

Company No. 7032543
Charity No. 1143709

Omnibus - Clapham

(Limited by guarantee)

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

Omnibus - Clapham
(Limited by guarantee)

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Fiona Mactaggart
Chair
29 September 2022

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

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

New trustees and organisational structure

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

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

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

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

OBJECTIVES/ MISSION STATEMENT

A home of storytelling

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

Our values

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

SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2022

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

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

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

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

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

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

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

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

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

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

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Theatre

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

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

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

"A triumphant reopening." Ask The Ushers

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

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

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

Resident companies

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

Festivals

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

Home-grown work

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

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

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

Music

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

Theatre for under 11s

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

Learning and participation

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

Omnibus Theatre Young Company

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

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

School Bus

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

Routes

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

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

Story Circle

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

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

Time, London Identity

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

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

MARKETING AND PUBLIC RELATIONS

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

NOMINATIONS**2021**

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

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

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

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

2022

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

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

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

HIRE OF SPACE

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

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

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

COMMISSIONS

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

Midsummer's Dream Bike Ride

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

The Christmas Lights Switch On: December 2021

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

CAFÉ BAR

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

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

INFRASTRUCTURE

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

FUNDRAISING

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

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

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

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

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

PUBLIC BENEFIT

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

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

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

FINANCIAL REVIEW

Results for the year ending 31 March 2022

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

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

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

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

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

RESERVES POLICY

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

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

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

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

RISK MANAGEMENT

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

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

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

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

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

GOING CONCERN

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

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

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

REMUNERATION

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

DESIGNATED FUND

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

INVESTMENT POWERS AND POLICY

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

FUTURE PLANS

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

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

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

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

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

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

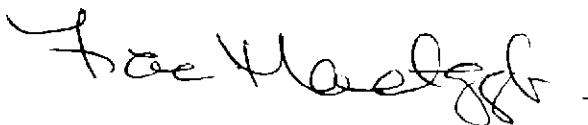
In April 2022, we rehoused three ALRA third year shows and accompanying rehearsals which were cancelled due to the school's closure. Working closely with Rose Bruford, we will be accommodating the training of the new third year intake in both the Studio Upstairs and The Common Room until June 2023.

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

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

SMALL COMPANY EXEMPTIONS

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



Fiona Mactaggart
Chair
29 September 2022

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

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

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

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

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

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

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

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

Directors' responsibilities:

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

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

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



Fiona Mactaggart
Chair
29 September 2022

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

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

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

1 Accounting Policies

a Basis of preparing the financial statements

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

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

b Public Benefit Entity

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

c Going concern

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

d Company Status

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

e Tangible Assets

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

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

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

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

Omnibus - Clapham
(Limited by guarantee)

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

g Incoming Resources

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

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

h Expenditure

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

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

i Fund accounting

Funds held by the charity are either:

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

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

j Taxation

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

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

k Debtors

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

l Stock

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

m Cash at bank and in hand

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

n Creditors and provisions

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

o Financial Instruments

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

p Significant Accounting Estimates and Judgements

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

q Pensions

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

r Reserves Policy

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

See note 5 for details of reserves held.

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

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

2 Statement of financial activities – analysis of income

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

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

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

3 Statement of financial activities - analysis of expenditure

a Fundraising activities

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

b Charitable activities

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

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

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

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

4 Tangible fixed assets

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

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

5 Fund balances

a Capital fund

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

Leasehold improvements 31 March 2021	221,465
Fixtures and fittings 31 March 2021	29,655
	<u>251,120</u>
Less: amortisation 31 March 2022	
Leasehold improvements	27,683
Fixtures and fittings	3,706
	<u>31,389</u>
Balance 31 March 2022	<u>219,731</u>

The Charity resolved to create a Capital Fund. This was to identify the funds raised and expended on the principle fixed assets being leasehold improvements and fixtures and fittings. Funds raised prior to 1 October 2019 had previously been shown as part of the Unrestricted Funds and Restricted Funds; these are now shown as part of the Capital Fund. The net written down value of the assets at 31 March 2022 is £219,731. The intention of this change of policy was to enable the cost of amortisation/depreciation of these assets to be written off annually from the Capital Fund over the period of the lease. The trustees believe that its revised approach lends clarity to the financial statements.

b General Fund - £134,437

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

c Restricted Fund - £109,907

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

Balance 1 April 2021	159,727
Funds Received to 31 March 2022 (note 7)	44,902
Funds expended to 31 March 2022	<u>(94,722)</u>
Balance 31 March 2022 (note 7a)	<u>109,907</u>

d Designated Fund - £50,000

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

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

Funds Raised – General Funds

6 Grants and donations

	2022
Arts Council England, London (DCMS)	
- Culture Recovery Fund (Round two) DCMS	86,000
- Culture Recovery Fund (Round one) DCMS	86,000
	<u>172,000</u>
Lambeth Council	
- Emergency Fund Hospitality Grant	6,000
- Business Interruption (Restart Grant)	18,000
- Local at risk	10,000
	<u>34,000</u>
Benevity Trust	1,276
Donations, memberships and sponsorship	39,453
Fundraising activities	
Bar and café sales	98,410
Charitable activities	
Box office commissions and hires	201,195
Commissions	10,027
Omnibus Young Company fees	10,009
	<u>221,231</u>
Sundry income	9,421
Total incoming resources	575,791

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

7 Restricted Funds – Received in the period 1 April 2021 to 31 March 2022

Ian Mactaggart Trust	9,250
Arts Council England, London - Orlando	12,000
Routes	
- The Arts Society Clapham Common	1,750
- Mayor's Social Fund	1,600
- The Hobhouse Charitable Trust	250
- Lambeth Council	2,400
	<hr/> 6,000
Lambeth Council	
- Apprenticeship scheme	6,113
- Clips grant (kitchen refurbishment)	7,378
	<hr/> 13,491
Jack Petchey Foundation	850
HMRC Job Retention	3,311
Total restricted funds (note 2)	44,902

7a Funds carried forward on 31 March 2022 for the following projects:

Ian Mactaggart Trust	89,000
Story Circle	
- The London Community Fund	4,860
- National Lottery	2,071
	<hr/> 6,931
The Funding Network (for Routes, Story Circle and Kitchen Table)	13,126
Jack Petchey Foundation	850
	<hr/> 109,907

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

8 Staff

The average number of persons employed full time by the company was 7 (2021: 9.5).

No member of staff received a salary in excess of £60,000. Total staff costs were:

	2022	2021
Salaries and fees	250,115	335,607
National Insurance	12,747	19,427
Pension fund contributions	3,151	7,994
	<u>266,013</u>	<u>363,028</u>

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

9 Pension Costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,151 (2021: £7,994).

10 Debtors

	2022	2021
Trade debtors	10,550	5,721
Prepayments	2,675	2,500
Grants due	28,200	20,982
Other debtors	4,030	16,164
HMRC – VAT	-	1,486
	<u>45,455</u>	<u>46,853</u>

11 Creditors

	2022	2021
Trade creditors	9,974	29,199
Other creditors		
(box office and hires held in advance)	10,034	14,408
HMRC - PAYE	-	2,524
HMRC – VAT	4,125	-
Income in advance	56,572	-
Sundry creditors	6,742	4,700
Accruals	99,196	56,361
	<u>186,643</u>	<u>107,192</u>

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

12 Fund Balances

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Designated fund	Total funds
Fixed assets	21,235	219,731	-	-	240,966
Net current assets	299,845	-	109,907	50,000	459,752
Current liabilities	(186,643)	-	-	-	(186,643)
Fund balances 31 March 2022	134,437	219,731	109,907	50,000	514,075
Fund balances 31 March 2021	68,703	251,120	159,727	50,000	529,550

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

13 Future commitments

The Company has entered into a 12-year lease with Lambeth Council for the occupation of the premises 1 Clapham Common Northside London SW4 0QW. The lease was effective from 30 July 2019, at an annual rent of £40,000. The lease ends on 29 July 2031.

14 Trustees' remuneration and expenses

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

15 Net income / (expenditure)

	2022	2021
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	4,000	4,000
Depreciation / amortisation of fixed assets	37,032	46,844

16 Related party transactions

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

Omnibus - Clapham
(Limited by guarantee)
Independent examiner's report to the trustees
For the year ended 31 March 2022

I report on the financial statements for the year ended 31 March 2022 which are set out on pages 15 to 30.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items 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.



Jon Catty FCA

Chartered Accountant/Independent Examiner
 12 Durham Road, London N2 9DN
 29 September 2022