

Company number 05230485
Charity number 1107196

Hoxton Hall

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2025

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

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Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 05230485 incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1107196.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

David Sulkin OBE (Chair)

Alistair Elder

Clive MacTavish

Horace McDonald resigned 19 June 2024

Hayley Miller resigned 19 June 2024

Timothy Vaughan resigned 20 June 2025

Dodoo Abass

Francesca Baker resigned 19 June 2024

Kathryn Stephens resigned 19 June 2024

Kelli O'Brien

Rachel Barrett

Dale Hoskins appointed 18 September 2024

Robert West appointed 17 September 2025

Nicholas Moffat appointed 17 September 2025

Ceri Reed appointed 17 September 2025

Secretary

Belinda Kidd

Artistic director / CEO

Stuart Cox

Independent Examiners

Breckman & Company Ltd, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank Ltd, 25 Kings Hill Avenue, West Malling, Kent ME19 4JQ.

Registered office and operation address

130 Hoxton Street, London N1 6SH.

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Trustees' Report



Photo Bettina Adela

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Trustees' Report

Introduction from our chair, David Sulkin OBE

The 2024 -2025 year was, overall, a great success. Under the leadership of our CEO, Stuart Cox, whose deep commitment to the Hall and its loyal and hard-working staff team has led to a modest, yet very welcome, financial surplus and a highly successful artistic year. There are now eight members of staff including Stuart. Not all are full-time. Their ingenuity, adaptability, commitment and affection for our charity runs very deep. I thank them all.

While our ship was crossing a calm and promising ocean, we encountered a unexpected squall in July. As a result of a bidding process devised and managed by the grant giving unit, Young Hackney, part of the London Borough of Hackney, we proposed a refreshed and stimulating youth arts programme with

the continuation of the generous and invaluable grant which we had received from Hackney for the last 15 years. The total financial resources available were more limited than in previous years and the competition across the arts and sports sectors, intense. Our proposals were not supported and our funding from that source came to an end on 31 October. While the decision was a shock - it affected two members of staff directly - some replacement funding was secured, jobs saved and youth arts services continued, although at a reduced level.

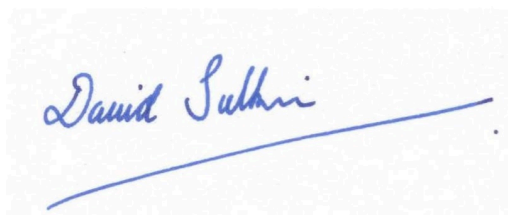
At the same time trustees considered and ultimately endorsed a strategy to designate Hoxton Hall a Creative Health arts centre. The proposal and planned impact of this decision is described in the main part of this report. Creative Health will enable us to delineate further our role and function as a performing arts venue, a stronghold of creativity for people of all ages and a place where everyone can thrive. The decision also chimes with our long history of supporting both the Hoxton community as well as providing space for performing artists, in many disciplines, to develop their practice. The freehold of Hoxton Hall is owned by a Quaker charity which provided services directly at the Hall for many years. In 2024 we re-engaged with Quaker Friends whose beliefs embrace social justice, serving others and living out these principles in daily life. These principles are as strong at Hoxton Hall in 2025 as they were when the Quakers came to Hoxton in 1895.

During the year, after a fire-safety inspection, we were advised that many of the internal doors at both Hoxton Hall and Hoxton Works would need to be upgraded. As the Hall is Grade II* Listed, we have had to take specialist advice on matters of conservation. This safety work will be undertaken as soon as possible. This has led trustees to plan, in future, to carry out a feasibility study about how the Hall could and should be developed to accommodate our ambitious programmes in future. To do this additional funds are required and we are looking at ways to commission the study and how we might fund a capital development plan in future.

Thanks due to our long-term supporters at the London Borough of Hackney, to donors who have supported our Thrive campaign, to the charities and foundations who have supported us, to our artistic and Creative Health partners, and also to my committed and hardworking fellow trustees.

David Sulkin OBE

17 September 2025

A handwritten signature in blue ink that reads "David Sulkin". The signature is written in a cursive style and is positioned above a long, horizontal blue line that spans the width of the signature area.

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Trustees' Report

Introduction

The trustees present their report and the financial statements for the year ended 31 March 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

In shaping their objectives for the year and planning their activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The sections of this report entitled "Objectives and Activities" and "Achievements and Performance" set out Hoxton Hall's objectives and reports on the activity and successes in the year to 31 March 2025. Hoxton Hall's social and educational work primarily benefits young people from lower socio-economic groups aged 7 to 19 from Hackney and the wider north and east London communities. We aim to work with culturally diverse professional emerging artists covering a wide variety of disciplines and serving diverse audiences in an area that suffers multiple forms of deprivation.

The trustees have considered these matters and concluded:

- That the aims of the organisation continue to be charitable.
- That the aims and work done by the organisation give identifiable benefits to the charitable sector and both indirectly and directly to individuals in need.
- That the benefits are for the public, are not unreasonably restricted in any way and certainly not by ability to pay.
- That there is no detriment or harm arising from the aims or activities

Objectives and activities

Our Vision

Everyone thrives through the joy and togetherness of creativity.

Our Mission

Hoxton Hall is a creative hub where people feel empowered to pursue their artistic endeavours. We are on a mission to celebrate the rich diversity of East London by connecting and collaborating with our communities, bringing them together with artists in a joyful, equitable space where talent is nurtured.

Together, we build creative stairways for everyone to achieve their own potential.

Our Values

"Imaginative": We are open, curious and always keen to explore new ideas - and we encourage curiosity in our artists and communities. We use our spaces creatively, putting no boundaries on imagination – inside and outside the building.

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“Ambitious”: We are ambitious for ourselves and everyone who connects with us, striving to be a positive and inspirational anchor in our community.

“Collaborative”: We actively enjoy working in partnership for the benefit of our community. We learn from others when they are better placed to take the lead. Equally we share our knowledge and assets, to help our partners develop too.

“Inclusive”: We work to reflect the rich diversity of Hackney by creating equitable spaces, where we can learn from others and help build dialogue that creates change.

“Compassionate”: We care for our people and our building by acting responsibly with thought, patience, understanding and respect. We consider the impact of our actions on others and our environment.



Unbound Photo: Danny Kaan.

Achievements and Performances

Overview of programme and performances

The year between April 2024 and end of March 2025 has been a mixed year for Hoxton Hall with funding challenges as a result of the loss of a long-term contract with the London Borough of Hackney married with fantastic achievements artistically and with income generation. As team we have met our challenges and shown huge resilience.

We have delivered 145 events and reached 19,847 people. This includes 36 music gigs and 4 comedy nights, 61 theatre performances, 23 community groups using our building and 21 events. There have been over 432 sessions focused on young people delivered. We have also given £48,060 worth of in-kind space to support artists such as Brainfools Circus, Sleepwalk Immersive, Sounds Like Home Choir and Double Jinx Company. These are all young artists creating new work.

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Trustees' Report

This report showcases the highlights and the story of our year.

Creative Health

In our staff team and trustees' Away Day on July 19th and in our December 11th trustee meeting we ratified a proposal that we will embrace Creative Health as the key driver for strategic purposes, organisationally. Creative Health is knowing that engagement with and through culture, both participatory and as part of an audience, improves our sense of wellbeing and consequently improves health. Throughout this year, Hoxton Hall has made great strides in this area of our work.

Strictly Hoxton is a project that has developed dramatically. Last year this started as a one-off event and is now, through support from the Derwent Foundation, a regular monthly event produced in partnership with Hackney Circle, reducing loneliness for people over 55 across Hackney, through arts engagement, socialising, dance and food. We delivered nine Strictly Hoxtons during the year in which participants got to experience and take part in Indian dance, magic, a Pride parade, circus, carnival, ballroom dancing, classical music and singing. Participants have taken part in sessions led by Brainfools Circus, Philharmonia Orchestra, top drag artists Vanity Von Glow and Topsy Redfern and cast members from the West End production of *Cabaret*.

The project was attended by between thirty and sixty five over 55's per session. At three points during the project, we asked participants to complete evaluation forms to measure if the project made them feel *positive, included and connected*. We had seventy-three responses and asked scaled questions of 1 to 10 on their experience with 10 showing highest satisfaction. The data showed an average score of 9.4 in satisfaction. Participants said:

It made me feel very well and joyful. (Participant)

I love being here at Hoxton Hall and feel included, meeting my friends in the community, having a good laugh. (Participant) Strictly Hoxton Photo: Sean Pollock.



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This work developed into a new project "Creative Health Commissions" which began in December 2024 commissioned by Mortar a creative health organisation and funded by Arts Council England. Our part of the project has been delivering dance workshops to improve balance, co-ordination, posture, confidence, happiness, flexibility and strength. A group of thirteen women over 55 has been formed. They meet on Tuesday mornings to dance with practitioners D'relle West and Aaron Anderson. They worked towards a performance linking with other creative health activities in the community that will taking place in April 2025 at Hoxton Hall.

"I always feel so happy when I have been dancing. I've read an article in my WhatsApp group that dance is even better for depression than antidepressants. The health service should prescribe this."
(Participant)

We started to develop a local place-based network for Creative Health called the "Hoxton Hub" in September 2023 which we have developed in partnership with the Culture Team at the London Borough of Hackney. In the last year, this partnership has flourished. Our work is highlighted in Dr Rebecca Gordon Nesbitt's Understanding Creative Health in London report which you can access here:

[Understanding Creative Health in London | London City Hall](#)

We have delivered six network wide forum meetings, and the network now has membership of over fifty Hoxton and Shoreditch organisations and over one hundred and ten individuals. As well as a wealth of local arts organisations, this year we have solidified and grown partnerships with the local health sector. We have had contributions from Healthwatch Hackney, Hackney Neighbourhoods Team, City and Hackney Primary Care Networks, National Centre for Creative Health, Population Health Hub and Ageing Well.

In February 2025 the network came together with support of London Arts and Health and the Arts Council to create our manifesto to be launched next year and our plan on how we deliver together to benefit the wellbeing of our residents.

This is based on a Fun Palace concept; we delivered as a network meeting on October 5th which focussed on creative health at the heart. Organisations from our network including Cardboard Citizens, Shoreditch Town Hall, Art'Otel, Hackney Markets, Counterpoint Arts, New City College and Autograph Art Gallery and built a creative health themed day that reached 658 participants. There were arts, crafts, Ninja, music, circus, dance and film workshops all taking place in venues within Hoxton including the street market! This was all linked together by a specially created Hoxton Fun Palace digital map created in partnership with Footways Map and UCL's Creative Health Masters students.

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Fun Palace Photo: Sean Pollock.

Hoxton Hall's young people have also feel strongly about our Creative Health initiative. Our Young Leaders have created their own podcast on mental health and creativity. The Young Leaders said that they saw a rise in depression and self-harm in their peers after the pandemic. This podcast has been made over the last year. They created six episodes talking with artists, producers, therapists, plus peer discussions which featured in the final podcast and due to be launched next year. The final episode was recorded at the podcast launch on February 10th capturing a Q & A session with the Young Leaders and an open discussion with the audience. The Young Leaders proposed the idea to organise a launch for the podcast *Hoxton Talks*. Local council and representatives from the Culture Team, parents, friends and facilitators from Hackney Empire and London Youth attended, all gave excellent feedback.

It is worth noting that one of our young people Aaron Anderson, who grew up at Hoxton Hall over fifteen years, has not only been leading our creative health commissions project but in January created his own creative health music gig *For Those that Need Hugs* onstage at Hoxton Hall.

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Sounds Like Home Photo: Ellen Muriel.

Performance and programming

This year we have continued a positive partnership with regular artistic collectives including *Hidden Jazz Club* which brought Jazz Musicians to our stage including those from the Ezra Collective. *Hilarious at Hoxton*, through Big Head Comedy, brought regular high-quality and diverse comedians to our stage, including Kate Butch, Suzi Ruffell, Fatiha El-Ghorri and John Kearns to our stage for stand-up evenings. We also created new partnerships with the Crick Crack Club's storytelling evening *Gilgamesh* and a had fantastic evening with *Ura Matsuri* - a festival, showcasing both world-leading and emerging women artists from the East and South East Asian diaspora.

See more about Ura Matsuri at [Ura Matsuri](#).

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Ura Matsuri Photo: David Green.

We had a year-long partnership with Border Crossings on a very special project leading to performances at Hoxton Hall in November. *Mouth of Gods* was an opera-theatre performance exploring the rich history and ongoing cultural significance of Latin America's indigenous peoples. Combining ancestral dances, intricate embroidery, and shamanic ritual with extraordinary Baroque music born from the meeting of European and Indigenous traditions, the performance was a powerful journey from the oppressive colonial era looking towards renewal and hope. At its core was the rediscovered 17th century opera *San Francisco Xavier*, written in the Chiquitano language by an unknown indigenous composer.

Celebrated Peruvian soprano Edith Ramos Guerra made her first UK appearance alongside Quechua/Aymara tenor Rafael Montero; while Johnny Rodriguez brought his expertise in traditional Andean music to enrich the baroque orchestra, under the direction of Matthew Morley, former Chorus Master at English National Opera.

Members of the Latin American community actively contributed to the staging by participating in traditional dance, crafting and animating indigenous-style puppets, and meticulously re-creating a funerary mantle inspired by the ancient Paracas civilization, under the guidance of Amazonian master embroiderer Bella Lane. Many of these workshops took place at Hoxton Hall leading up the performances.

Approx 1,500 people were able to experience *Mouth of Gods* over the six performances. These included school groups and women's groups. 50% of the audience representing schools did not speak English as a first language and 15% of the audience said they had a disability. The performance was in several languages: English, Spanish and a number of Indigenous languages, particularly Chiquitano.

"Keep going, you're amazing. Continue to make these accessible for everyone." (audience survey)

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This year we embarked on a new way to engage audiences at Christmas that was more economically viable and yet also creative. Welcome *Festive Follies*. The varied program including, *A Christmas Carol*,

Kate Garner's Christmas Party, *Hidden Jazz Club*, *Strictly Hoxton - Festive Special* and *Circus Enchantá - a Winter Fairytale*. Festive Follies allowed us to showcase a diverse range of performances, catering to different audience tastes and broadening our seasonal appeal. This approach not only enriched the festive atmosphere at Hoxton Hall but also attracted new audiences while engaging our regular patrons in fresh, exciting ways.

We had 1,260 visitors throughout the season, collaborated with three businesses in Hoxton Street (the Pie and Mash shop, SCT charity shop and Monster Supplies Store) offering social media swaps and raffle prizes. We engaged with a local school to promote Circus Enchantá. Survey responses were all positive. Comments: "*Excellent show*", "*It was lovely, well done*", "*We had a great time, and all the staff were charming and welcoming.*" Hoxton Hall also made a small profit.

As a music hall, the artform form of musical theatre is a close relative to us and we were in delighted to host, in October, the concert premier of *Unbound* by West End performer and composer, Matthew Harvey as part of Halloween. This musical honoured 1980's horror films and music. The try-out included a host of West End performers who presented Matthew's delightful pop score in spectacular fashion.



Bacchanalia Photo: James Lawson.

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The Room led by Patrizia Paolini and Scott Weddell was a project that took place in our Art Studio. On the third Tuesday of every month it became a cabaret space for emerging performers in art form of Dadaism to showcase and try out new material to a supportive audience of up to forty people.

Each night at THE ROOM feels totally distinct from the previous one. No two nights are the same. I enjoy the exuberance, flair and humour that each performer brings to their work (The Room performer)

We knew we weren't watching a polished expensive show, but we were part of something more unknown and creative (audience member)

The artistic highlight of the year and a project that was in development with us from March 2024 was *Bacchanalia* with the company Sleepwalk Immersive. This immersive free roam piece of theatre was initially performed at the Crypt in Bethnal Green but with positive reviews and the building of a loyal audience for the piece we decided to bring it to Hoxton Hall where it took over the whole building.



Bacchanalia Photo: Akil Wilson.

Hoxton Hall was turned into 1960's Thebes to tell Sleepwalk Immersive's interpretation of Euripides' *The Bacchae*. Our own hall became Mayor Pentheus' Town Hall, the basement became a lair for Dionysus and the top of the Hall became Zeus' lair. As for the May Scott Studio, it was turned into the forest of Thebes. This ambitious partnership saw a four-week run beginning at the start of March. The production sold 2046 tickets and completely sold out in the last week of performances. Audiences returned up to four or five times to see the show building an enthusiastic following. We also had groups attend from St Thomas More School Wood Green and Dulwich College as well as industry professionals from Punchdrunk, Hackney Culture Team, Woolwich Works, Shoreditch Town Hall and Arts Council England.

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We engaged Graeae Theatre who enabled us to make the project as accessible as possible. This support resulted in accessible routes through the show, a sensory table and audio descriptions of spaces that were not completely accessible.

Artistically it was very well received with a 5 Star from Immersive Rumours who said that Bacchanalia was *“an unmissable immersive show that's up there with the best work London has to offer.”* Broadway World in its four-star review said, *“Bacchanalia continues to be one of the highlights of immersive theatre in London, allowing audiences to become immersed in the city of Thebes and choose their own path while still having a strong narrative throughout.”*

[Review: Bacchanalia by Sleepwalk Immersive \(Hoxton Hall\)](#)

[Review: BACCHANALIA, Hoxton Hall](#)

Our work with young people

Between April and October, we consistently delivered weekly sessions in dance, drama, music and art to up to 250 young people per week. From November we had to reduce our delivery due to funding restrictions. This was a year in which we were required to reapply to the London Borough of Hackney for the contract to deliver a youth hub service. We submitted our application in May and in July we found out, after fifteen years, that our proposal was unsuccessful.



Wind/Rush Generation(s) Photo: Akil Wilson.

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This led to major challenge in the middle of the year as the Hackney contract funded almost all our work with young people. Luckily, we gained some additional funding from the National Foundation for Youth Music, Awards for All and the Foyle Foundation, which enabled us to keep some services going for young people right through the year. There was, however, a reduction in provision from November as we worked to navigate the impact of the loss of funding. Despite this challenge we did provide much to be proud of. Here are some highlights:

Acting Out

The most rewarding project of the year – the project of which we are most proud - was our Acting Out performance of *Wind/Rush Generation(s)* by Mojisola Adebayo. This was part of the National Theatre's Connections programme of 2024. The group of ten young performers gave a stella performance of the play inspired by and featuring Rt. Hon. David Lammy's famous speech in Parliament criticising the Government's response to the Windrush scandal. The first performances took place at Hoxton Hall in March with subsequent performances at the Arts Depot, Barnet, and at Hackney's Windrush Festival staged at Hackney Town Hall staff as training; part of their anti-racism work. The performances reached over 450 people and was performed by a cast of ten young people aged between 13 and 18, 80% of which were from the Global Majority as well as some participants whose family members from the Windrush generation.

Our National Theatre Connections assessor said that the production was one of the highest standard of Connections performances he had seen. The Acting Out group next worked on the play *Fury* by Phoebe Éclair-Powell, with rehearsals taking place weekly from October with performances at Hoxton Hall scheduled for the first week of April 2025. The group of young actors are both talented and committed to working in the most professional way.



Fury Rehearsal Photo: Akil Wilson.

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Summer Programme

Summer 2024, we welcomed 86 young people into our building over five weeks, 60% of the young people attended three weeks of activity. Through the Holidays Activities Food programme funding we were able to provide a healthy lunch for all young people who are in receipt of free school meals. In week one we began by introducing live music instrumentation to our young musicians with a week funded by Discover Young Hackney. Three highly skilled musicians facilitated our 15 - 19 year olds, with introductory group learning on guitar, bass, keyboards and drums. This was followed by a second week collaborating with Ronnie Scott's youth facilitators working with 11 – 16 year olds. Week three introduced drama skills, as young people created their own play. Week four included a circus project in partnership with our neighbours, the National Centre for Circus Arts. Week five included carnival preparations in Hackney Carnival which happened in September.

Youth Music and Ronnie Scott's

Through two-year funding (13k per year) from Youth Music we were able to continue to support our young people to access our very own fully equipped basement music studios in week two of the Summer programme with the guidance our mentor Chris Xylo. This is a much-loved music base for young people where they have increased their use in acoustic instruments and encouraged young people, who usually prefer to use to the recording studio, to try something new.

In the January term of our afterschool provision, we worked with facilitators from Ronnie Scott's Jazz Club. Two of their musicians worked with our 13 - 19 year-olds teaching bass, guitar, keys, singing and drums to form a small band. The young people have excelled in their progress and a core group have returned each week accomplishing completely new skills in music.

Family Action

We developed a working partnership with Family Action - a service supporting the mental health and well-being of young people. Sessions have been run in collaboration with Family Action represented by Vivienne Steketee who is a young peoples focused councillor. Viv planned and organised the main activities of each session, with a focus on mental health and well-being through fun and engaging activities. This collaboration helped steer the girls' group in aligning the activities of that group with Hoxton Hall's health strategy. Activities have included stress ball-making, anger management exercises, mindfulness bingo, goal-setting and planning, developing the girls' group with feedback to us and their wishes for the future.

Sound Out

This year's main Sound Out event, a gig lead by our Young Leaders, engaged eighty young people, twelve young performers, two new youth hosts, a young DJ and ten young leaders who attended meetings in the run up to the event to design marketing, choose the artists, create the running order and plan the décor. A new aim that was achieved through this event was hosting performers from Cardboard Citizens and Hackney Empire. The Young Leaders gave out information about an online counselling service and set up a 'quiet space' for young people who may have felt overwhelmed. These features suggest new awareness from the group in catering for audiences with well-being in mind.

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Sound Out Photo: Akil Wilson.

Our Hires

We enjoyed partnerships with a variety of hirers this year. Firstly, with higher education establishments East 15 and Royal Central School of Speech and Drama.

East 15 brought a second season of end-of-term performances with their students from the BA Acting International course. David Watson's newly commissioned play for East 15 *Calling* was a satire on the climate catastrophe, *I, Joan* by Charlie Josephine was a powerful new play telling Joan of Arc's story anew: alive and queer and full of hope. *Tri-Border* written and directed by Dominic Garfield in collaboration with HighRise Theatre was a fast paced and rhythmic insight into the imminent challenges facing humanity in the West.

In June we were delighted to be a host venue for *PSI 29* (Performance Studies International) alongside the Victoria and Albert Museum, Senate House and Birkbeck University of London, and the Africa Centre. Over three days we worked in collaboration with Royal Central School of Speech and Drama and London International Festival of Theatre [LIFT], hosting workshops, conferences and performances with performance study artists and academics from across the world.

In October the amateur circus company Arealism brought their production of a circus play called *The Haunting* which treated the audience to some spooky circus stunts for the Halloween half term week.

We also had a variety of hires from exciting theatre companies. In February the building was full of creativity as Relish Theatre rehearsed two productions for a run at the Pleasance Theatre in Caledonian Road, N7 in March. These plays *Oh My Pain, My Beautiful Pain!* and *Acid's Reign* were part of Relish Theatre's regeneration season, celebrating the LGBTQ experience. The renowned theatre company, Complicité, brought their project *Rebel Voices* to Hoxton Hall in February. The workshops and performance fused movement with the performers' own words, offering a compelling and revealing glimpse into the hidden lives of older women; often made invisible, and excluded from professional, creative and social settings.

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2024 brought a wave of exciting music gigs from both emerging and established artists. These included Pixie Lott, who previewed new songs from her album *Encino* in an intimate gig in July. To celebrate the release of his latest album *\$10 Cowboy* much admired US country music artist Charlie Crockett, played a run of three intimate shows at the Hall in May. This brought throngs of country and western music fans to the streets of Hoxton. Rising star Alessi Rose also brought an army of young fans to Hoxton for three gigs in September and The Wave launched a new single *City Lights* with Blur's Graham Coxon in February. In November much loved jazz artist, Tina Carr, brought together an exciting group of musicians to perform material from her forthcoming album.

We also re-established a relationship with the BBC who hired Hoxton Hall for a recording of a new sitcom for BBC Radio 4 called *The Many Wrongs of Lord Christian Brighty* which is a comic version of Bridgerton created by comedian Christian Brighty. Also featured in the cast were Jessica Knappett and Colin McFarlane.

They can be downloaded here:

[BBC Radio 4 - The Many Wrongs of Lord Christian Brighty - Available now](#)

We also continued to be a wedding venue and available to private hirers and parties. One especially exciting event was the wedding of Josh and Tom who brought their skills in event management to create a Hoxton Hall wedding with circus, cabaret, a sweet shop and fish and chips! You can see the photos here:

[Tom & Josh – Sam and Simon](#)

We had the best day as did all of our guests, we've received so many messages saying it's the best wedding they've ever been to. I know I'm biased, but I completely agree with them! Thank you all so much for making it the most incredible day (Tom and Josh)

We have been delighted to open up our spaces to more community groups, not only to earn income, but also to fulfil our creative health objectives. We have welcomed Healthwatch which lead an event for local young people to talk about issues they face with mental health. Hackney Shed, an inclusive youth company, used the Hall for a filming project, Intermission Theatre used Hoxton Hall for rehearsals for their youth production of *Much Ado Remixed* and HighRise Theatre delivered a showcase for young actors. We were also very proud to once again host ParaPride which included acts Son of a Tutu, Crip Ladywood, Tattoo Pole Boy and Asifa Lahore.

The event was a big success, from attendance, performances, panel, and Community partners area. This has been possible thanks to your support. You were both so helpful, welcoming and accommodating throughout the weeks leading up to the event date, and on the day up until we left. Please also extend our gratitude to the wider Hoxton team who worked hard on the day, they were hands-on and very attentive to our needs. It has been a pleasure returning to Hoxton Hall for the second year. We look forward to coming back for future events. (Daniele Lul, ParaPride)

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Trustees' Report

Our strategic developments and statutory obligations

Environmental

Our Head of Technical and Operations, Rob Callander successfully secured £49K from the Hackney Community Energy Fund Stage 2 Capital Works. This enabled energy saving work to be done with both our heating and lighting throughout our building. This work was completed over the autumn and winter. Our heating can now be controlled on a room by room basis, with a schedule, temperature control and presence detection, meaning the heating is reduced when the room is empty. Our lights have been upgraded to low energy LED, also with presence detection, meaning the lights turn off automatically when the room is empty. De-stratification fans have been added to push warm air from the upper levels to the ground floor. These upgrades are making the spaces not only more environmentally friendly and cost effective, saving up to 7.5 tonnes of carbon a year with energy savings of 20-50% (depending on item), but also more pleasant and comfortable for the people using them

May Scott Studio

Through donations made by Cardboard Citizens, our partner and an outstanding company resident at Hoxton Works, Rob Callander led on turning the May Scott into studio space. There is now extra rigging of theatre lights and black curtains that can now turn the space into a black box theatre. This is great for our artistic development and also potential income generation.

Hoxton Works

Hoxton Works is vital to the local economy of Hoxton. It brings a workforce to the area every day who contribute to shops and cafes in the area. The work also supports homeless, cultural life in Hackney and LGBTQ young people. We have a full relationship with the Greater London Authority who hold the master lease but also match the work of Hoxton Hall in goals of Creative Health.

We have welcomed excellent new tenants to Hoxton Works. The award winning company, Cardboard Citizens, which works with people experiencing homelessness through theatre and creativity, took up their tenancy. This has significantly increased the potential for closer partnerships with tenants and more opportunities for collaboration. Already this has resulted in Hoxton Hall supporting workshops for Cardboard Citizens whose users are closely aligned with our creative health agenda. Additionally we have supported and showings of their work publicly. Hoxton Hall was also used for their most recent filming project which was called *More Than One Story* featuring actors who have lived experience of homelessness to break assumptions about how and why people become homeless.

We recently adapted one of the units in Hoxton Works, G2, so that tenants have an extra workshop and meeting space that they can use with a reduced hire fee. We will be watching to see how successful this is and how this helps tenants throughout in the coming year.

New Roles

As a result of the losing our Young Hackney funding we could no longer maintain a youth department with two roles. Therefore, we restructured and because of our emerging focus on Creative Health we decided to change to one role- the Creative Health Manager. Next year they will lead the charge in building on our creative health achievements so far and rebuilding the work with young people.

Hoxton Hall
(Limited by Guarantee)
Trustees' Report

Plans for the future

It has been a very busy year full of both major challenge but also many significant achievements. We look forward to the next year with the following activities planned:

Activate- Hidden Women of Hoxton

At the end of March, learned that we had been successful in an application to the National Heritage Lottery Fund (NHLF) for £228,000 to a two-year project called *Activate* based on many of the female led heritage of our building. *Activate* will take this heritage and through co-creation design with community groups reimagine our spaces with a new exhibition. We have recruited a project manager for this work who will work with a designer and community groups on exhibition pieces for our front of house spaces based on heritage learning.

Feasibility Study

As our building, and its different spaces, become more and more regularly used and busy, and as we plan to maximise both our creative health strategy and opportunities to develop income, we are planning to commission a feasibility study to explore issues connected with the use of the theatre, dressing rooms, the May Scott Studio, ancillary rooms, the foyer and bar areas, the creative rooms in the basement, our offices and very limited storage areas, to develop a plan to fully refresh our building, improve the audience and user experience and ensure that Hoxton Hall is fit for purpose for many years to come.

Fire Doors

By the end of 2025 – 2026, we will have made significant progress on renewing our fire strategy and replacing or repairing our outdated fire doors without risk of losing our Grade II* Listing and also the Victorian and much-loved feeling of our building.

Increase in income generation

We are increasingly aware of reduced opportunities to secure funding from grant givers, local authorities, trusts and foundations. In this coming year we plan to shift focus from grant reliance and ensure we maximise our income generation through use of all our spaces. We will have already invested in a new role of Programme Administration Assistant whose role will be to support Sam Cambell, our Programme Producer.

Creative Health Launch

In 2024 -2025 we defined ourselves as creative health organisation. In the coming year we will be more public about this strategic development, and we will plan a public celebration launch event.

Hoxton Hall
(Limited by Guarantee)
Trustees' Report



Strictly Hoxton Photo; Sean Pollock.

Finance review

Hoxton Hall maintains its financial stability with the substantial assistance of its trading subsidiary Hoxton Workspaces Ltd and, additionally, through theatre and room hires, and by securing additional funding from various trusts and foundations.

In previous years and this year, income from Hoxton Workspace has been a vital part of Hoxton Hall's income which includes revenue generated by workspace units at 128 Hoxton Street. During 2024 – 2025, Hoxton Works was able to make a contribution of £79,279 to the work of Hoxton Hall.

Our Youth Arts Programme was supported by the London Borough of Hackney until 31 October 2024 with a core contract of £52,500 for the main PAYP grant. Additional grants were provided during the year for the youth arts programme by other smaller grants from the London Borough of Hackney, the Jack Petchey Foundation, Awards for All, Youth Music, Holiday Activity Fund and London Youth.

Reserves Policy

At the year-end 2024 -2025, Hoxton Hall had the protection of £220,264 of unrestricted reserves. The intention is to use part of this to contribute towards operating and staffing costs and loss of the London Borough of Hackney youth contract as well as vital repairs. The reserves policy of building and maintaining unrestricted reserves to cover 3 months running costs - estimated at £150k - remains in place. Restricted reserves were £1,721,795.

Statement on fundraising practice

Hoxton Hall's income is derived from box office income, contracts and grants from statutory sources, and grants from trusts and foundations, a contribution from our trading subsidiary, Hoxton Works Ltd, and occasional small donations from individuals. Hoxton Hall has received no complaints about our fundraising activities in this period. Hoxton Hall has not approached any individuals as donors this financial year and is careful of any potentially vulnerable donors.

Hoxton Hall
(Limited by Guarantee)

Trustees' Report

Principal risks and uncertainties

The trustees have examined the major strategic, business and operational risks that the charity faces and can confirm that systems have been established so that the necessary steps can be taken to mitigate these risks.

Our Finance sub-committee in conjunction with our Development Committee scrutinises management accounts cash flows and makes recommendations from this analysis to the Board. Financial contingencies have been built into capital projects and cash flow is carefully monitored by the Finance Sub-committee. Budgeted and actual costs for projects are reviewed on a quarterly basis to ensure income and expenditure is in line with agreed targets.

Financial risk Management .

As alluded to under the financial review and reserves policy, over the next year Hoxton Hall will continue to implement the following activities to improve its financial sustainability.

- Increase earned income by ensuring that the Chief Executive and Programme Producer are supported to focus their time on generating more types of hires and fundraising, and our Hoxton Hall Supporters Scheme.
- To help with the above point we have invested in a new role Programme Admin Assistant to ensure that we have the capacity to increase and maximise our income generation activities.
- Work with our Development Committee to increase donations through individuals.
- Build on the emerging “hub” and “creative health” approach and continue to be imaginative in how we programme our spaces inviting new revenue from community groups, classes and courses, parties and events.
- Development of our programme of theatre, music, cabaret and circus performances, building audiences to increase ticket yield and raising funds to support specially commissioned productions to appeal to local and family audiences Continuing to retain a film industry consultant to explore further and more frequent filming opportunities in the unique environment of Hoxton Hall.

Structure, governance and management

Constitution

Hoxton Hall is a company limited by guarantee, not having a share capital, incorporated on 14 September 2004 and registered as a charity on 9 December 2004. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 5 in the accounts.

Objects

The Company's main objects as set out in the Memorandum are the advancement of education and the provision of facilities for the benefit of the inhabitants of Hoxton and neighbouring boroughs in the interest of social welfare for recreation and leisure occupation with the object of improving the conditions of life for the said inhabitants.

Hoxton Hall
(Limited by Guarantee)

Trustees' Report

Organisation

The board of trustees of the company and the sub-committees have overall responsibility for the running of the company. Through regular board meetings and sub-committee meetings the trustees, who are the directors of the company, advise the management of the company, in particular on strategy. The board appoints the Chief Executive who is responsible for policy and day to day management of the charity.

Hoxton Hall recruits trustees via targeted approaches and advertisements. The prospective trustee meets the CEO and is interviewed by the delegated group of trustees and the Chair. Following the interview, a prospective trustee attends a board meeting as an observer and is voted on subject to references. A trustee is formally appointed thereafter and undergoes an induction. The newly appointed trustee receives the Memorandum and Articles of Association, 3-year Strategic Plans, Trustee role and responsibilities and board minutes of previous meetings.

The trustees who served during the year and to the date of signing, and those members of the board that served on the finance sub-committee are shown on page 1.

Related parties and relationships with other organisations

Hoxton Hall continues to hold 100% of the shares of the trading subsidiary Hoxton Workspaces Ltd, based at 128 Hoxton Street. It contributed £86,926 to the charity Hoxton Hall during the year (2024: £114,111). We are working to increase tenants from the culture and health sector, especially charities that align with our future goals around becoming a Creative Hub for Hoxton. Examples of tenants are Cardboard Citizens, Albert Kennedy Trust and Counterpoint Arts. These charities use creativity to support housing, LGBTQ communities, young people, refugees and residents.

Hoxton Hall although no longer has a contract with the London Borough of Hackney to deliver a contract for Young Hackney we still have a strong bond with Hackney through our partnership with the Hackney Culture Team on the Creative Health network Hoxton Hub which we co lead with them. This is a strategic creative health project and demonstrates our continued relationship.

Remuneration policy for key management personnel

Staff remuneration is benchmarked on similar positions in London. The board and senior management review and agree pay scales within annual budgets and remain within these agreed parameters when engaging in the recruitment process for new staff.

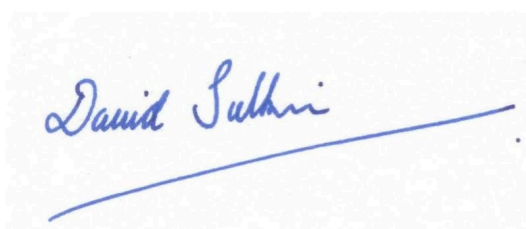
Small company exemptions

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

The trustees' annual report has been approved by the trustees on 17 September 2025 and signed on their behalf by

David Sulkin OBE (Chair)

Trustee



**Independent Examiner's Report to the Trustees
of Hoxton Hall**

I report on the accounts of the charity for the year ended 31 March 2025, which are set out on pages 24 to 43.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified 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 (under section 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 cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Graham Berry FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

17 September 2025

Hoxton Hall

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
Income and endowments from:	2						
Donations and legacies - page 26		26,965	64,462	91,427	9,322	60,717	70,039
Charitable activities:							
In kind support - page 27		78,226	-	78,226	-	-	-
Youth arts - page 27		-	104,943	104,943	-	144,835	144,835
Theatre activities - page 27		330,112	13,750	343,862	206,594	135,787	342,381
Other trading activities:							
Commercial trading operations - page 27		111,230	-	111,230	65,141	-	65,141
Investments	3	8,551	-	8,551	3,241	-	3,241
Other - Gift Aid from subsidiary undertakings	11	86,926	-	86,926	114,111	-	114,111
Total		<u>642,010</u>	<u>183,155</u>	<u>825,165</u>	<u>398,409</u>	<u>341,339</u>	<u>739,748</u>
Expenditure on:							
Raising funds:							
Commercial trading operations		4,500	-	4,500	3,500	11,753	15,253
Charitable activities:							
In kind support - page 28		78,226	-	78,226	-	-	-
Youth arts - page 28		68,478	105,552	174,030	31,831	160,762	192,593
Theatre activities - page 28		417,600	81,653	499,253	328,831	184,252	513,083
Theatre refurbishment - page 28		53,608	-	53,608	18,513	-	18,513
Total		<u>622,412</u>	<u>187,205</u>	<u>809,617</u>	<u>382,675</u>	<u>356,767</u>	<u>739,442</u>

Hoxton Hall

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
Net income / (expenditure)	4	19,598	(4,050)	15,548	15,734	(15,428)	306
Gains/(losses) on investments	3	(2,456)	-	(2,456)	4,374	-	4,374
Depreciation	9	(4,920)	(121,575)	(126,495)	(4,924)	(121,610)	(126,534)
Net movement in funds:		<u>12,222</u>	<u>(125,625)</u>	<u>(113,403)</u>	<u>15,184</u>	<u>(137,038)</u>	<u>(121,854)</u>
Reconciliation of funds:							
Total funds brought forward		<u>208,042</u>	<u>1,847,420</u>	<u>2,055,462</u>	<u>192,858</u>	<u>1,984,458</u>	<u>2,177,316</u>
Total funds carried forward	17, 18	<u><u>220,264</u></u>	<u><u>1,721,795</u></u>	<u><u>1,942,059</u></u>	<u><u>208,042</u></u>	<u><u>1,847,420</u></u>	<u><u>2,055,462</u></u>

The notes on pages 31 to 43 form an integral part of these financial statements.

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

Hoxton Hall

(Limited by Guarantee)

Year ended 31 March 2025

		2025		2024
		£		£
Income from donations and legacies				
Grants				
Statutory funding	-		1,875	
Arts Council England	-		39,217	
Foyle Foundation	15,000		-	
Hackney Light & Power Community Fund	49,462		15,000	
Other Trusts and Foundations	-		6,500	
		64,462		62,592
Donations				
Donations		26,965		7,447
		91,427		70,039

Hoxton Hall

(Limited by Guarantee)

Year ended 31 March 2025

	2025 £	2024 £
Income from charitable activities		
In kind support		
Emerging artist and companies support	52,812	-
Space hires	18,655	-
Discounted community tickets	6,759	-
	<u>78,226</u>	<u>-</u>
Youth arts		
Jack Petchey	4,815	600
Hackney Community Fund - Acting Out	10,065	9,727
London Borough Hackney - HAF	2,786	9,136
Trailblazer	10,209	29,900
London Youth NCS	(880)	4,672
London Borough Hackney - Connecting Young	60,181	90,000
National Lottery Awards For All	16,967	-
Proud To Be Me	800	800
	<u>104,943</u>	<u>144,835</u>
Theatre activities		
London Borough Hackney - Strictly at Hoxton	2,000	6,325
Derwent Foundation	6,750	-
London Borough of Hackney - Mortar	5,000	-
London Borough of Hackney outreach programme	-	3,000
National Lottery Heritage Funds	-	79,262
Hackney Regeneration Project Summer Festival	-	47,200
Theatre performances/ticket sales	330,112	206,594
	<u>343,862</u>	<u>342,381</u>
	<u>527,030</u>	<u>487,216</u>
Income from other trading activities		
Commercial trading operations		
Equipment/room hires	57,629	25,598
Other income/hires	10,623	-
Management fees	42,978	39,543
	<u>111,230</u>	<u>65,141</u>

Hoxton Hall

(Limited by Guarantee)

Year ended 31 March 2025

	2025 £	2024 £
Expenditure on charitable activities		
In kind support		
Emerging artist and companies support	52,812	-
Space hires	18,655	-
Discounted community tickets	6,759	-
	<u>78,226</u>	<u>-</u>
Production costs		
Staff costs	409,447	305,641
Freelance/casual staff	20,505	22,148
Training/recruitment	987	2,700
Youth arts production	39,506	46,565
Other performance costs	68,099	206,498
Marketing/PR costs	9,142	26,358
Premises	152,037	90,649
Office	25,311	34,826
Governance costs		
Accountancy	4,400	4,000
Board expenses	1,957	56
	<u>731,391</u>	<u>739,442</u>
	<u>809,617</u>	<u>739,442</u>
Analysis of production costs		
Costs of raising funds	4,500	15,253
Youth arts	174,030	192,593
Theatre activities	499,253	513,083
Theatre refurbishment	53,608	18,513
	<u>731,391</u>	<u>739,442</u>

Hoxton Hall
(Limited by Guarantee)

Balance Sheet
31 March 2025

		2025		2024	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	9		1,726,468		1,852,963
Investments	10		50,230		52,686
			<u>1,776,698</u>		<u>1,905,649</u>
Current assets					
Stocks	12	3,433		-	
Debtors	13	79,927		61,808	
Cash at bank and in hand		316,956		189,275	
		<u>400,316</u>		<u>251,083</u>	
Liabilities					
Creditors: amounts falling due within one year	14	(234,955)		(101,270)	
Net current assets			<u>165,361</u>		<u>149,813</u>
Total assets less current liabilities			<u>1,942,059</u>		<u>2,055,462</u>
The funds of the charity					
Unrestricted funds	17				
- General fund			214,764		202,542
- Designated funds			5,500		5,500
			<u>220,264</u>		<u>208,042</u>
Restricted funds	18		1,721,795		1,847,420
Total charity funds			<u>1,942,059</u>		<u>2,055,462</u>

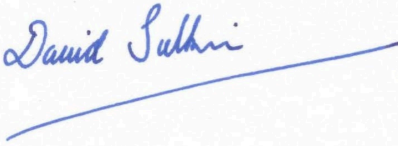
For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 17 September 2025 and signed on its behalf by



David Sulkin OBE (Chair)
Trustee

The notes on pages 31 to 43 form an integral part of these financial statements.

Hoxton Hall

(Limited by Guarantee)

**Cash Flow Statement
for the year ended 31 March 2025**

	Notes	2025 £	2024 £
Cash flows from operating activities	21	<u>119,130</u>	<u>(6,967)</u>
Cash flows from investing activities			
Dividends, interest and rents from investments		<u>8,551</u>	<u>3,241</u>
Net cash provided by investment activities		<u>8,551</u>	<u>3,241</u>
Change in cash at bank and in hand in the reporting period		127,681	(3,726)
Cash at bank and in hand at the beginning of the reporting period		189,275	193,001
Cash at bank and in hand at the end of the reporting period		<u><u>316,956</u></u>	<u><u>189,275</u></u>

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

1. Accounting policies

1.1. Basis of preparing the financial statements

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

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Group accounts

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.3. Preparation of the accounts on a going concern basis.

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

1.4. Incoming resources

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

- the charity is legally 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

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

- Charitable activities

Theatrical income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.5. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Youth Arts/theatre activities - costs incurred in youth arts programmes, theatre refurbishment and other theatre activities undertaken to further the purposes of the charity and their associated support costs.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

1.6. Allocation of support and governance costs

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate based on staff time and costs of the amount attributable to each activity:

Costs of raising funds	- 1%
Youth Arts/ Creative Health	- 40%
Theatre refurbishments	- 2%
Theatre activities	- 57%

1.7. 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 only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when 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.

1.8. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

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

Leasehold properties	- Straight line over the life of the lease
Leasehold improvements	- 4% (25 years) straight line, 20% straight line for subsequent additions
Computer equipment	- 25% on reducing balance
Office furniture	- 25% on reducing balance
Studio/theatre equipment	- 25% on reducing balance

1.9. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.10. Stock

Stock is included at the lower of cost or net realisable value. Donated items of stock are recognised on receipt at fair value which is the amount the charity would have been willing to pay for the items on the open market

1.11. 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.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

1.12. Cash at bank and in hand

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

1.13. 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 discounts due.

1.14. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.15. Pensions

The charitable company operates a defined contribution scheme for the benefit of its employees. contributions payable are recognised as expenditure when due.

1.16. 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, and subsequently measured at their settlement value.

Other financial assets

Other financial assets, including investments in equity instruments which are not subsidiaries, associates or joint ventures, are initially measured at fair value, which is normally the transaction price. Such assets are subsequently carried at fair value and the changes in fair value are recognised in net income (expenditure), except that investments in equity instruments that are not publicly traded and whose fair values cannot be measured reliably are measured at cost less impairment.

1.17. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

3. Income from investments	2025	2024
	£	£
Fixed asset investments		
Gains/(losses) from investments	(2,456)	4,374
Other investment income		
Investment income	8,551	3,241
4. Net income/(expenditure) for the year is stated after charging:	2025	2024
	£	£
Depreciation of tangible fixed assets	126,495	126,534
Operating lease rentals:		
- equipment	10,549	3,460
Independent examination:		
- Independent Examiner's' remuneration	3,500	4,000
- other services	900	

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2024 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2024 - £nil)

Hoxton Hall

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Notes to the Financial Statements for the year ended 31 March 2025

6. Staff costs and numbers	2025 £	2024 £
Staff costs		
Salaries and wages	302,555	282,184
Social security costs	18,199	16,875
Pension costs	6,875	6,582
	<u>327,629</u>	<u>305,641</u>

No employee earned £60,000 or more during the year (2024 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £60,639 (2024: £60,307).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2025 Number	2024 Number
Youth Arts activities	2	2
Theatre activities	4	4
Support/governance	1	1
	<u>7</u>	<u>7</u>

7. Pension costs

The company operates 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 £6,875 (2024 - £6,582).

8. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Hoxton Hall

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Notes to the Financial Statements for the year ended 31 March 2025

9. Fixed assets - tangible assets	Improvements to leasehold £	Office/ computer equipment £	Studio/ theatre £	Fixtures/ fittings £	Total £
Cost					
1 April 2024 /					
31 March 2025	3,057,062	57,202	80,667	5,079	3,200,010
Depreciation					
1 April 2024	1,219,206	50,898	71,864	5,079	1,347,047
Charge for year	121,575	2,076	2,844	-	126,495
31 March 2025	1,340,781	52,974	74,708	5,079	1,473,542
Net book values					
31 March 2025	1,716,281	4,228	5,959	-	1,726,468
31 March 2024	1,837,856	6,304	8,803	-	1,852,963

10. Fixed Asset Investments

	Subsidiary Undertakings Shares £	Other Investments £	Total £
Cost			
1 April 2024	1	52,685	52,686
Revaluations	-	(2,456)	(2,456)
31 March 2025	1	50,229	50,230
Net book values			
31 March 2025	1	50,229	50,230
31 March 2024	1	52,685	52,686

Subsidiary undertakings

Ordinary shares in group undertaking at cost - £1.

The parent charity owns 100% of the share capital of Hoxton Workspaces Limited, which is registered in EW - England and Wales, registered number 04652518.

The subsidiary carries out non-primary purpose trading activities.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

11. Subsidiary undertakings

The summary financial performance of the subsidiary alone is:

	2025 £	2024 £
Turnover	259,804	297,390
Cost of sales and administration costs	(183,270)	(184,645)
Interest receivable	2,745	1,366
Net profit	<u>79,279</u>	<u>114,111</u>
Retained earnings brought forward	114,210	114,210
Amount Gift Aided to parent charity	(86,926)	(114,111)
Retained in subsidiary	<u><u>106,563</u></u>	<u><u>114,210</u></u>
The assets and liabilities of the subsidiary were:		
Total assets	261,470	339,233
Total liabilities	(154,907)	(225,023)
Total net assets	<u><u>106,563</u></u>	<u><u>114,210</u></u>
Aggregate share capital and reserves	<u><u>106,564</u></u>	<u><u>114,211</u></u>

12. Stocks

	2025 £	2024 £
Stocks	<u><u>3,433</u></u>	<u><u>-</u></u>

13. Debtors

	2025 £	2024 £
Trade debtors	68,653	41,129
Other debtors	2,795	9,655
Prepayments	8,479	11,024
	<u><u>79,927</u></u>	<u><u>61,808</u></u>

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

14. Creditors: amounts falling due within one year	2025 £	2024 £
Trade creditors	4,434	3,907
Other taxation/social security	22,709	12,176
Accruals	12,184	17,523
Deferred income (note 15)	195,628	67,664
	<u>234,955</u>	<u>101,270</u>

15. Deferred income	£
Balance at 1 April 2024	67,664
Amount released to incoming resources	(67,664)
Amount deferred in the year	195,628
Balance at 31 March 2025	<u>195,628</u>

Deferred income comprises theatre hires, ticket sales in advance of events and project-specific grants subject to performance-related conditions.

16. Limited by guarantee

The private limited company is limited by guarantee, registered in EW - England and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 7 members.

17. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
General fund	202,542	642,010	(629,788)	214,764
Designated funds:				
Hoxton Hall History	5,500	-	-	5,500
	<u>208,042</u>	<u>642,010</u>	<u>(629,788)</u>	<u>220,264</u>

Hoxton Hall History

Unrestricted funds designated for Hoxton Hall History activities and work.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

18. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Capitalised works	1,837,856	-	(121,575)	1,716,281
London Borough of Hackney	-	5,000	(5,000)	-
Foyle Foundation	-	15,000	(15,000)	-
National Lottery Awards for All	-	16,967	(16,967)	-
Proud To Be Me	-	800	(800)	-
Hackney Main Grant	-	52,500	(52,500)	-
Youth Opportunity Fund	1,534	-	(1,134)	400
Digital Shout Out	1,644	-	(1,644)	-
Jack Petchey	2,756	1,800	(3,358)	1,198
London Youth - Good for Girls	2,358	-	(2,158)	200
LBH - HAF	-	8,481	(8,481)	-
Hackney Community Fund	-	(880)	880	-
Acting Out	1,272	10,066	(9,182)	2,156
Trailblazer Youth Music	-	10,209	(10,209)	-
Strictly Derwent	-	6,750	(6,750)	-
Strictly LHB Hackney	-	2,000	(2,000)	-
Dance Classes - Mortar	-	5,000	(3,440)	1,560
Hackney Light and Power	-	49,462	(49,462)	-
	<u>1,847,420</u>	<u>183,155</u>	<u>(308,780)</u>	<u>1,721,795</u>

Capitalised works

This fund consists of grants/donations received specifically for the purchase of fixed assets.

The balance at 31 March 2025 is attributable to:

£

Improvements to leasehold

1,716,281

London Borough of Hackney

To support youth provision through regular arts delivery in music, drama and arts.

Foyle Foundation

To support costs of reception staffing in order to increase opening hours.

National Lottery Awards for All

To support the core costs of youth projects.

Proud To Be Me

Funding towards tech and filming costs of the Sound Out project.

Hackney Main Grant

To work in arts provision for elderly people with dementia.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

Youth Opportunity Fund

To support young people putting on their own public music concerts.

Digital Shout Out

Youth opportunity fund for developing the Sound Out concert.

Jack Petchey

To support young people make leadership choices.

London Youth - Good for Girls

To provide leadership opportunities in the community for local young women.

LBH - HAF

To support young people access a lunch and arts provision in the school holidays.

Hackney Community Fund

Provided funding for music production for young people.

Acting Out

To support young people develop pathways into the creative industries through performing a play.

Trailblazer Youth Music

To deliver music project with young people.

Strictly Derwent

Delivery of arts provision for older people to reduce isolation.

Strictly LHB Hackney

Delivery of arts provision for older people to reduce isolation.

Dance Classes - Mortar

To deliver dance project with older people.

Hackney Light and Power

To support work on reducing carbon emissions in Hoxton Hall.

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

19. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2025				
are represented by:				
Tangible fixed assets	10,187	-	1,716,281	1,726,468
Investments	50,230	-	-	50,230
Net current assets	154,347	5,500	5,514	165,361
	<u>214,764</u>	<u>5,500</u>	<u>1,721,795</u>	<u>1,942,059</u>

20. Analysis of changes in net cash

	Opening balance £	Cash flows £	Closing balance £
Cash at bank and in hand	189,275	127,681	316,956
Net cash at bank and in hand	<u>189,275</u>	<u>127,681</u>	<u>316,956</u>

21. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2025 £	2024 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(113,403)	(121,854)
Depreciation and amortisation	126,495	126,534
(Gains)/losses on investments	2,456	(4,374)
Dividends, interest and rents from investments	(8,551)	(3,241)
(Increase) in stocks	(3,433)	-
(Increase)/decrease in debtors	(18,119)	156
Increase/(decrease) in creditors	133,685	(4,188)
Net cash inflow from operating activities	<u>119,130</u>	<u>(6,967)</u>

Hoxton Hall

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

22. Financial commitments

At 31 March 2025 the company had total future commitments under non-cancellable operating leases as follows:

	2025 £	2024 £
Due:		
Within one year	17,750	3,464
Between one and five years	60,644	8,660
	<u>78,394</u>	<u>12,124</u>

23. Related party transactions

During the year the company had no additional related party transactions that require disclosure, other than those relating Hoxton Hall and its subsidiary undertaking, Hoxton Workspaces Limited.