

Company No. 7032543

Charity No. 1143709

# **Omnibus - Clapham**

*(Limited by guarantee)*

**Trustees'/Directors' report and financial statements**  
**For the year ended 31 March 2025**

**Omnibus - Clapham**  
***(Limited by guarantee)***

**Contents**

**For the year ended 31 March 2025**

	<b>Page</b>
Reference and administrative details	1
Chair's report	2
Trustees' report	3-15
Independent examiner's report	16
Statement of financial activities	17-18
Balance sheet	19
Statement of cash flow	20
Notes to the accounts	21-32

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Reference and administrative information**  
**For the year ended 31 March 2025**

<b>Charity number</b>	1143709
<b>Company number</b>	07032543
<b>Registered office</b>	1 Clapham Common North Side London SW4 0QW
<b>Directors and trustees:</b>	The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the period from 1 April 2025 and to the date this report was signed were:
<b>Trustees</b>	George Owen MBE (Honorary President) The Rt Hon Fiona Margaret Mactaggart (Chair) Linda Ann Bray Diana Whitehead Genevieve Gilbert (resigned 30 July 2025) Georges Chalfoun Simon Mark Millson Michael Dynan-Oakley Rhianna Kemi Adesuwa Louise Ilube (appointed 25 September 2024, resigned 30 July 2025) Olusola Oyeleye (appointed 25 September 2024) Patricio Soto-Aguilar Pereira (appointed 25 September 2025)
<b>Artistic director</b>	Marie Geraldine McCarthy
<b>Executive director</b>	Bridget Kalloushi
<b>Independent examiner</b>	A J Dosani Peel House, 34-44 London Road, Morden SM4 5BT
<b>Bank</b>	TSB Bank Triodos Bank UK Shawbrook Bank Metro Bank

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Chair's report**  
**For the year ended 31 March 2025**

In the year of this report, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes. The strength of our support to new writers and emerging artists means that Omnibus is increasingly recognised as a place to launch your career in theatre.

But the board has had challenges: to work with Lambeth Council to resolve its lease and to seek new sources of charitable funding. We are proud to continue to be a London Living wage employer despite the financial challenges we face. But it is hard work. We know that the Arts Council is directing funds out of London, and we are concerned that this has hurt fringe theatres which, following the Covid epidemic have lost loyal audiences and are struggling to win them back.

We are glad that we have so many volunteers who are eager to help the theatre to be a welcoming place for our audience and we know that the value of Omnibus was reflected in a record number of applicants to fill vacancies on our board.

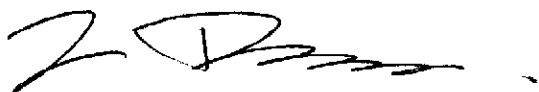
This will be the last time I write the introduction to Omnibus' annual report. I am stepping down after seven years and am proud to hand over to Simon Millson. Throughout that period Marie McCarthy has been our outstanding artistic director and when she was joined by Bridget Kalloushi the board's confidence in the financial controls and administration of the company was fully secured and our capacity to benefit from tax breaks for theatre substantially enhanced.

Theatre has been under siege, the last government ended drama and music in many schools thereby cutting a pipeline for future audiences and talent. The Arts council failed to fund the shows Omnibus needs to offer to our audience and while money is tight people are unwilling to buy tickets to live theatre.

Despite these setbacks Omnibus has survived for over a decade and as well as being a civic anchor in Clapham it is a cultural leader nurturing the early careers of performers and writers. Our programme is imaginative and diverse. The 96 Festival has showcased queer theatre for nearly a decade, and we have brought many works in translation to the London stage for the first time.

Not much more than ten years ago Omnibus was a twinkle in the eye of some Clapham residents who wanted to secure the library built in 1889? as a space for the public to enjoy. From that humble beginning with local residents acting as builders and decorators Omnibus has built strong momentum. We serve the community of Clapham well and have achieved wide artistic acclaim and box office growth.

The current challenge is to sustain and grow our partnerships, with local schools, writers, creators and performers so that this wonderful theatre reaches its full potential as a place to experience theatre and story and to develop the abilities of the creatives who will both make us think and entertain us in future.



Rt Hon Fiona Mactaggart  
 Chair  
 24 September 2025

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Trustees' report**  
**For the year ended 31 March 2025**

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 2025.

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, but not exclusively, of the art of drama. The company was registered as a charity on 8 September 2011. On 5 July 2011 the company changed its name to Omnibus-Clapham. The company was established under a Memorandum of Association which established the objects and powers of the company and is governed under its Articles of Association. In the event of the Company being wound up, members are required to contribute an amount not exceeding £10 each.

### **New trustees and organisational structure**

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

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

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

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

## **OBJECTIVES / MISSION STATEMENT**

### **OUR VISION**

Omnibus Theatre: reimagining our world

### **OUR MISSION**

- To challenge perceptions through championing original stories
- To cultivate emerging talent by developing skills and supporting innovation
- To share art and space with our community

### **OUR VALUES**

#### **To create**

We tell bold and original stories that present new perspectives and reimagined worlds.

### To welcome

We welcome all people who show mutual respect and care for one another. This allows us to flourish as an artistic and community hub and use our convening power to foster mutual respect.

### To connect

We nurture relationships and aim to be generous with our resources, networks, and creativity both locally, nationally and internationally.

### To listen and act

We work in dialogue, responding to our local community, artists and audiences. We are responsive to our local community, artists and we work in collaboration.

## SUMMARY OVERVIEW FOR YEAR ENDING 31 MARCH 2025

This year has consolidated Omnibus Theatre's reputation as both a leading artistic venue and a civic hub. The theatre programme delivered multiple highlights: *Make Good: The Post Office Scandal* (98% capacity), *Club Life* (★★★★★ reviews, Offie nomination, younger audiences) Across the year, productions received numerous ★★★★★/★★★★★ reviews and Offie nominations, affirming the organisation's artistic position.

Festivals expanded significantly. The **96 Festival** doubled in size and prepared for its 10th anniversary in 2025, **Viva Portugal** and **Out of the Wings** extended international reach, and the **East & Southeast Asian Season** launched successfully. Civic commissions, **Clapham Fair** and **Clapham Lights**, grew in ambition, with the Dog Show oversubscribed and the winter event drawing large audiences.

Learning & Participation's **Omnibus Young Performance Company** consolidated its offer and planning is in place for expansion into an 18–25 pathway. The **Winter Show (Dec 2024)** sold out in advance, with seven schools booking for the first time. Routes continued to deliver social and a Heritage Lottery which completed its year's project engaged 100+ students.

Music gained traction with **Sunday Jazz** establishing itself as a consistent, loyal-audience strand, while residencies (Terra Invisus, Classical Meets Cabaret) and late-night offers diversified the programme. Artist development flourished through **Engine Room**, **Next Page**, and **Omni-Wright**, with high demand, strong diversity, and the launch of **OmniZine**.

Fundraising and development improved with Trust successes including Linbury (£5,000), Vintners (£4,000), Chartered Accountants (£3,000), and others. Community fundraising events were highly successful, and memberships stabilised at 62 members. Infrastructure strengthened with hires reaching 1,193 bookings (Spring 2024), a revitalised café bar and an expanded volunteer base (from 24 to over 80).

## REVIEW OF ACTIVITIES AND ACHIEVEMENTS

### Theatre

This report reflects the work of Omnibus Theatre from 2024 – 2025, a year defined by bold ideas, growth, collaboration, and the belief that theatre can attempt to reimagine our world and be a catalyst for change. Our mission is to invite our community into a space where the stories that are told that are urgent, inclusive, and transformative. We hold fast to the principles of equality and compassion, and our work is shaped by a commitment to championing unheard voices and nurturing the next generation of artists. The artistic programme this year combined new writing, inspiring reimaginings of classic works, and festivals that placed underrepresented perspectives centre stage. Alongside this, we continued to support artists with mentorship and vital resources, particularly those facing barriers in the industry. The spirit of partnership is core to our work and as we look ahead, we remain determined to grow our role as an incubator for creativity and as a home for diverse voices, strengthening Omnibus Theatre's place as a vital cultural and civic space.

The 2024–25 season opened with a confident programme that built on strong artistic momentum. *Love Steps* delighted audiences and critics alike, drawing steady crowds throughout its run. The

summer programme extended later than usual, running until mid-August 2024 and was marked by significant artistic ambition. *Surfacing*, by Papatango Prize Winner Tom Powell, was a breath-taking new thriller examining hallucinations, neurodivergence and the state of mental health care using creative captioning and new motion sensor technology to create responsive light and sound to evoke a very real and lived experience of disassociation, receiving three Offie nominations and a string of four and five star reviews followed by *Wormholes*, starring Victoria Yeates, which also achieved two Offie nominations and seven glowing reviews.

Edinburgh previews and the launch of a late-night Comedy Club introduced new formats and audiences bringing the summer to close at 48% capacity, 10% above both the previous spring and the summer of 2023, suggesting long awaited post pandemic audience growth.

Autumn 2024 represented the most commercially and critically successful season of the year. *Make Good: The Post Office Scandal* reached 98% capacity and affirmed the demand for urgent, politically engaged theatre. Edinburgh hit, *Club Life* emerged as a breakout success, earning multiple five-star reviews, an Offie nomination and strong attendance from new audiences with several critics describing it as “transformative.” Other highlights included our in-house production of *The Ice at the End of the World*, which achieved both four- and five-star reviews, and *Mulatto Bay*, described as “powerful and imaginative.” *The Lonesome Death of Eng Bunker* and *Terrifying Women* contributed to the breadth of the season with the East and Southeast Asian season of five shows proving popular with strong audience attendance, while the Winter Show for families, *Three Little Pig Tails*, sold out and reached over 70% Box Office capacity a month ahead of opening, bolstered by nine new school and community centre partnerships with the season as a whole exceeding box office income targets.

Spring 2025 opened with a renewed focus on development and international collaboration. *Engine Room: Next Page* improved year-on-year with sold-out rehearsed readings and workshops, consolidating its place as a successful public-facing development strand. Our international season featured bold, award-winning productions that challenged audiences with urgent global themes. Fresh from its acclaimed run at Edinburgh, *Kafka's Ape* captivated audiences with its searing exploration of identity and transformation, followed by *1984*, a visceral physical-theatre adaptation by Slavic actors, presented to mark the 40th anniversary of Orwell's narrative. *1984* took on urgent resonance, reminding us of the dangers of unchecked power and the fragility of truth and freedom. *Vanya Is Alive* continued the season, echoing Russia's current climate with a haunting portrayal of disinformation and propaganda. The play asked: what happens when we choose to look away from oppression, or deny the truth as a means of survival? Closing the season was *Miss Brexit*, a biting satire that exposed the contradictions of national identity and inclusion.

Completing our 24-25 season was *Society for New Cuisine*, a twisted Buddhist inspired folk fable about power, masculinity and heartbreak which took Edinburgh Fringe by storm last summer and made its highly anticipated London debut. Finally, *The Guest*, welcomed the return of Cockahoop Theatre who successfully explored migration and an England grappling with the escalating realities of climate change. *'The script is beautifully written, deeply human, and painfully relevant. 5 stars*

The 9pm late-night programme has developed into a lively strand of Omnibus's offer, designed to encourage audiences to stay on after the main show and enjoy a more relaxed, cabaret-style atmosphere. Events such as *Fridaze*, *So This Is What Happened*, and the musical improv company *Lost the Plot* have each helped to shape this identity, creating opportunities for fresh talent and attracting new audiences. While the strand is still evolving, these nights have already established themselves as distinctive additions to the programme, offering variety, humour, and informality that complement Omnibus's mainstage work. With further refinement, they hold strong potential to build loyal followings and enhance the theatre's reputation as both a performance venue and a social hub.

This has been a year of strong critical acclaim and strategic progress, but one that continues to highlight the challenge of converting artistic recognition into consistent box office growth, post pandemic. Across the year, Omnibus secured multiple Offie nominations and widespread four- and five-star reviews, establishing its reputation for daring, diverse and politically engaged work. The

year's successes demonstrate Omnibus Theatre's strength in festivals, politically urgent theatre and immersive formats.

### Engine Room

Our **Engine Room** programme remained a cornerstone of this effort, providing free rehearsal space, dramaturgical expertise, and technical and marketing guidance and has continued to consolidate Omnibus Theatre's reputation as a home for new writing and artist development, delivering strong outcomes across submissions, performances, and training. **Engine Room: Next Page** was a major success. The January 2024 edition sold at 89% capacity and platformed 17 new works from 130 submissions. The 2025 edition sold out entirely and introduced public workshops, outperforming last year. The model is now planned to expand into a festival-style format in January 2026. **Engine Room: Omni-Wright**, our new playwriting course, has proven transformational. From a small pilot in early 2024, it expanded to three annual seasons. By January 2025, demand led us to accept 40 writers and run four weekly cohorts plus a new alumni course. Annual income is projected at nearly £10,000, and feedback shows it is often the first point of engagement for new writers with Omnibus. Submissions to **Engine Room** remained high throughout the year: 103 in spring, 80 in summer, 64 in autumn, and 25 in winter. Demographics consistently showed strong representation from 20–34-year-olds, neurodiverse writers, and the global majority, with growing numbers from outside London. Further innovations included the launch of **Engine Room: Omnizine**, a seasonal magazine reaching 300+ artists with news, opportunities, and support schemes. The strengthened dramaturgy offer, now embedded in company deal memos has had writers' testimonies confirming the impact of dramaturgical support on confidence and artistic quality.

### Festivals

Omnibus Theatre delivered a vibrant programme of festivals in summer 2024, spanning LGBTQ+ identity, international theatre, and new work tested in our Edinburgh Preview season. Overall, box office reached 48% capacity—10% higher than both spring and the previous summer. Although growth varied across individual productions, the festival model proved highly effective in broadening reach, diversifying audiences, and strengthening partnerships, cementing festivals as a core strategic strength for Omnibus.

**The 96 Festival** doubled in scale compared to 2023, securing a continuing media partnership with *DIVA Magazine*, including national preview coverage, and reinforcing its status as Omnibus's flagship LGBTQ+ season. The headline show, *George*—described as “witty, heartfelt and relevant”—was both critically acclaimed and commercially successful. Planning is already underway for the festival's 10th anniversary in 2025, a landmark celebration for Omnibus and the LGBTQ+ community.

**International programming** also expanded. Foreign Affairs Theatre Company presented a new English translation of *Black Swans*, opening fresh connections with migrant theatre-makers and deepening our creative relationship with *Out of the Wings*, which continues to showcase Spanish- and Portuguese-language theatre in translation. A two-week *Viva Portugal* season followed, blending theatre, live Fado, visual art, and discussion, reinforcing Omnibus's commitment to cross-cultural collaboration.

From 2024 to 2025, festivals consolidated Omnibus Theatre's reputation as a dynamic civic and cultural hub—delivering critical visibility, audience growth, and community impact. The challenge ahead is to secure the resources to sustain this expansion while maximising milestone opportunities such as the 10th anniversary of the 96 Festival.

### Music

Omnibus Theatre significantly strengthened its music programme this year, embedding music as a visible strand of our artistic offer to attract new audiences. **Sunday Jazz** grew from a pilot into a flagship weekly strand, now attracting its own loyal audience each Sunday and **residencies** such as *Terra Invisus* (contemporary ensemble) and *Classical Meets Cabaret* diversified the strand, blending genres and broadening appeal. Music has proven its potential as a complementary pillar alongside theatre and festivals, contributing to Omnibus's civic and cultural role. With Sunday Jazz as a model



of sustainable programming, the priority for 2025–26 will be to consolidate evening audiences, strengthen residencies, and maximise music’s power to broaden reach and community impact.

### Resident Company

Moongate Productions have established itself as a vital part of Omnibus Theatre’s artistic identity and profile over the past year. As our resident company, they have brought a distinctive focus on British East and Southeast Asian stories, championing representation and visibility while delivering high-quality, critically acclaimed work.

Their productions have consistently drawn strong reviews and attracted new audiences to the theatre, helping to diversify the voices and perspectives showcased on our stage. The residency has also supported Moongate in developing new projects, offering rehearsal space, dramaturgical support, and a platform for programming within Omnibus’s seasons. This relationship has allowed for deeper collaboration and alignment between our artistic vision and Moongate’s mission to celebrate underrepresented voices.

Looking ahead, the priority will be to consolidate the success of Moongate’s residency, building sustainable funding models that allow the company to continue developing new work and deepening engagement with audiences. Their contribution to Omnibus demonstrates the value of a resident company model: one that not only enhances the artistic programme but also supports long-term growth, diversity, and visibility across the sector.

## MARKETING AND PUBLIC RELATIONS

### Social Media Growth

Platform	Followers/subscribers March 2024	Followers/subscribers March 2025
Twitter/X	9,900	9,185
Facebook	3,087	45 (new account after hack)
Instagram	8,561	11,700
Newsletter	3,476	3,609
TikTok	802	921
YouTube	734	815

From 2024 - 2025, Omnibus Theatre’s digital presence demonstrated both resilience and change across its various platforms. On **Twitter/X**, followers peaked in April 2024 at just under 10,000 before declining to 9,185 by April 2025. This drop of around 7.5% reflects the platform’s decreasing relevance for many arts organisations and may suggest that audiences are choosing to engage more actively elsewhere. **Facebook** told a very different story. Stable at around 3,000 followers through spring 2024, the account was subsequently hacked, resulting in a complete reset to just 45 followers by end of March 2025. This loss highlights both the vulnerability of legacy platforms and the need for a proactive rebuilding strategy.

By contrast, **Instagram** became the standout success story. Starting at 8,561 followers in March 2024 and growing to 11.7K in 2025, it achieved an increase of over 3,000 followers in a year. This strong, consistent growth demonstrates the platform’s role as Omnibus’s primary channel for engagement, particularly with younger and visually driven audiences.

Growth on **YouTube** was modest but steady, rising from 726 to 815 subscribers. While not dramatic, this 12% increase shows that YouTube remains a reliable home for long-form content and offers opportunities for deeper audience engagement. The **newsletter** subscriber base also increased slightly, from 3,476 in March 2024 to 3,609 in 2025. Although the growth was only around 4%, the

newsletter continues to provide a valuable and dependable channel for direct communication and ticket sales. Finally, **TikTok** showed rapid momentum. In just over a year, followers increased from 843 to 1,024, a rise of more than 20%. Though still smaller in scale than Instagram, TikTok's growth confirms its potential as a platform to reach new and younger audiences with creative, short-form content.

Overall, the period reveals clear trends: while legacy platforms such as Twitter/X and Facebook either stagnated or declined, Instagram and TikTok emerged as engines of growth, and YouTube and the newsletter remained steady, trusted tools for loyalty and depth. The data suggests a strategic shift, prioritising visual and short-form platforms while rebuilding trust and reach where losses occurred. Key developments included Instagram gaining 2,000 followers in just two months under our new Social Media Manager and the YouTube curation progressing well with guidance from one of our trustees. New approaches are being trialled, including tracking flyer-to-ticket conversion rates, increased use of TikTok and influencer outreach, and theatre group meet-ups to build community engagement.

### Press Coverage

Across the year, Omnibus Theatre productions received **widespread press attention**, spanning national outlets such as *The Stage*, *Broadway World*, *London Theatre*, *Rev Stan* and specialist reviewers - *Reviews Hub*, *Everything Theatre*, *North West End UK* and blogs/social channels - *A Young-ish Perspective*, *Adventures in Theatre Land*. Coverage was consistent across seasons, ensuring that both flagship productions and experimental works gained visibility, and reviews were consistently strong with the majority of productions receiving **4-star** ratings, with several achieving **5-star** acclaim.

Critics highlighted Omnibus's commitment to **diverse voices and urgent political theatre**. Productions exploring surveillance, propaganda, and control (*1984*, *Vanya Is Alive*) resonated strongly emphasising Omnibus's international relevance and Engagement with **festivals** (*96 Festival*, *Viva Portugal*, *Out of the Wings*) was reflected in positive press around cross-cultural collaboration.

Press coverage in 2024–25 positioned Omnibus Theatre as a **critically respected, socially engaged, and internationally relevant venue** with multiple ★★★★★ reviews, award wins, and national media attention underlining its reputation for high-quality, politically resonant theatre.

### AWARDS AND NOMINATIONS

For the period 2024 – 2025, productions at Omnibus Theatre received 8 OFFIE nominations and was **recognised across categories**, not only for artistic achievement (Best Play, Best Lead Performance, Best New Play) but also for social impact (Industry & Inclusion Award). With two award wins and several nominations, Omnibus demonstrated consistent quality across its programme. The mix of mainstream and specialist awards (OFFIE, ETTIE) strengthened Omnibus's reputation as both a **critical theatre-maker** and a **sector innovator** and the spread of nominations across different productions (*Club Life*, *Surfacing*, *Wormholes*, *St Nicholas*) illustrated depth in programming rather than isolated success.

### HIRE OF SPACE

Between March 2024 and March 2025, hires delivered strong results with over 1,190 bookings and solid partnerships. By mid-year, space availability was already constrained by long-term education hires, limiting daytime capacity, though evening slots were successfully filled. Bookings for March–May reached 1,193 (up 4%), and by autumn, demand grew further through children's parties and rehearsal bookings. However, in early 2025, a key long-term educational hire ended due to budget constraints. To mitigate the impact, Omnibus launched the Artist Development Hub rehearsal space at £10/hour, generating positive engagement on social media and securing bookings within its first weeks. A refreshed digital flyer was distributed to London and regional theatres, alongside an updated hires webpage to support wider promotion.

By adapting quickly with new affordable rehearsal offers and refreshed marketing, Omnibus has turned a potential setback into an opportunity — building a more flexible, sustainable hires model while strengthening its role as a creative home for artists and the community.

## COMMISSIONS

Between March 2024 and March 2025, Omnibus Theatre successfully delivered **Clapham Fair** and **Clapham Lights** as major civic commissions, overcoming funding challenges to achieve record scale and impact. Both events grew in ambition and reach with Clapham Lights drawing wide participation from schools, choirs, traders, and residents. These events deepened Omnibus Theatre's civic role, creating large-scale, inclusive celebrations that unite schools, community groups, businesses, and residents, while showcasing the organisation's ability to deliver complex, high-profile events that provide clear public benefit.

## LEARNING AND PARTICIPATION

From 2024 to 2025, the Learning and Participation at Omnibus delivered significant progress in structure, ambition, and impact. The success of the Winter Show, the growth of the Young Performance Company, and deepening school engagement demonstrate strong momentum.

### Young Company

Between March 2024 and March 2025, the Omnibus Young Company entered a period of growth and transformation. In spring 2024, a new Young Performance Company was trialled, replacing the former 5–7s group. Supported by Jack Petchey Awards funding, the trial phase focused on rehearsed readings with the intention of a full public launch in the summer.

By July, the Young Company presented a public showcase which laid the foundations for more ambitious plans. The arrival of a new Learning and Participation Producer in August marked a turning point, as preparations began for a full summer production. The company became increasingly embedded within the theatre's artistic programme, with participants encouraged to attend and respond to programmed work.

In autumn 2024, the Omnibus Young Performance Company was formalised as part of the wider Learning and Participation offer. Attendance across the groups stabilised, with seven members in the 8–10s, twenty in the 11–18s, and nine in the Young Performance Company. Although numbers in some groups remained modest, word-of-mouth recruitment began to drive growth, and marketing and outreach were used to strengthen take-up and ensure that the membership reflected the diversity of the borough.

### School Bus

The School Bus programme made significant progress in expanding its reach and embedding itself as a core strand of Omnibus Theatre's Learning and Participation offer. In spring 2024, the programme grew with Heathbrook and Kingsway Primary Schools joining IQRA as regular partners. Alongside after-school provision, shorter-term CPD training was introduced, demonstrating the potential of the model to work across multiple strands of school engagement.

Over the summer, the School Bus continued to strengthen its position, with King's Avenue benefitting from whole-school drama days and new relationships being cultivated with local primaries to support future development. This period laid the groundwork for a broader network of schools that could be both impactful in reach and sustainable in income generation.

School Bus continued its provision at IQRA VA Primary School, providing drama sessions to all year groups across three days each week. This demonstrated Omnibus's ability to work in partnership with schools over the long term, offering a sustained model of creative engagement.

At the same time, after-school provision was piloted at Kings Avenue Primary for Years 1 to 3, while Heathbrook Primary confirmed bookings for staff CPD, with sessions scheduled for January 2025. New connections were also developing with St Mary's, Macaulay Primary, and the Larkhall Autism Provision Centre, indicating growing recognition of the programme across Lambeth schools. It transpired that

uptake at Kings Avenue proved more challenging and plans to develop that relationship further were curtailed.

The School Bus programme, and particularly its partnership with IQRA, has shown the potential of Omnibus Theatre to build deep and lasting relationships with schools. While challenges remain in stabilising uptake across all participating schools, the strength of engagement at IQRA demonstrates how sustained provision can deliver both artistic impact and educational value. Going forward, the focus will be on consolidating these successes, widening the reach of CPD, and ensuring that School Bus partnerships remain both impactful for young people and sustainable for the organisation.

### **Routes**

Over the past year, Routes continued to play a vital role in Omnibus Theatre's Learning and Participation programme, despite the challenges of reduced and short-term funding. In spring 2024, a week-long programme was delivered during the Easter holidays. Recruitment benefitted from strengthened partnerships with organisations such as IRMO and King's Avenue Primary School, helping to broaden access and reach new participants.

In summer 2024, Routes ran for a shorter period than in previous years, limited to just two weeks due to funding constraints. However, the project still attracted a strong mix of young people, with 52 per cent returning from previous cohorts. This figure demonstrated both loyalty and the deep value that Routes holds for participants, while also underlining the need to build evidence of long-term benefits in order to secure future investment.

In autumn, the project returned for a two-week programme with an increase in participants from newly arrived families, a clear sign that Routes is fulfilling its role as an inclusive, welcoming programme for children and young people in transition. New referral partnerships were also developed, pointing towards sustainable growth in future years.

Routes has continued to demonstrate its value to the community by offering young people a safe and creative space during school holidays. The project not only fosters artistic skills but also builds confidence, social connection, and resilience among participants, many of whom come from families facing disadvantage or transition. The loyalty of returning participants, coupled with the engagement of newly arrived families, shows the unique impact of the programme in meeting local needs.

Looking ahead, the priority for Routes will be to secure multi-year funding and reduce reliance on short-term grants. With a more stable financial foundation, the programme could expand its reach, scale up delivery, and better evidence the long-term benefits it provides. The past year has demonstrated the resilience, relevance, and impact of Routes, and with the right support it is well positioned to grow into an even more powerful part of Omnibus Theatre's civic and artistic mission.

### **TRAINING**

Over the past year, training at Omnibus Theatre has focused on strengthening compliance, improving front-of-house resilience, and supporting the organisation's transition into a busier and more professionalised environment. While the training programme was not extensive in scope, it responded directly to pressing operational needs and reflected the demands of a growing cultural hub.

Front-of-house development became a key priority. With volunteer numbers rising sharply from 24 to over 80 by the end of 2024, structured training was introduced to improve onboarding processes, strengthen customer service, and ensure consistency in the guest experience. The expansion of the volunteer team highlighted the need for professionalised systems that could keep pace with growth.

By autumn 2024, the theatre recognised that its expanding programme and larger visitor numbers also brought new challenges. De-escalation training was therefore planned for Duty Managers and front-of-house teams. This training is focused on potential volatile situations during busy evening events, and the aim is to give staff greater confidence in managing any situations safely and calmly. De-escalation training in particular highlights the pressures faced by staff in managing a multi-use space and pointed to the need for more proactive safeguarding and resilience training in future.

The priority for the coming year will be to build a structured training framework. This will include consistent induction and refresher training across front-of-house, café bar, hires, and volunteers, expanded safeguarding and de-escalation provision, and technical training pathways for Duty Tech/Duty Manager roles. In addition, leadership training for mid-level staff—such as Duty Managers, Producers, and Administrators—will be a key investment to support retention, career progression, and the long-term sustainability of the workforce.

## **CAFÉ BAR**

The Café Bar has undergone a year of transition, marked by a stronger focus on professionalisation, a broadened food and drink offer, and an increasing role in shaping the overall audience experience. What was once a purely functional service has become a more central part of the theatre's civic presence, contributing to both the atmosphere of the building and its commercial activity.

By May, a new brunch menu was launched, immediately generating an increase in daytime visitors. While the refreshed offer proved popular with audiences, it also highlighted the challenge of staff retention, as some existing staff chose not to continue under the intensified working regime. Nevertheless, the menu marked the beginning of a more ambitious approach to the café bar's role as a destination for visitors throughout the day.

Autumn brought further improvements to presentation and guest experience. Investment in furniture, especially in the garden, enhanced the atmosphere and encouraged longer visits. The café bar became a lively and welcoming environment, with evening pre- and post-show trade described as “regularly busy and buzzy.” The bar also broadened its reach by supporting event-specific catering, including hires and children's parties, making it an increasingly versatile asset for the theatre.

During the winter season, the café bar continued to play a vital role in shaping the look, feel, and flow of the building. Busy moments such as Clapham Lights and the Winter Show season underscored its value in anchoring audience experience, ensuring that visitors associated Omnibus with both hospitality and high-quality performance. Over the year, the café bar shifted decisively from a basic service model to a more professionalised and attractive offer. Audience response has been consistently positive, with visitors noting the improvements in presentation, food, and overall ambience. At the same time, the year revealed vulnerabilities, particularly around staffing turnover and the challenge of sustaining daytime trade outside of programmed events.

Looking ahead, priorities include stabilising staffing to ensure resilience during festivals, hires, and high-capacity productions. There is also scope to grow daytime footfall beyond show audiences, building on the success of the brunch menu and improved facilities. Finally, the café bar can be leveraged more strategically as part of the hires package, offering catering and private event hosting to strengthen its commercial contribution.

## **INFRASTRUCTURE**

Omnibus Theatre has taken major steps in consolidating its infrastructure. Volunteers, and technical developments have expanded the organisation's capacity, and operational improvements have enhanced the audience and visitor experience. The priority for the coming year will be to progress the building lease, stabilise staffing, and sustain infrastructure capable of supporting Omnibus's growing artistic and civic ambitions.

Front of House introduced merchandise sales, and a new Technical Manager enhanced the technical specification and communication with visiting companies, while staffing was strengthened with the appointment of a new Operations Manager, Senior Duty Manager, Hires Administrator and Learning and Participation producer.

Autumn saw further improvements with new signage, lighting, and blackboards, as well as clearer guest systems around toilet access during shows and communication with visiting companies. A Duty

Technician role was piloted to provide flexible technical cover, and volunteer recruitment grew substantially, reaching 70 active ushers. Social media engagement attracted younger volunteers.

In winter 2024 and into spring 2025, volunteer growth became a defining feature of infrastructure development. The base expanded to over 80 active volunteers, many supporting not only front of house but also marketing and fundraising activities, including Clapham Lights. Semi-regular volunteer socials were planned to strengthen engagement and retention. Operational systems were also modernised, with the introduction of a new Tannoy system for front of house announcements, streamlined deal memos, improved storage solutions, and health and safety trackers. Technical cover was bolstered through additional freelance Duty Managers, and a Box Office Assistant was recruited to ease capacity pressures. Facilities also received attention, with Dressing Room 1 upgraded to include new kitchenette facilities.

Staffing across the year reflected both recruitment and restructuring. By the end of 2024, the core team included six full-time roles and eight part-time staff, supported by freelancers.

## FUNDRAISING

Fundraising at Omnibus Theatre has developed into a more structured programme, balancing trust applications, corporate partnerships, community events, and the growth of individual support. A significant milestone in 2024 was the creation of a dedicated volunteer fundraising subcommittee in September, made up of residents with strong knowledge of the community and its networks.

In spring 2024, activity focused on building systematic approaches. A refreshed Master Tracker was introduced to log and monitor applications, ensuring greater consistency across bids. Memberships were nurtured through exhibitions and in-conversation events, growing steadily to 120 members. By the end of the year, membership had migrated to an automated system, reaching XX members and generating an average of XX per month in regular income.

Community events provided valuable income and engagement opportunities. The April Safari Supper raised vital funds for Routes, the Champagne Tea generated £5,050 towards toilet refurbishment, and art exhibitions contributed further to Routes. Corporate partnerships also expanded, with two local businesses sponsoring Clapham Fair and Chesterton's Estate Agents committing sponsorship to the Spring 2025 season.

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

- The Ian Mactaggart Trust – supporting London Living Wage increases
- The Mactaggart Third Fund – towards core activity
- The Kitchen Social Fund – support for Routes
- Linbury Trust – backstage improvements
- City Bridge Foundation
- Arts Council England
- Lambeth's HAF scheme – support for Routes
- The Arts Society (£1,500) – support for Routes
- Tesco's Blue Coin scheme – support for Routes
- The Vintners Company
- Sir Walter St John's Educational Charity - support for Routes
- Chartered Accountants Livery Company

Across the year, fundraising demonstrated resilience and variety. Trust and foundation income reached important milestones, though success rates were uneven and the programme still relied on smaller grants. Corporate fundraising progressed, particularly through estate agent sponsorships, while community events offered strong injections of income alongside meaningful donor engagement. Membership stabilised as a modest but consistent stream, with clear scope to grow through deeper supporter cultivation.

The year 2024–25 marked real progress in professionalising fundraising and development. Omnibus has created a stable foundation. Looking forward, priorities include targeting larger, multi-year grants,

scaling up membership income, and strengthening donor engagement to ensure fundraising continues to underpin both artistic ambition and civic impact.

## LOOKING AHEAD

From 2024–2025, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes, while navigating significant financial and operational pressures. The year ahead will focus on securing building stability, increasing hires income, consolidating funding, and continuing to build audiences, ensuring Omnibus can thrive as both a cultural leader and civic anchor in Clapham.

Future growth is already on the horizon. The touring production of *Drum* in partnership with House Theatre and the landmark tenth anniversary of the 96 Festival in summer 2025 represent exciting opportunities to expand reach and deepen national recognition. The key challenge for 2025–26 will be to translate artistic acclaim into sustained box office growth in the post-pandemic landscape.

Within artist development, the Engine Room programme flourished as one of Omnibus’s most in-demand offers. Over the past year it has consistently sold out, attracted hundreds of writers, and pioneered new pathways through Omni-Wright. It has become a clear strategic strength for the organisation: a programme that attracts new writers, builds loyalty among emerging artists, and generates critical recognition through pathways such as *Next Page*. The sell-out success of public-facing development events demonstrates strong audience appetite, while Omni-Wright provides a scalable, income-generating model for long-term growth. The priority now is to secure the resources required to scale and sustain this strand.

Learning & Participation also saw major development. Routes continued to deliver high social impact but remains reliant on small-scale, short-term grants, underlining the need to secure sustainable, multi-year support. The next stage will be to expand progression pathways with the launch of the 18–25 Performance Company in 2025, creating a clear route from childhood into young adulthood. School partnerships are also set to grow, particularly through CPD and curriculum-aligned offers, ensuring both impact and income. Strengthening recruitment capacity remains a priority, as does deepening integration with artistic programming so that L&P showcases are more closely aligned with Omnibus’s civic and artistic identity.

The Café Bar has also undergone a transformation, evolving into a far more integral part of Omnibus’s identity. It now complements the artistic programme and shows clear potential for growth in audience experience.

Looking ahead, Omnibus enters the next chapter with strong momentum. With solid foundations in place, the organisation is well positioned to secure the resources it needs and to strengthen its infrastructure, ensuring it can grow confidently and deliver at the scale of its ambition.

## FINANCIAL REVIEW

### Results for the year ending 31 March 2025

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

In the year ending 31 March 2025, income was £622,595 of which £545,392 was unrestricted and £77,203 was restricted. In comparison, in the twelve-month period ending 31 March 2024 it was £609,282 of which £493,233 was unrestricted and £116,049 was restricted.

Expenditure in the year ending 31 March 2025 was £702,832, of which £551,699 was unrestricted and £151,133 was restricted. In comparison, in the twelve-month period ending 31 March 2024, expenditure was £609,632 of which £556,057 was unrestricted and £53,575 was restricted.

Detailed figures are included in the financial statements. On 31 March 2025 the charity held an unrestricted general fund of £63,453, a restricted fund of £126,451 and a capital fund of £125,564. Total funds held on 31 March 2025 amounted to £315,468.

## **RISK MANAGEMENT**

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

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

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

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

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

## **REMUNERATION**

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

## **INVESTMENT POWERS AND POLICY**

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

## **LOOKING AHEAD**

From 2024–2025, Omnibus Theatre achieved artistic acclaim, strengthened its civic presence, and grew its fundraising and participation programmes, while navigating significant financial and operational pressures. The year ahead will focus on securing building stability, increasing hires income, consolidating funding, and continuing to build audiences, ensuring Omnibus can thrive as both a cultural leader and civic anchor in Clapham.

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Looking ahead, Omnibus enters the next chapter with strong momentum. With solid foundations in place, the organisation is well positioned to secure the resources it needs and to strengthen its infrastructure, ensuring it can grow confidently and deliver at the scale of its ambition.

#### **SMALL COMPANY EXEMPTIONS**

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



The Rt Hon Fiona Mactaggart  
Chair

24 September 2025

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Independent examiner's report to the trustees**  
**For the year ended 31 March 2025**

I report on the financial statements for the year ended 31 March 2025 which are set out on pages 17 to 32.

**Respective responsibilities of trustees and examiner**

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

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

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

**Basis of independent examiner's statement**

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

*aj dosani*

A J Dosani AFA MIPA  
 Independent Examiner  
 Peel House, 34-44 London Road  
 Morden SM4 5BT  
 24 September 2025

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Statement of financial activities**  
**For the year ended 31 March 2025**

	<b>Note</b>	<b>General Funds</b>	<b>Designated Funds</b>	<b>Restricted Funds</b>	<b>Capital Funds</b>	<b>Total Funds 2025</b>
<b>Income from</b>						
Grants and donations	2a	68,231	-	77,203	-	145,434
Charitable activities	2b	431,314	-	-	-	431,314
Fundraising activities	2c	35,216	-	-	-	35,216
Other income	2d	10,631	-	-	-	10,631
<b>Total incoming resources</b>	2e	<b>545,392</b>	<b>-</b>	<b>77,203</b>	<b>-</b>	<b>622,595</b>
<b>Expenditure on</b>						
Charitable activities	3b	551,699	-	151,133	-	702,832
Fundraising activities	3a	-	-	-	-	-
<b>Total expenditure</b>		<b>551,699</b>	<b>-</b>	<b>151,133</b>	<b>-</b>	<b>702,832</b>
<b>Net income/(expenditure) before transfers</b>		<b>(6,307)</b>	<b>-</b>	<b>(73,930)</b>	<b>-</b>	<b>(80,237)</b>
<b>Transfers between funds</b>						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
<b>Net income/(expenditure) after transfers</b>		<b>(6,307)</b>	<b>-</b>	<b>(73,930)</b>	<b>(31,389)</b>	<b>(111,626)</b>
<b>Fund balances 31 March 2024</b>		<b>69,760</b>	<b>-</b>	<b>200,381</b>	<b>156,953</b>	<b>427,094</b>
<b>Fund balances 31 March 2025</b>		<b>63,453</b>	<b>-</b>	<b>126,451</b>	<b>125,564</b>	<b>315,468</b>

**Note**                      **5b**                      **5d**                      **5c**                      **5a**

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

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

	<b>Note</b>	<b>General Funds</b>	<b>Designated Funds</b>	<b>Restricted Funds</b>	<b>Capital Funds</b>	<b>Total Funds 2024</b>
<b>Income from</b>						
Grants and donations	2a	88,833	-	116,049	-	204,822
Charitable activities	2b	379,246	-	-	-	379,246
Fundraising activities	2c	18,970	-	-	-	18,970
Other income	2d	6,184	-	-	-	6,184
<b>Total incoming resources</b>	2e	<b>493,233</b>	<b>-</b>	<b>116,049</b>	<b>-</b>	<b>609,282</b>
<b>Expenditure on</b>						
Charitable activities	3b	556,057	-	53,575	-	609,632
Fundraising activities	3a	-	-	-	-	-
<b>Total expenditure</b>		<b>556,057</b>	<b>-</b>	<b>53,575</b>	<b>-</b>	<b>609,632</b>
<b>Net income/(expenditure) before transfers</b>		<b>(62,824)</b>	<b>-</b>	<b>62,474</b>	<b>-</b>	<b>(350)</b>
<b>Transfers between funds</b>						
Amortisation / depreciation		-	-	-	(31,389)	(31,389)
Artistic programme support		50,000	(50,000)	-	-	-
<b>Net income/(expenditure) after transfers</b>		<b>(12,824)</b>	<b>(50,000)</b>	<b>62,474</b>	<b>(31,389)</b>	<b>(31,739)</b>
<b>Fund balances 31 March 2023</b>		<b>82,584</b>	<b>50,000</b>	<b>137,907</b>	<b>188,342</b>	<b>458,833</b>
<b>Fund balances 31 March 2024</b>		<b>69,760</b>	<b>-</b>	<b>200,381</b>	<b>156,953</b>	<b>427,094</b>
	<b>Note</b>	<b>5b</b>	<b>5d</b>	<b>5c</b>	<b>5a</b>	

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

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Balance sheet**  
**For the year ended 31 March 2025**

	2025	2024
<b>Fixed assets</b> (note 4)		
Leasehold improvements	110,733	138,416
Fixtures and fittings	14,831	18,537
Plant and equipment	563	3,358
Musical equipment	5,260	5,873
Sound and lighting equipment	-	507
Office equipment	-	193
	<u>131,387</u>	<u>166,884</u>
<b>Current assets</b>		
Debtors (note 10)	112,731	110,116
Cash at bank and in hand	173,896	293,744
	<u>286,627</u>	<u>403,860</u>
<b>Current liabilities</b>		
Creditors: amounts falling due within one year (note 11)	(43,750)	(84,850)
<b>Net current assets</b>	<u>242,877</u>	<u>319,010</u>
Creditors: amounts falling due after more than one year		
<b>Long Term Liabilities</b> (note 11)	<u>(58,800)</u>	<u>(58,800)</u>
<b>Net assets</b>	<u>315,464</u>	<u>427,094</u>
 Income and expenditure account / general fund (note 5b)	 63,453	 69,760
Capital fund (note 5a)	125,564	156,953
Restricted funds (note 5c)	126,451	200,381
Designated fund (note 5d)	-	-
<b>Total charity funds</b>	<u>315,468</u>	<u>427,094</u>

For the period 1 April 2024 to 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

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

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



Fiona Mactaggart  
Chair  
24 September 2025

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Statement of cash flow**  
**For the year ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
<b>Cash flows from operating activities</b>		
Net income for the reporting period	159,454	(55,617)
Depreciation and amortisation	35,498	37,041
Decrease / (increase) in debtors and stock	(2,615)	18,349
(Decrease) / increase in creditors	(41,100)	(42,949)
(Decrease) / increase in restricted funds	(31,389)	62,474
<b>Net cash provided by operating activities</b>	<b>119,848</b>	<b>19,298</b>
 Cash 31 March 2023	 293,744	 313,042
Cash 31 March 2024	173,896	293,744
<b>Net cash movement</b>	<b>119,848</b>	<b>19,298</b>

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**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 2025**

**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 2025**

**k Debtors**

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

**l Stock**

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

**m Cash at bank and in hand**

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

**n Creditors and provisions**

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

**o Financial Instruments**

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

**p Significant Accounting Estimates and Judgements**

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

**q Pensions**

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

**r Reserves Policy**

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

See note 5 for details of reserves held.

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

**Omnibus - Clapham**  
*(Limited by guarantee)*  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**2 Statement of financial activities – analysis of income**

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total 2025</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total 2024</b>
<b>a Grants and Donations</b>						
Grants for core activities - public bodies	33,896	77,203	111,099	39,955	116,049	156,004
Other donations /memberships	34,335	-	34,335	48,878	-	48,878
	<u>68,231</u>	<u>77,203</u>	<u>145,434</u>	<u>88,833</u>	<u>116,049</u>	<u>204,882</u>
<b>b Incoming resources from charitable activities</b>						
Charitable activities	388,362	-	388,362	330,324	-	330,324
Theatre Tax Relief	42,952	-	42,952	48,922	-	48,922
	<u>431,314</u>	<u>-</u>	<u>431,314</u>	<u>379,246</u>	<u>-</u>	<u>379,244</u>
<b>c Other trading activities</b>	35,216	-	35,216	18,970	-	18,970
<b>d Other income resources</b>	10,631	-	10,631	6,184	-	6,184,
<b>e Total incoming resources</b>	545,392	77,203	622,595	493,233	116,049	609,282

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 2025**

**3 Statement of financial activities – analysis of expenditure**

	Unrestricted	Restricted	Capital	Total 2025	Total 2024
<b>Charitable activities</b>					
Production costs	91,720	71,533	-	163,253	122,582
Premises / overheads	33,619	49,000	-	82,619	40,669
Office costs / administration	13,360	-	-	13,360	14,372
Marketing	25,678	-	-	25,678	32,786
Staff costs	379,352	30,600	-	409,952	384,812
Independent examiner's fee	-	-	-	-	-
Sundry expenses	3,861	-	-	3,861	8,759
Depreciation/amortisation	4,109	-	-	4,109	5,652
	551,699	151,133	-	702,832	609,632
Total expenditure 2025					702,832
Total expenditure 2024					609,632

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

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**4 Tangible fixed assets**

	<b>Amortisation leasehold improvements</b>	<b>Amortisation fixtures and fittings</b>	<b>Plant and equipment</b>	<b>Sound and lighting</b>	<b>Musical equipment</b>	<b>Office equipment</b>	<b>Total 2025</b>
Cost 1 April 2024	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Additions in year	-	-	-	-	-	-	-
Cost 31 March 2025	327,538	53,858	27,956	19,338	12,275	3,111	444,076
Depreciation and amortisation 31 March 2024	189,122	35,321	24,598	18,831	6,402	2,918	277,192
Charge for the year	27,683	3,706	2,795	507	613	193	35,497
Depreciation and amortisation 31 March 2025	216,805	39,027	27,393	19,338	7,015	3,111	312,689
<b>Net book value 31 March 2025</b>	<b>110,733</b>	<b>14,831</b>	<b>563</b>	<b>-</b>	<b>5,260</b>	<b>-</b>	<b>131,387</b>
Net book value 31 March 2024	138,416	18,537	3,358	507	5,873	193	166,884

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**5 Fund balances**

**a Capital fund**

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

Leasehold improvements 31 March 2024	138,416	
Fixtures and fittings 31 March 2024	18,537	
	<u>156,953</u>	
Less: amortisation 31 March 2025		
Leasehold improvements	27,683	
Fixtures and fittings	3,706	
	<u>31,389</u>	
Balance 31 March 2025	<u>125,564</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 2025 is £125,564. 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 - £63,453**

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

**c Restricted Fund - £126,451**

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

Balance 1 April 2024	200,381
Funds Received to 31 March 2025 (note 7)	77,203
Funds expended to 31 March 2025	<u>(151,133)</u>
Balance 31 March 2025 (note 7a)	<u>126,451</u>

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**Funds Raised – General Funds**

**6 Grants and donations**

	<b>2025</b>	<b>2024</b>
Donations, memberships and sponsorship	68,231	88,833
Fundraising activities		
Café Bar hires*	35,216	18,970
Charitable activities		
Box office commissions and hires	347,876	280,619
Commissions	29,856	39,945
Omnibus Young Company fees	10,631	9,760
Theatre Tax Credit	42,951	48,922
	<u>431,314</u>	<u>379,246</u>
Sundry income	10,631	6,184
<b>Total incoming resources</b>	<b>545,392</b>	<b>493,233</b>

\*A trading company, Omnibar Ltd, was formed in 2022/23. Income in 2024/25 was £54,201 and expenditure £18,985. Net profit for the year ended 31 March 2025: £35,216.

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**7 Restricted Funds – Received in the period 1 April 2024 to 31 March 2025**

	<b>2025</b>	<b>2024</b>
Ian Mactaggart Trust – staffing fund	50,137	30,600
Royal Victoria Hall – Ice at the End of the World	2,000	-
Arts Council England		
- Ice at the End of the World	3,000	27,000
Routes		
- The Arts Society Clapham Common	3,700	1,000
- Mayor's Social Fund	2,625	2,450
- Lambeth Council – HAF Holiday Activity Fund	4,320	10,000
- Sir Walter St John's Education Charity	1,500	-
- Clapham Relief Fund	-	300
- The Worshipful Company Chartered Accountants	3,000	-
- The Worshipful Company of Gold and Silver Wyre		
Drawers	-	826
Unity Trust – Compositor E	-	800
John Thaw Foundation – Compositor E	-	500
The Foyle Foundation	-	20,000
The Vintners Company	4,000	-
Jack Petchey Foundation	1,750	2,000
Donation restricted for Routes	1,171	-
The National Lottery Heritage Fund – Compositor E	-	20,573
<b>Total restricted funds (note 2)</b>	<b>77,203</b>	<b>116,049</b>

**7a Funds carried forward on 31 March 2025 for the following projects:**

Ian Mactaggart Trust (staffing fund)	50,137	
Ian Mactaggart Trust (building fund)	66,000	
	<hr/>	116,137
Routes		8,314
The Foyle Foundation		2,000
		<hr/>
		<b>126,451</b>

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**8 Staff**

The average number of persons employed full time by the company was 15 (2024: 15). No member of staff received a salary in excess of £60,000. Total staff costs were:

	<b>2025</b>	<b>2024</b>
Salaries and fees	381,804	359,884
National Insurance	22,764	20,388
Pension fund contributions	5,384	4,540
	<u>409,952</u>	<u>384,812</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 £5,384 (2024: £4,540).

**10 Debtors**

	<b>2025</b>	<b>2024</b>
Trade debtors	22,771	28,167
Prepayments	7,907	3,710
Grants due	-	10,084
Other debtors	52,951	34,656
HMRC – VAT	439	-
Sundry debtors	2,500	2,500
Omnibar (trading subsidiary)	26,163	30,999
	<u>112,731</u>	<u>110,116</u>

**11 Creditors**

	<b>2025</b>	<b>2024</b>
Trade creditors	6,860	14,965
Box office and hires held in advance	30,508	39,944
HMRC – VAT	-	701
HMRC – P.A.Y.E. and N.I.	-	4,965
Income in advance	-	4,000
Sundry creditors	3,728	2,810
Accruals	61,454	76,265
	<u>102,550</u>	<u>143,650</u>



**Omnibus - Clapham**  
***(Limited by guarantee)***  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**12 Fund Balances**

Net assets are held for the various funds as follows:

	General fund	Capital fund	Restricted fund	Total funds
Fixed assets				
Net current assets				
Current liabilities				
<b>Fund balances 31 March 2025</b>	<b>63,453</b>	<b>125,564</b>	<b>126,451</b>	<b>315,468</b>
Fund balances 31 March 2024	69,760	156,953	200,381	427,094

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Notes to the financial statements**  
**For the year ended 31 March 2025**

**13 Asset strategy**

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

**14 Trustees' remuneration and expenses**

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

**15 Net income / (expenditure)**

	<b>2025</b>	<b>2024</b>
Net income/(expenditure) is stated after charging		
Independent examiner's fees – current year	-	-
Depreciation / amortisation of fixed assets	35,498	37,041

**16 Related party transactions**

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

**Omnibus - Clapham**  
**(Limited by guarantee)**  
**Independent examiner's report to the trustees**  
**For the year ended 31 March 2025**

I report on the financial statements for the year ended 31 March 2025 which are set out on pages 17 to 32.

**Respective responsibilities of trustees and examiner**

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

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

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

**Basis of independent examiner's statement**

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

**Independent examiner's statement**

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

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

*aj dosani*

A J Dosani AFA MIPA  
 Independent Examiner  
 Peel House, 34-44 London Road  
 Morden SM4 5BT  
 24 September 2025