

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

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OMNIBUS - CLAPHAM
(Limited by Guarantee)

For the period 1st October 2019 to 31st March 2021

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REFERENCE AND ADMINISTRATIVE INFORMATION
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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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

(Limited by Guarantee)

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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

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(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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(Limited by Guarantee)

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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
1st OCTOBER 2019 TO 31st MARCH 2021

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
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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.

OMNIBUS - CLAPHAM

(Limited by Guarantee)

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.

OMNIBUS - CLAPHAM*(Limited by Guarantee)*

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NOTES TO THE ACCOUNTS continued
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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.

OMNIBUS - CLAPHAM*(Limited by Guarantee)*

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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
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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
FOR THE PERIOD
1st OCTOBER 2019 TO 31st MARCH 2021

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
FOR THE PERIOD
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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).