

# **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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**For the year ended 31 March 2023**

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

<b>Charity number</b>	1143709
<b>Company number</b>	7032543
<b>Registered office</b>	1 Clapham Common Northside London SW4 0QW
<b>Directors and trustees:</b>	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:
<b>Trustees</b>	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)
<b>Company secretary</b>	Keith John Richard Parker
<b>Artistic director</b>	Marie Geraldine McCarthy
<b>Independent examiner</b>	Bridget Kalloushi ACIE 6 Linden Road, London N10 3DH
<b>Bank</b>	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 10<sup>th</sup> 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 4<sup>th</sup> 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 400<sup>th</sup> 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 10<sup>th</sup> birthday with us on the 8<sup>th</sup>

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**

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

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**

	<b>Note</b>	<b>General Funds</b>	<b>Designated Funds</b>	<b>Restricted Funds</b>	<b>Capital Funds</b>	<b>Total Funds 2022</b>
<b>Income from</b>						
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
<b>Total incoming resources</b>	2e	575,793	-	44,902	-	620,695
<b>Expenditure on</b>						
Charitable activities	3b	452,544	-	94,722	31,389	578,655
Fundraising activities	3a	57,515	-	-	-	57,515
<b>Total expenditure</b>		510,059	-	94,722	31,389	636,170
<b>Net income/(expenditure) before transfers</b>		65,734	-	(49,820)	(31,389)	(15,475)
<b>Net income/(expenditure) after transfers</b>		65,734	-	(49,820)	(31,389)	(15,475)
<b>Fund balances 31 March 2022</b>		134,437	50,000	109,907	219,731	514,075
	<b>Note</b>	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**

	<b>2023</b>	<b>2022</b>
<b>Fixed assets</b> (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>
<b>Current assets</b>		
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>
<b>Current liabilities</b>		
Creditors: amounts falling due within one year (note 11)	(186,599)	(186,643)
<b>Net current assets</b>	<u>254,908</u>	<u>273,109</u>
<b>Net assets</b>	<u><b>458,833</b></u>	<u><b>514,075</b></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
<b>Total charity funds</b>	<u><b>458,833</b></u>	<u><b>514,075</b></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**

	<b>2023</b>	<b>2022</b>
<b>Cash flows from operating activities</b>		
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)
<b>Net cash provided by operating activities</b>	<b>100,270</b>	<b>102,415</b>
Cash 31 March 2022	413,312	310,897
Cash 31 March 2023	313,042	413,312
<b>Net cash movement</b>	<b>100,270</b>	<b>102,415</b>

**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**

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total 2023</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total 2022</b>
<b>a Grants and Donations</b>						
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>b Incoming resources from charitable activities</b>						
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>
<b>c Other trading activities</b>	34,541	-	34,541	98,410	-	98,410
<b>d Other income resources</b>						
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>
<b>e Total incoming resources</b>	<b>544,130</b>	<b>106,992</b>	<b>651,122</b>	<b>575,793</b>	<b>44,902</b>	<b>620,695</b>

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**

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

**b Charitable activities**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>Capital</b>	<b>Total 2023</b>	<b>Total 2022</b>
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**

	<b>Amortisation leasehold improvements</b>	<b>Amortisation fixtures and fittings</b>	<b>Plant and equipment</b>	<b>Sound and lighting</b>	<b>Musical equipment</b>	<b>Office equipment</b>	<b>Total 2023</b>
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
<b>Net book value 31 March 2023</b>	<b>166,099</b>	<b>22,243</b>	<b>6,153</b>	<b>2,440</b>	<b>6,486</b>	<b>504</b>	<b>203,925</b>
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	<u>(40,000)</u>
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**

	<b>2023</b>	<b>2022</b>
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
<b>Total incoming resources</b>	<b>544,130</b>	<b>575,791</b>

\*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**

	<b>2023</b>	<b>2022</b>
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
<b>Total restricted funds (note 2)</b>	<b>106,992</b>	<b>44,902</b>

**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	
	<hr/>	117,000
Story Circle		
- The London Community Fund	4,860	
- National Lottery	2,071	
	<hr/>	6,931
The Funding Network (for Routes, Story Circle and Kitchen Table)		13,126
Jack Petchey Foundation		850
		<hr/> <b>137,907</b>

**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:

	<b>2023</b>	<b>2022</b>
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

	<b>2023</b>	<b>2022</b>
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

	<b>2023</b>	<b>2022</b>
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:

	<b>General fund</b>	<b>Capital fund</b>	<b>Restricted fund</b>	<b>Designated fund</b>	<b>Total funds</b>
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)
<b>Fund balances 31 March 2023</b>	<b>82,584</b>	<b>188,342</b>	<b>137,907</b>	<b>50,000</b>	<b>458,833</b>
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)**

	<b>2023</b>	<b>2022</b>
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).