

Company No. 7032543

Charity No. 1143709

Omnibus - Clapham

(Limited by guarantee)

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

Omnibus - Clapham
(Limited by guarantee)

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

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

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

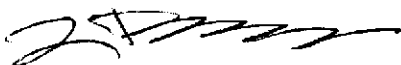
Did the bold activists who campaigned to keep Clapham Library as a resource for their community believe that ten years later there would be an innovative theatre and creative learning centre thriving in that building? I am sure they hoped so. This report shows that this ambition has been achieved and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

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

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

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

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



Rt Hon Fiona Mactaggart
Chair
25 September 2024

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

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

New trustees and organisational structure

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

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

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

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

OBJECTIVES/ MISSION STATEMENT

A home of storytelling

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

Our values

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

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2024

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

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

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

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

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

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

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

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

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

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

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

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

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Engine Room

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

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

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

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

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

Supporting Writers and Producers

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

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

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

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

Festivals

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

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

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

MUSIC

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

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

Resident Companies

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

MARKETING AND PUBLIC RELATIONS

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

Social Media Growth

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

Significant Press Coverage

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

E-Newsletter Performance

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

Looking Ahead

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

NOMINATIONS

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

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

Ian Charleson Award Nomination - Daniel Rock

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

Compositor E Best Director (Marie McCarthy)

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

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

10 Nights Best Solo Performance (Azan Ahmed)

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

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

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

HIRE OF SPACE

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

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

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

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

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

COMMISSIONS

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

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

LEARNING AND PARTICIPATION

Young Company

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

School Bus

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

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

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

Routes

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

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

Training

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

Time London Identity

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

Looking Ahead

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

CAFÉ BAR

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

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

CREATIVE INITIATIVES AND COMMUNITY ENGAGEMENT

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

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

TRAINING

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

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

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

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

INFRASTRUCTURE

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

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

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

FUNDRAISING

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

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

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

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

PUBLIC BENEFIT

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

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

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

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

FINANCIAL REVIEW

Results for the year ending 31 March 2024

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

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

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

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

RESERVES POLICY AND GOING CONCERN

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

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

RISK MANAGEMENT

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

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

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

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

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

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

REMUNERATION

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

INVESTMENT POWERS AND POLICY

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

FUTURE PLANS

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

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

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

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

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

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

SMALL COMPANY EXEMPTIONS

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

A handwritten signature in black ink, appearing to read 'Fiona Mactaggart', with a stylized, flowing script.

The Rt Hon Fiona Mactaggart
Chair
25 September 2024

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

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

Note 5b 5d 5c 5a

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

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

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

Note 5b 5d 5c 5a

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

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

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

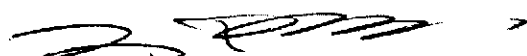
For the period 1 April 2023 to 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

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



Fiona Mactaggart
Chair
25 September 2024

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

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

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

1 Accounting Policies

a Basis of preparing the financial statements

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

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

b Public Benefit Entity

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

c Going concern

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

d Company Status

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

e Tangible Assets

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

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

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

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

Omnibus - Clapham
(Limited by guarantee)

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

g Incoming Resources

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

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

h Expenditure

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

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

i Fund accounting

Funds held by the charity are either:

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

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

j Taxation

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

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

k Debtors

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

l Stock

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

m Cash at bank and in hand

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

n Creditors and provisions

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

o Financial Instruments

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

p Significant Accounting Estimates and Judgements

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

q Pensions

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

r Reserves Policy

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

See note 5 for details of reserves held.

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

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

2 Statement of financial activities – analysis of income

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

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

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

3 Statement of financial activities – analysis of expenditure

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

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

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

4 Tangible fixed assets

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

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

5 Fund balances

a Capital fund

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

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

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

b General Fund - £69,760

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

c Restricted Fund - £200,381

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

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

d Designated Fund - £50,000

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

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

Funds Raised – General Funds

6 Grants and donations

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

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

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

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

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

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

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

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

8 Staff

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

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

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

9 Pension Costs

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

10 Debtors

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

11 Creditors

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

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

12 Fund Balances

Net assets are held for the various funds as follows:

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

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

13 Asset strategy

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

14 Trustees' remuneration and expenses

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

15 Net income / (expenditure)

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

16 Related party transactions

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

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

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

Respective responsibilities of trustees and examiner

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

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

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

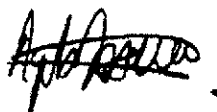
Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items of disclosures in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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



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