

Registered Number: 7032543  
Charity Number: 1143709

OMNIBUS-CLAPHAM  
REPORT OF THE TRUSTEES AND DIRECTORS  
and  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 SEPTEMBER 2018

OMNIBUS-CLAPHAM  
A company limited by guarantee  
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**Reference and Administrative Details of the Charity and its Trustees**

Registered Name:	Omnibus-Clapham
Operating name:	Omnibus Theatre
Company registered number:	7032543
Charity registered Number:	1143709
Address of Principle Office:	1 Clapham Common Northside London SW4 0QW
Registered office:	36 Clapham Common Southside London SW4 9BS
Trustees:	George Owen (Honorary President) Fiona Margaret Mactaggart (Chairperson) Stephen Ofeoritse Itene Boyo Linda Ann Bray Sophie Helen Curtis Daniel Dovar Tim Job Gosling Samantha Sarah Lane Hallam Christopher John Louis Morgan-Locke Nicholas Mark Francis Miller Keith John Richard Parker Michael Lawrence Rolfe
Company Secretary:	Michael Lawrence Rolfe
Artistic Director:	Marie Geraldine McCarthy
Bankers:	TSB Triodos
Independent Examiner:	Anna Long

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### Trustees' Report

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the unaudited financial statements of Omnibus-Clapham (the company) for the year ended 30 September 2018. The Trustees confirm that the annual report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' applicable to charities preparing their accounts in accordance with FRS 102 published on 16 July 2014, the Financial Reporting Standards FRS 102 and the Companies Act 2006.

(Continued on next page)



## Structure, Governance and Management

### *Governing Document*

The charity is constituted as a company, is limited by guarantee and was incorporated on 28 September 2009. 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.

### *Directors and Trustees*

The directors of the company are also charity trustees for the purposes of charity law. The directors and trustees who served during the year and up to the date of this report were:

George Owen MBE (Reappointed 5<sup>th</sup> March 2018)  
Stephen Ofeortitse Itene Boyo (Reappointed 5<sup>th</sup> March 2018)  
Linda Ann Bray  
Sophie Helen Curtis  
Daniel Dovar  
Tim Job Gosling  
Samantha Sarah Lane Hallam  
Fiona Margaret Mactaggart (Appointed 5<sup>th</sup> March 2018)  
Christopher John Louis Morgan-Locke  
Nicholas Mark Francis Miller  
Keith John Richard Parker  
Kevin Poulter (Resigned 10<sup>th</sup> February 2018)  
Michael Lawrence Rolfe

The trustees give their time voluntarily and without remuneration.

### *New Trustees and Organisational Structure*

New Trustees are nominated by individual Trustees and the Artistic Director and 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 the financial year under review the Trustees met on six occasions. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit.

Key management and personnel comprise the Trustees and the Artistic Director, Marie McCarthy. The day to day responsibility for the activities of the charity is undertaken by the Artistic Director.

### *Risk Management*

The Trustees have reviewed the risks to which the charity is exposed, and in particular those related to the operations and finances of the charity, and are satisfied appropriate controls are in place to mitigate exposure to its major risks.



## Objectives and Activities

### 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 new voices, presenting work that is ambitious and relevant. We are committed to making our work affordable and introducing it to new audiences. You can expect a warm welcome when you step through our doors.

### THEATRE

In the year to September 2018 we increased activity by 41.5% and presented 293 performances. We reached over eleven thousand audience members, 60% of whom came from local postcodes and we achieved an average of 46% Box Office capacity across the year.

We continued to develop the artistic programme with the aims of reinforcing our reputation within both London and regionally as producers of high-quality theatre.

The growth of our core audience in the year, enabled us to transition to the sustained programming of 3-4 week production runs. Along with our biannual festivals, the lengthier runs, helped to build further relationships with key reviewers, attracted London wide audiences, developed our industry profile and attracted talented and award-winning theatre companies and artists who are beginning to now recognise Omnibus as a key London Fringe venue.

We have defined our programme further with three key strands: home grown work; hosting tours from visiting companies; and themed biannual festivals. We have also now co-produced with partner venues and companies which has enabled further reach for our work. Our Edinburgh Preview season has embedded itself as a regular part of the programme and has been extended from one to two weeks at the end of July, attracting high profile comedians as well as theatre makers.

Our commitment to representation within the programme and our audiences remains by programming more work from female writers, directors and theatre makers, actors and creatives of colour and artists from the LGBT+ community.

**Guahar Jaan - The Datia Incident**, a three-week run about the life of the first Indian Opera singer recorded by EMI was a collaboration with EMI and the British Library and reinforced our connection with the South Asian community. An exhibition, *The First Diva - The Courtesan and the Recording Industry*, complimented the production with photographs and further information.



An increase of one pound on all tickets was implemented in an effort to increase revenue but still honour our commitment to affordable tickets prices which range from £6 - £16.

## FESTIVALS

*Unnatural Acts*, our LGBT+ festival was renamed, **96 Festival**, in honour of the first Pride party on Clapham Common in 1996. *The Soul of Wittgenstein*, our headline show, ran for three weeks, receiving critical acclaim and an OFFIE nomination. The **96 Festival** gained wider coverage and for the first time featured in a major monthly specialist title and connected with both local and London wide audiences. Rehearsed readings, short films, workshops, theatre and cabaret shows highlighted the work of queer artists and theatre makers and provided a space to talk about LGBT+ identity and untold stories. As well as a conscious connection to the nationwide LGBT+ History Month, this festival had an added focus on diversity that was reflected strongly throughout the varied programme. New press relationships were created and opportunities to thread more Queer work into the programme is now possible. Our first theatre for under 11's event to be included as part of the 96 Festival, was Amie Taylor's *Once Upon A City* - an interactive storytelling event for families.

We introduced a launch at the start of the Perception Festival which proved successful in alerting all companies to the variety of work within the programme. October's **Perception Festival** examined going against the tide and included a vibrant mix of theatre, music and debate which explored what it meant to step outside the box. The festival was headlined by Kay Adshead's new and uncompromising, *A Cracked Plaster Sky*.

## HOME GROWN WORK

*Engine Room* continued to attract a wider range of high -profile artists and theatre makers, including *Yes Yes No No* (Winners of the Total Theatre Emerging Artists Award Edinburgh Festival). The change to monthly programming has enabled us to develop a momentum and ensure that pre sales are growing and submissions are plentiful.

## ASSOCIATE ARTISTS

The Associate Artist Programme is now formalized with the additional opportunity for each artist to curate an evening within the *Engine Room* programme. The relationship lasting for a year, continues to offer the ongoing support of rehearsal space, dramaturgical and production support, mentoring, peer led skill sharing workshops and opportunities to present work in our theatre or on tour.

Highlights of this programme were Tom Adams' new autobiographical show for 8+ year olds *My Dad, The Magician* which was his first show for children and Tessa Bide's *Perfect*, a new adaptation of the book by Nicola Davies about growing up with a sibling born with a disability.



## THEATRE FOR UNDER 11's

Our programme of Family Theatre is an important reminder to the next generation of the power of face-to-face communication and shared live experience. Our hope is to ignite the imaginations of young and old alike and explore topics that are relevant to families who live in London today.

For the first time we produced our own Christmas show - ***Zeraffa Giraffa***, written by Sabrina Mafouz and co-produced with Little Angel Theatre. ***Zeraffa Giraffa*** used original music & hand-made puppetry to engage young audiences in complex topics - immigration, diversity and the importance of acceptance. It told the true story of a giraffe's journey from Egypt to Paris in 1836 and was accompanied by workshops with eight local primary schools to explore what they as individuals can do to celebrate difference and actively promote acceptance in society.

This was very well received by school groups (increased from 6 schools in 2017 to 14 schools in 2018) and family audiences alike, exceeding the Box office target by over £1k and achieving a total average capacity of 63% across 32 performances. 1130 school children saw ***Zeraffa Giraffa*** with an increase from 660 on the previous year's Christmas show. 300 free tickets were given away to those from low income backgrounds. The production was awarded an OFFIE (Best Production for 0 -7's)

## MUSIC

The music programme, curated by Sue Dorey, is continuing to offer a successful addition to the programme. A new music flyer promoting the Sunday Music concerts is helping to reach a growing core audience and high-profile artists are now attracting press and media attention including preview articles on BBC Radio 3,4, and 6. ***The Shadwell Opera***, and BBC Young Jazz Musicians, ***Alexandra Ridout*** and ***Sheku Kenneh Mason*** joined the line-up of programmed musicians. Omnibus Theatre is now a regular venue for the EFG London Jazz Festival and consistently hosts sold out shows within the Jazz season with associate artist ***Misha Mullov-Abbado*** as a regular contributor.

## VISUAL ARTS EXHIBITIONS

The connection of the art works to themes in the theatre programme is now embedded in the programme and is proving successful. Highlights were: the return of Jim Grover's ***Jazz Moments*** photographic exhibition which tied in with the London Jazz Festival programme: artists describing their practice and dyslexia as part of the Perception Festival; and an interactive Zeraffa themed doodle artwork for visitors to the theatre to colour in. The new exhibition wall generously donated by Jim Grover has helped to extend the offer to artists.



## LEARNING AND PARTICIPATION

The excellence in the main artistic programme has been reflected in our community-focused initiatives which are delivered by our renamed Learning and Participation Department. We continue in our commitment to deliver free school workshops, touring performances and public events even without guaranteed funding or statutory support.

Delivering over 3,000 opportunities per year, the department is growing exponentially. Marketing at local primary school Christmas Fairs, hosting teacher networking events and circulating regular newsletters enables us to consult with children and teachers to deepen relationships and understand their needs. Highlights of this programme of work include:

### **Beyond Literacy**

550 children from local schools participated, including groups from schools with high pupil premium and need. The *Royal Central School of Speech and Drama* came on board as consultants for the education and evaluation practices and four MA students from Central acted as assistant practitioners and supported the evaluation strategies to ensure meaningful data was collected. We welcomed 739 people through the building on 4th Feb for the festival sharing day, with all 20 groups made up of teachers, children and their families - many of whom had never been to the theatre before.

The annual *Anshu Asthana Memorial Exhibition* is firmly embedded in the programme and provides a platform to present group photographic work from the Homeless Diamonds and St Mungo's communities.

### **Actors Alive**

The annual youth theatre production extended to two performances and this year also performed as part of *Fun Palaces* weekend.

### **Fun Palaces**

180 visitors engaged in a weekend of free workshops, activities and performances inspired by Michael Faraday, many of whom were first time visitors to Omnibus. It was a regional initiative to promote culture at the heart of community and community at the heart of culture.

### **School Bus**

This year has seen the introduction of regular drama provision to local schools commencing with Iqra VA School in Clapham. The *Maybe it's Because I'm A Londoner* project with years 1 and 2 was so successful that a *Living Lambeth* project with years 1-4, exploring social and cultural offerings for primary aged children in the borough was delivered with the younger classes focusing specifically on the impact of Windrush on Lambeth.

### **Routes**

A donation from a local supporter enabled us to pilot *Routes*, a free theatre holiday programme for 5 - 11year olds who receive free school meals. For two weeks in the summer, 30 young people took part in free theatre workshops designed to build confidence, creativity and teamwork and also received



breakfast, lunch and snacks. The young people devised their own show, using their imagination and experiences to create a production on whatever subject they wanted to explore, which they performed at the end of the week in the Omnibus Theatre. This programme also aimed to boost educational engagement as well as an interest in the arts. Successful fundraising has enabled this project to run in both the Spring and Autumn half terms and for a week during the Easter holidays.

## **HIRE OF SPACE**

The restructure of the hires team and the improvement of processes and marketing has impacted positively on the hire income. Prospect research and regular analysis has been implemented which has led to further understanding of our hires market. Repeat long term rehearsal hires are a testament to good stewardship from the Hires manager and front of house team.

The hire of the building by a high -profile rock band provided not only an unexpected cash injection, but also new IT infrastructure and an understanding of how similar activities could expand the hires offer. It was known locally as Clapham's best kept secret apart from this mention in The Telegraph <https://www.telegraph.co.uk/music/artists/rolling-stones-rock-clapham-happened-worlds-biggest-band-moved/>

## **COMMISSIONS**

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

### ***Clapham Old Town Fair***

We increased activities by 30% from last year with more involvement from community groups, larger animals from Vauxhall City Farm, sports teams from the common, two music stages and a local steering group made up of community stakeholders. Approximately four hundred attended with the ever-popular dog show, being a highlight of the event.

### ***The Christmas Lights Switch On***

Free lantern making activities took place after school in preparation for the hanging of the lanterns before the annual switch on of the Christmas lights in the Polygon. Two local choirs from schools and the community provided musical accompaniment for the event.

### ***The Festive Light Ride***

150 children and adults cycled from Clapham Old Town through Clapham Common to Stockwell for the 2017 ***Festive Light Ride***. Along the route trick cyclists, fire eaters, musicians and stilt walkers entertained as a specially created soundscape underscored the activities.

### ***China***

We also obtained a commission to deliver a year-long course for child centred learning to teachers in Beijing.



## MARKETING AND PUBLIC RELATIONS

We created campaigns that increased activity across all social platforms.

Platform	2018	2017
Twitter followers	5667	4739
Facebook Likes	1730	1456
Instagram followers	1053	465
Newsletter subscribers	2438 (Reduction Due to GDPR compliance)	4434

Traffic to our website also increased, which in turn boosted engagement across all marketing platforms. Our new marketing team have revolutionised our Social Media presence and have built cross promotional relationships with high profile venues as well as overhauling the look of the web site. They have reinvigorated our Front of House display with new A1 Frames and brochure stands in the Common Room to capitalize on footfall. We worked with our new ticket provider to implement more streamlined processes and segmented our mailing list so that we can now target specific audiences. The print distribution plan has further developed to reach new audiences in South London, local businesses and arts venues across London.

Our relationships with both local and national press and media have progressed further, attracting key reviewers and national critics along with regular appearances on BBC Radio, Commercial Radio and London Live to preview forthcoming productions.

The integration of processes between the Fundraising and Creative Learning Departments, the more efficient allocation of marketing resources, the consolidation of audience development databases and regular use of commissions such as *Clapham Old Town Fair* and Winter events all helped to promote shows and raise our profile as a significant cultural centre for South London. Comments include:

***The Omnibus Theatre in Clapham Common is one of the most versatile venues I've had the pleasure of visiting in London. Everything Theatre***

***Headed by artistic director, Marie McCarthy is steadily steering them in the right direction (last year they won one of the Empty Space Peter Brook Support awards and are now being mentored by the Royal Court), it must rate as one of the most welcoming venues on the block. Carole Woddiss, theatre writer and journalist, Woddiss Reviews***

***Another strong showing from the team at Clapham's Omnibus, this is an engrossing and well-staged production. Essential Surrey***



## INFRASTRUCTURE

The growth of activities has demanded further expansion of our team by extending the part-time roles of Marketing, Front of House, Learning and Participation and introducing a full-time role of Operations Manager.

Training and nurturing continue to be a primary focus as well as improved processes and systems to support the needs of the organisation. As a commitment to developing as a progressive theatre, we have implemented training for staff, interns, practitioners and associate artists in the following areas:

**VocalEyes**, making the theatre accessible to those who are blind or partially sighted, **National Autistic Society** - how to make accessible work and spaces for those with autism and other learning differences, **Open Access Arts**, working with vulnerable people and a session on understanding dyslexia. We are grateful to these organisations who provided training pro bono.

We are grateful also for the mentoring opportunities with experienced industry professionals which have enabled members of our team to ensure that our ambitions for excellence and best practice are deliverable throughout all departments.

## VOLUNTEERS AND INTERNSHIPS

We have developed a flexible internship structure lasting from three to twelve weeks to ensure that we offer a constructive and meaningful learning experience. For the lower age range, opportunities for Duke of Edinburgh Award participants and work experience programmes are facilitated where possible.

Our relationship with the *Royal Central School of Speech and Drama* has extended to include the support of interns from a wider variety of courses. We hosted 23 interns for the period 2017 - 2018 and increased our relationships with leading drama schools, universities and American study abroad programmes. All interns are part of a course of study at a university and benefit from a specially curated programme of activities that complement their further education.

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## FUNDRAISING

Continuing focus has been on developing the efficiency of our fundraising processes and systems. Effective administration, stewardship and streamlined processes and systems have enabled a formal fundraising strategy to accompany a three-year business plan.

Our track record for stewardship of donors and successful funding applications has improved immensely and we are very grateful to the following organisations for their support: **Apples and Pears** for confirmed funding for family theatre shows; **Heart of Experia Charity Fund**; **Arts Council England**; **Leche Trust**; **Postcode Community Trust** for project funding for *Zeraffa Giraffa* and for our outreach programme **Beyond Literacy**; **The Arts Society - Patricia May Memorial Fund**; **Jack Petchey Small Grants**; **Sir Walter St John** for funding bursaries for our *Actors Alive Youth Theatre* and *Routes*; and **The Mactaggart Third Fund** for infrastructure support.

A series of fundraising events have now been established which accompany Omnibus Theatre productions, *In Conversation With* evenings and member's events. The focus on the work of the Creative Learning department and core funding continues.

The biannual member's events have grown in popularity and provide an opportunity for members to cultivate a social life around Omnibus, celebrate our achievements, and meet our team and associate artists. A survey conducted amongst our members to evaluate our offering received a very positive response and the results confirmed that our members view the scheme primarily as a way of supporting and to also understand our organisational development. Informed by the data from the survey, new membership tiers and online membership sign-ups have been created.

A Case for Support to illustrate a model for raising funds to move the bar from its current location to the front of the building was created leading to the launch of the **1889 Circle**. Improved sound proofing, the relocation of the office to the rear of the building, the transformation of the Music Room to a dual rehearsal and performance space are all necessary to bring the building and operation to full capacity. We are very grateful to the **Ian Mactaggart Trust** who launched the capital development appeal by match funding the first ten **1889 Circle** members. This was launched at the summer party in June 2018 and attracted 11 members in the first appeal.

The benefits of priority booking available to members, has led to the increase in memberships from 73 last year to 88 active memberships. The increase in numbers is due largely to high -profile actors donating their time to the ***In Conversation with*** events for which we are indebted. The event featuring Dame Judi Dench was one of the most effective fundraising events to date providing invaluable support for the work of the Learning and Participation department and core funding. We are very grateful for the support of our members and to Dame Judi Dench who agreed to join our Patrons.

## **FUTURE PLANS**

The rapid progress we have made since our launch in 2013 demonstrates Omnibus' potential to become a unique theatrical powerhouse and over the next five years we will distinguish ourselves as a landmark venue for South London. We have achieved this through the commitment of a dedicated team.

By attracting, nurturing and presenting first-class creative talent, our audiences will experience some of the best contemporary theatre in the capital. Our commitment to providing a platform for programming lesser heard voices continues as does our commitment to transforming the careers of numerous emerging artists, early-career theatre professionals and long-term unemployed individuals, providing the experience and support needed to progress in the industry.

This ambition for excellence will also be embodied in the growth of our artistic outreach work: our flagship community initiatives will extend across Lambeth, bringing inspirational and transformative cultural activities to the people who need them most.

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## Financial Review

In the year under review our core income generation of room hire, and ticket and bar sales rose 28% to £386,992 whilst overall expenditure rose 10% to £461,555. Income from grants donations and memberships was also higher primarily due to the success of the 1889 Circle fundraising membership programme. The result was a surplus of £48,143 which was mostly in restricted funds. The unrestricted funds showed a surplus of £8,051.

The activities of the charity continue to grow and the increase of sustainable income that they generate is meeting our ambition to reduce reliance on donation and other voluntary income. The trajectory of the operations is exceeding our expectations.

The levels of working capital and securing of voluntary income remain a concern but we are well aware of the challenge and of what is required to maintain a positive cash flow. We have in place both development and fundraising committees that are focused on the need to raise voluntary income to meet the shortfall in income from charitable activities.

We continue discussions with Lambeth Council over our tenure of the building. At the moment we have exercised our option to enter into a 12 year lease.

Given our past experience and the envisioned potential the directors have a reasonable expectation that current plans for fundraising together with ongoing activities will generate sufficient income to meet our outgoings.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

- a) Ensuring that the charitable company keeps accounting records that comply with Section 386 of the Companies Act 2006.
- b) Preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Section 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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## Chairperson's Statement

I took over from George Owen as Chairperson In November 2018. Omnibus owes its existence to George, whose leadership and determination ensured that this wonderful building, which had served the community of Clapham for over a century would stay in the hands of the community and be open to all as a theatre and a resource for everyone in Clapham. It is in recognition of this and all he has done since to raise funds to keep us going that we were proud to appoint him our honorary president this year. George and Angela Owen have recruited many friends of our theatre who have helped us to survive and thrive. Omnibus completed its fourth year in operation and has continued to grow into a successful multi-arts venue. The fact that we have achieved this without regular core funding from the Arts Council or income from local authorities makes our success even more notable. I again pay tribute to those working in the organisation who have achieved so much with the minimum of resources.

We know that to continue to succeed we must find ways to generate more income, without expecting more from the many people who have already generously supported us and to that end we have launched the 1889 circle, a capital appeal to enable us to adapt the building so that it can generate an income, without in any way inhibiting the reach of our work with the community. We are grateful for all those who have joined the circle by pledging £1889.

Omnibus has continued to develop towards our aim which has been to maintain stability and push for financial growth as we lay the foundations of providing a theatre and community asset that meets the aspirations of our organisation and the community of Clapham.

I am indebted to my fellow Trustees, staff and the volunteers who have worked hard to produce an exciting cultural programme at Omnibus. In particular I would like to pay tribute to Marie McCarthy, Artistic Director, whose vision and drive is an inspiration to all.

These accounts were approved at a meeting of the Trustees on 15<sup>th</sup> May 2019.



Fiona Mactaggart, Chairperson.



## Independent Examiner's report on the Unaudited Financial Statements of Omnibus-Clapham

I report on the financial statements of the Charity for the year ended 30<sup>th</sup> September 2018 which are set out on pages 18 to 30.

### **Respective Responsibilities of Trustees and Examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's 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 exceeds £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 (ICAEW).

It is my responsibility to:

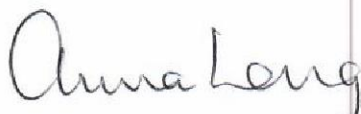
examine the accounts under section 145 of the 2011 Act; follow the procedures laid down in the general Directions given by the Charity Commission section 145(5)(b) of the 2011 Act; and state whether particular matters have come to my attention.

### **Basis of Independent Examiner's Report**

My examination was carried out in accordance with the 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 which gives me reasonable cause to believe that in any material respect, the requirements to keep accounting records in accordance with section 130 of the 2011 Act; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of the 2011 Act; which are consistent with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Anna Long FCA Date: 4 June 2019

58 Crescent Lane, London, SW4 9PU

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**Statement of Financial Activities**  
**For the year ended 30th September 2018**

(Incorporating income and expenditure account)

	Note	2018 £ Restricted	2018 £ Unrestricted	2018 £ Total	2017 £ Total
<b>Income From:</b>					
Donations, Grants and Membership Income		71715	50991	122706	109538
Charitable Activities		7638	379354	386992	301319
	2	<u>79353</u>	<u>430345</u>	<u>509698</u>	<u>410857</u>
<b>Expenditure On:</b>					
Charitable Activities	3,4	<u>39261</u>	<u>422294</u>	<u>461555</u>	<u>420587</u>
<b>Total Resources Expended</b>		<u>39261</u>	<u>422294</u>	<u>461555</u>	<u>420587</u>
<b>Movement in Funds for the year - Income / (Expenditure)</b>	5	40092	8051	48143	(9730)
Total Funds at 1 October 2017		<u>27210</u>	<u>152893</u>	<u>180103</u>	<u>189833</u>
Total Funds at 30 September 2018		<u>67302</u>	<u>160944</u>	<u>228246</u>	<u>180103</u>

The notes on pages 22 to 30 form part of these financial statements.



**OMNIBUS-CLAPHAM**

A company limited by guarantee

Registered Number: 7032543

**Balance Sheet**  
**As at 30th September 2018**

	Note	2018 £	2018 £	2017 £	2017 £
<b>Fixed Assets</b>					
Tangible Assets	6		161711		178973
<b>Current Assets</b>					
Stock and Debtors	7	8419		17914	
Cash at Bank and in Hand	11	96545		37773	
		104964		55687	
<b>Creditors: amounts falling due within one year</b>	8	33531		31657	
<b>Loans repayable within five years</b>	8, 9	4900		22900	
<b>Net Liabilities</b>		38431		54557	
<b>Net Assets</b>			228246		180103
<b>Charity Funds</b>	10, 11				
Unrestricted funds			160944		152893
Restricted funds			67302		27210
<b>Total Charity Funds</b>			228246		180103

For the year ended 30 September 2018 the charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

*(Balance Sheet continued over page)*



*(Balance Sheet continued)*

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the special provisions relating to companies subject to the small companies' regime.

These 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 Standards applicable in the UK and the Republic of Ireland (Charities SORP FRS 102), the Financial Reporting Standards FRS 102 and the Companies Act 2006.

The financial statements were approved and authorised for issue by the Board of Trustees on 15<sup>th</sup> May 2019 and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'Michael Lawrence Rolfe', with a stylized, flowing script.

Michael Lawrence Rolfe

The Statement of Cash Flows and Notes on pages 21 to 30 form part of these accounts.

OMNIBUS-CLAPHAM  
A company limited by guarantee  
Registered Number: 7032543

**Statement of Cash Flows for the year ended 30<sup>th</sup> September 2018**

	Note	2018 £	2017 £
Net cash from operating activities	12	65351	(1336)
Purchase of fixed assets		(4577)	(6737)
<b>Cash used in financing activities</b>			
Repayment of loans		(2000)	(100)
Increase in cash and cash equivalents in the year		58774	(8173)
Cash and cash equivalents at the beginning of the year		37771	45946
Cash and cash equivalents at the end of the year		<u>96545</u>	<u>37773</u>

**Notes to the Financial Statements for the year ended 30 September 2018**

**1. Accounting Policies**

**1.1 Basis of preparation of financial statements and accounting convention**

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 Standards applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102), the Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

**1.2 Public Benefit Entity**

The charitable company meets the definition of a public benefit entity as defined by FRS 102.

**1.3 Going concern**

After making enquiries the directors 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 from the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

**1.4 Company Status**

The company is a private company limited by guarantee. The members of the company are the trustees named on page 3. Each of the members is liable to contribute an amount not exceeding £10 towards the assets of the company in the event of liquidation.

**1.5 Fund Accounting**

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

**1.6 Incoming Resources**

All incoming resources are included in the statement of financial activities when the company is legally entitled to the income and the income can be quantified with reasonable accuracy.

**1.7 Resources expended**

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be attributed to particular activities they have been allocated on a basis consistent with the use of resources.



### 1.8 Tangible fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their estimated useful lives on the following basis:

Leasehold Improvements	7%	Straight Line
Plant and Equipment	10%	Straight Line
Musical Equipment	5%	Straight Line
Sound and Lighting Equipment	10%	Straight Line
Office equipment	10%	Straight Line
Fixtures and Fittings	10%	Straight Line

Individual fixed assets costing £500 or more are capitalised.

### 1.9 Reserves Policy

We have set a reserves policy of three months of forecast core running costs. Our business plan and strategy for 2018-20 sets out a plan which will achieve this target by 2020.

### 1.10 Irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it is incurred.

### 1.11 Stock

Stock is included at the lower of cost or net realisable value.

### 1.12 Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability.

### 1.13 Cash at Bank

Cash at Bank and in hand represents such accounts that are available on demand.

### 1.14 Creditors and Provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt.

### 1.15 Pensions

Existing employees of the charity were entitled to join the NEST Pension scheme which is funded by contributions from employees and employers.

## 2. Incoming Resources

	Restricted Funds	Unrestricted Funds	Total	Total
	2018	2018	2018	2017
	£	£	£	£
<b>Incoming Resources from Donations and Grants</b>				
Grants	4150	0	4150	39000
Donations	19164	43766	62930	64314
Memberships	48401	7225	55626	6224
	<u>71715</u>	<u>50991</u>	<u>122706</u>	<u>109538</u>
<b>Incoming resources from Charitable Activities</b>				
Income from Room Hire, Ticket & Bar sales	<u>7638</u>	<u>379354</u>	<u>386992</u>	<u>301319</u>
	<u>7638</u>	<u>379354</u>	<u>386992</u>	<u>301319</u>
<b><u>Total Incoming Resources</u></b>	<u><u>79353</u></u>	<u><u>430345</u></u>	<u><u>509698</u></u>	<u><u>410857</u></u>

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.



### 3. Direct Costs of Charitable Activities

	Basis of Allocation	Restricted	Unrestricted	Total 2018	Total 2017
		£	£	£	£
External share of Ticket sales and Hire commission	Direct		71876	71876	36735
Consultancy and other professional fees	Direct			0	6341
Fundraising costs	Direct		593	593	425
Communication and Computer costs	Direct		6012	6012	5538
Printing postage and stationery	Direct		1907	1907	1115
Rent	Direct	6670	32864	39534	39534
Staff and volunteer costs	Direct	11136	194647	205783	191985
Energy Costs	Direct		10913	10913	10712
General Expenses	Direct	6	2973	2979	2693
Bank and Credit Card Charges	Direct		1483	1483	1535
Depreciation	Direct		21839	21839	19478
Registration and other statutory costs	Direct		892	892	1111
Bar Purchases	Direct		20159	20159	16218
Maintenance and Building Costs	Direct		7541	7541	4663
Cleaning and waste disposal	Direct		2046	2046	1948
Production Costs	Direct	21449	36645	58094	71601
Bad Debts	Direct		40	40	10
Insurance	Direct		4302	4302	4197
Marketing and Press	Direct		5562	5562	4748
		39261	422294	461555	420587

#### 4. Staff Costs

	2018	2017
	£	£
Salaries	127790	123865
Social Security Costs	14203	9422
Pension Costs	2228	217
	<u>144221</u>	<u>133504</u>
The average number of employees during the year were	<u>7.25</u>	<u>7.0</u>

No employee received remuneration amounting to more than £60,000 in either year.

Key management personnel comprise the Trustees and the Artistic Director.

#### 5. Net Income / (expenditure)

	2018	2017
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets:		
(Owned by charity)	<u>21839</u>	<u>19478</u>

During the year, no Trustees received any remuneration or reimbursed expenses (2017 - £Nil).



## 6. Tangible Fixed Assets

	2018 £	2018 £	2018 £	2018 £	2018 £	2018 £	Total 2018 £
	Leasehold Improvements	Plant and equipment	Sound and Lighting Equipment	Fixtures and fittings	Musical Equipment	Office Equipment	
<b>Cost</b>							
At 1 October	154883	27956	17928	33677	12275	1637	248356
Additions	3613	0	0	0	0	964	4577
	158496	27956	17928	33677	12275	2601	252933
<b>Depreciation</b>							
At 1 October	42515	8549	6476	8381	2415	1047	69383
Charge for the year	13057	2796	1793	3368	614	212	21839
	55572	11345	8269	11749	3029	1259	91222
<b>Net Book Value</b>							
At 30 Sept 2018	102924	16611	9659	21928	9246	1342	161711
At 30 Sept 2017	112368	19407	11452	25296	9860	590	178973

## 7. Stock and Debtors

	2018 £	2017 £
Stock	1394	2112
Debtors	4025	13302
Deposits and Prepayments	3000	2500
	8419	17914

## 8. Creditors

Amounts falling due within one year:

	2018	2017
	£	£
VAT	3174	3547
Loans repayable within one year	2000	6000
Creditors	1462	2142
Accruals and deferred income	26895	19968
	<u>33531</u>	<u>31657</u>

Loans due between one and five years:

	2018	2017
	£	£
At 1st October	22900	29900
Loans Converted to Donations	20000	(1000)
Loans transferred to short term	(2000)	(6000)
Loans received		
Loans repaid		
At 30th September	<u>4900</u>	<u>22900</u>

## 9. Related Party Transactions

	2018	2017
	£	£
Loan from a director	<u>0</u>	<u>20000</u>

## 10. Statement of Funds

	Brought Forward	Incoming Resources	Resources expended	Transfers in/out	Carried Forward
	£ 1st October 2017	£ 2018	£ 2018	£ 2018	£ 30th September 2018
General Funds (Unrestricted funds)	152893	430345	422294	0	160944
Restricted Funds	27210	79353	39261	0	67302
Summary of Funds	<u>180103</u>	<u>509698</u>	<u>461555</u>	<u>Nil</u>	<u>228246</u>

Restricted funds are to be used on specific future production costs.



## 11. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2018	2017
	£	£	£	
Tangible Fixed Assets	161711		161711	178973
Cash at Bank	29243	67302	96545	37773
Other net liabilities	(30010)		(30010)	(36643)
	<u>160944</u>	<u>67302</u>	<u>228246</u>	<u>180103</u>

## 12. Reconciliation of net movement in funds to net cash flow from operating activities

	2018	2017
	£	£
Net movement in funds	48143	(9730)
Add back depreciation charge	21839	19478
Decrease in stock	718	(952)
Decrease in debtors	8777	(2502)
Decrease in creditors and loans	(14126)	(7630)
Net cash from operating activities	<u>65351</u>	<u>(1336)</u>

### 13. Statement of Financial Activities for year ended 30th September 2017

(Incorporating income and expenditure account)

	Note	2017 £ Restricted	2017 £ Unrestricted	2017 £ Total
<b>Income From:</b>				
Donations, Grants and Membership Income		39000	70538	109538
Charitable Activities		17850	283469	301319
	2	<u>56850</u>	<u>354007</u>	<u>410857</u>
<b>Expenditure On:</b>				
Charitable Activities	3,4	<u>26183</u>	<u>394404</u>	<u>420587</u>
<b>Total Resources Expended</b>	5	<u>26183</u>	<u>394404</u>	<u>420587</u>
<b>Net deficit</b>		30667	(40397)	(9730)
Transfers between funds		(4365)	4365	-
<b>Net Movement in Funds for the year</b>		<u>26302</u>	<u>(36032)</u>	<u>(9730)</u>
 Total Funds at 1 October 2016		<u>908</u>	<u>188925</u>	<u>189833</u>
 Total Funds at 30 September 2017		<u>27210</u>	<u>152893</u>	<u>180103</u>