109,907
Designated fund (note 5d)	50,000	50,000
Total charity funds	<u>458,833</u>	<u>514,075</u>

For the period 1 April 2022 to 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 27 September 2023 and signed on its behalf by



Fiona Mactaggart
Chair
27 September 2023

Omnibus - Clapham
(Limited by guarantee)
Statement of cash flow
For the year ended 31 March 2023

	2023	2022
Cash flows from operating activities		
Net income for the reporting period	117,299	42,150
Depreciation and amortisation	37,041	37,032
Decrease / (increase) in debtors and stock	(82,026)	(1,398)
(Decrease) / increase in creditors	(44)	74,451
(Decrease) / increase in restricted funds	28,000	(49,820)
Net cash provided by operating activities	100,270	102,415
Cash 31 March 2022	413,312	310,897
Cash 31 March 2023	313,042	413,312
Net cash movement	100,270	102,415

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

1 Accounting Policies

a Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP FRS 102), and the Companies act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes).

b Public Benefit Entity

The Charitable Company meets the definition of a public entity as defined by FRS 102.

c Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of Income and expenditure for 12 months from authorising these financial statements. The budgeted Income and expenditure with the level of reserves for the Charity to be able to continue as a going concern.

d Company Status

The company is a private company limited by guarantee. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

e Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Plant and Equipment 10% Straight Line
- Musical Equipment 5% Straight Line
- Sound and Lighting Equipment 10% Straight Line
- Office Equipment 10% Straight Line

Leasehold improvements and Fixtures and Fittings. Amortisation of the lease is calculated evenly over the term of the lease to 29 July 2030. The cost of amortisation is borne by the Capital Fund.

Omnibus - Clapham
(Limited by guarantee)

Notes to the financial statements
For the year ended 31 March 2023

g Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- The charity is entitled to the funds.
- Any performance conditions attached to the income have been met or are fully within the control of the charity.
- There is sufficient certainty that receipt of the income is considered probable
- The amount can be reliably measured.
- Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.
- Grants for core activities are included in the year to which they relate.
- Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.
- The Income and Expenditure account recognises the income applicable to the year's activities.
- Interest receivable is included when received by the Charity.

h Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (i.e. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

i Fund accounting

Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds – these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds – these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

j Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1143709), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is registered for VAT. The VAT number is 155327708. Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

k Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

l Stock

Stocks held relate to the bar/café. They are valued at the lower of cost or sale value.

m Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

n Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

o Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

p Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

q Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

r Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of reserves held.

See note 5(a) for change of policy note re capital reserve.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

2 Statement of financial activities – analysis of income

	Unrestricted funds	Restricted funds	Total 2023	Unrestricted funds	Restricted funds	Total 2022
a Grants and Donations						
Grants for core activities - public bodies	3,966	101,992	105,958	206,000	27,891	233,891
Other donations /memberships	89,003	5,000	94,003	40,729	13,700	54,429
	<u>92,969</u>	<u>106,992</u>	<u>199,961</u>	<u>246,729</u>	<u>41,591</u>	<u>288,320</u>
b Incoming resources from charitable activities						
Charitable activities	381,527	-	381,527	221,231	-	221,231
Theatre Tax Relief	12,000	-	12,000	-	-	-
	<u>393,527</u>	<u>-</u>	<u>393,527</u>	<u>221,231</u>	<u>-</u>	<u>221,231</u>
c Other trading activities	34,541	-	34,541	98,410	-	98,410
d Other income resources						
Sundry income	23,093	-	23,093	9,423	-	9,423
HMRC Job Retention Scheme	-	-	-	-	3,311	3,311
	<u>23,093</u>	<u>-</u>	<u>23,093</u>	<u>9,423</u>	<u>3,311</u>	<u>111,144</u>
e Total incoming resources	544,130	106,992	651,122	575,793	44,902	620,695

The charity benefits greatly from the involvement and enthusiastic support of its many volunteers. In accordance with FRS 102 and the charities SORP (FRS 102) the economic contribution of volunteers is not recognised in the accounts.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

3 Statement of financial activities - analysis of expenditure

a Fundraising activities

	Unrestricted	Restricted	Capital	Total 2023	Total 2022
Fundraising costs	-	-	-	-	-
Cost of bar sales	-	-	-	-	57,515
	-	-	-	-	57,515

b Charitable activities

	Unrestricted	Restricted	Capital	Total 2023	Total 2022
Production costs	113,524	33,992	-	147,516	150,744
Premises / overheads	115,359	5,000	-	120,359	83,801
Office costs / administration	18,590	-	-	18,590	22,357
Marketing	31,392	-	-	31,392	13,188
Staff costs	304,227	40,000	-	344,227	266,013
Independent examiner's fee	4,000	-	-	4,000	4,000
Sundry expenses	3,240	-	-	3,240	1,511
Depreciation/amortisation	5,652	-	-	5,652	37,041
	595,984	78,992	-	674,976	578,655
Total expenditure 2023	595,984	78,992	-	674,976	-
Total expenditure 2022	510,059	94,722	31,389	636,170	636,170

The above expenditure has been directly allocated to funds and programmes in accordance with the relevant restrictions.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

4 Tangible fixed assets

	Amortisation leasehold improvements	Amortisation fixtures and fittings	Plant and equipment	Sound and lighting	Musical equipment	Office equipment	Total 2023
Cost 31 March 2022	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Additions in year	-	-	-	-	-	-	-
Cost 31 March 2023	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Depreciation and amortisation 31 March 2022	133,756	27,909	19,008	14,965	5,176	2,296	203,110
Charge for the year	27,683	3,706	2,795	1,933	613	311	37,041
Depreciation and amortisation 31 March 2023	161,439	31,615	21,803	16,898	5,789	2,607	240,151
Net book value 31 March 2023	166,099	22,243	6,153	2,440	6,486	504	203,925
Net book value 31 March 2022	193,782	25,949	8,948	4,373	7,099	815	240,966

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

5 Fund balances

a Capital fund

(Established for Building Fund for improvements to leasehold and fixtures and fittings).

Leasehold improvements 31 March 2022	193,782
Fixtures and fittings 31 March 2022	25,949
	<u>219,731</u>
Less: amortisation 31 March 2023	
Leasehold improvements	27,683
Fixtures and fittings	3,706
	<u>31,389</u>
Balance 31 March 2023	<u>188,342</u>

The Charity resolved to create a Capital Fund. This was to identify the funds raised and expended on the principle fixed assets being leasehold improvements and fixtures and fittings. Funds raised prior to 1 October 2019 had previously been shown as part of the Unrestricted Funds and Restricted Funds; these are now shown as part of the Capital Fund. The net written down value of the assets at 31 March 2023 is £188,342. The intention of this change of policy was to enable the cost of amortisation/depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the financial statements.

b General Fund - £82,583

The surplus accumulated is in line with the company's policy on reserves and is retained in order to continue the development of the company's work (see Trustees Report).

c Restricted Fund - £137,907

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Balance 1 April 2022	109,907
Funds Received to 31 March 2022 (note 7)	68,000
Funds expended to 31 March 2023	(40,000)
Balance 31 March 2023 (note 7a)	<u>137,907</u>

d Designated Fund - £50,000

This fund was created during the year. The purpose of the designated fund is to set aside monies for future expenditure on strategic artistic activities where the trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

Funds Raised – General Funds

6 Grants and donations

	2023	2022
Arts Council England, London (DCMS)		
- Culture Recovery Fund (Round two) DCMS	-	86,000
- Culture Recovery Fund (Round one) DCMS	-	86,000
	-	172,000
Lambeth Council		
- Emergency Fund Hospitality Grant	-	6,000
- Business Interruption (Restart Grant)	-	18,000
- Local at risk	-	10,000
	-	34,000
Benevity Trust	3,966	1,276
Donations, memberships and sponsorship	89,003	39,453
Fundraising activities		
Bar / café sales*	34,541	98,410
Charitable activities		
Box office commissions and hires	361,208	201,195
Commissions	27,106	10,027
Omnibus Young Company fees	5,213	10,009
	393,527	221,231
Sundry income	23,093	9,421
Total incoming resources	544,130	575,791

*A trading company, Omnibar Ltd, was formed in 2022/23. Income in 2022/23 was £147,587 and expenditure £113,045. Net profit for the year ended 31 March 2023: £34,541.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

7 Restricted Funds – Received in the period 1 April 2022 to 31 March 2023

	2023	2022
Ian Mactaggart Trust – building fund	66,000	9,250
Ian Mactaggart Trust – production support	2,000	-
Arts Council England, London - Orlando	-	12,000
Routes		
- The Arts Society Clapham Common	6,335	1,750
- Mayor's Social Fund	1,590	1,600
- The Hobhouse Charitable Trust	-	250
- Lambeth Council – HAF Holiday Activity Fund	3,600	2,400
- The Ironmongers Company	4,033	-
Lambeth Council		
- Apprenticeship scheme	-	6,113
- Clips grant (kitchen refurbishment)	-	7,378
The London Community Fund	10,000	-
Jack Petchey Foundation	900	850
Theatre Trust	5,000	-
The National Lottery Heritage Fund – Drum	7,534	-
HMRC Job Retention	-	3,311
Total restricted funds (note 2)	106,992	44,902

7a Funds carried forward on 31 March 2023 for the following projects:

Ian Mactaggart Trust (staffing fund)	49,000	
Mactaggart Trust (building fund)	66,000	
Mactaggart Trust (production grant)	2,000	
		117,000
Story Circle		
- The London Community Fund	4,860	
- National Lottery	2,071	
		6,931
The Funding Network (for Routes, Story Circle and Kitchen Table)		13,126
Jack Petchey Foundation		850
		137,907

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

8 Staff

The average number of persons employed full time by the company was 14 (2021: 7). No member of staff received a salary in excess of £60,000. Total staff costs were:

	2023	2022
Salaries and fees	321,379	250,115
National Insurance	19,547	12,747
Pension fund contributions	3,301	3,151
	<u>344,227</u>	<u>266,013</u>

Total remuneration of key management personnel in the year. Key management personnel comprise the Trustees and the Artistic Director.

9 Pension Costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,301 (2022: £3,151).

10 Debtors

	2023	2022
Trade debtors	22,941	10,550
Prepayments	-	2,675
Grants due	-	28,200
Other debtors	78,146	4,030
HMRC – VAT	613	-
Sundry debtors	9,867	-
Omnibar (trading subsidiary)	16,898	-
	<u>128,465</u>	<u>45,455</u>

11 Creditors

	2023	2022
Trade creditors	15,471	9,974
Box office and hires held in advance	17,316	10,034
HMRC – VAT	-	4,125
Income in advance	4,000	56,572
Sundry creditors	8,431	6,742
Accruals	141,381	99,196
	<u>186,599</u>	<u>186,643</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

12 Fund Balances

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Designated fund	Total funds
Fixed assets	15,583	188,342	-	-	203,925
Net current assets	253,600	-	137,907	50,000	441,507
Current liabilities	(186,599)	-	-	-	(186,599)
Fund balances 31 March 2023	82,584	188,342	137,907	50,000	458,833
Fund balances 31 March 2022	134,437	219,731	109,907	50,000	514,075

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2023

13 Asset strategy

In 2022-2023 the London Borough of Lambeth introduced a policy relating to all voluntary and community services (VCS) organisations to regularise a number of historical arrangements, with the intention of introducing a new fair rent policy across the borough. This policy represents a sizeable discount against the market rent, in recognition of the highly beneficial work provided by VCSs. The new lease terms are being finalised with a new rent being set at £24,750 per annum.

14 Trustees' remuneration and expenses

No Trustee received any remuneration or expenses in the period (2021: Nil).

15 Net income / (expenditure)

	2023	2022
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	4,000	4,000
Depreciation / amortisation of fixed assets	37,041	37,032

16 Related party transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 1a).

OMNIBUS - CLAPHAM

England & Wales - Charity number 1143709

Accounts

Company No. 7032543
Charity No. 1143709

Omnibus - Clapham

(Limited by guarantee)

Trustees'/Directors' report and financial statements
For the year ended 31 March 2022

Omnibus - Clapham
(Limited by guarantee)

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Omnibus - Clapham
(Limited by guarantee)
Reference and administrative information
For the year ended 31 March 2022

Charity number	1143709
Company number	7032543
Registered office	1 Clapham Common Northside London SW4 0QW
Directors and trustees:	The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1 April 2021 and to the date this report was signed were:
Trustees	George Owen (Honorary President) Fiona Margaret Mactaggart (Chair) Linda Ann Bray Sophie Helen Curtis Daniel Dovar Christopher John Louis Morgan-Locke Keith John Richard Parker Nadia Stephens Colleen Harris Diane Whitehead (appointed 26 April 2021) Genevieve Gilbert Renuka Cheema (appointed 20 September 2020, resigned 26 April 2021) Simon Mark Millson
Company secretary	Keith John Richard Parker
Artistic director	Marie Geraldine McCarthy
Independent examiner	Jon Catty FCA 12 Durham Road London N2 9DN
Bank	TSB Bank Triodos Bank UK Shawbrook Bank

Omnibus - Clapham
(Limited by guarantee)
Chair's report
For the year ended 31 March 2022

Under the leadership of our Artistic Director Marie McCarthy, and the support of the Board of Trustees, Omnibus Theatre has emerged from the pandemic more resilient, sustainable, and ambitious but challenges remain.

This report reports on a year of recovery. We took advantage of the hiatus to restructure and recruit to build a diverse, flexible and responsive management team. But it is taking time for audiences to return to live theatre and as the funding landscape has changed, due to the distribution of emergency funding, there is also less project funding available for artists to make new work.

Thanks largely to Government support, we have survived financially despite the decline in income from ticket sales, which had been our largest income stream. Our determination to build an exciting future is evidenced by our ability to pay our staff the London Living Wage and to create a substantial reserve to fund new initiatives.

During the pandemic we were inspired to be resourceful, working in partnership with local voluntary organisations to use our theatre skills to offer new experiences to some of the most vulnerable people in our community.

We now focus on providing live theatre, from stepping into host performances from the cancelled Vault Festival to remounting work like our long-standing LGBT+ '96 Festival and a coproduction of *Drum*, exploring the experience of two Ghanaian immigrants in 1960s London, which attracted sold out audiences. This reflects our commitment to diversity and excellence.

We have also relaunched and upgraded our café/bar, which was originally funded in 2019 by generous donations from trusts and supporters through the 1889 Circle, a fundraising initiative which echoes the year our home was built. The café/bar contributes to our efforts to build a sustainable income and safeguard financial security.

We continue our commitment to learning and, together with Rose Bruford, stepped in to rehouse Academy of Live & Recorded Arts (ALRA) third year shows and rehearsals which were cancelled due to the school's closure.

Our welcome to the ALRA students has challenged the space available for our team, and we hope that Lambeth Council will agree to our plans to use some more of the space on this site.

It's been a year when Trustees have been deeply engaged in determining and shaping the direction of our work, sharing learning about diversity and inclusion and working together on priorities for investment.

I would like to take this opportunity to thank all our Trustees especially those who are retiring this year after long service to Omnibus Theatre, giving us the opportunity to welcome new members to the board.

We also take the opportunity to recognise the enormous contribution of our founding member George Owen MBE, by appointing him Honorary President. We know that the community campaign he led was what led to the creation of Omnibus.



Fiona Mactaggart
Chair
29 September 2022

Omnibus - Clapham
(Limited by guarantee)
Trustees' report
For the year ended 31 March 2022

The trustees, who are also directors for the purposes of company law, present their report and the financial statements for the year ending 31 March 2022.

The company is a registered charity, registered number 1143709, limited by guarantee. The company is incorporated under the Companies Act 2006 and is governed by its Articles and Memorandum of Association dated 28 September 2009. Company number 7032543

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company was formed on 28 September 2009. The company's principal activity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

New trustees and organisational structure

New Trustees are nominated by individual Trustees and the Artistic Director. Before new Trustees are appointed the Board determines what attributes and knowledge are needed to insure a diverse and wide range of skills to support the work of the charity. New Trustees are approved and elected by the Trustees at their regular meetings. Trustees receive an induction briefing on the activities of the Charity.

The Trustees are responsible for the strategic direction and policy making of the charity. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees, the Artistic Director, Marie McCarthy and the Executive Director, Bridget Kalloushi. The day-to-day responsibility for the activities of the Charity is undertaken by the Artistic Director and the Executive Director.

The board has met 6 times during the period of this report and has been meeting weekly via Zoom with the sub-committee of members to ensure the theatre thrives. There are also two sub-committees: a Café/ Bar subcommittee and a Building subcommittee.

OBJECTIVES/ MISSION STATEMENT

A home of storytelling

Omnibus Theatre is a home of storytelling – a small place to encounter big ideas. We are driven by the legacy of our former library building to tell stories, familiar and unknown, in South London and beyond. Our mission is to create theatre that has the power to inspire audiences, to change minds and to bring us together.

Our values

Omnibus Theatre nurtures emerging artists and celebrates unheard voices and believes that equality and kindness should be at the centre of our practice. We aim to creatively connect with our local community and share our skills to empower, co-create and give voice to the voiceless

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2022

Our last annual report covered a challenging period when the pandemic threatened the very existence of the theatre and forced us to commit to a hybrid approach to work, consistently restructuring with the

remaining team contributing to every part of the organisation to keep afloat. By March 2021, the goal of introducing the London Living wage was achieved thanks to emergency funding and Lambeth Council's decision to waive some rent payments and develop a new lettings policy.

Whilst Covid-19 restrictions were loosened during the period of this report, the effects of the pandemic were ongoing and momentous. As an organisation, we had to remain alert, responsive, and dynamic and continue to be creative about how we sought out opportunities whilst still dealing with a small team and hybrid working conditions. The first socially distanced show at Omnibus in May 2021 was well attended and socially distanced shows continued to exceed targets throughout the summer as exemplified by *The Human Connection* selling at 68% capacity throughout June and July 2021 and *The Duration* selling at 59% capacity in September 2021. Yet, we still continually faced challenges - providing extra front of house staff for socially distanced shows, covering staff who had to self-isolate and continually rescheduling, for example, travel restrictions prevented an unusual, large-scale hire that wanted to take over the whole building for a month in August. We continued to generate strategic plans at very short notice to continue operating, resulting in all staff accommodating to such change by swiftly developing new skills. We would like to thank everyone involved for their patience, generosity, and hard work.

Covid-19 also had prolonged impact on our audience's booking habits. They would often avoid buying their tickets in advance to minimize stress and disappointment in the case of sudden illness. Acknowledging this, reduced capacity shows to build audience confidence continued into Autumn.

A week's run of *At the Feet of Jesus* was cancelled due to a COVID outbreak in the cast. Even though the winter shows were sold out, a third of audiences for each performance of *Billy Goats Gruff* did not show up and two schools cancelled due to the Omicron variant. Opening on 23rd November 2021, *Very Special Guest Star*, was the first show to run at full capacity since the theatre's reopening, achieving 70% capacity.

Not only were receiving shows to Omnibus affected but we were able to adapt and respond to other venues' challenges. When organisers cancelled the Vault Festival 2022 on 4 January 2021 due to ongoing fears over the impact of Omicron, Omnibus Theatre rehomed twenty shows. Marie McCarthy set up one-to-one discussions with artists to help them move forward with their shows, working out how to make up for lost funding and helping them deal with the shock of the fallout.

<https://www.thestage.co.uk/news/50-cancelled-vault-festival-shows-find-new-homes>

More broadly, the effects of Covid-19 have had a huge impact on the funding landscape, meaning that there is increased competition to programme shows that are available and funded. As well as encouraging us to consider how we programme, the pandemic also offered us time to discuss our targets concerning diversity, considering both the productions we put on and the diversity amongst our staff. Our aim is to match Lambeth's statistics. This would mean increasing our LGBTQ+ representation from 17% to 25% and increasing the representation of our board and staff identifying as an ethnicity other than white from 25% to 44% to reflect how 44% of Lambeth residents do not identify as white and maintain our female and non-binary Board majority that is currently 58% female with further plans to recruit an individual from our local community who has previously taken part in a free Omnibus creative programme.

From 2021-2022, successful EDI training took place with both trustees and staff. The Trustees have also been able to agree a range of new policies including privacy anti-bribery, sickness and injury, social media, conflict of interest, data protection, equality, diversity and inclusion, recruitment, working from home, dignity at work, environmental, disability, education, and a code of conduct.

We took advantage of the imposed hiatus of the pandemic to re-engineer the organisation to create a sustainable footing for the future through flexibility, resilience, and innovation.

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

This report covers the activities of the theatre from April 2021 to March 2022, a period in which approximately 70 programmed shows went ahead with performances.

Because of the required flexibility of the pandemic, there was an unprecedented number of shows being exclusively shown online that were specifically made for screen, including a *Keturunan Ruminah: A WhatsApp Play*. There were also a greater number of shows running for one-night to three-nights due to unexpected cancellations of productions or absence of funding because of the pandemic, also as a consequence of our support in rehoming artists after the cancelled Vault festival.

After sending Omnibus a message of support promising to help the theatre reopen during the first lockdown closure in March 2020, acclaimed Irish actor and writer Eugene O'Hare offered two contrasting plays to open the summer season. *Human Connection* went well with an excellent cast and thought-provoking writing, receiving two OFFIE nominations for best play and best performance. Thank you, Eugene, for your generosity, using your time to support and raise the profile of the work of fringe theatres. In September, *The Duration* and *Small Change* also both received two OFFIE nominations each as well as four- and five-star reviews. Nominated for Off West End Awards for Best Director and Best Lead Performance and longlisted for the 503 International Playwriting Award, our 4- and 5-star co-production of *The Girl Who was Very Good at Lying* guaranteed that audience numbers slowly started to improve in November 2021. *The Girl Who was Very Good at Lying* sold at 81% capacity in November.

"A triumphant reopening." Ask The Ushers

The theatre's programme remains committed to the development of home grown work and co-productions, hosting tours from visiting companies and platforming themed annual events, including *Out of the Wings Winter Warmer* and *'96 Festival*. Classics reimagined continue to be seen with shows such as *Estrella* generating new equity and showcasing diverse female perspectives through re-working such a renowned tale. Challenging and relevant new writing also endures as our guiding light, seen with productions such as *Nothing in A Butterfly*, an autobiographical play exploring addiction that was programmed at the end of March 2022.

"Nothing in a Butterfly is a demanding, hungry play with a void unfilled, a rollercoaster ride unable to stop – in short, the life of a drug addict poised for death. It is an unmissable experience. See it now." - LondonTheatre1

Omnibus remains committed to representation. We focus on providing a stage for marginalised voices and productions that are keen to challenge perceptions. *Out of the Wings*, a festival highlighting work in translation from Latin American, Spanish and Portuguese writers allowed us to showcase global artists and draw attention to previously unheard voices. Alongside this, we have supported work exploring the legacies of colonialism, productions presenting cross-cultural pan-African encounters and shows exploring the UK's current immigration policy, prioritising a space for global majority artists and creatives.

Resident companies

In May 2021, Body Politic and Moongate Productions were announced as Omnibus' new companies in residence as part of a new annual scheme. Moongate curate monthly salons to provide a platform for diverse East/Southeast Asian heritage stories, to actively challenge stereotypical portrayals of Asian culture and provide audiences and artists with a chance to heal, connect and build solidarity. Based in Oxford, Omnibus is able to provide Body Politic, a not-for-profit, professional, female-led Hip Hop Dance Theatre company empowering young people from underrepresented communities, with a base in London.

Festivals

Festivals allow us to make far more meaningful connections with artists as we work together to create powerful, coherent programming and a platform for social impact work, ensuring that our collaborations have long-term impact through after show and post show workshops and discussions. We continue to showcase artists from the LGBTQI+ community, elevating queer voices with the '96 Festival, our annual celebration of queerness and theatre. Although it was stripped back compared to previous years, the '96 Festival still performed well and has built up a loyal core audience and profile, selling at 73% capacity. We completed our summer season with the third year of *Out of the Wings Festival*, celebrating theatre in translation from Spanish and Portuguese speaking countries. Born out of a collaboration between its co-founders and the Royal Shakespeare Company's Spanish Golden Age season, Omnibus has been able to provide a home for the festival, both helping it grow annually and keep a connection with their audiences as it becomes a regular within our programme. Across the five shows, audience numbers reached a total of 93% capacity proving its success and ensuring it will return in Summer 2022.

Home-grown work

Engine Room both live and online continued to attract a wider range of high-profile artists and theatre makers and new voices were introduced to the programme through 'artist take overs'. The first in person Engine Room since February 2020 took place on Monday 24th May 2021 and was close to selling out. There were over 65 submissions from artists looking to take part in our Autumn Engine Room season which went on to have 4 sessions and 11 individual artists and companies showcased. In total, Engine Room ran 7 times during this period, providing 30 artists free rehearsal space, technical, marketing support, and dramaturgical mentoring. Since 2016, Omnibus has provided an average of 400 hours of free rehearsal space and 50 hours of free tech and dramaturgical support per year.

Notably, after being developed in Engine Room, Christian Graham's *Boys Cry* opened at Omnibus Theatre on 30 August 2021 for two weeks, before starting a further two-week run at Riverside Studios on 14 September 2021. This "*persuasive yet sensitive new writing*" was described as "*urgent and necessary*" by The Stage.

Plus, after being shortlisted for the Women's Prize for Playwrighting 2021, Rihanna Ilube's first full-length play was developed through Engine Room. This led her to secure a high-profile agent and subsequently, her work has been performed at the Royal Court and Oxford Playhouse.

Music

Omnibus Theatre remains a regular venue for the EFG Serious London Jazz Festival and returned in person with Misha Mullov-Abbado and Rob Loft with two sold out gigs.

Theatre for under 11s

Our programme of Family Theatre is an important reminder to the next generation of the power of face-to-face communication and shared live experience. Our hope is to ignite the imaginations of young and old alike and explore topics that are relevant to families who live in our community today. Garlic Theatre returned in December 2021 with ten sold out shows of *Three Billy Goats Gruff*.

Learning and participation

The excellence in the main artistic programme has been reflected in our community – focused initiatives and we continue our commitment to deliver free school workshops, free tickets to touring performances and public events even without guaranteed funding or statutory support. In total, approximately 1,400 people were involved in free workshops and programmes or received free tickets to shows during this period, improving by 333 from the 1067 people offered free activities and tickets during 2020.

Omnibus Theatre Young Company

Our Saturday morning youth theatre for young people aged between 5 and 16 has continued to flourish. Work-in-progress sharing took place on 29 May 2021. For their final performances, the 8-10-year-olds made a short film, the 5-7-year-olds took part in the Midsummer's Dream Bike Ride and had their first experience working with professional actors and the 11+ group created a dystopian piece about climate change inspired by their physical theatre workshop with Frantic Assembly, encouraging them to become

politically engaged and environmentally conscious. Omnibus Theatre Young Company also offers 12 bursary places, ensuring that the programme is as inclusive as possible.

School Bus

Our facilitator continued to run a programme at Iqra VA Primary School with termly performances taking place on Zoom. We received very positive feedback from the Senior Leadership Team at the school who requested an extra 3 weeks of delivery to be added on to the initial contract, taking place online after the school closed for in-person teaching from 8 July 2021. The programme continues with great success.

Routes

Working closely with local primary schools, social workers and community groups to support young people qualifying for or receiving the pupil premium/ and/ or free school meals, Routes is a free theatre programme for local 8 – 11-year-olds running six times a year during the school holidays. During the heights of the pandemic and periods of enduring isolation, the need for Routes became paramount as the children's socialisation was totally compromised and mental health issues were exacerbated. During this period, a total of 103 children attended Routes in the sessions in April, May, July-August and October in 2021 and February in 2022. In February 2022, when asked, 80% of children said they definitely felt it was easier to use their Imagination after their Routes sessions.

"I feel proud of what I've created. I feel excited about doing more drama" - a Routes participant.

Story Circle

Story Circle continued via Zoom, as we facilitated storytelling programmes for elders to explore their lived experiences and limitless imagination, promoting psychological wellbeing and a sense of community. Incredibly positive feedback for the sessions from March to April ensured that new Story Circle sessions took place online from June to August with the new theme of *London Legends* as well as in September and October with the theme of *Stories from Home*. Across the three groups, there was a total of 47 participants, growing from 14 in the Spring 2021 group to 21 in the Autumn 2021 group. Story Circle driven by co-creation, with greater involvement from the participants over how the programme is run and elders suggesting themes for the future.

"I have been ill and Story Circles have been my life-saver. They have kept me going, given me focus, and direction and they have really helped me." - A Story Circle Participant

Time, London Identity

In March 2021, 25 young people took part in four 2-hour introductory online sessions covering spoken word, performing LGBT+ history, shadow puppetry and contemporary dance. Many young people had commented on how lockdown had affected their mental health and that these workshops enabled them to connect to their community. Further funding enabled a second delivery in April 2022. We worked with other organisations to support the recruitment process for group members. Some of these organisations who helped us spread the word to their networks included: Stonewall, Mosaic, Metro Charity, The Queer House, Outbox Theatre, Cocoa Butter Club, Nouveau Riche, Gendered Intelligence and Diva. We also worked with Obi Ezenwoye – an experienced youth worker and qualified psychotherapist, who led the groups in an opening and a closing circle every week, provided pastoral support and encouragement throughout the sessions. They were on-hand for private one-to-ones in a breakout space and ensured the young people's wellbeing. 71% of the group members used the word "safe" or "safe-space" to describe the sessions.

"It's really helped me in coming to terms with my gender identity and sexuality. It was lovely to connect to others who identified with the LGBTQ+ community which, as the weeks progressed, made me feel more at ease in myself. I really liked that we had our safe space learning agreement plan at the beginning of each session, and Obi was available to talk to if ever we needed a 1:1" - a participant.

MARKETING AND PUBLIC RELATIONS

Platform	April 2021	March 2022
Twitter followers	7,925	8,732
Facebook Likes	2,506	2,733
Instagram followers	3,359	4,997
Newsletter subscribers	3,003	2,959
Online Programme	April 2021	March 2022
YouTube Views	60,535	97,933

NOMINATIONS**2021**

The Human Connection – Off West End Awards, Best Lead Performance in a Play (Stephen Kennedy) AND Best New Play (Nominated)

The Duration – Off West End Awards, Best Performance Ensemble (Nominated)

Small Change - Off West End Awards, Best Lead Performance in a Play (Andy Rush) AND Best Lead Performance in a Play (Sioned Jones) AND Best Set Design (Liam Bunster) (Nominated)

The Girl Who Was Very Good At Lying - Off West End Awards, Best Director (Fay Lomas) AND Best Lead Performance in a Play (Rachael Rooney) (Nominated)

2022

The Man Who Thought He Knew Too Much – Off West End Award, Best Performance Ensemble (IDEA Production) (Nominated – pending)

Fiji – Off West End Awards, Best Lead Performance in a Play (Pedro Leandro) AND Best Lead Performance in a Play (Eddie Loodmer-Elliott) (Nominated – pending)

During Spring 2022, a scheme of reciprocal marketing began with Old Vic, Royal Court, Southwark Playhouse. We implemented a new SEO (Search Engine Optimization) strategy to improve the organic traffic of our website and enhanced the accessibility of our web content by using alt-text for images. Omnibus featured heavily about rehoming of VAULT Festival shows, including quotes from Marie. In November 2021, the media reported on Dame Judi Dench calling for emergency cash for struggling theatres, drawing attention to her role as a patron of Omnibus. Alongside Judi Dench, Miriam Margolyes and Bill Nighy were involved in a YouTube video to promote and celebrate the reopening of the theatre in June 2021.

HIRE OF SPACE

At Omnibus, we aim to make our space as accessible as possible by providing reduced rates for space and running our Artist support scheme to offer a price in alignment with what artists and companies can afford. During this period, we provided 141 days of free rehearsal space for artists to develop their work, helping to develop four early-career writers. The success of our approach of dynamic hire is evident with how the majority of hires that came to us during lockdown periods are still using our space, working with us for long-term periods. When the theatre is not open to the public from Monday to Thursday, all spaces are utilised to guarantee the theatre gains maximum income and provides support to as many artists and community members as possible.

Omnibus remained fully booked throughout Autumn and had to turn away enquiries, offering space for Children's parties as a new addition to the hire provision. ALRA's block booking of Monday to Friday of the Studio Upstairs and The Common Room continued for the rest of the year, allowing evening and weekend bookings to slot in.

Hiring out our spaces and elevating our status as a community hub, more local residents have become aware of the opportunities at Omnibus and the shows that we offer. Notably, we have acknowledged that a number of young children who are brought to NCT or Early Year classes in the Café Bar who have become regular audience members of our Christmas show or gone on to become members of the Young Company.

COMMISSIONS

The reach and impact of our work extends beyond the building with our provision of free arts activities for the local community through commissioned projects from Clapham Business Improvement District and funding from local funding sources.

Midsummer's Dream Bike Ride

Responding to the need to keep audiences safe and keep connected to our audiences, we looked for opportunities to create more outdoor work keep connected to our audiences. Funded by the April Trust, *The Midsummer's Dream Bike Ride* took place on Sunday 11th July. Working with Wheels for Wellbeing to guarantee accessibility and inclusion, it featured Titania and Oberon on stilts, fairies from the Omnibus Theatre Young Company, community drummers and a trick-cyclist Bottom. Featuring a mixture of professional artists and local non-professional performers, the performance was very well received by the audience of 60. It connected new, returning and existing cyclists of Lambeth in a supportive, safe environment, bringing together local residents who may not usually go to the theatre to prove the power of performance.

The Christmas Lights Switch On: December 2021

Omnibus produced the annual Christmas Lights switch-on on Friday 3 December, illuminating the Christmas tree with a goat designed by our placement Student from the Theatre Design BA Course at Nottingham Trent University from the Christmas show, *The Three Billy Goats Gruff*. Bringing together the local community and helping to raise our profile among nearby residents, the switch-on also involved three primary schools singing carols. The Christmas Lights Switch On proved to be the most attended to date with over 600 people and generously supported by Miriam Margolyes who led the count down.

CAFÉ BAR

The Café Bar has become the heart of our theatre, acting as a meeting point and fostering conversations amongst artists as well as members of the local community. It is a creative hub, showcasing exhibitions accompanying the artistic programme, and also a space to celebrate our local area, offering homemade food and drink that is locally sourced, such as draft lager from Brixton Brewery.

The Café Bar re opened on 17th April 2021 for service outdoors from Friday evening to Sunday and began offering indoor table service from 17th May 2021, prompting a necessary increase of staff. With the opening of socially distanced shows in the summer season, the Café Bar's turnover increased dramatically. Entering the Autumn season, events began to offer pop up street food which became a regular feature, helping to gradually build up the customer base. During Spring 2022. We installed new print displays in the Café Bar, which are visible both to people passing by the building on the outside and to people inside the Café Bar. Our main objectives for the Café Bar have been maintaining the consistency of opening times, food delivery and service, staff training and a coherent aesthetic through upcycling, pledging for the space to remain as sustainable as possible.

INFRASTRUCTURE

As restrictions loosened during this period, our team began moving out of their hybrid roles and we began re-establishing departments, experiencing a significant jump in the number of our core team. A new Theatre Administrator and Front of House Manager joined in July 2021 and a Theatre Technician, and a Marketing Assistant began in August 2021 to help prepare for the Autumn season. An Assistant Theatre Administrator started in September as a part of the Kickstart scheme, helping the employee to develop new skills and learn about the theatre industry. During the spring programme 2022, a new Operations Manager was appointed to take on the management of Technical, Café Bar, Front of House, and Maintenance which has allowed our AD, Marie, to transition away from her hybrid role.

FUNDRAISING

At Omnibus, fundraising continues to be essential to our income. Our main priorities remain funding three strands of our activity: Learning and Participation, Artist Development and Staff Development.

We are very grateful to the following organisations for their support:

The April Trust, the Lambeth Recovery Fund, TFN, the Ian MacTaggart Trust, the GLA, Kitchen Social Fund, Jack Petchey Achievement Award, Theatres Trust, Sister's Trust, Clapham Arts Society, Lambeth Council's Omicron Hospitality and Leisure fund. Our thanks also to Miriam Margolyes who generously gave her time in an online *In Conversation* to generate much needed income for the theatre.

Notably, Omnibus was successful with our application to the Arts Council England Recovery Funds, receiving the full £172,000 that we applied for. We also received a total of £34,000 from Lambeth Council as Emergency Covid Money, which we are particularly grateful for.

Seriously limiting freelancers and the opportunities for artists, funding for productions hit an all-time low in September 2021. We consequently provided free and discounted space to artists, aiming to provide greater support for freelancers and entered into more co-productions.

PUBLIC BENEFIT

In planning the activities of the charity, the Trustees have given due regard to the Charity Commissions guidance on public benefit. The Trustees believe that the activities of the charity in the year confirm its ability to provide current and on-going benefit to the public.

Omnibus uses the transformative powers of art to give a voice to those that feel voiceless through a series of projects developed in response to localised needs and created in collaboration with our community, tackling issues such as food insecurity, social isolation and community disconnect.

From April 2021 – March 2022, we engaged 1463 people with free opportunities for artistic participation and engagement, including schools' workshops, interactive storytelling, downloadable arts activities, public and family events, tickets for touring performances, targeted outreach programmed and internship/ work experience schemes. We have developed working relationships with more than 20 local schools and charitable organisations and we run a weekly low-cost youth theatre for young people aged 5 to 16 years. We promote accessibility across all our programme, regularly running relaxed performances for people and 98% of our shows remaining priced at £16 or less.

FINANCIAL REVIEW

Results for the year ending 31 March 2022

The financial model for Omnibus is to achieve at least a break-even position on activities or programme that is undertaken. Any surplus income from ticket sales, hires or activities will be used to build up reserves in line with the reserves policy, and to further the charity's aims and objectives.

This period has been unique in that the venue reopened in July 2021 after being closed to the public for extended periods due to the national pandemic and therefore the company had to still rely heavily on fundraising and emergency support grants.

In the year ending 31 March 2022, income was £620,695 of which £575,793 was unrestricted and £44,902 was restricted. In comparison, in the eighteen-month period ending 31 March 2021 was £919,288 of which £646,999 was unrestricted and £272,289 was restricted.

Expenditure in the year ending 31 March 2022 was £636,170 of which £510,059 was unrestricted and £94,722 was restricted. In comparison, in the eighteen-month period ending 31 March 2021, expenditure was £736,288 of which £611,103 was unrestricted and £125,185 was restricted.

The detailed figures are included in the financial statements. On 31 March 2022 the charity held an unrestricted general fund of £134,437, a Designated fund of £50,000, a restricted fund of £109,907 and a Capital fund of £219,731. Total funds held at 31 March 2022 £514,075.

RESERVES POLICY

It is the policy of the Trustees for the charity to hold reserves to enable it to continue to operate for approximately six months in the event of a shortfall in income.

The level of free reserves held in the General Fund at 31 March 2022 is £134,437 and the newly established Designated Fund of £50,000 which is designed to support the company's pandemic recovery plan. At the year end the company held a Capital fund of £219,731, which represents the funding of the Leasehold Improvements, Fixtures and Fittings. Restricted funds of £109,907.

It is the policy of the company to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the company through periods of change, and financial challenges. This is deemed necessary as a substantial part of the company's funding is earned income from box office, hires and fundraising there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the cost to which the company is committed on a regular basis, and the length of that commitment (usually between 3-6 months). This includes, but not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have set a target level of free reserves to support this policy at £80,000.

RISK MANAGEMENT

The Trustees consider the risks to the charity at each quarterly Board meeting and ensure that systems and procedures are established to mitigate key risk identified. The Trustees risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3- year Business and strategic plan which is currently being updated
- A company risk register which is subject to quarterly review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise.

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- The impact of COVID – 19 on the delivery of company activity, and ability to raise earned income and meet existing funding requirements.
- Fundraising Activity, in the increasingly competitive market
- Safeguarding
- Personnel capacity and wellbeing

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisation planning. A key element in the management of financial risk is the setting of the reserves policy and its regular review.

GOING CONCERN

The Trustees have reviewed the charity's financial position, taking account of the levels of reserves and cash in the charity at the balance sheet date. The Trustees believe that the charity is well placed to manage operational and financial risks successfully and has the flexibility to undertake projects only when funding is confirmed for them.

In light of the Coronavirus pandemic, the Trustees have given consideration to information from budget and forecast for income, expenditure and cash-flows. Paying particular attention to the available unrestricted funds and reserves, together with support from the Government's Furlough scheme and Arts Council England (DCMS) Culture Recovery Fund Grants support, the Trustees have found no reasonable concerns in light of the pandemic that would impact the charity long term.

The Trustees have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months for the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

REMUNERATION

Remuneration policy is decided by key management personnel (consisting of the Artistic Director) and reviewed by the Board of Trustees as part of the Financial Review at all Board meetings. The Board is responsible for making recommendations and approving any changes to the Artistic Director's salary.

DESIGNATED FUND

The purpose of the Designated Fund is to set aside monies for future expenditure on strategic artistic activities where the Trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme.

INVESTMENT POWERS AND POLICY

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

FUTURE PLANS

Moving forward, we plan to increase our number of co-productions. This will help our team gain new skills, allow us to establish more meaningful connections with artists and enable us to provide greater support for emerging theatre makers. Showing from 6-25 September 2022 in our main theatre, Jacob Roberts-Mensah's play, *DRUM*, began as a piece of work-in-development in Engine Room, our regular scratch-night programme. Proving how our mission to discover the next generation of theatre makers can result in successful, in-house co-productions, we hope to use *DRUM* as a model for future co-productions and guarantee that Omnibus remains a hub for growing artists. We therefore also aim to increase in-house productions and co-productions resources, allowing early-career artists to create their first studio theatre show at greater levels of scale, ambition and excellence, whilst raising the Omnibus Theatre profile with industry, press and public alike.

We are keen to expand our reach of successful and oversubscribed creative programmes, such as Routes and Story Circle, and deepen our relationship with the local community, better serving local people's needs. We want the concept of co-creation to provide a foundation for these projects, creating programming panels with youth theatre members and local residents so that the community can share their crucial opinions about what theatre will be available on their doorstep.

Our mission is to stabilise the organisation through hiring an appropriate number of staff to realise the full potential of Omnibus work. We hope this can be more easily achieved through our rebuilding plans, aiming to move our main office and Marie McCarthy's office into the Coach House. This will provide more

space to be able to take on more staff and enable us to construct a third dressing room as well as toilets for artists only.

Following the success of the '96 festival and shows such as *Queer Diary* and *Who Murdered My Cat*, we aim to further elevate our status as a South London home for LGBTQ+ audiences and artists. We want this to reflect how Lambeth has the highest number of queer people in any London borough and the percentage of our staff who identify as LGBTQ+ reaching almost 30%.

We are keen to further establish the Café Bar as a creative space, hoping to reach out to book clubs and script reading groups to use the space as well as creatives looking for a supportive space to work. We also want to expand the programme so that the Café Bar can be used more frequently as a performance space, establishing more regular connections with cabaret companies. Hotspot gateway will be set up in the Café Bar, providing an opportunity for data collection with visitors that will be hugely advantageous for marketing.

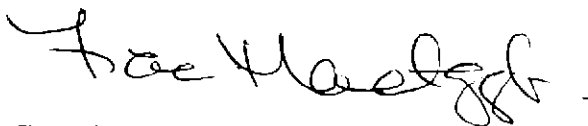
In April 2022, we rehoused three ALRA third year shows and accompanying rehearsals which were cancelled due to the school's closure. Working closely with Rose Bruford, we will be accommodating the training of the new third year intake in both the Studio Upstairs and The Common Room until June 2023.

<https://www.thestage.co.uk/news/alra-south-shows-rehoused-by-omnibus-theatre>

After beginning preparations for the application in January, we are planning to apply to be an NPO. If successful, this will provide us with essential financial support as we recover from the pandemic and also enable us to become more ambitious with our creative plans. Marie McCarthy has been awarded a place on Future Connected, a development programme for 12 cultural leaders from Lambeth to embark on a series of training sessions to grow dynamic businesses that inspire and represent our communities. This training is invaluable and will feed back into the organisation to continue the work of transforming our team and organisation.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.



Fiona Mactaggart
Chair
29 September 2022

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the year ended 31 March 2022

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2022
Income from						
Grants and donations	2a	246,729	-	41,591	-	288,320
Charitable activities	2b	221,231	-	-	-	221,231
Fundraising activities	2c	98,410	-	-	-	98,410
Other income	2d	9,423	-	3,311	-	12,734
Total incoming resources	2e	575,793	-	44,902	-	620,695
Expenditure on						
Charitable activities	3b	452,544	-	94,722	31,389	578,655
Fundraising activities	3a	57,515	-	-	-	57,515
Total expenditure	3c	510,059	-	94,722	31,389	636,170
Net income/(expenditure) before transfers		65,734	-	(49,820)	(31,389)	(15,475)
Net income/(expenditure) after transfers		65,734	-	(49,820)	(31,389)	(15,475)
Fund balances 31 March 2021		68,703	50,000	159,727	251,120	529,550
Fund balances 31 March 2022		134,437	50,000	109,907	219,731	514,075
	Note	5b	5d	5c	5a	

This statement of financial activities includes all gains and losses recognised in the year. All Income and Expenditure derives from continuing activities.

Omnibus - Clapham
(Limited by guarantee)
Statement of financial activities
For the 18-month period ended 31 March 2021

	Note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2021
Income from						
Grants and donations	2a	294,188	-	201,305	-	495,493
Charitable activities	2b	254,432	-	-	-	254,432
Fundraising activities	2c	90,381	-	-	-	90,381
Other income	2d	7,998	-	70,984	-	78,982
Total incoming resources	2e	646,999	-	272,289	-	919,288
Expenditure on						
Charitable activities	3b	561,001	-	125,185	-	686,186
Fundraising activities	3a	50,102	-	-	-	50,102
Total expenditure		611,103	-	125,185	-	736,288
Net income/(expenditure) before transfers		35,896	-	147,104	-	183,000
Transfers between funds						
Transfer between funds		(197,006)	-	-	197,006	-
Capital fund		(51,829)	-	(42,771)	94,600	-
Designated fund		(50,000)	50,000	-	-	-
Amortisation		40,486	-	-	(40,486)	-
Net income/(expenditure) after transfers		(222,453)	50,000	104,333	251,120	183,000
Fund balances 30 September 2019		291,156	-	55,394	-	346,550
Fund balances 31 March 2021		68,703	50,000	159,727	251,120	529,550

Omnibus - Clapham
(Limited by guarantee)
Balance sheet
For the year ended 31 March 2022

	2022	2021
Fixed assets (note 4)		
Leasehold improvements	193,782	221,465
Fixtures and fittings	25,949	29,655
Plant and equipment	8,948	11,743
Musical equipment	7,099	7,712
Sound and lighting equipment	4,373	6,306
Office equipment	815	1,126
	<u>240,966</u>	<u>278,007</u>
Current assets		
Stock	985	985
Debtors (note 10)	45,455	46,853
Cash at bank and in hand	413,312	310,897
	<u>459,752</u>	<u>358,735</u>
Current liabilities		
Creditors: amounts falling due within one year (note 11)	(186,643)	(107,192)
Net current assets	<u>273,109</u>	<u>251,543</u>
Net assets	<u>514,075</u>	<u>529,550</u>
Income and expenditure account / general fund (note 5b)	134,437	68,703
Capital fund (note 5a)	219,731	251,120
Restricted funds (note 5c)	109,907	159,727
Designated fund	50,000	50,000
Total charity funds	<u>514,075</u>	<u>529,550</u>

For the period 1 April 2021 to 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 29 September 2022 and signed on its behalf by



Fiona Mactaggart
Chair
29 September 2022

Omnibus - Clapham
(Limited by guarantee)
Statement of cash flow
For the year ended 31 March 2022

	2022	2021
Cash flows from operating activities		
Net income for the reporting period	42,150	35,896
Depreciation and amortisation	37,032	40,456
Decrease / (increase) in debtors and stock	(1,398)	(20,416)
(Decrease) / increase in creditors	74,451	43,971
(Decrease) / increase in restricted funds	(49,820)	104,333
Adjustment from previous year	-	(2,700)
Net cash provided by operating activities	<u>102,415</u>	<u>201,540</u>
 Cash 31 March 2021	 310,897	 109,357
Cash 31 March 2022	<u>413,312</u>	<u>310,897</u>
Net cash movement	<u>102,415</u>	<u>201,540</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

1 Accounting Policies

a Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP FRS 102), and the Companies act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes).

b Public Benefit Entity

The Charitable Company meets the definition of a public entity as defined by FRS 102.

c Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure with the level of reserves for the Charity to be able to continue as a going concern.

d Company Status

The company is a private company limited by guarantee. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

e Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Plant and Equipment 10% Straight Line
- Musical Equipment 5% Straight Line
- Sound and Lighting Equipment 10% Straight Line
- Office Equipment 10% Straight Line

Leasehold improvements and Fixtures and Fittings. Amortisation of the lease is calculated evenly over the term of the lease to 29 July 2030. The cost of amortisation is borne by the Capital Fund.

Omnibus - Clapham
(Limited by guarantee)

Notes to the financial statements
For the year ended 31 March 2022

g Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- The charity is entitled to the funds.
- Any performance conditions attached to the income have been met or are fully within the control of the charity.
- There is sufficient certainty that receipt of the income is considered probable
- The amount can be reliably measured.
- Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.
- Grants for core activities are included in the year to which they relate.
- Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.
- The Income and Expenditure account recognises the income applicable to the year's activities.
- Interest receivable is included when received by the Charity.

h Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (i.e. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

i Fund accounting

Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds – these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds – these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

j Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1143709), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is registered for VAT. The VAT number is 155327708. Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

k Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

l Stock

Stocks held relate to the bar/café. They are valued at the lower of cost or sale value.

m Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

n Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

o Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

p Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

q Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

r Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of reserves held.

See note 5(a) for change of policy note re capital reserve.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

2 Statement of financial activities – analysis of income

	Unrestricted funds	Restricted funds	Total 2022	Unrestricted funds	Restricted funds	Total 2021
a Grants and Donations						
Grants for core activities - public bodies	206,000	27,891	233,891	267,292	201,305	468,597
Other donations /memberships	40,729	13,700	54,429	26,896	-	26,896
	<u>246,729</u>	<u>41,591</u>	<u>288,320</u>	<u>294,188</u>	<u>201,305</u>	<u>495,493</u>
b Incoming resources from charitable activities						
Charitable activities	221,231	-	221,231	241,642	-	241,642
Theatre Tax Relief	-	-	-	12,790	-	12,790
	<u>221,231</u>	<u>-</u>	<u>221,231</u>	<u>254,432</u>	<u>-</u>	<u>254,432</u>
c Other trading activities	98,410	-	98,410	90,381	-	90,381
d Other income resources						
Sundry income	9,423	-	9,423	7,998	-	7,998
HMRC Job Retention Scheme	-	3,311	3,311	-	70,984	70,984
	<u>9,423</u>	<u>3,311</u>	<u>12,734</u>	<u>7,998</u>	<u>70,984</u>	<u>78,982</u>
e Total incoming resources	575,793	44,902	620,695	646,999	272,289	919,288

The charity benefits greatly from the involvement and enthusiastic support of its many volunteers. In accordance with FRS 102 and the charities SORP (FRS 102) the economic contribution of volunteers is not recognised in the accounts.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

3 Statement of financial activities - analysis of expenditure

a Fundraising activities

	Unrestricted	Restricted	Capital	Total 2022	Total 2021
Fundraising costs	-	-	-	-	-
Cost of bar sales	57,515	-	-	57,515	50,102
	57,515	-	-	57,515	50,102

b Charitable activities

	Unrestricted	Restricted	Capital	Total 2022	Total 2021
Production costs	82,074	68,670	-	150,744	153,687
Premises / overheads	76,423	7,378	-	83,801	125,669
Office costs / administration	22,357	-	-	22,357	15,079
Marketing	13,188	-	-	13,188	14,642
Staff costs	247,339	18,674	-	266,013	363,028
Independent examiner's fee	4,000	-	-	4,000	4,000
Sundry expenses	1,511	-	-	1,511	3,721
Depreciation/amortisation	5,652	-	31,389	37,041	6,360
	452,544	94,722	31,389	578,655	686,186
Total expenditure 2022	510,059	94,722	31,389	636,170	-
Total expenditure 2021	611,103	125,185	-	-	736,288

The above expenditure has been directly allocated to funds and programmes in accordance with the relevant restrictions.

The comparative figures for 2021 relate to the 18-month period ended 31 March 2021.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

4 Tangible fixed assets

	Amortisation leasehold improvements	Amortisation fixtures and fittings	Plant and equipment	Sound and lighting	Musical equipment	Office equipment	Total 2022
Cost 31 March 2021	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Additions in year	-	-	-	-	-	-	-
Cost 31 March 2022	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Depreciation and amortisation 31 March 2021	106,073	24,203	16,213	13,032	4,563	1,985	166,069
Charge for the year	27,683	3,706	2,795	1,933	613	311	37,041
Depreciation and amortisation 31 March 2022	133,756	27,909	19,008	14,965	5,176	2,296	203,110
Net book value 31 March 2022	193,782	25,949	8,948	4,373	7,099	815	240,966
Net book value 31 March 2021	221,465	29,655	11,743	6,306	7,712	1,126	278,007

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

5 Fund balances

a Capital fund

(Established for Building Fund for improvements to leasehold and fixtures and fittings).

Leasehold improvements 31 March 2021	221,465
Fixtures and fittings 31 March 2021	29,655
	<u>251,120</u>
Less: amortisation 31 March 2022	
Leasehold improvements	27,683
Fixtures and fittings	3,706
	<u>31,389</u>
Balance 31 March 2022	<u>219,731</u>

The Charity resolved to create a Capital Fund. This was to identify the funds raised and expended on the principle fixed assets being leasehold improvements and fixtures and fittings. Funds raised prior to 1 October 2019 had previously been shown as part of the Unrestricted Funds and Restricted Funds; these are now shown as part of the Capital Fund. The net written down value of the assets at 31 March 2022 is £219,731. The intention of this change of policy was to enable the cost of amortisation/depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the financial statements.

b General Fund - £134,437

The surplus accumulated is in line with the company's policy on reserves and is retained in order to continue the development of the company's work (see Trustees Report).

c Restricted Fund - £109,907

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Balance 1 April 2021	159,727
Funds Received to 31 March 2022 (note 7)	44,902
Funds expended to 31 March 2022	<u>(94,722)</u>
Balance 31 March 2022 (note 7a)	<u>109,907</u>

d Designated Fund - £50,000

This fund was created during the year. The purpose of the designated fund is to set aside monies for future expenditure on strategic artistic activities where the trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme.

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

Funds Raised – General Funds

6 Grants and donations

	2022
Arts Council England, London (DCMS)	
- Culture Recovery Fund (Round two) DCMS	86,000
- Culture Recovery Fund (Round one) DCMS	86,000
	<u>172,000</u>
Lambeth Council	
- Emergency Fund Hospitality Grant	6,000
- Business Interruption (Restart Grant)	18,000
- Local at risk	10,000
	<u>34,000</u>
Benevity Trust	1,276
Donations, memberships and sponsorship	39,453
Fundraising activities	
Bar and café sales	98,410
Charitable activities	
Box office commissions and hires	201,195
Commissions	10,027
Omnibus Young Company fees	10,009
	<u>221,231</u>
Sundry income	9,421
Total incoming resources	575,791

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

7 Restricted Funds – Received in the period 1 April 2021 to 31 March 2022

Ian Mactaggart Trust	9,250
Arts Council England, London - Orlando	12,000
Routes	
- The Arts Society Clapham Common	1,750
- Mayor's Social Fund	1,600
- The Hobhouse Charitable Trust	250
- Lambeth Council	2,400
	6,000
Lambeth Council	
- Apprenticeship scheme	6,113
- Clips grant (kitchen refurbishment)	7,378
	13,491
Jack Petchey Foundation	850
HMRC Job Retention	3,311
Total restricted funds (note 2)	44,902

7a Funds carried forward on 31 March 2022 for the following projects:

Ian Mactaggart Trust	89,000
Story Circle	
- The London Community Fund	4,860
- National Lottery	2,071
	6,931
The Funding Network (for Routes, Story Circle and Kitchen Table)	13,126
Jack Petchey Foundation	850
	109,907

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

8 Staff

The average number of persons employed full time by the company was 7 (2021: 9.5).

No member of staff received a salary in excess of £60,000. Total staff costs were:

	2022	2021
Salaries and fees	250,115	335,607
National Insurance	12,747	19,427
Pension fund contributions	3,151	7,994
	<u>266,013</u>	<u>363,028</u>

Total remuneration of key management personnel in the year. Key management personnel comprise the Trustees and the Artistic Director.

9 Pension Costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,151 (2021: £7,994).

10 Debtors

	2022	2021
Trade debtors	10,550	5,721
Prepayments	2,675	2,500
Grants due	28,200	20,982
Other debtors	4,030	16,164
HMRC – VAT	-	1,486
	<u>45,455</u>	<u>46,853</u>

11 Creditors

	2022	2021
Trade creditors	9,974	29,199
Other creditors (box office and hires held in advance)	10,034	14,408
HMRC - PAYE	-	2,524
HMRC – VAT	4,125	-
Income in advance	56,572	-
Sundry creditors	6,742	4,700
Accruals	99,196	56,361
	<u>186,643</u>	<u>107,192</u>

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

12 Fund Balances

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Designated fund	Total funds
Fixed assets	21,235	219,731	-	-	240,966
Net current assets	299,845	-	109,907	50,000	459,752
Current liabilities	(186,643)	-	-	-	(186,643)
Fund balances 31 March 2022	134,437	219,731	109,907	50,000	514,075
Fund balances 31 March 2021	68,703	251,120	159,727	50,000	529,550

Omnibus - Clapham
(Limited by guarantee)
Notes to the financial statements
For the year ended 31 March 2022

13 Future commitments

The Company has entered into a 12-year lease with Lambeth Council for the occupation of the premises 1 Clapham Common Northside London SW4 0QW. The lease was effective from 30 July 2019, at an annual rent of £40,000. The lease ends on 29 July 2031.

14 Trustees' remuneration and expenses

No Trustee received any remuneration or expenses in the period (2021: Nil).

15 Net income / (expenditure)

	2022	2021
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	4,000	4,000
Depreciation / amortisation of fixed assets	37,032	46,844

16 Related party transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 1a).

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2022

I report on the financial statements for the year ended 31 March 2022 which are set out on pages 15 to 30.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination it is my responsibility to:

- Examine the accounts under section 145 of the 2011 act;
- Follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- State whether particular matters have come to my attention.

Basis of independent examiner's statement

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 of disclosures in the accounts, and seeking explanations from you as 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 matter has come to my attention:

1. Which gives me reasonable causes to believe that in any material respect, the requirements:
 - To keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - To prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by charities have not been met; or
2. To which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Jon Catty FCA

Chartered Accountant/Independent Examiner
12 Durham Road, London N2 9DN
29 September 2022

OMNIBUS - CLAPHAM

England & Wales - Charity number 1143709

Accounts

Registered Charity No: 1143709

Company No: 7032543

**OMNIBUS - CLAPHAM
(Limited by Guarantee)**

**TRUSTEES' / DIRECTORS' REPORT AND
FINANCIAL STATEMENTS
FOR THE PERIOD 1st OCTOBER 2019 TO 31st MARCH 2021**

Registered Charity No: 1143709

Company No: 7032543

OMNIBUS - CLAPHAM
(Limited by Guarantee)

For the period 1st October 2019 to 31st March 2021

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OMNIBUS - CLAPHAM
(Limited by Guarantee)
REFERENCE AND ADMINISTRATIVE INFORMATION
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

Page 1

Charity Number: 1143709
Company Number: 7032543
Registered Office: 1 Clapham Common Northside
London
SW4 0QW

Directors and Trustees The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1st October 2019 and to the date this report was signed were:

Trustees: George Owen (Honorary President) Fiona
Margaret Mactaggart (Chairperson) Linda
Ann Bray
Sophie Helen Curtis
Samantha Sarah Lanc Hallam (resigned 18th March 2020)
Daniel Dovar
Tim Job Gosling (resigned 27th May 2020)
Christopher John Louis Morgan-Locke
Michael Lawrence Rolfe (resigned 23rd September 2020)
Keith John Richard Parker
Nadia Stephens (appointed 27th May 2020)
Colleen Harris (appointed 11 November 2020)
Diana Whitehead (appointed 26th April 2021)
Genevieve Gilbert (appointed 20th September 2020)
Renuka Cheema (appointed 20th September 2020, resigned 26th April 2021)
Simon Mark Millson
Simon Raphael Lee Jeremian Jones (appointed 27th May 2020,
resigned 23rd September 2020)

Company Secretary: Michael Lawrence Rolfe (resigned 27th May 2020)
Keith John Richard Parker (appointed 27th May 2020)

Artistic Director: Marie Geraldine McCarthy

Independent Examiner: Jon Catty FCA
Chartered Accountant
12 Durham Road
London N2 9DN

Bank : TSB Bank
Tridos Bank UK
Shawbrook Bank

OMNIBUS – CLAPHAM

A MESSAGE FROM THE CHAIR For the period 1 October 2019 to 31 March 2021

I am very grateful to all of my fellow trustees, and I want to use this opportunity to thank trustees who have left us during the period of this report. I am particularly grateful to Michael Rolfe for his unstinting work as Treasurer and Secretary over a period of 8 years from the very earliest beginnings of Omnibus. Renuka Cheema took over as Treasurer but felt unable to continue during the pandemic, Tim Gosling left to live abroad and Simon Jones to take on the challenge of caring for a person who was very ill. Samantha Lane, who brought skills and knowledge of working with young people. I thank them for the time, insight, and talent they gave to Omnibus, they helped us in many different ways. The subsequent changes in Trustee membership have built a board which is more diverse and includes a wide range of skills better to support the work of the charity.

During the shift in activities provoked by Covid 19 the board has been strengthening its procedures, we met 9 times during the period of this report and have created a sub-committee of members who meet weekly by Zoom to work with the directors to ensure the theatre thrives. We have planned training sessions to address key issues and have included discussion on strategic priorities in Board agendas.

Although Omnibus – Clapham is not publicly funded, it was a great compliment to the work of Marie McCarthy and her team over the past eight years that the charity's work was recognised by the Arts Council and DCMS by including it in the prestige portfolio of organisations in receipt of Cultural Recovery Fund.

Dynamism is what turned this old library into a theatre in the first place and we have continually reinvented and developed since then, creating festivals, leading local events from Christmas lights to half term programmes for children and offering family theatre to children at a very early age.

The trustees would like to thank our staff, brilliantly led by our Artistic director Marie McCarthy as they adapted, learnt new skills, and negotiated a continually changing landscape. A special thank you to our executive director Bridget Kalloushi, who joined us in July 2020. Her wisdom, skills, steadfast support, and good humour is an inspiration and has helped Omnibus to survive financially during these turbulent times. Our technical advisor Roddy Gye has been stalwart, often stepping in at short notice to help. We also thank our deeply valued volunteers, artists, theatre companies and audiences for staying the course and joining us again when we could open our doors.

The current corona virus pandemic has challenged our vision of the future. Although painful in many respects, this crisis has also provided the unique opportunity to reflect, review, revise and to implement organisational resilience. We have been learning to seek alternative ways to work as the difficulties of the pandemic underscored the value of creative engagement between us and our community and demonstrated how the arts can be an instrument for change.

The board of trustees are indebted to the phenomenal determination and resilience of the staff team and the incredible support of donors from those giving a pounds to those making six-figure grants, which together made it possible for Omnibus – Clapham to have survived the incredible, unpredictable challenges of the period.



Fiona Mactaggart
Chair of Trustees

OMNIBUS – CLAPHAM

REPORT OF THE TRUSTEES FOR THE PERIOD 1 OCTOBER TO 31 MARCH 2021

The trustees, who are also directors for the purposes of company law, present their report and the financial statements for the period 1 October 2019 to 31 March 2021. The accounting date has been extended from 30 September 2019 to 31 March 2021 covering a period of eighteen months following a decision to move the year end to fit the usual pattern in the industry.

The company is a registered charity, registered number 1143709, limited by guarantee. The company is incorporated under the Companies Act 2006 and is governed by its Articles and Memorandum of Association dated 28 September 2009. Company number 7032543

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The company was formed on 28 September 2009. The company's principle activity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

New Trustees and Organisational Structure

New Trustees are nominated by individual Trustees and the Artistic Director. Before new Trustees are appointed the Board determines what attributes and knowledge are needed to insure a diverse and wide range of skills to support the work of the charity. New Trustees are approved and elected by the Trustees at their regular meetings. Trustees receive an induction briefing on the activities of the Charity.

The Trustees are responsible for the strategic direction and policy making of the charity. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees and the Artistic Director, Marie McCarthy. The day to day responsibility for the activities of the Charity is undertaken by the artistic Director.

The board has met 9 times during the period of this report, and during the pandemic it created a sub-committee of members who meet weekly by Zoom to work with the directors to ensure the theatre thrives. Also 2 new sub-committees have been created a Bar/Café sub-committee and a Building sub-committee.

OBJECTIVES/MISSION STATEMENT

A home of storytelling

Omnibus Theatre is a home of storytelling – a small place to encounter big ideas. We are driven by the legacy of our former library building to tell stories, familiar and unknown, in South London and beyond. Our mission is to create affordable, ambitious, and relevant theatre that is rooted locally for as many people as possible; theatre that has the power to inspire audiences, to change minds and to bring us together.

Our values

Omnibus Theatre nurtures emerging artists and celebrates unheard voices and believes that equality and kindness should be at the centre of our practice. We aim to creatively connect with our local community and share our skills to empower, co- create and give voice to the voiceless. You can expect a warm welcome when you step through our doors.

Our last annual report was the first to record the development of the café at the front of the theatre which was created as a result of great generosity from individual supporters and charitable trusts.

The Trustees have agreed a range of new policies including complaints, accidents, dignity at work, whistleblowing, race and diversity, a code of conduct, anti-bribery, and conflict of interest policies as well as disability, education, and environment. We have developed a risk register which we monitor regularly and have committed to participate in race and diversity training.

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

This report covers both the usual activities of the theatre from October 2019 to March 2020 and the impact of the COVID pandemic from March 2020 – March 2021.

October 2019 – March 2020

During this period, the growth of our organisation continued an upward trajectory as programmed activity was now spread over two performance spaces allowing for 51 programmed shows during this period. A mixture of one night to three week runs ensured that we continued to develop the artistic programme with the aims of reinforcing our reputation both within and outside London as producers of high-quality theatre

Highlights included a co- production with Nouveau Riche of the *Queens of Sheba* Tour which successfully ran over twelve weeks at ten venues nationwide receiving many 5-star reviews and an OFFIE for Best Performance Piece. China Plate's *Trying It On* by David Edgar, an evening with Cocoa Butter Club and a revival of Frank McGuinness's *The Match Box*.

In December 2019, we produced our first Christmas show, *The Little Prince*, a 4- and 5-star winter show, which sold to 80.2% capacity, broke Box Office records and was featured in Time Out's top 10 best Christmas shows with talks in place to tour the show in 2020. Nikita Gill's *Myths, Maidens and Monsters* launched the New Year followed by *Flights* from Dublin based, One Duck and associate artists, Playing ON brought us Philip Osment's last play, *Can I help You?* exploring the intersection of race and gender in mental health. It was a great honour for us to host Philip's last play from a writer who spoke for those who felt voiceless.

The growth of our core audience during this period and relationships with key reviewers had steadily grown as had our ability to attract London wide audiences. Our industry profile had developed, and talented and award-winning theatre companies and artists began to now recognise Omnibus Theatre as a key London Fringe venue.

Marie McCarthy's Clapham Omnibus just seems to go from strength to strength.

Starting with a barely transformed library, and on the slenderest of resources, McCarthy has turned the venue into a positive mini power-house – a sort of BAC in miniature – now sporting a new café and running two shows a night. What is her secret? Bold, inclusive programming is part of it. And selection, of course. (Carole Woddis, My Theatre Mates March 2020)

We continued to embed our programme of three key strands: home grown work; hosting tours from visiting companies; and platforming themed annual festivals. Classics reimagined, modern revivals and challenging and relevant new writing remained our guiding light.

70 shows were slated for 2020 including our inhouse production of a new adaptation of *Orlando*, made possible by key partnerships with Stonewall, Gendered Intelligence, Kings College and the University of Nottingham. One of the many impacts of the pandemic meant that new productions dates were pushed back for Spring 2021 and Autumn 2021.

Our commitment to representation within the programme and our audiences continues by programming more work from creatives from the Global Majority, Female Identifying and the LGBT+ communities

March 2020 – March 2021

Following the closure of activities on the 16th March 2020, we cancelled 148 shows, 159 hires and lost our entire income overnight. All ticket holders were contacted and 68% converted their ticket purchases to donations and 18% to memberships. Following our statement of closure, we received £3,788 of donations and many messages of good will and encouragement. The response was heartening for us all and confirmation of the positive relationships we had built with audiences, artists, the industry, and theatre companies since 2013.

Omnibus Theatre has always been driven by the legacy of our former library building to tell stories that help us understand the world. When the pandemic challenged that, we put artistic and community support at the forefront. By reconfiguring finances, adapting to hybrid working and modifying shows to reduced capacity and online, we were determined not to lose the connection to artists, audiences, and communities.

The immediate objective was to maintain an online presence until we could welcome audiences safely back into our building. We focused on artists and companies who were due to be programmed as part of the Spring / Summer 2020 season and found ways to support their work digitally by platforming their original show. Artists were featured weekly via Podcasts, Instagram or You Tube with a donate button located next to the artist's platform to ensure they received as much support as possible.

We transitioned to facilitating live online work. *Vera and Adrian work from Home* evolved into an interesting 'magazine' type show, followed by a live online *In Conversation with... Miriam Margolyes*. *So, this is what Happened* made a popular comeback online and *Engine Room* online with downloadable feedback questions also proved a success.

In association with Moongate Productions, *WeRNotVirus*, a variety of multi-art form monologues were live streamed as an urgent artistic response to the rise in hate crime directed towards the East Asian and Southeast Asian community during the Coronavirus crisis. It received over 2,500k views, was pick of lock down viewing in *The Guardian* and a section of the piece is displayed as part of the Museum of London's pandemic exhibition. In the summer of 2020, we released this round up of online activity <https://youtu.be/9tsCi23BMOc>

When government restrictions relaxed in October, *We Were Having a Perfectly Nice Time*, a dark comedy about lost love was programmed at reduced capacity every Friday and Saturday throughout the month. Every show sold out, received good press attention, and gained 3 OFFIE nominations. Running at 30 mins and granted the use of the *See It Safely Mark* by the Society of London Theatre & UK Theatre, we were able to carefully welcome our audiences back to our building - albeit briefly due to the onset of lockdown 2. In December, Garlic Theatre's *Oldilocks and the Three Bears*, sold out for all six performances with delighted audiences commenting how pleased they were that we were open and had survived so far.

2020, saw a further development of online work as the reach of our digital output outstripped our expectations. *RICE!* a new co-production with Malaysian company Wayang Kitchen, written by Vera Chok, was a story of migration, the delicate existence of life between two cultures and the food that shaped it, livestreamed from both Malaysia and the UK. Audiences were sent Malaysian meal packs to their door which audience members prepared in a cooking workshop prior to the show. All four

performances sold out plus all the accompanying food packs. The successful cross-cultural partnership with Wayang Kitchen made future potential international collaborations more possible.

Festivals

By the summer of 2019, the *96 Festival* had grown exponentially to cover four weeks of programmed activity with high profile artists, activists from the LGBTQ + community and a media partnership with DIVA magazine raising the profile significantly. With sold out shows and two performance spaces running simultaneously, the programmed events were well attended and diverse in terms of audiences and artists. This festival provided a dedicated space to talk about LGBT+ identity and untold stories and it was vital that it continued in some form. In June 2020, the *96 Festival* went online, launched by our patron, Lord Michael Cashman who spoke about his recently published memoirs accompanied by a panel discussion on activism.

The postponement of *Out of the Wings*, our Festival of Translation transformed into *Out of the Wings Winter Warmer* and returned for a series of online events including rehearsed readings, workshops and roundtables celebrating theatre in translation from the Portuguese and Spanish speaking world.

Home Grown Work

Engine Room both live and on-line continued to attract a wider range of high -profile artists and theatre makers and new voices were introduced to the programme through 'artist take overs'. *Queer House*, *Nouveau Riche*, *Body Politic* and *Rumah*, (a platform for London's Asian Diaspora artists) all curated successful evenings, bringing us into relationship with new artists, and new voices. *Engine Room* ran 7 times in the year providing 30 artists free rehearsal space, technical, marketing support, and dramaturgical mentoring

Associate Artists

The Associate Artist Programme developed further by adding Resident Companies, *Body Politic* and *Moongate Productions*. The relationship lasting for a year, continues through the offer free rehearsal space, dramaturgical and production support, mentoring, and opportunities to present work in our theatre or on tour.

Music

The music programme, curated by Sue Dorey, continued to offer an excellent addition to the programme with highlights including *Conversations with Bach* and the return visit of *Sheku Kanneh-Mason and Friends* who performed an evening of chamber music and held an open rehearsal providing fascinating insights into their practice as musicians. Omnibus Theatre remains a regular venue for the *EFG Serious London Jazz Festival* and consistently hosts sold out shows within the Jazz season. Our associate artist, *Misha Mullov-Abbado*, is a regular contributor and this year, it was successfully streamed online with Alice Zawadzki and Shirley Smart.

Theatre For Under 11s

Our programme of Family Theatre is an important reminder to the next generation of the power of face-to-face communication and shared live experience. Our hope is to ignite the imaginations of young and old alike and explore topics that are relevant to families who live in London today.

A total of 22 schools - approximately 1500 school children saw *The Little Prince* with 10 of these from schools who had not previously bought tickets, exceeding schools' bookings for the 2018 Christmas show. 98% said they were excited to join us again in 2020.

When the pandemic hit, we responded immediately by creating downloadable weekly activities for young people and programmed monthly online live and interactive storytelling sessions from Sally Pomme Clayton, Tessa Bide and Little Bean

Learning and Participation

The excellence in the main artistic programme has been reflected in our community-focused initiatives which are delivered by our renamed Learning and Participation Department. We continued in our commitment to deliver free school workshops, free tickets to touring performances and public events even without guaranteed funding or statutory support.

For the first time in December 2019, we ran *Stars*, alongside our winter show, *The Little Prince*. Creatives from the show worked with 22 Routes alumni over four weeks to create a curtain raiser for an open dress run of the show. Marketing at local primary school Christmas Fairs, hosting teacher networking events and circulating regular newsletters enabled us to consult with our communities to deepen relationships and understand their needs.

From March 2020, our internships programme, Omnibus Young Company and School Bus were redesigned and adapted where possible or put on hold until further restrictions were lifted.

Omnibus Theatre Young Company

Our Saturday morning youth theatre for young people aged between 5 and 16 encourages 40 young people to use theatre and the arts to build confidence and develop skills in an inclusive, safe and fun environment. From March 2020 – Jan 2021, Omnibus Young Company successfully ran on- line and live when restrictions allowed, with a maximum 12 socially distanced young people per class.

School Bus

Our relationship with Iqra VA School in Clapham continued to flourish, with delivery of drama expanded to six-year groups, reaching 300 young people during school term times. Most parents reported how much more creative they felt their children had become. The sessions were postponed until to March 2021.

The COVID crises exposed the poverty in our area and the stark differences of resources in our community. This galvanised us into action to address this. We came to understand that our skills as theatre makers could be used to help in other ways that were more impactful. We adapted, volunteered our space and time, engaged with other community leaders, and created new programmes.

Lunchbox

We heard reports that teachers from a local school were concerned that their most vulnerable families were not able to access the government's food voucher scheme. In response, we created *LunchBox*, supported by Arts Society Clapham Common. *LunchBox* provided 400 daily packed lunches, to 30 local young people, prepared by volunteers in our café / bar and delivered on bicycles to the children of those families most in need.

Routes

Routes is a free theatre programme for local 8 – 11-year-olds running six times a year during the school holidays. Alongside receiving breakfast, lunch, and healthy snacks, 15-20 young people work together under the guidance of our facilitators to create their own production which they perform to friends and family at the end of the week in our Theatre. We are grateful for the continued support of *The Arts Society* to ensure that the *Routes* project continues as most programmes are oversubscribed with regular referrals from social workers, schools and third sector community organisations. We are now extending to organisations in Wandsworth and Southwark as well as Lambeth. An additional bursary element to the project allows young people to join our regular youth theatre, *Young Company* during term times. Partnerships with local organisation, *PlacetoBe* (a counselling service who work in over 30 schools in Lambeth and Wandsworth) has helped develop reach. From October 2019 – March 21, we ran 13 weeks of *Routes*, engaging over 139 young people and serving over 2,085 meals.

"He believes more in teamwork and also accepting that there are people with different ideas and beliefs from his and it has to be respected" Parent of 8-year-old

A highlight quote from a young person - "It was the most fun I have ever felt! I am speechless"

Originally, *Routes* was in response to addressing food poverty in Lambeth, but as the pandemic progressed, we saw the toll it took on young people's mental health and so the scope and impact changed, emphasising socially distanced games and exercises that allowed children to connect, relieve anxiety and enjoy themselves. 100% of parents and guardians said they would like their child to participate in the project again and 100% said they would recommend *Routes* to other parents. 93% of participants said they would like to return.

Story Circle

In April 2020, a new partnership with AGE UK was created in response to concerns that elders might suffer from chronic loneliness and PTSD due to sustained isolation. Over 12 weeks, via Zoom, we facilitated a storytelling programme for 24 elders to explore their lived experiences and limitless imagination, promoting psychological wellbeing and a sense of community. In a time when loneliness and isolation was only amplified, *Kitchen Table*, encouraged social interaction and human connection, using the universal theme of food as stimulus for thought and conversation.

Kitchen Table

The London Community Foundation made it possible for us to run *Kitchen Table* for 4 weeks, mid-November-mid December 2020, engaging 20 Lambeth participants, aged 60+. We delivered 76 hot lunches across 4 weeks, cooked by volunteers, and inspired by the participants own favourite meals, and their memories of eating them. In addition to the meal each participant received a mini doorstep performance, in response to the recipe. The meals were shared together over Zoom - encouraging connection and promoting wellbeing. 100% of participants said they felt their voice was heard, 100% felt connected to the other participants, and 100% looked forward to the weekly sessions

'I was so happy; it was so lovely. It makes such a difference, knowing people still care about you. When you're feeling lonely you just want to see a face, to bring you a smile.'

Time London Identity

In March 2021, 25 young people took part in four 2-hour introductory online sessions covering spoken word, performing LGBT+ history, shadow-puppetry, and contemporary dance. Many young people commented on how lockdown had affected their mental health and that these workshops enabled them to connect to their community.

Marketing and Public Relations

Platform	Oct 2019	March 2021
Twitter followers	7196	7925
Facebook Likes	2012	2506
Instagram followers	1680	3359
Newsletter subscribers	2787	3003
Online Programme	March 2020	March 2021
You Tube	1387 views	60,535 views

Traffic to the redesigned and optimised home page on our website has improved the user experience, which in turn has boosted engagement across all marketing platforms. Further improvements include refined data collection and analysis, increased distribution of in house designed season brochures to 6,000 further within South London and a new partnership with a new search engine to reach 100,000 new users.

The marketing team received numerous compliments from visiting companies. Their use of a limited marketing budget is to be congratulated as is their capacity to arrange PS swaps with high profile venues and search for innovative marketing tools such as selling tickets through a ticket agent for the first time with TodayTix for *The Little Prince* which ramped up sales.

Our relationships with both local and national press and media progressed further, attracting key reviewers and national critics along with regular appearances on BBC Radio, Commercial Radio and

London Live to preview forthcoming productions. The PR campaigns for the *Queens of Sheba* tour maximized our visibility and helped diversify our audiences.

The integration of processes between the Fundraising and Learning and Participation Departments, the more efficient allocation of marketing resources, the consolidation of audience development databases and regular use of commissions such as *Clapham Old Town Fair* and Winter events all helped to promote shows and raise our profile as a significant cultural centre for South London.

Omnibus Theatre have emerged as one of South London's finest gems since they first popped up on the edge of Clapham Common in 2013 ... go check it out and catch some of their 2020 programme Bechdel Theatre January 2020

Under the artistic direction of Marie McCarthy, Omnibus Theatre at Clapham Common goes from strength to strength, not only with its newly reorganised front of house that helps create three remodelled performance spaces but also with an eclectic performance programme. The range of performances allows for Sunday music of the highest quality ... and a range of new provocative, contemporary, and innovative writings. Paul Hegarty, Theatre Bubble

The reach of our on-line audience is significant and has introduced new audiences, making the case for a continued online presence, going forwards.

Hire of Space

The loss of income from hires for the period March 2020 – July 2020 was significant, however, with relaxation of government restrictions in July, came enquiries for filming and training sessions. We removed all theatre seating from both performance spaces and with high ceilings, plenty of windows for fresh air access and four entrances and exits to allow for separate entry points for each company, we successfully adapted to the crises and attracted many new companies, in particular, local drama schools, ALRA and Italia Conti who could continue socially distanced training. From Oct '19 – March '21 we offered 51 days of free rehearsal space when restrictions allowed and offered reduced rates for 9 local organisations and companies.

Commissions

The reach and impact of our work extends beyond the building with our provision of free arts activities for the local community through commissioned projects from Clapham Business Improvement District and Lambeth Sustainable Transport. *The Clapham Old Town Fair*, *Clapham Lights Switch On* and the Festive Light Ride have grown to reach over 6,500 people per year and have developed into an expected offering in the local community, all of which were postponed during the pandemic.

The Christmas Lights Switch On Dec 2019

Free lantern making activities took place after school in preparation for the hanging of the lanterns before the annual switch on of the Christmas lights in the Polygon, led by the Mayor of Lambeth and attended by over 2,000 people. Two local choirs from schools and the community provided musical accompaniment for the event along with a flying puppet on a zip wire and Santa's Grotto, delivering free gifts attended.

Infrastructure

By March 2020, the growth of our programmed activities had demanded further expansion of our team by the addition of a full time Technical Manager, bringing much needed consistency in our technical offer to visiting companies and organisations. Refurbished and restored technical equipment greatly improved the assets of both the Theatre and Studio Upstairs. He was joined by a Café / Bar manager and Front of House Manager to accommodate delivery. However, when the pandemic hit in March 2020, the government's job retention scheme provided a temporary lifeline as 80% staff were furloughed including freelance staff. We had to forgo plans of expansion and create a work ethic that encouraged efficient multi-tasking to navigate our way through the crises.

Fundraising

Continuing focus has been on developing the efficiency of our fundraising processes and systems. Effective administration, stewardship and streamlined processes and systems have enabled a formal fundraising strategy to focus on three strands of our activity: Learning & Participation, Artist Development and Staff Development.

We are very grateful to the following organisations for their support:

Arts Council England / DCMS, The Arts Society, The Sisters Fund, Jack Petchey Small Grants, St James Place Foundation, CAF Emergency Funds, April Trust Emergency funding, Lambeth and Southwark Food and Fun, London Community Response, Trust Funding Network, London Community response fund Wave 5 for our Learning and Participation Department

Leche Trust, Cockayne and Active Londoners for Orlando,

The MacTaggart Trust and Backstage Trust: Lambeth CLIPS for infrastructure support.

Emergency Funding from *Lambeth Emergency Arts Fund, Arts Council England, (Non NPO emergency funding, Cultural Recovery Fund Rounds 1 & 2) Lambeth's National Restrictions Scheme* for the Spring lockdown and November lockdowns

We are indebted to our members who have supported us throughout the crises by maintaining their membership fees. Their support, encouragement and loyalty have been unwavering.

PUBLIC BENEFIT

In planning the activities of the charity, the Trustees have given due regard to the Charity Commissions guidance on public benefit. The Trustees believe that the activities of the charity in the year confirm its ability to provide current and on-going benefit to the public.

Omnibus - Clapham uses the transformative powers of art to give a voice to those that feel voiceless through a series of projects developed in response to localised needs and created in collaboration with our community, tackling issues such as food insecurity, social isolation and community disconnect.

From October 2019 – March 2021, we engaged 3,991 people with free opportunities for artistic participation and engagement, including schools' workshops, interactive storytelling, downloadable arts activities, public and family events, tickets for touring performances, targeted outreach programmes and internship/work experience schemes. We have developed working relationships with more than 20 local schools and charitable organisations and we run a weekly low-cost youth theatre for young people aged 5 to 16 years. We promote accessibility across all our programme, regularly running relaxed performances for people and 98% of our shows remaining priced at £16 or less.

FINANCIAL REVIEW

Results for the eighteen-month period 1 October 2019 to 31 March 2021

The financial model for Omnibus – Clapham is to achieve at least a break-even position on activities or programme that is undertaken. Any surplus income from ticket sales, hires or activities will be used to build up reserves in line with the reserves policy, and to further the charity's aims and objectives.

This period has been unique in that the venue has been closed to the public for extended periods due to the national pandemic and the company therefore has had to rely far more on fundraising and emergency support grants.

The year-end date has been extended from 30th September to 31st March covering an eighteen-month period 1st October 2019 to 31 March 2021.

In the eighteen-month period ending 31st March 2021 income was £919,288 of which £646,999 was unrestricted and £272,289 was restricted. In comparison in the year 2018-19 income was £663,369 of which £462,755 was unrestricted and £200,614 was restricted.

Expenditure in the eighteen-month period ending 31st March 2021 was £736,288 of which £611,103 was unrestricted and £125,185 was restricted. In comparison in the year 2018-19 expenditure was £545,065 of which £477,688 was unrestricted and £67,377 was restricted.

The detailed figures are included in the financial statements. On 31st March 2021 the charity held an unrestricted General fund of £68,703 a Designated fund of £50,000 a Restricted fund of £159,727 and a Capital fund of £251,120 total funds held at 31st March 2021 £529,550.

RESERVES POLICY

It is the policy of the Trustees for the charity to hold reserves to enable it to continue to operate for approximately six months in the event of a shortfall in income.

The level of free reserves held in the General Fund at 31 March 2021 is £68,703 and the newly established Designated Fund of £50,000 which is designed to support the company's pandemic recovery plan. At the year end the company held a Capital fund of £251,120, which represents the funding of the Leasehold Improvements, Fixtures and Fittings. Restricted funds of £159,727.

It is the policy of the company to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the company through periods of change, and financial challenges. This is deemed necessary as a substantial part of the company's funding is earned income from box office, hires and fundraising there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the cost to which the company is committed on a regular basis, and the length of that commitment (usually between 3-6 months). This includes, but not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have set a target level of free reserves to support this policy at £80,000

RISK MANAGEMENT

The Trustees consider the risks to the charity at each quarterly Board meeting and ensure that systems and procedures are established to mitigate key risks identified. The Trustees risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-year Business and strategic plan
- A company risk register which is subject to quarterly review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise.

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- The impact of COVID-19 on the delivery of company activity, and ability to raise earned income and meet existing funding requirements.
- Fundraising Activity, in the increasingly competitive market
- Safeguarding
- Personnel capacity and wellbeing

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisation planning. A key element in the management of financial risk is the setting of the reserves policy and its regular review.

GOING CONCERN

The Trustees have reviewed the charity's financial position, taking account of the levels of reserves and cash in the charity at the balance sheet date. The Trustees believe that the charity is well placed to manage operational and financial risks successfully and has the flexibility to undertake projects only when funding is confirmed for them.

In light of the Coronavirus pandemic, the Trustees have given consideration to information from budget and forecast for income, expenditure and cash-flows. Paying particular attention to the available unrestricted funds and reserves, together with support from the Government's Furlough scheme and Arts Council England (DCMS) Culture Recovery Fund Grants support, the Trustees have found no reasonable concerns in light of the pandemic that would impact the charity long term.

The Trustees have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months for the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

REMUNERATION

Remuneration policy is decided by key management personnel (consisting of the Artistic Director) and reviewed by the Board of Trustees as part of the Financial Review at all Board meetings. The Board is responsible for making recommendations and approving any changes to the Artistic Director salary.

DESIGNATED FUND

The purpose of the Designated Fund is to set aside monies for future expenditure on strategic artistic activities where the Trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme.

INVESTMENT POWERS AND POLICY

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

FUTURE PLANS

With restrictions lifting in July 2021, we once more opened our doors to audiences and began the process of rebuilding, planning, and responding. Improv group *Hell Yeah!* having been postponed twice, eventually performed live to a socially distanced sold out audience. We supported Femi Elufowaju's *54:60 Africa* with two weeks of reduced rates space, technical support, and marketing. Playwright Eugene O'Hare made good on his promise to rally theatre makers to Omnibus after lockdown and in July we premiered his powerful new play, *The Human Connection*. *Boys Cry*, developed through Engine Room, followed, written, and performed by Christian Graham, the monologue explored the constraints of modern masculinity. Our autumn season continued with critically acclaimed and six-time OFFIE nominated shows *The Duration* by Bruce Graham, *Small Change* by Peter Gill and *The Girl Who Was Very Good at Lying* by Eoin McAndrew – a co-production which we financed after they lost their funding. Currently, 4 star *Very Special Guest Star* by Tom Wright, is playing. From March '21 – to date, we have provided 141 days of free rehearsal space for artists to develop their work and helped to develop four early career writers.

We look forward to 2022 with among others, presenting *SAD*, our first in house production since 2019, written by associate artist Victoria Willing and a co-production with Queer House who will create: *Orlando: Response*. More collaborations with our resident companies: *Moongate Productions* and *Body Politic* and reconnecting with our visiting artists and co-creators who continue to inspire us.

The trustees would like to thank our staff, brilliantly led by our Artistic director Marie McCarthy, they have adapted, learnt new skills and negotiated a continually changing landscape and during the pandemic have really strengthened our relationships with our local community and many theatre makers who faced a bleak future. A special thank you to our executive director Bridget Kalloushi, who joined us in July 2020. Her wisdom, skills, steadfast support, and good humour is an inspiration and has helped Omnibus to survive financially during these turbulent times. We also thank our deeply valued artists, theatre companies and audiences for staying the course, adapting, and joining us again when we could open our doors.

The current corona virus pandemic has, like all theatres, challenged our vision of the future. Although painful in many respects, this crisis has also provided the unique opportunity to reflect, adapt, review, revise and to implement organisational resilience.

We have been learning to adapt and seek alternative ways to work as the difficulties of the pandemic underscored the value of creative engagement between us and our community and demonstrated how the arts can benefit and be an instrument for change.

The pandemic was transformative for us. We learnt that we are nothing without people. Following the closure of theatres our artistic programme had gone, our finances had gone, and more importantly, our purpose had gone. We learnt that the relationship with our community is a relationship of equals. There was a mutual need to connect, and we were bereft without it. But we learnt to use our creative skills in partnership with the community to meet the challenges we faced, and we emerged wiser for it.

The trustees (who are also directors of Omnibus-Clapham for the purposes of company law) are responsible for preparing the Trustees Report and the financial statements.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 9th December 2021 and signed on its behalf by

S. M. Millson

Simon Millson
Director/Trustee

OMNIBUS - CLAPHAM

(Limited by Guarantee)

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF OMNIBUS - CLAPHAM FOR THE PERIOD 1st OCTOBER 2019 TO 31st MARCH 2021

I report on the financial statements for the period 1st October 2019 to 31st March 2021 which are set out on pages 16 to 28.

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 trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- * examine the accounts under section 145 of the 2011 Act;
- * follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- * state whether particular matters have come to my attention.

Basis of independent examiner's statement

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 you as 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 matter has come to my attention:

- 1 which gives me reasonable cause to believe that in any material respect, the requirements:
 - * to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - * to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met, or
- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



JON CATTY FCA
CHARTERED ACCOUNTANT
INDEPENDENT EXAMINER
12 Durham Road
London N2 9DN
9th December 2021

OMNIBUS - CLAPHAM

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STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD 1st OCTOBER 2019 TO 31st MARCH 2021

	note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2021	Restricted Funds	Unrestricted Funds	Total Funds 2019
INCOME from									
Grants and Donations	2a	294,188	-	201,305	-	495,493	194,565	56,963	251,528
Charitable Activities	2b	254,432	-	-	-	254,432	-	-	-
Fundraising Activities	2c	90,381	-	-	-	90,381	6,049	405,792	411,841
Other Income	2d	7,998	-	70,984	-	78,982	-	-	-
TOTAL INCOMING RESOURCES	2e	<u>646,999</u>	<u>-</u>	<u>272,289</u>	<u>-</u>	<u>919,288</u>	<u>200,614</u>	<u>462,755</u>	<u>663,369</u>
EXPENDITURE ON:									
Charitable Activities	3b	561,001	-	125,185	-	686,186	67,377	477,688	545,065
Fund Raising Activities	3a	50,102	-	-	-	50,102	-	-	-
TOTAL EXPENDITURE		<u>611,103</u>	<u>-</u>	<u>125,185</u>	<u>-</u>	<u>736,288</u>	<u>67,377</u>	<u>477,688</u>	<u>545,065</u>
NET INCOME / (EXPENDITURE)									
BEFORE TRANSFERS		35,896	-	147,104	-	183,000	133,237	(14,933)	118,304
TRANSFER BETWEEN FUNDS									
Transfer between funds		(197,006)	-	-	197,006	-	-	-	-
Capital Fund		(51,829)	-	(42,771)	94,600	-	-	-	-
Designated Fund		(50,000)	50,000	-	-	-	-	-	-
Amortisation		40,486	-	-	(40,486)	-	-	-	-
NET INCOME / (EXPENDITURE)									
AFTER TRANSFERS		<u>(222,453)</u>	<u>50,000</u>	<u>104,333</u>	<u>251,120</u>	<u>183,000</u>	<u>133,237</u>	<u>(14,933)</u>	<u>118,304</u>
FUND BALANCES at 30th September 2019		291,156	-	55,394	-	346,550	(77,843)	306,089	228,246
FUND BALANCES at 31st March 2021		£ 68,703	£ 50,000	£ 159,727	£ 251,120	£ 529,550	£ 55,394	£ 291,156	£ 346,550

note 5b 5d 5c 5a

This statement of Financial Activities includes all gains and losses recognised in the year.

All Income and Expenditure derives from continuing activities.

OMNIBUS - CLAPHAM*(Limited by Guarantee)*

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BALANCE SHEET AS AT 31st MARCH 2021

	2021	2019
FIXED ASSETS (note 4)		
Leaschold Improvements	221,465	202,045
Fixtures and Fittings	29,655	37,732
Plant and Equipment	11,743	13,815
Musical Equipment	7,712	8,632
Sound and Lighting Equipment	6,306	9,205
Office Equipment	1,126	1,593
	<u>278,007</u>	<u>273,022</u>
CURRENT ASSETS		
Stock	985	2,045
Debtors (note 10)	46,853	25,347
Cash at bank and in hand	310,897	109,357
	<u>358,735</u>	<u>136,749</u>
CURRENT LIABILITIES		
Creditors : Amounts falling due within one year (note 11)	(107,192)	(58,521)
: Loan repayable within five years	-	(4,700)
	<u>251,543</u>	<u>73,528</u>
EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES		
EXCESS OF ASSETS OVER LIABILITIES	<u>£ 529,550</u>	<u>£ 346,550</u>
Represented by:		
INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)	68,703	291,156
CAPITAL FUND (note 5a)	251,120	-
RESTRICTED FUNDS (note 5c)	159,727	55,394
DESIGNATED FUND (Note 5d)	50,000	-
TOTAL CHARITY FUNDS	<u>£ 529,550</u>	<u>£ 346,550</u>

For the period 1st October 2019 to 31st March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies' regime.

The financial statements were approved by the Board of Trustees on 9th December 2021 and signed on its behalf by



{Director / Trustee

Simon Millson

OMNIBUS - CLAPHAM
(Limited by Guarantee)

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STATEMENT OF CASH FLOW
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

	2021	2019
CASH FLOW FROM OPERATING ACTIVITIES		
Net Income for the reporting period	35,896	(21,209)
Depreciation / Amortisation	40,456	28,002
Decrease / (Increase) in debtors / stock	(20,416)	(18,973)
(Decrease) / Increase in creditors	43,971	24,992
(Decrease) / Restricted Funds	104,333	-
Adjustment from previous year	(2,700)	-
Net cash provided by operating activities	201,540	12,812
 NET CASH MOVEMENT	 201,540	 12,812
 Cash at 1st October 2019	 109,357	 96,545
Cash at 31st March 2021	310,897	109,357
 NET CASH MOVEMENT	 £ 201,540	 £ 12,812

Additions to Assets funded by transfer.

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**NOTES TO THE ACCOUNTS
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021**

1 Accounting Policies

a Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1st January 2019) - (Charities SORP FRS 102), and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

b Public Benefit Entity

The Charitable Company meets the definition of a public entity as defined by FRS 102.

c Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

d Company Status

The company is a private company limited by guarantee. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

e Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Plant and Equipment 10% Straight Line
- Musical Equipment 5% Straight Line
- Sound and Lighting Equipment 10% Straight Line
- Office Equipment 10% Straight Line

Leasehold improvements and Fixtures and Fittings. Amortisation of the lease is calculated evenly over the term of the lease to 29th July 2030. The cost of amortisation is borne by the Capital Fund.

NOTES TO THE ACCOUNTS continued
FOR THE PERIOD
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g Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.

Grants for core activities are included in the year to which they relate.

Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.

The Income and Expenditure account recognises the income applicable to the year's activities.

Interest receivable is included when received by the Charity.

h Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (ie. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

i Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

j Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1143709), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is registered for VAT. The VAT number is 155327708. Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

NOTES TO THE ACCOUNTS continued
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k Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

l Stock

Stocks held relate to the bar / cafe. They are valued at the lower of cost or sale value.

m Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

n Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

o Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

p Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

q Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

r Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of reserves held.

See note 5 (a) for change of policy note re capital reserve.

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NOTES TO THE ACCOUNTS continued FOR THE PERIOD 1st OCTOBER 2019 TO 31st MARCH 2021

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2 Statement of Financial Activities - Analysis of Income

a Grants and Donations

	Unrestricted Funds	Restricted Funds	Total 2021	Unrestricted Funds	Restricted Funds	Total 2019
Grants for Core Activities - Public Bodies	267,292	201,305	468,597	100	104,206	104,306
Other Donations / Memberships	26,896	-	26,896	56,863	90,359	147,222
	£ 294,188	£ 201,305	£ 495,493	£ 56,963	£ 194,565	£ 251,528

b Incoming Resources from Charitable Activities

Charitable Activities	241,642	-	241,642	405,792	6,049	411,841
Theatre Tax Credit	12,790	-	12,790	-	-	-
	£ 254,432	£ -	£ 254,432	£ 405,792	£ 6,049	£ 411,841

Fund Raising Activities

c Other Trading Activities

	£ 90,381	£ -	£ 90,381	£ -	£ -	£ -
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d Other Income Resources

Sundry Income	7,998	-	7,998	-	-	-
HMRC Job Retention Scheme	-	70,984	70,984	-	-	-
	£ 7,998	£ 70,984	£ 78,982	£ -	£ -	£ -

e TOTAL INCOMING RESOURCES

	£ 646,999	£ 272,289	£ 919,288	£ 462,755	£ 200,614	£ 663,369
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The charity benefits greatly from the involvement and enthusiastic support of its many volunteers. In accordance with FRS 102 and the charities SORP (FRS 102) the economic contribution of volunteers is not recognised in the accounts.

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NOTES TO THE ACCOUNTS continued
FOR THE PERIOD
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3 STATEMENT OF FINANCIAL ACTIVITIES - Analysis of Expenditure**a FUND RAISING ACTIVITIES**

	Unrestricted	Restricted	Total 2021	Total 2019
Fundraising Costs	-	-	-	779
Cost of Bar Sales	50,102	-	50,102	38,876
	<u>£ 50,102</u>	<u>£ -</u>	<u>£ 50,102</u>	<u>£ 39,655</u>

b CHARITABLE ACTIVITIES

Expenditure on charitable activities comprised:

	Unrestricted	Restricted	Total 2021	Total 2019
Production costs	99,486	54,201	153,687	177,116
Premises / Overheads	125,669	-	125,669	61,602
Office costs / Administration	15,079	-	15,079	9,854
Marketing	14,642	-	14,642	-
Staff costs	292,044	70,984	363,028	224,757
Independent Examiners fees	4,000	-	4,000	3,000
Sundry expenses	3,721	-	500	1,079
Depreciation	6,360	-	6,360	28,002
	<u>£ 561,001</u>	<u>£ 125,185</u>	<u>£ 686,186</u>	<u>£ 505,410</u>

c Total Expenditure**Total 2019**

<u>£ 611,103</u>	<u>£ 125,185</u>	<u>£ 736,288</u>	<u>£ 545,065</u>
<u>£ 477,688</u>	<u>£ 67,377</u>	<u>£ -</u>	<u>£ 545,065</u>

The above expenditure has been directly allocated to funds and programmes in accordance with the relevant restrictions.

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**NOTES TO THE ACCOUNTS continued
FOR THE PERIOD****1st OCTOBER 2019 TO 31st MARCH 2021****4 Tangible Fixed Assets**

	Leasehold Improvements	Fixtures and Fittings	Plant and Equipment	Sound and Lighting Equipment	Musical Equipment	Office Equipment	Total 2021
Cost							
at 1st October 2019	275,709	53,858	27,956	19,338	12,275	3,111	392,247
Additions	51,829	-	-	-	-	-	51,829
	<u>£ 327,538 £</u>	<u>53,858</u>	<u>£ 27,956 £</u>	<u>19,338 £</u>	<u>12,275</u>	<u>£ 3,111 £</u>	<u>444,076</u>
Depreciation and Amortisation							
at 1st October 2019	73,664	16,126	14,141	10,132	3,643	1,519	119,225
Charge for the period							
October 2019 to 31 March 2021	32,409	8,077	2,072	2,900	920	466	46,844
	<u>£ 106,073 £</u>	<u>24,203</u>	<u>£ 16,213 £</u>	<u>13,032 £</u>	<u>4,563</u>	<u>£ 1,985 £</u>	<u>166,069</u>
Net Book Value							
31 March 2021	<u>£ 221,465 £</u>	<u>29,655</u>	<u>£ 11,743 £</u>	<u>6,306 £</u>	<u>7,712</u>	<u>£ 1,126 £</u>	<u>278,007</u>
Net Book Value							
30 September 2019	<u>£ 202,045 £</u>	<u>37,732</u>	<u>£ 13,815 £</u>	<u>9,205 £</u>	<u>8,632</u>	<u>£ 1,593 £</u>	<u>273,022</u>

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NOTES TO THE ACCOUNTS continued
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5 Fund Balances

a Capital Fund - (established for Building Fund for improvements to leasehold and Fixture and Fittings).

Transfer from Restricted Fund 1st October 2019	42,771	
Transfer from Unrestricted Fund 1st October 2019	197,006	
Donations and memberships received to 31st March 2021	36,375	
Transfer from general fundraising 31st March 2021	15,454	
	<u>£ 291,606</u>	
Less: Amortisation 31st March 2021		
Leasehold premises	32,409	
Fixtures and Fittings	8,077	40,486
		<u>£ 251,120</u>

The Charity resolved during the year to create a Capital Fund. This was to identify the funds raised and expended on the principle Fixed Assets, being leasehold improvements and Fixtures and Fittings. Funds raised prior to 1st October 2019 had previously been shown as part of the Unrestricted Funds (£197,006) and Restricted Funds (£42,771); these are now shown as part of the Capital Fund. The net written down value of the assets at 30th September 2019 was £239,777. The intention of this change of policy was to enable the cost of amortisation / depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the Financial Statements.

b General Fund - £68,703

The surplus accumulated is in line with the company's policy on reserves and is retained in order to continue the development of the company's work (see Trustees Report).

c Restricted Fund - £159,727

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Balance at 01/09/2019	55,394	
Funds Received to 31/03/2021 (note 7)	272,289	
Funds expended to 31/03/2021	(125,185)	
Transfer to Capital Fund	(42,771)	
Balance at 31/03/2021 (note 7a)	<u>£ 159,727</u>	

d Designated Fund - £50,000

This fund was created during the year. The purpose of the Designated Fund is to set aside monies for future expenditure on strategic artistic activities where the Trustees foresee that there may be a funding shortfall in the future. Amounts have been set aside include the company's pandemic recovery programme.

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NOTES TO THE ACCOUNTS continued
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Funds Raised - General Funds

6 Grants and Donations

Arts Council England, London

- Emergency Response Fund	33,807	
- Culture Recovery Fund (Round one) DCMS	<u>172,549</u>	206,356

Lambeth Council

- Emergency Fund	25,000	
- Business Interruption	15,214	
- Local at Risk	<u>7,714</u>	47,928

British Council

10,000

Benevity Trust

3,008

Donations / Memberships / Sponsorship

26,896
294,188

Fundraising Activities

Bar and Cafe Sales

90,381

Charitable Activities

Box Office Commissions and Hires

241,642

Theatre Tax Credit

12,790 254,432

Sundry Income

7,998

TOTAL INCOMING RESOURCES

£ 646,999

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NOTES TO THE ACCOUNTS continued
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7 Restricted Funds - Received in the period 1st October 2019 to 31st March 2021

Ian Mactaggart Trust		89,000
The Sisters Trust		5,000
Arts Council		
- Queen of Sheba	13,500	
- Orlando	12,000	25,500
The Leche Trust - Orlando		1,500
Nouveau Riche - Queen of Sheba		1,000
Routes		
The Arts Society Clapham Common	14,449	
Mayors Social Fund	4,070	
National Lottery	4,509	
CAF Emergency Fund	3,900	26,928
April Trust - Bike Ride		8,349
Story Circle		
National Lottery	2,071	
April Trust	1,651	
The London Community Fund	4,860	8,582
Kitchen Table		
Age UK	1,200	
The London Community Fund	5,580	
The Mayors Social Fund	1,500	8,280
The London Community Fund - Lunch Box		2,342
IQRA - School Bus		9,948
The Funding Network (for Routes, Story Circle and Kitchen Table)		13,126
Jack Petchley Awards		1,750
		201,305
HMRC Job Retention		70,984
TOTAL RESTRICTED FUNDS (Note 2)		£ 272,289

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NOTES TO THE ACCOUNTS continued
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7 a Funds carried forward at 31st March 2021 for the following projects - £159,727

Orlando

Arts Council England, London	12,000	
The Leche Trust	1,500	
Cockayne	7,000	
The Active Londoners Fund	<u>3,970</u>	24,470

The Sisters Trust		5,000
Ian Mactaggart Trust		89,000

Routes

The Arts Society Clapham Common	6,592	
National Lottery	<u>4,509</u>	11,101

April Trust - Bike Ride		8,349
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Story Circle

The London Community Fund	4,860	
National Lottery	<u>2,071</u>	6,931

The Funding Network (for Routes, Story Circle and Kitchen Table)		13,126
Jack Petchley Awards		1,750

£ 159,727

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NOTES TO THE ACCOUNTS continued
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8 Staff

The average number of persons employed full time by the company was 7 (2019 - 9.5).
No member of staff received a salary in excess of £60,000. Total staff costs were:

	2021	2019
Salaries and Fees	335,607	180,897
National Insurance	19,427	20,436
Pension Fund Contributions	7,994	7,078
	£ 363,028	£ 208,411

Total remuneration of key management personnel in the year. Key management personnel comprise the Trustees and the Artistic Director.

9 Pension costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,994 (2019 - £7,078).

10 Debtors

	2021	2019
Trade Debtors	5,721	-
Prepayments	2,500	12,146
Grants due	20,982	-
Other Debtors	16,164	13,201
Revenue and Customs - VAT	1,486	-
	£ 46,853	£ 25,347

11 Creditors

	2021	2019
Trade Creditors	29,199	-
Other Creditors (Box Office and Hires held in advance)	14,408	-
Revenue and Customs - PAYE	2,524	-
- VAT	-	3,824
Sundry Creditors	4,700	4,338
Accruals	56,361	50,359
	£ 107,192	£ 58,521

12 Fund Balances

Net Assets are held for the various funds as follows:

	General Fund	Capital Fund	Restricted Fund	Designated Fund	TOTAL FUNDS
Fixed Assets	26,887	251,120	-	-	278,007
Net Current Assets	149,008	-	159,727	50,000	358,735
Current Liabilities	(107,192)	-	-	-	(107,192)
FUND BALANCES at 31/03/2021	£ 68,703	£ 251,120	£ 159,727	£ 50,000	£ 529,550
FUND BALANCES at 30/09/2019	£ 291,156	£ -	£ 55,394	£ -	£ 346,550

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NOTES TO THE ACCOUNTS continued
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13 Future Commitments

The Company has entered into a 12-year lease with Lambeth Council for the occupation of the premises 1 Clapham Common Northside London SW4 0QW. The lease was effective from 30th July 2019, at a annual rent of £40,000. The lease ends 29th July 2031.

14 Trustees' Remuneration and Expenses

No Trustee received any remuneration or expenses in the period (2019: Nil).

15 Net Income / (Expenditure)

	2021	2020
	£	£
Net Income / (Expenditure) is stated after charging		
Independent Examiner's fees - current year	4,000	2,800
Independent Examiner's - other services - current year	-	2,600
Depreciation / Amortisation of Tangible Fixed Assets	46,844	28,002

16 Related Party Transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 1a).