


A photograph of a school hall where a group of children in blue uniforms are standing in a line, reaching up to catch or throw colorful streamers (orange, pink, and blue). Other children in green shirts are sitting on the floor in the background. Large arched windows are visible on the left and right sides of the hall.

:Delight

Annual Report & Financial Statements

1 SEPTEMBER 2024 – 31 AUGUST 2025

Registered Charity: 1159567



*“It got me
thinking. I am
feeling great.”*

CHILD

Annual Report & Financial Statements

1 SEPTEMBER 2024 – 31 AUGUST 2025

The Board of Trustees is pleased to present its annual report for the year 1st September 2024 to 31st August 2025, together with the financial statements for the year.

Charity Status and Constitution

Delight is a registered charity, number 1159567. Delight is constituted as a Charitable Incorporated Organisation and registered with the Charity Commission for England and Wales. Delight is governed by its Constitution which was adopted on the 5th November 2014.

Registered Address

Delight, 9B Station Avenue, Caterham, Surrey CR3 6LB

Trustees

Elizabeth Jane Ee-Mei Lim **Chair**
Dominic Carpenter **Treasurer**
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Stephen Brown **Safeguarding**

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Hazel Day, Xeinadin, Nightingale House,
46-48 East Street, Epsom, Surrey KT17 1HQ

All children's names in this report have been changed.

Children in photos are for illustrative purposes only,
they are not the children in accompanying text.

“As we were doing Shakespeare and they didn’t want to miss a single day, attendance improved.” TEACHER



I first encountered Delight almost 8 years ago when I was a primary headteacher, and in the years that followed I experienced its programmes first-hand and saw the impact they had on children's engagement, creative thinking and confidence. So, it was an absolute privilege to join the Board in 2023 and to assume the Chair earlier this year. I know I speak for all the Trustees when I say how proud we are of the team and their incredible outputs this year, as ever.

The scale and scope of Delight's work continue to grow and reach ever more schools, children, families and communities. The vision is ambitious, as indeed it must be if we are to truly level the playing field for all children disadvantaged by circumstances beyond their control. We believe art is for everyone. Everyone deserves the opportunity to participate in creative experiences that move us - physically and emotionally; that shift our perspectives and what we think we know about the world, about ourselves. Experiences that show us what is possible, that open our minds and our hearts.

The Delight model is holistic and, as you will see from the beautiful quotes and stories, affects not only children but also their teachers and their parents. The power of Delight is also that the learning and magic continues long after the programmes have finished. The magical moments linger and become core memories. They build positive habits, strengthen relationships, and spark lifelong passions.

Creating magic is serious business and, as a Board, we do not take this responsibility lightly. We are committed to providing the team with rigour, encouragement and accountability, so that they are supported and empowered to do what they do best. None of this would be possible without the funders who share our vision, so a huge thank you on behalf of the Trustees for your ongoing commitment. We hope you enjoy reading this report as much as we did!

Mei Lim
Chair



Arts-Based Learning for All

Since Delight's inception, our team has designed creative programmes specifically to level the playing field for children affected by disadvantages. Over the years we've refined our work to redress the multitude of barriers children face. In this year's annual report, we shine a spotlight on the intricacies of our programme design that ensure all children, regardless of background or ability, can participate fully, feel supported and benefit from an increased sense of belonging. It is these nuances that make our work genuinely transformative.

The children we serve don't arrive at school on equal footing. Of the 2,302 children we worked with this year, 760 were eligible for Pupil Premium, 460 had a Special Educational Need and/or Disability diagnosis, 645 spoke English as an additional language, 67 were young carers, 21 were Gypsy/Roma/Traveller children, and 11 were refugee or asylum-seeking children.

Our programmes are designed to reach each child, whatever their starting point and, as any teacher knows, when you design for the children who find learning hardest, everyone benefits. For example, we introduced Sign Supported English to our 'How to...' films because D/deaf children deserve to watch the artist and learn alongside their peers rather than needing to look at their interpreter for support. These films also help children with delayed processing, enabling support teachers to pause and recap the work as many times as needed until learning is retained. Also, by working with interpreters from a racialised minority background we ensure that representation, which matters to us in every aspect of our programmes, is also addressed.

Throughout 2024-25, the impact of our programmes remained high. The year was filled with numerous stories of how a creative experience provided a turning point in a child's life – from a child with autism who had rarely engaged in class discussions but spent an entire art session discussing colour and technique with their teacher, to a child who usually blends into the background dancing centre stage in front of parents. The broader picture has also proved particularly impactful for children this year: the dad who turned up to the Out of this World exhibition in a tuxedo because his son had dressed up, or the parent who hadn't engaged with school before their child's Delight experience but now stops for daily chats with the class teacher.

To everyone who made this year possible – the senior leaders who continuously strive to offer exceptional experiences for their pupils, the teachers who bring energy and commitment to the process, our creative partners who care as much about accessibility as creativity, and to the funders who understand that our work matters and is only possible because of their generosity – thank you.

Kathryn Mills
CEO & Founder

Beneficiaries

Children who face multiple disadvantages are prevalent in the communities we work in. This report highlights the positive progress that some children have made through participating in creative arts, while also acknowledging the challenges they faced from the outset.

The 2,302 children we supported included:

760 children eligible for Pupil Premium funding (a key government indicator of economic disadvantage)

783 children identified as being affected by poverty but outside the criteria of government support

645 children with English as an additional language (EAL)

460 children with a Special Educational Needs and Disabilities diagnosis (SEND)

152 children receiving or at risk of receiving social service support

92 children with an active Educational Health Care Plan (EHCP)

67 children who are young carers

30 children attending specialist SEND units

21 Gypsy/Roma/Traveller children

20 children who are in care

11 children who are refugees or asylum seekers

6 children adopted from care

These figures do not capture the full scope of structural and systemic barriers children face, such as delayed SEND assessment or unmet mental health needs.

“There are a significant number of children who need support for their mental health and wellbeing, including increased anxiety, resulting in several children informing adults that they have considered taking their own life.”

TEACHER

Our Reach

In 2024–25, our creative programmes reached 7,891 people:

2,302
children took part in one of our multi-week creative programmes

76
teachers developed arts-based learning skills

3,845
community members attended exhibitions and performances

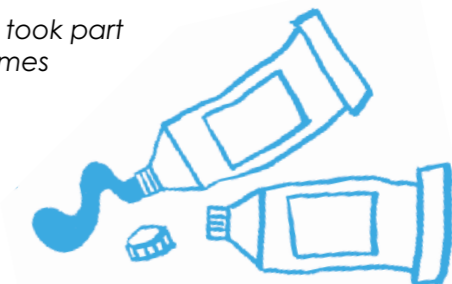
1,615
children watched professional performances*

53
parents spent four weeks creating art with their child in community sessions

70
children aged 4–15 attended art and wellbeing community sessions

26
primary schools adopted an arts-based learning approach

*Additional to the 2,302 who took part in multi-week programmes





Empowering Teachers

At Delight, we provide practical, hands-on support for teachers at every confidence and skill level. We believe that an arts-based learning approach can foster joy in the classroom while enhancing teachers' job satisfaction.

How we do this:

- We work in long-term partnerships with primary schools, supporting teachers to develop a range of creative skills while recognising and building on their existing expertise. We can also adapt our support according to the needs of the teacher.
- We invest time and resources into increasing teachers' knowledge, skills, and confidence in arts-based learning, supporting them to apply these skills across their wider teaching practice.
- We support a sustained arts-based learning culture within schools through the year on year continuation of our programmes.

Teacher partnerships are integral to programme success; their energy, enthusiasm and dedication increase the impact for children. We offer wraparound support for all participating teachers, including:

- Full-day CPD workshops led by Delight and arts partners. These offer a hands-on immersive experience where teachers have the opportunity to experience what they will teach. Training days cover content, accessibility, inclusion and resources.
- 1:1 planning meetings to understand class needs, encourage open dialogue about working in partnership and to tailor support to teachers' individual goals and teaching contexts.
- Comprehensive physical and digital resources, designed for a range of needs.
- Workshops are co-led by teachers and arts practitioners and independently led by teachers with Delight support and resources.
- Members area where teachers are guided step-by-step through weekly delivery.
- Focus groups with multiple teachers from different schools, allowing Delight to gather feedback from diverse teacher voices ensuring programmes remain inclusive and responsive.

Gaining Skills

"I didn't have the skills before, like realising how important a good hook is. If they're excited about their English lessons, their writing will be the best."

"The drama session turned out to be one of the most valuable with my class and isn't something I'd have given time to otherwise. I'll implement more drama elements into other writing units. They produced some of their strongest writing after those sessions."

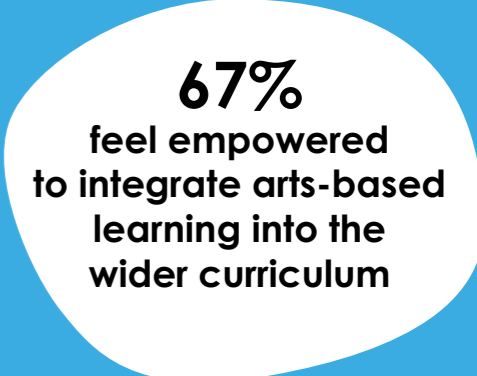


Igniting Joy

"Thank you for everything – the children are loving it every week, and I'm loving teaching it!"

"I love Rainforest Retreat. I've absolutely enjoyed delivering it both this year and last year, and the kids really benefit from it."

"I did Delight in Dance last year, and that was good. This was equally amazing."



Building Confidence

"I've never been confident at acting, but it's really invaluable. Getting them to role-play and act out things helps their writing. I gained confidence in drama."

"It was one of the most rewarding experiences I've ever taken part in. The support ensured I was confident in leading when necessary, and the children produced an incredible dance!"



Connecting with Parents and Caregivers

Many of our partner schools operate in communities where engaging parents and caregivers can be challenging due to a range of barriers, such as past negative experiences of school, mental health challenges, work pressures, or language differences.

Delight's programmes offer a creative way to connect with families. They spark new conversations between children and their parents or caregivers, and between families and teachers. Repeatedly, we have observed children who face barriers to learning thrive through an arts-based learning approach, sometimes leading to the first positive interaction between families and teachers.

End-of-programme performances, exhibitions, and open classrooms create celebratory experiences that invite parents and caregivers into school, helping them build positive connections with teachers and their child's learning. These activities support schools to strengthen home-school relationships, which have a lasting positive impact on children's engagement and achievement.

Involving parents and caregivers in the classroom also enhances children's confidence and pride in their work. Teachers have observed that when children share their creations with families, their sense of self-esteem and belonging grows.

3,845 community members attended performances, exhibitions and open classrooms.

"The parents loved it. All the parents came up to me and were telling me how amazing it was and so wonderful that we did it."

TEACHER

"One parent in particular has totally engaged with us since the performance and stops for a chat most evenings. The play got her into the school, and she hasn't stopped chatting since!"

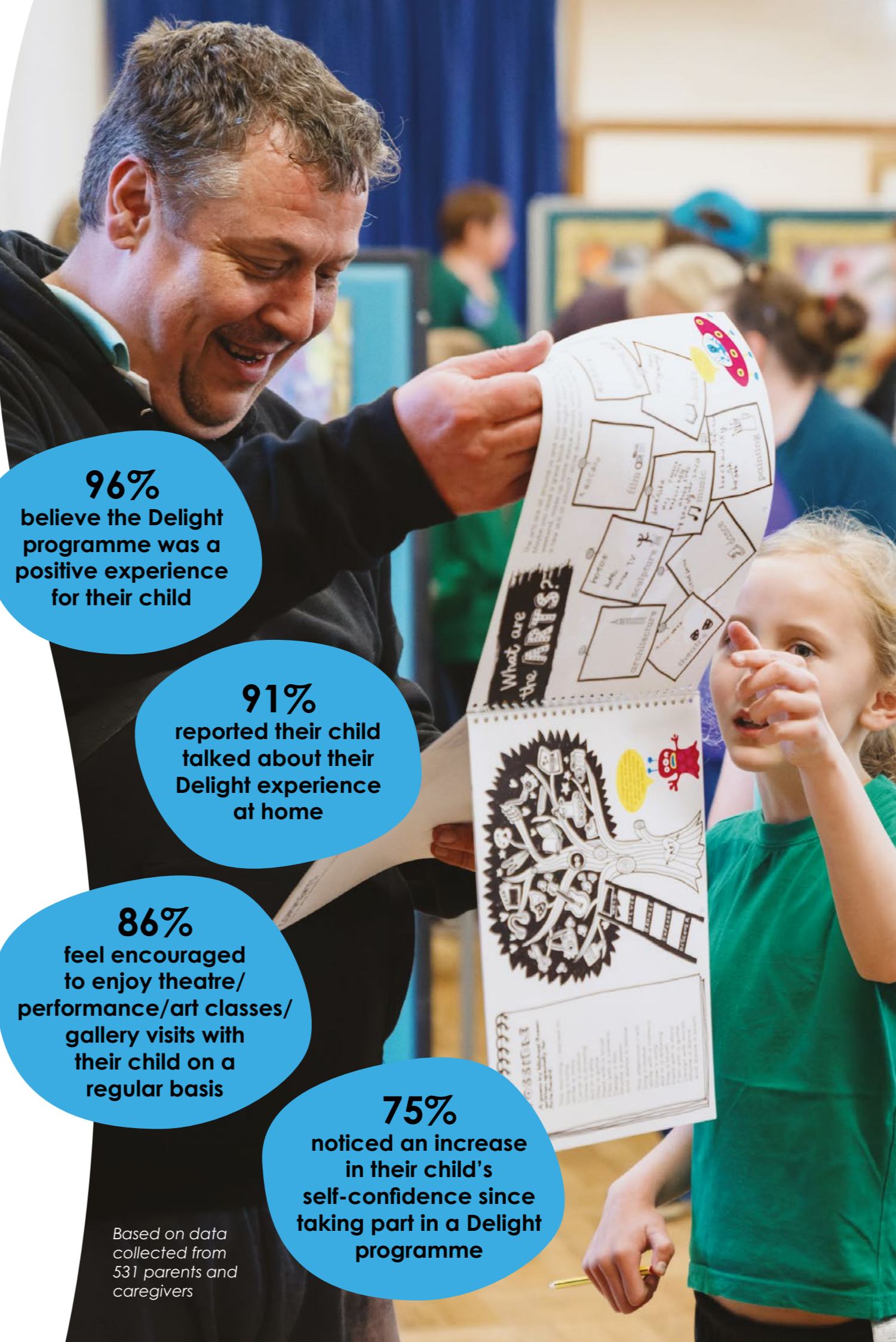
TEACHER

"We told the kids to dress up and wear their best red-carpet outfits for their Out of this World exhibition. One dad came in his tuxedo and a bow tie, saying, 'Well, if my son is getting dressed up, I am too!' There was a real sense of occasion."

TEACHER

"Parents started building things at home, so we'd get a photo sent in saying, 'Oh my gosh! He's come to visit our house. Look! He's made a ladder'. So it actually went beyond school. It was nice to have that parental engagement."

TEACHER



96%
believe the Delight programme was a positive experience for their child

91%
reported their child talked about their Delight experience at home

86%
feel encouraged to enjoy theatre/performance/art classes/gallery visits with their child on a regular basis

75%
noticed an increase in their child's self-confidence since taking part in a Delight programme

Based on data collected from 531 parents and caregivers

Delight in Dance

HEROES vs VILLAINS



Delight in Dance: Heroes vs Villains, devised and delivered in partnership with contemporary dance company Made By Katie Green, immerses children in the magical world of Heroes vs Villains.

Made By
Katie
Green

The programme begins with an interactive performance of The Story Detectives where the children help dancers 'Playful' and 'Particular' find the 'most important story'. Over the following six weeks, dancers and class teachers help the children devise their own Heroes vs Villains storytelling dances, which are performed at the end of the programme to parents, caregivers and the wider school community.

Delight in Dance: Heroes vs Villains is a story writing programme that develops children's understanding of story structure, character archetypes and story writing whilst also teaching dance within the Physical Education curriculum framework. Through collaboratively creating a whole-class dance story, every child — including those with SEND — is supported to participate fully, enhancing their creative expression and sense of belonging.

Inclusion & Belonging

Story Detectives Performance

The Story Detectives is an interactive performance that uses contemporary dance to widen children's exposure to different styles of dance and demonstrate how movement can be used to tell a story. The relaxed, interactive format builds connection and belonging, children feel part of the story and enjoy solving the clues.

Costumes

The use of costumes enhances the performance and supports children's confidence and self-expression.

"I liked my costume. It made me feel powerful and like I could do anything."
CHILD

Dance Cards

These cards suggest a body part, action and movement quality which provides a safe and structured framework for all children to create independent movement sequences.

Comic Sign Props

The high-quality comic strip style props increase engagement and enjoyment for all children, particularly those who may be less confident about dance or initially hesitant to take part.

Dance Journal

The dance journal links the dance sessions with literacy learning, supporting story structure, character creation, story writing, review, and reflection. The comments page for family members encourages celebration and discussion.

Dance Journal Accessibility Sheets

Accessibility sheets ensure children who find writing challenging have an opportunity to fully engage with the story writing elements.

Narrator Scripts

The scripts create a clear narrative framework for the dance stories so that parents and caregivers can discuss the performance with their child afterwards through alternative formats.

Equity and Diversity

'How to...' Films

These six films feature a diverse group of dancers, including men and women, a wheelchair-using dancer, and dancers of different ages and ethnicities, to promote participation and representation for everyone.

"So lovely to see him enjoy being the centre of attention. In fact so nice seeing boys enjoy dancing!" PARENT

Costumes

Providing costumes for every child enhances the performance experience and ensures equity by removing financial barriers for families.

"Excellent routine, very inclusive for [the] whole year."

PARENT

Diverse Reading List

The curated reading list of ten age-appropriate books features a diverse range of authors, illustrators, and characters, guiding teachers towards texts that reflect and celebrate difference and belonging within the curriculum.

"The book lists were really helpful. If they really enjoyed what they were dancing and what they were learning about they were able to find similar characters or similar styles of writing through those books." TEACHER

“We were able to create a couple of pieces of writing based on the characters that they created.”

TEACHER



The percentage of participating children eligible for Pupil Premium and/or with a Special Educational Needs and Disabilities diagnosis who showed a development in the following areas*:

Social and Emotional Wellbeing

SEND & PP |  72%

Creative Development

SEND & PP |  84%

Learning Engagement

SEND & PP |  68%

Parental Engagement

SEND & PP |  80%

*Based on comprehensive data from 25 children. 21 children were eligible for Pupil Premium support. 4 children had a Special Educational Needs and Disabilities diagnosis and were also eligible for Pupil Premium support.

“It was great to see a hall full of parents and the children were so proud and happy that they performed so well!”

TEACHER

Case Study

“

We have a little boy who is very able with maths, but he’s incredibly dyslexic. He’s normally extremely quiet in class.

At the final rehearsal, one of the other children was feeling a bit wobbly about doing the solo dance and he just joined them at the last second having never practiced it before and he also did that for the main performance. A few weeks earlier, you would’ve never said that he could have done that.

The confidence boost he got from that was amazing. You would never have thought that he would want to have all the attention on him. He’s such a kind little boy, and it was that moment of feeling that the others needed him as well.

And he was brilliant.

Our headteacher had introduced the performance and she was totally surprised that it was him standing centre stage, happily dancing.

TEACHER

”

“When I was a villain it made Mondays feel a bit better.” CHILD



Delight in Stories

SAVING STØRILUND

“He visited my house last night. I read, I read out loud. I read by the window so he could hear me.” CHILD



Delight in Stories is a six-week immersive storytelling adventure designed to spark children’s imagination as they step into the role of ‘the best storytellers in the world’.



The children are invited to write powerful stories to help Walter Welliebøt, a tiny magical gardener from Størilund, grow his last Story Seed into a magical Story Plant and save the land of stories.

Through personalised poems, video messages, miniature letters arriving by post, and the discovery of a story suitcase, children are encouraged to read daily, develop their writing skills, expand their imaginations, build confidence, and nurture empathy.

At the end of the adventure, children share their creative journeys with parents, caregivers, and families at an open classroom event.

“I’ve got a couple of looked-after children who find engaging quite tricky; they find relationships a bit difficult. They were absolutely absorbed. Really came out of their shell and talked a lot more openly and a lot more confidently about what they were thinking and what they were imagining was going to happen.”

TEACHER

Inclusion

Story Suitcase

The Story Suitcase provides teachers with a range of costumes, props and worksheets to lead story development sessions through drama. Costumes and props offer a new route into writing for reluctant writers. Costume pieces are carefully chosen to be easily recognisable for all children and to complement the Story Cards, ensuring an equitable frame of reference.

“It [the story suitcase] turned out to be one of the most valuable sessions... and isn’t something I would have given time to as a whole lesson if it wasn’t part of the programme... Their writing after those sessions were some of their strongest pieces of writing. And I think it was because they had kind of sat in the character a bit, which is not something I would have thought to do before.”

TEACHER

Story Cards

The Story Cards help children to develop characters and settings and enhance language and literacy development. They are particularly useful for children with limited reference points. Programme specific Visual Wordbanks have been created using Widgit Symbols to support communication, understanding and learning for children with special educational needs to increase their accessibility.

“The widgits and the symbols worked really, really well for the SEND children.”

TEACHER

Narrative

The programme provides a strong connection with the narrative, children easily see themselves and the class as a team, and understand they are a crucial part of the quest to resolve Walter Welliebøt’s problem.

Equity and Diversity



The Guardian of Stories Website

To positively represent people from around the world, we created a website called the ‘Guardian of Stories’. The website spotlights fictional individuals from India, Brazil, the UK, USA and China who have encountered Walter Welliebøt. They share their stories about how Walter Welliebøt shaped their path to becoming involved in the world of stories as authors, poets, musicians, illustrators and librarians.



Story Plant

The Story Plant grows when children read to it, and grows particularly well when children read stories that they have written. This simple process provides equitable access for reluctant readers and writers.

“It helped the children get excited about writing, and excited about reading. They wanted to create their own stories and retell their stories. They were even going home and writing their own little stories to bring in, to read to the Story Plant, to put under the bee stone, in case the bees would collect that and take that to Walter as well.” TEACHER

The percentage of participating children eligible for Pupil Premium and/or with a Special Educational Needs and Disabilities diagnosis who showed development in the following areas*:

Social and Emotional Wellbeing

SEND & PP 82%

Creative Development

SEND & PP 85%

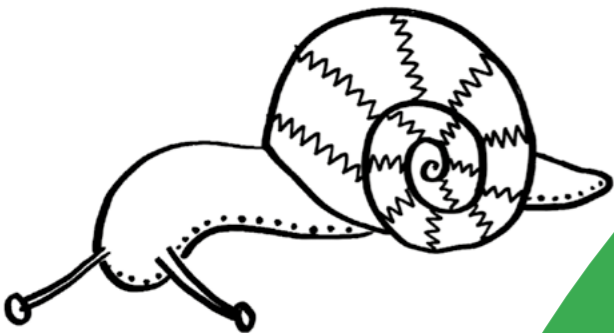
Learning Engagement

SEND & PP 82%

Parental Engagement

SEND & PP 59%

*Based on comprehensive data from 51 children. 33 children were eligible for Pupil Premium support. 18 children had a Special Educational Needs and Disabilities diagnosis and were also eligible for Pupil Premium support.



“If anything could develop the love for reading, it is that Story Plant. We try and build these things into school schemes... but all you need is a golden seed and a Story Plant and they could not stop reading. And when it actually grew, they just wanted it bigger and bigger and bigger. I need a Story Plant in my classroom all year round!”

TEACHER

Case Study

“It engaged the children both at school and at home. It brought the parents in too. We’d send an update to the parents and caregivers at the end of each week that helped keep them engaged, which in turn helped the children stay engaged. I couldn’t fault the hooks – they were just bam, bam, bam. Sometimes when you get to the end of a topic, you kind of drift into a bit of a lull. But this was just constant the whole time, keeping the children engaged throughout. So they wanted to write. They wanted to read. Those key skills were just kept alive the whole time.

I had every single parent attend the open classroom, all bar maybe two, plus their partners and some grandparents, and of course the children. The classroom was rammed. I don’t think we’ve had a turnout like it. It was amazing. And because of the timescale, I popped the final miniature letter in the Story Plant pot and shared it with the parents right there, which was lovely because they got to see how it all came together. It kind of made sense to them then, because the children had obviously been going home talking about everything.”

TEACHER



Delight in Shakespeare

A MIDSUMMER NIGHT'S DREAM



Delight in Shakespeare, devised and delivered with Guildford Shakespeare Company, immerses children in the magical world of Shakespeare and sparks their enthusiasm for drama and storytelling.



The programme begins with an interactive performance of A Midsummer Night's Dream followed by a Q&A session and skills workshop with the professional actors.

Over the following seven weeks, actors and teachers facilitate workshops to help children develop theatrical knowledge and skills, including devising scripts, blocking and developing a play, and crafting props. The programme

culminates in a performance of A Midsummer Night's Dream, devised and performed by the children for family and friends.

Alongside developing children's creative skills and social and emotional wellbeing, Delight in Shakespeare supports elements of the Literacy National Curriculum and helps children to become familiar with Shakespeare before secondary school.

“It was lovely to see my child enjoy learning about Shakespeare and to see her confidence on stage, especially when at first she wasn't even sure about participating in the play.”

PARENT

The percentage of participating children eligible for Pupil Premium and/or with a Special Educational Needs and Disabilities diagnosis who showed development in the following areas*:



*Based on comprehensive data from 44 children. 26 children were eligible for Pupil Premium support. 18 children had a Special Educational Needs and Disabilities diagnosis and were also eligible for Pupil Premium support.

Case Study

“*It was wonderful. I mean, I was so emotional by the end. I wanted to cry. There are children in my class who barely speak, because they find learning hard. They are in Year 5 but are working academically at Year 1 level.*

And they were just there with the costumes performing to the parents, talking loudly, dancing around, making a joke, singing. It was just so lovely.

One of my girls has an EHCP. Her behaviour is very challenging, but she was one of our narrators and she did amazingly. She was so loud and confident. She worked hard to learn her lines, and I was just so proud. I was so proud of my children.

It was definitely one of the best moments of the year for me with my class – just seeing in their faces they were very proud of themselves as well. And that just makes me very happy, to be honest.”

TEACHER

Inclusion

Professional Relaxed Performance

Each school receives a professional performance on-site to remove barriers that travel costs may present. Performances are relaxed and include narration to ensure all children can access and engage with the play at a level appropriate to them.

“Guildford Shakespeare Company are very good because they get the children involved in the play. Even some adults go on the stage, and I think the children love that.”

TEACHER

Script Pack

Each child receives a script at the beginning of the programme. Children can choose to learn the Shakespearean lines or write their own lines in modern English. This allows children to engage at the academic level that is appropriate for them.

Drama Journal

Each child receives a drama journal to complete throughout the programme. The drama journal links the play with literacy learning, supporting story structure, character creation, story writing, reviews and reflection. The comments page for family members encourages ongoing celebration and discussion, making the journal a lasting memento.

“Because the children are so immersed in it. They’re so immersed in the language and the vocabulary, and they understand the emotions. We get the best writing from Shakespeare.”

TEACHER

Drama Journal Accessibility Pages

For children who find written responses challenging, accessibility pages provide words, phrases, and sentence starters that can be used to complete journal tasks. This ensures all children can engage meaningfully at their own level.

‘How to’ Films

Delight in Shakespeare is accompanied by seven short films that cover elements such as script read-throughs, warm-up activities and creating characters. These provide further opportunities for children to learn from professionals.

Sign Supported English

All seven films include Sign Supported English (SSE). This allows children who are D/deaf to watch the actors and learn alongside their peers, rather than needing to continuously refer to an interpreter.



Equity and Diversity

Professional Performance

Schools are invited to fill the hall and offer the opportunity for Year 4 and Year 6 pupils to watch the professional performance. This helps schools to broaden the cultural capital of as many children as possible. The relaxed interactive style of the performance builds connection and demonstrates to children they belong in a theatre audience.

“They are always very open for us to invite other year groups into the hall. So it’s not just my class that benefited from watching the play, but also other children. An hour of theatre, which I think is always a great opportunity, and they always love it.”

TEACHER

For schools that participate for multiple years, children watch three Shakespeare plays as they progress through Years 4, 5 and 6 and learn one in depth during Year 5. This aims to put the children we serve on a level playing field with their more affluent peers during secondary school.

Our professional performances include actors living with disabilities and from a range of ethnicities. This ensures that children can see that the arts belong to them.

“It’s probably my favourite thing to do, just for the fact of how inclusive it is for everyone. What I love about Shakespeare is it completely levels the playing field, and when they get on that stage they all shine, every single one of them, regardless of whether they’ve hit a maths objective or not.”

TEACHER

Q&A with Actors

After the performance, there is a Q&A session with the actors and stage manager. This provides children the opportunity to ask questions about being an actor and the path each actor took to becoming a professional exposing children to creative career pathways at an early age.

Costume & Props

Providing costumes and props means teachers don’t need to source them. The use of costumes elevates the final performance and empowers the children.

Sign Supported English

We work with interpreters from racialised minority backgrounds to address the underrepresentation of people of colour in the sign language interpreting and translation profession.



Delight in Art

DELIGHT IN WATTS



Delight in Watts is an intensive visual arts programme devised in partnership with Paintbox and delivered by Delight, Paintbox and Watts Gallery – Artists' Village.

Beginning with a WOW day at Watts Gallery, children are encouraged to take creative risks as they learn about and make a range of visual art pieces.

Working intensively with Paintbox artists and using bespoke art journals, Delight in Watts supports teachers in delivering aspects of the Art & Design National Curriculum whilst children gain knowledge that enriches topic and literacy learning.

The programme culminates in an exhibition of the children's artwork at Watts Gallery – Artists' Village, which is celebrated by family and friends in a private view and then remains on public display for several weeks.

This year marks the final year of Delight in Watts after nine years of consecutive delivery. Over that time, we reached 1,956 children from Surrey communities. We extend our sincere thanks to Watts Gallery – Artists' Village and Paintbox for their outstanding work in providing this incredible cultural experience to children and families over the years.

Case Study

“

We first met the Jennings family 7 years ago when the eldest daughter, Lucy, took part in Delight in Watts at her primary school. Her mum Anna has 6 children of whom Lucy is the eldest. Lucy's brother took part in Delight in the Woods a few years ago, one of her sisters took part in Rainforest Retreat in 2023/24, and another took part this past academic year, benefiting also from the Exhibition Activity and Take Home Art Pack. More recently the family took part in Delight's Community Art and Wellbeing Sessions.

At the first community session Lucy, now at secondary school, explained to us that taking part in Delight in Watts had sparked a love of art that she carried through with her to the present day. Her confidence and enthusiasm led Hannah, the professional artist from Paintbox, to invite Lucy to assist in the remaining community sessions.”

DELIGHT PROGRAMME LEAD

“I just wanted to email to say the most enormous thank you for another incredible Delight in Watts experience and for the amazing exhibition today. I know that the children and parents had a magical morning, so thank you for all your hard work in organising such a brilliant morning for all of us.”

TEACHER

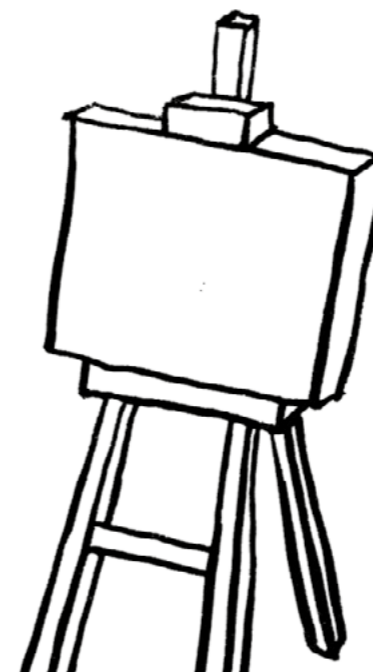


“It was the best art I have ever done; I loved getting to show it to my Grandma. I was so proud of my work.”

CHILD

“The children have been excited when they know Paintbox are coming into school. They also said ‘no learning lessons today’ as they don't realise they are learning!”

PARENT



Delight in Art

RAINFOREST RETREAT



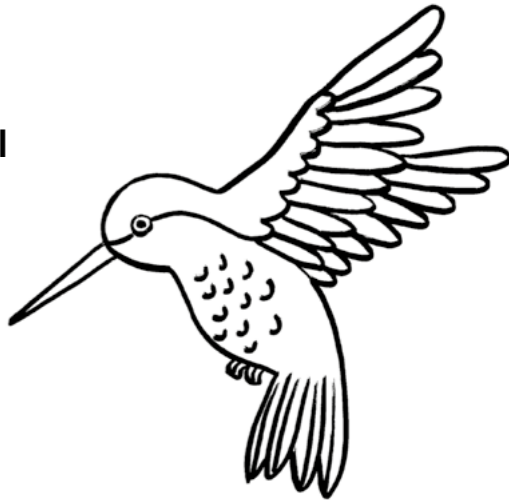
Rainforest Retreat enriches topic learning and increases children's awareness of the natural world as the rainforest is brought to life in school spaces.

Over six weeks, children work with professional Paintbox artists and/or their class teachers to explore a range of art materials and techniques that develop their observation and self-expression skills. During the programme, children truly experience immersive learning, creating a tropical wonderland of leaves, birds and bugs that fill the windows and climb the walls of their classroom.



Rainforest Retreat provides an opportunity to bring an extra layer of excitement to learning about topics such as ecosystems, environment and conservation, or the Amazon, whilst increasing children's creative confidence, resilience, wellbeing and visual arts skills.

The percentage of participating children eligible for Pupil Premium and/or with a Special Educational Needs and Disabilities diagnosis who showed development in the following areas*:



Social and Emotional Wellbeing

SEND & PP 83%

Creative Development

SEND & PP 93%

Learning Engagement

SEND & PP 60%

Parental Engagement

SEND & PP 57%

"I found it very fun and I felt really proud after all the extraordinary things that I made."
CHILD

*Based on comprehensive data from 30 children. 19 children were eligible for Pupil Premium support. 11 children had a Special Educational Needs and Disabilities diagnosis and were also eligible for Pupil Premium support.

Case Study

“

I have a child in my class who struggles to sit for long periods of time, so he usually colours his own rubbers and cuts up bits of paper he finds on the floor, and things like that. But with Delight he was so engaged. His mum would come and speak to me on Friday because we did art on a Thursday afternoon, and he would go home and tell his mum how much he was loving it.

I sat with him on one of the days, and we coloured in together. He finds it quite hard, but he was so engaged and trying his hardest. I've never seen him work so hard, and he really wanted to impress his parents when they came in, so that was my highlight—the fact that he wanted to do it and was motivated to do it.

His confidence has grown.”
TEACHER

Delight in Art

OUT OF THIS WORLD



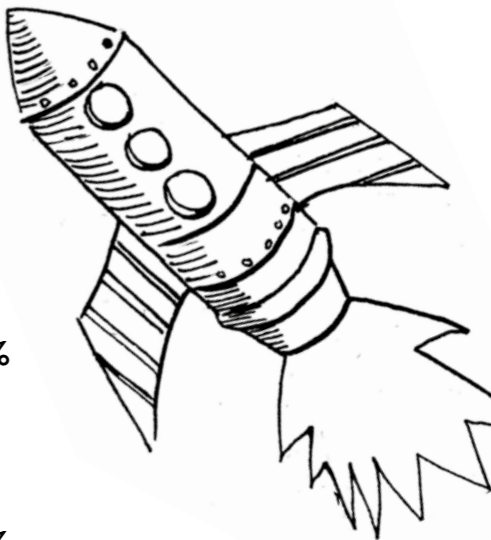
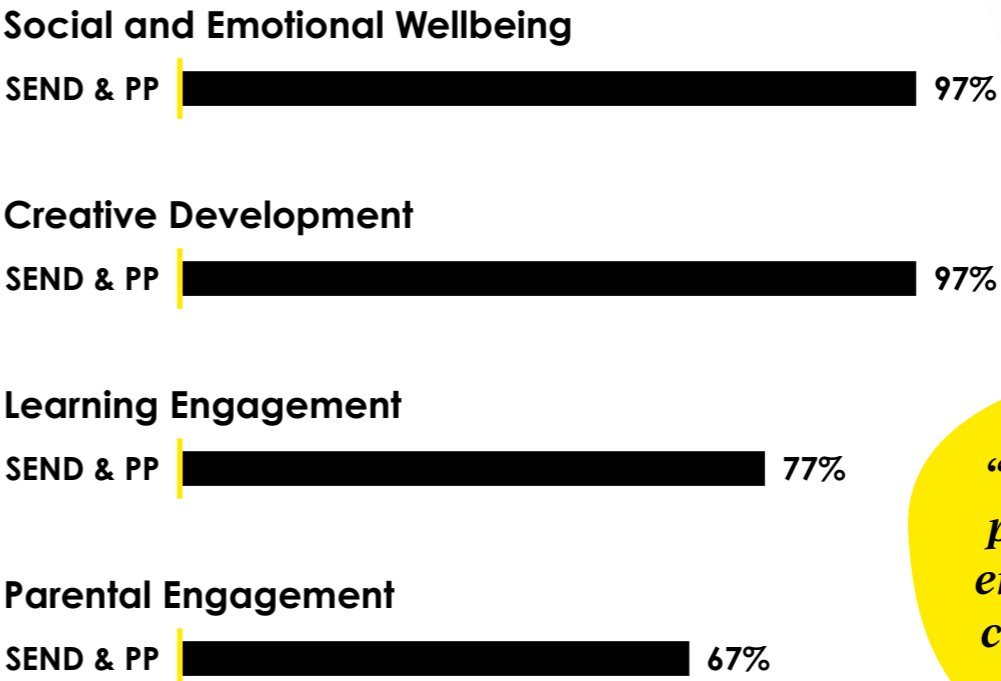
Out of this World is a space-themed visual art adventure, designed to enhance children's understanding of astronomy and strengthen their learning engagement as they create a range of exciting art pieces exploring the wonders of the universe.

Over six weeks, Paintbox artists and/or teachers lead drawing, painting and collage workshops, guiding children to create space-themed artwork to share with families and caregivers in an end-of-programme exhibition.

Out of this World builds children's creative confidence, wellbeing and resilience whilst enhancing their knowledge of visual arts, STEM language and skills. The programme links effectively with Literacy, Science and the Art and Design National Curriculum.



The percentage of participating children eligible for Pupil Premium and/or with a Special Educational Needs and Disabilities diagnosis who showed development in the following areas*:



“He has loved this project and it has encouraged him to come into school.”
PARENT

*Based on comprehensive data from 30 children. 18 children were eligible for Pupil Premium support. 12 children had a Special Educational Needs and Disabilities diagnosis and were also eligible for Pupil Premium support.

Case Study

“*I purposefully sat next to one of our children with acute special needs, and it was the most he’s ever spoken to me.*
He would sit and happily chat about the colours he was using and what he was going to do next. He never talks to me about anything. He has autism and usually finds it really difficult to speak to adults. But he felt comfortable talking about his artwork.

I would say things like, ‘I don’t like this, I’ve spent ages doing this, and I really don’t like it’, and he’d say, ‘But I think it’s okay’ or ‘Maybe you could just use that bit’ and things like that, so that was probably my biggest takeaway, it was a really big thing for him to make suggestions to me!
TEACHER



Delight in Art RAINFOREST RETREAT & OUT OF THIS WORLD

Inclusion

'How to...' Films

Each session begins with a short film that demonstrates how to create each art piece.

Children with delayed processing can rewatch the films to confidently understand what to do and how to do it. Closed Captioning is used throughout the films to support comprehension.

Teachers who prefer to teach alongside the films can pause and rewind at each step as needed.

Sign Supported English

Each of the five films includes Sign Supported English (SSE), enabling children who are D/deaf to watch the artist and learn directly rather than needing to continuously refer to an interpreter.

Art Journal

Before children begin each art activity, they practise the required techniques in their art journal. This builds their confidence, skills and knowledge before they complete their final artwork. At the exhibition, having parents and caregivers sign the comments page gives tangible evidence of positive contribution and builds sense of community and belonging.

"I liked learning about the animals and how to draw leaves." CHILD

Art Words

Each child receives a booklet of art words; these support topic- and skill-specific language acquisition and provide children with vocabulary to talk articulately to their families about their art at the final exhibition.

Wordbanks

Visual Wordbanks, created using Widgit Symbols to illustrate the art techniques and activities, provide additional support for children with Special Educational Needs.

Equity and Diversity

Sign Supported English

We work with Interpreters from racialised minority backgrounds to address the underrepresentation of people of colour in the sign language, interpreting, and translation professions.

Diverse Reading List

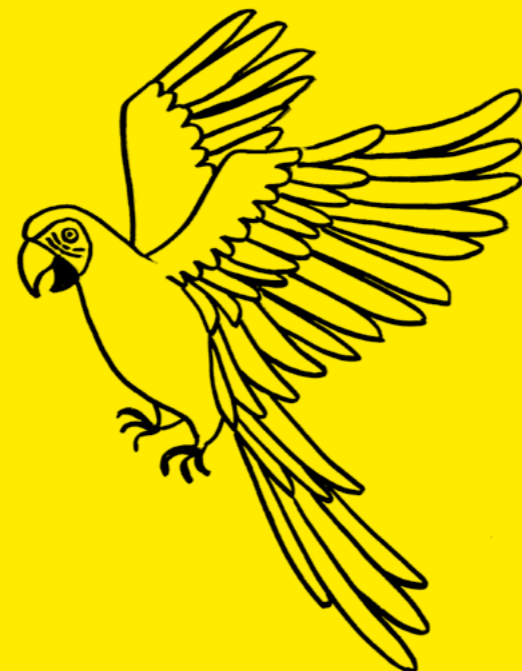
The list of ten age-appropriate books showcases a diverse range of characters and authors, guiding teachers towards texts that enrich programme delivery.

Resources

Many children have limited access to art resources at home or face financial barriers to participating in extracurricular art activities. Rainforest Retreat and Out of this World are designed to increase children's knowledge and skills in a range of art materials, helping to level the creative playing field.

"I enjoyed the paint pens because I've always wanted to use them but never got the chance." CHILD

"I can do anything with art now that I've experienced these techniques." CHILD



Delight in Art

MAKE, CREATE, CELEBRATE



Make, Create, Celebrate was an early intervention visual arts and wellbeing programme supporting children and families in Surrey wards with lower mental health outcomes.

This two-year programme combined six-week in-school Rainforest Retreat or Delight in Watts sessions with additional family-focused activities: Family Art Exhibition, Take Home Art Pack and Community Art and Wellbeing Sessions.

Impact Beyond the Classroom

- Deliver mental health and wellbeing support to parents/caregivers and siblings.
- Create barrier-free opportunities for parents and caregivers to engage with their children's education.
- Enable families to explore the programme's wellbeing benefits beyond the six-week duration.
- Offer extended creative wellbeing support to identified families.



Family Art Exhibition Activity

Rainforest Retreat and Delight in Watts culminated in exhibitions where children displayed their artworks for family, caregivers and the wider school community. As an additional element funded through Make Create Celebrate parents/caregivers and siblings decorated 3D wooden birds, guided by their children, using special materials like paint pens and metallic foil. This activity boosted children's confidence while strengthening family connections and helped teachers engage with parents and caregivers, especially those with negative school experiences.

"I was really excited that Mummy came to see my work, and I showed her how to make a window bird." CHILD

"His dad and sister came into the exhibition and were very impressed with all the work created. They went into the hall and spent a long time creating wooden birds." TEACHER



Take Home Art Pack

Every child received a resourced art pack with templates, colouring pens, glue and scissors. This addressed inequality of access to resources and extended wellbeing benefits into the home, enabling children to revisit activities and teach family members.

"I love this [take home art pack] because I can share it with my Mum and brother." CHILD

"Thank you! I will enjoy these pens so much. All my colours at home are all dried up and I don't have any colours." CHILD

Community Art and Wellbeing Sessions

Selected children and parents/caregivers were invited to take part in a series of free weekend art sessions led by arts partner Paintbox, where they explored modroc, printmaking, painting and clay.

These sessions provided an opportunity for parents/caregivers and children to share activities that were immersive and therapeutic. For families facing economic and mental health challenges, these community sessions offered a welcome respite from day-to-day pressures and an opportunity to engage in enriching shared creative play.

"Amazing experience made us closer as a family – spending time together. My son has loved every week, so have we! Thank you so much!"

PARENT

"I loved doing the clay and the painting. And seeing my kids enjoying themselves."

PARENT

"I was able to have an experience I would not normally have the opportunity to have. I am very grateful."

CHILD



New Work

DELIGHT IN DANCE: GROW



Delight in Dance partner Made by Katie Green has been touring SEED, a beautiful dance piece for 3–5-year-olds, across libraries and community spaces throughout England for the past two years.

Made By
Katie
Green

Choreographer Katie Green worked with Delight to develop SEED into a six-week in-school programme, which we explored with 60 children from two schools over the past year. Paintbox founder Hannah Maiya-Mills contributed to creating a rich immersive experience, while the Delight team observed, spoke to teachers, and identified ways to develop an impactful dance and art storytelling programme.

The result, Delight in Dance: Grow, will pilot with 240 children aged 4-5 from 8 classes across Surrey in the academic year 2025-26. It begins with a 'WOW' interactive performance of SEED,

where 'seedologists' Kid and Pinto invite children to follow the journey of a mysterious new seed as it grows roots and transforms through the seasons. Over the following five weeks, children work with a professional Made by Katie Green dancer to develop skills to tell their own dance story. Alongside dance sessions, children take part in weekly art workshops designed by Paintbox and delivered by classroom teachers, supported by a suite of "How to..." films. Alongside dance sessions, children take part in weekly art workshops, this year designed and delivered by Paintbox. During these sessions, children create visual art props that bring their dance and final performance to life.

"It's amazing to have professionals come into school to impart their knowledge and skills. I think it will be important for this to encourage the children's future aspirations."

TEACHER

Findings from the development phase:

100% of parents scored the project 5/5

97% shared that their child had enjoyed the project

92% reported observing an increase in their child's confidence

82% reported their child was showing new skills

"My daughter talked daily about the fun she had. It was lovely to come into the school and share the magic!"

PARENT



New Programme Content

New Collection of Films

Throughout 2024-25, we created seventeen films to support our new teacher-led delivery model.

How to Direct: Macbeth

As we transition Delight in Shakespeare: Macbeth into a teacher-led programme where teachers will take responsibility for directing their pupils' final productions, we spent time with teachers to understand what support they would need.

This led to the creation of nine 'How to Direct: Macbeth' films, which break down the process of putting on a play into simple, technical steps. The films cover topics such as blocking, developing, refining, transitions and theatrical techniques.

To further support teachers throughout the process, we are creating a Director Handbook that guides them step-by-step through blocking, and we will provide weekly Director Clinics where Guildford Shakespeare Company directors will offer personalised troubleshooting and advice.

Out of this World – 'How to...'

Delight in Art: Out of this World was developed during the pandemic. As the programme has evolved and our delivery methods have been refined, we created seven new films that demonstrate current best practice ahead of the transition to a teacher-led model.

The Story Detectives

The 30-minute Story Detectives contemporary dance performance by Made by Katie Green was originally filmed during the pandemic when social distancing was required. While the piece has since been performed live in schools, we decided to reintroduce the filmed version for our teacher-led programme and refilmed the performance so that it reflects the adaptations that have happened over the past 4 years.

Story Cards

In response to teacher feedback, we developed Story Cards for Delight in Stories: Saving Størilund to help children generate and structure their story ideas. The cards were enthusiastically received and work alongside the Story Suitcase to support creative storytelling.

"The story cards were great, and we used them many times as a class while wearing items from the suitcase."

TEACHER



Technical Developments

Members Area

As we transition to a fully teacher-led delivery model, we needed to trial a new digital infrastructure that guided teachers through the programmes week by week. Our goal was to create a system that was intuitive and well-structured while also enabling Delight to gather the data necessary for evidencing the impact of arts-based learning in primary schools.

We spent the year trialling LearnDash, a learner management system. Teacher feedback was very encouraging, though we did encounter some technical issues, primarily around data extraction. We worked closely with our IT consultant to resolve these before teachers began delivery in the 2025-26 academic year.

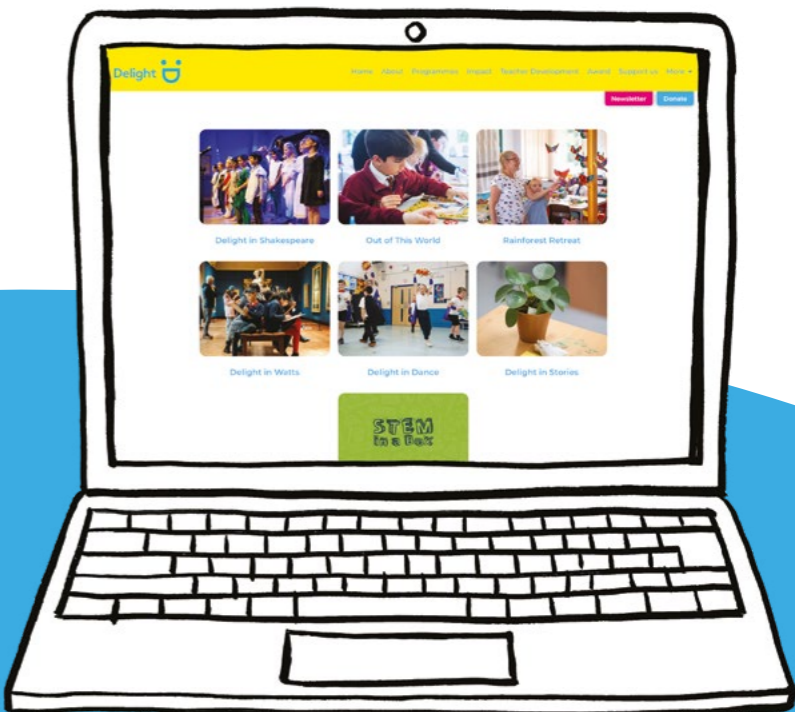
Streamlining data collection for teachers resulted in some gaps compared to previous years, including reduced whole-class data and fewer Pupil Premium case studies. We trialled addressing this through child and teacher focus groups and will continue refining our approach throughout 2025-26.

"The members area is quite nice. I liked the progress bar – it was logical and progressive. All of the resources were really easy to find." TEACHER

"Having the videos on the members area was really useful. If we were unsure about something, we could see what was happening in the video and that made it a lot easier." TEACHER

"I found the members area super useful, especially when I had to pick up another class quite suddenly. I could see where they were in the delivery and just continue from there." TEACHER

"The members' area was very good. I felt really supported. It felt like your hand was held the whole way." TEACHER



Sector Support

Arts Based Learning Award

We have long wanted to create an award recognising schools' commitment to arts-based learning. With the appointment of our new Partnerships and Communications Manager, we were able to realise this ambition.

The award will launch exclusively for Delight partner schools in 2025-26, allowing their feedback to help refine the application process. We anticipate this will become a valuable tool for school leaders to quality assure and celebrate the creative work happening in their communities.

By giving schools the opportunity to have their commitment to creativity formally recognised, we aim to raise awareness of the importance of arts-based learning within the primary curriculum and its positive impact on children's wellbeing and progress.



New Ways of Listening

Our programmes are shaped and informed by the communities we work in. Teachers and school leaders are the main source of information, along with participating children, parents, caregivers and the wider network of family and friends.

Teacher Consultation

We have always involved teachers in developing our programmes, but this year we were more proactive in engaging teachers during the concept phase to help shape programme design. Their input was invaluable both before and during the creative process and informed the design of our new series of 'How to Direct' films, Story Cards and the development of Delight in Dance: Grow.

Teacher Focus Groups

Following programme delivery, we invited teachers to an online focus group where we gained valuable insights into how the programmes had worked for them, focusing on key successes and areas for development. The case studies within this report are taken from these meetings, which were both recorded and transcribed.

Child Focus Groups

We held focus groups with children following programme delivery to help bring children's voices into the evaluation, planning and delivery cycle. Although these sessions were engaging and fun, they were not as successful as we had hoped in producing the quotes and insights that we use in our reporting. We are exploring more effective ways to capture this information as we move forward.

Tracked Children

To reduce the workload for teachers, we omitted the pen portrait for tracked Pupil Premium children and focused on quantitative data only. This was successful in reducing teacher workload but meant we lacked an in-depth picture of all 185 tracked children. We are exploring ways to capture this information in 2025-26.

Parents and Caregivers

We asked parents and caregivers to complete paper-based feedback questionnaires. This helped us to capture a fuller picture of the children's engagement with the Delight programmes both in and out of school.

This year...

- 7 teachers were involved in concept consultation sessions
- 22 teachers attended focus groups
- 24 children attended focus groups

- 185 children were tracked (Pupil Premium/Special Educational Needs & Disabilities)
- 531 parents and caregivers completed surveys

The Year Ahead

Teacher-Led Model

2025-26 will see all our programmes transition to a teacher-led model. We have been exploring this model in 2024-25 with Delight in Art: Out of this World and Rainforest Retreat and Delight in Stories: Saving Størilund. All three programmes have proved that a teacher-led model can:

- achieve strong social and emotional wellbeing, creative and learning outcomes for children eligible for Pupil Premium and/or with SEND
- increase teachers' skills, knowledge and confidence
- engage parents and caregivers

We will expand this approach to Delight in Dance: Heroes vs Villains and Delight in Shakespeare: Macbeth and will assess whether the strong outcomes continue.

Resource Development

We will continue to develop our physical and digital resources to support children with Special Educational Needs and Disabilities, learning from the wider education and arts sectors and listening to teachers, children, and parents.

Anti-Racist Lens

We will review all our programme resources, print materials and website through an anti-racist lens, seeking guidance from experts in this field. Alterations will be made to reflect our new learning.

Regional Development

During 2025-26, we will explore how we can share our model with organisations working in Kirklees, West Yorkshire, to support the development of arts-based learning in this area.

We will learn from regional partners and explore the viability of a systems generosity approach where successful models are shared across the country to enable more children to experience exceptional arts-based learning provision while reducing the costs attached to developing new content.





Organisation Structure and Management

Governance

Delight has a board of four Trustees who bring a range of experience covering education, arts, business, finance and marketing. The Charity must have a minimum of three Trustees at any time. Under Delight's Constitution by which the board is governed, the Board of Trustees has the power to do anything that is believed to further the Charity's objectives or is conducive or incidental to doing so. The governance of the Charity is the responsibility of the Trustees who are elected and coopted under the terms of its Constitution. The Board of Trustees has corporate responsibility for ensuring that Delight complies with any statutory or administrative requirements for the use of public and/or private funds. Trustees meet on a quarterly basis. All Trustees give their time freely. None of the Trustees receive remuneration or other benefit from their work with the Charity.

Trustee Appointments

The appointment of new Trustees is made by the Board. Trustees are selected according to the skills, knowledge, and experience that they can contribute to Delight's charitable remit. In 2024/25, after 10 years as Chair of Delight Victoria Francis stepped down from the role. She was replaced by Elizabeth Jane Ee-Mei Lim.

Management

The daily running of Delight is overseen by the CEO, Kathryn Mills, alongside a team of eight part-time staff. In 2024/25 a Senior Leadership Team formed of Jess Clarke, Head of Programmes and People, and Joanna Donovan, Head of Operations and Finance, was established to support the CEO and provide stronger oversight during this period of growth. Delight is a Living Wage employer.



Financial Review

The Trustees have reviewed the Charity's financial position and consider the Charity's financial position for the year ended 31st August 2025 to be strong.

At 31st August 2025, Delight held pipeline development designated funds of £111,920 to support the Charity's development, reach and impact.

Our Reserves Policy states that Delight holds free reserves to cover three months' operational costs plus £20,000 protecting organisational stability. At 31st August 2025, the Reserve Fund held £61,500 and the General Fund held £20,000.

Declaration

The Trustees declare that they have approved the Trustees' report.

Signed on behalf of Delight's Trustees:

Ms E Ee-Mei Lim
CHAIR

DATE: 27TH JANUARY 2026

INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF DELIGHT

I report to the trustees on my examination of the financial statements of Delight (the trust) for the year ended 31 August 2025.

Responsibilities and basis of report

As the trustees of the trust you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

I report in respect of my examination of the trust's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Since the trust's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England andWales, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the trust as required by section 130 of the Charities Act 2011.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Hazel Day
Xeinadin London Limited 46/48 East
Street
Epsom
Surrey
KT17 1HQ
United Kingdom
Date:04 February 2026.....

STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2025

		Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	Notes	2025	2025	2025	2024	2024	2024
		£	£	£	£	£	£
Income and endowments from:							
Donations and legacies	2	192,974	332,551	525,525	99,700	167,830	267,530
Investments	3	1,506	-	1,506	2,329	-	2,329
Other income	4	23,824	-	23,824	56,796	-	56,796
Total income		218,304	332,551	550,855	158,825	167,830	326,655
Expenditure on:							
Raising funds	5	50,756	-	50,756	32,123	-	32,123
Charitable activities							
Delight programmes	6	8,531	429,886	438,417	2,621	289,169	291,790
Total expenditure		59,287	429,886	489,173	34,744	289,169	323,913
Net income/(expenditure)		159,017	(97,335)	61,682	124,081	(121,339)	2,742
Transfers between funds		(119,024)	119,024	-	(121,339)	121,339	-
Net movement in funds	8	39,993	21,689	61,682	2,742	-	2,742
Reconciliation of funds:							
Fund balances at 1 September 2024		153,427	-	153,427	150,685	-	150,685
Fund balances at 31 August 2025		193,420	21,689	215,109	153,427	-	153,427

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

DELIGHT

BALANCE SHEET

AS AT 31 AUGUST 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	12	49,989		24,664	
Cash at bank and in hand		359,095		380,715	
		409,084		405,379	
Creditors: amounts falling due within one year	13	(193,975)		(251,952)	
Net current assets		215,109		153,427	
The funds of the trust					
Restricted income funds	14	21,689		-	
Unrestricted funds	15	193,420		153,427	
		215,109		153,427	

The financial statements were approved by the trustees on ..27 January 2026.....



Ms E Ee-Mei Lim
Trustee

DELIGHT

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2025

1 Accounting policies

Charity information

Delight is constituted as a Charitable Incorporated Organisation and registered with the Charity Commission for England and Wales (Charity number 1159567). The registered office of Delight is at 9B Station Avenue, Caterham, Surrey CR3 6LB

1.1 Basis of preparation

The financial statements have been prepared in accordance with the trust's governing document, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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 (FRS 102)". The trust is a Public Benefit Entity as defined by FRS 102.

The trust has taken advantage of the provisions in the SORP for charities not to prepare a statement of cash flows.

The financial statements have not departed from the Charities (Accounts and Reports) Regulations 2008.

The financial statements have been prepared under the historical cost convention, The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the trust has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds 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.

1.4 Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

1.5 Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1.6 Taxation

The charity is exempt from tax on its charitable activities.

1.7 Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

2 Income from donations and legacies						
	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2025	2025	2025	2024	2024	2024
	£	£	£	£	£	£
Donations and gifts	119,024	(102,832)	16,192	-	928	928
Grants	-	435,383	435,383	11,000	166,902	177,902
Schools contributions	73,950	-	73,950	88,700	-	88,700
	<u>192,974</u>	<u>332,551</u>	<u>525,525</u>	<u>99,700</u>	<u>167,830</u>	<u>267,530</u>
3 Income from investments						
				Unrestricted funds	Unrestricted funds	
				2025	2024	
				£	£	
Interest income				1,506	2,329	
4 Other income						
				Unrestricted funds	Unrestricted funds	
				2025	2024	
				£	£	
Bespoke/ fee earning work				750	56,796	
Community fundraising				23,074	-	
				<u>23,824</u>	<u>56,796</u>	
5 Expenditure on raising funds						
				Unrestricted funds	Unrestricted funds	
				2025	2024	
				£	£	
Fundraising and publicity						
Other fundraising costs				12,979	10,616	
Staff costs				37,777	21,507	
				<u>50,756</u>	<u>32,123</u>	

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

6 Expenditure on charitable activities		
	Delight programmes	Delight programmes
	2025	2024
	£	£
Direct costs		
Staff costs	154,234	107,163
Other operating leases	6,750	10,467
Postage and stationery	3,239	500
Sundries	6,864	1,367
Arts Partner fees	73,317	55,389
Coach and Vehicle hire	2,700	7,150
Photography	606	576
Film and multimedia resources	31,039	7,322
Other project materials	27,149	12,472
Evaluation	4,214	5,228
Teacher CPD	4,222	2,560
Design and print	20,736	4,072
Travel and parking	7,192	4,289
Arts award	-	2,721
	<u>342,262</u>	<u>221,276</u>
Share of support and governance costs (see note 7)		
Support	87,624	67,893
Governance	8,531	2,621
	<u>438,417</u>	<u>291,790</u>
Analysis by fund		
Unrestricted funds	8,531	2,621
Restricted funds	429,886	289,169
	<u>438,417</u>	<u>291,790</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

7	Support costs allocated to activities	2025	2024
		£	£
	Staff costs	34,684	37,205
	Operating lease charges	720	1,979
	Travel	1,613	1,119
	Rates	1,052	941
	Insurance	1,279	1,117
	Light & heat	3,055	2,943
	Telephone & internet	550	467
	Postage & stationery	740	1,154
	Other support costs	27,790	9,768
	Repair & maintenance	2,196	6,378
	IT & web costs	13,898	4,806
	Bank charges	47	16
	Governance costs	8,531	2,621
		<u>96,155</u>	<u>70,514</u>
	Analysed between:		
	Delight programmes	<u>96,155</u>	<u>70,514</u>
8	Net movement in funds	2025	2024
		£	£
	The net movement in funds is stated after charging/(crediting):		
	Fees payable for the independent examination of the charity's financial statements	2,040	1,750
	Operating lease charges	<u>720</u>	<u>1,979</u>
9	Trustees		
	None of the trustees (or any persons connected with them) received any remuneration or benefits from the trust during the year.		
10	Employees		
	The average monthly number of employees during the year was:		
		2025	2024
		Number	Number
	Fundraising	2	1
	Programmes	5	4
	Administration	2	2
	Total	<u>9</u>	<u>7</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

10	Employees	(Continued)				
	Employment costs	2025 £	2024 £			
	Wages and salaries	226,695	165,875			
	There were no employees whose annual remuneration was more than £60,000.					
11	Taxation					
	The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.					
12	Debtors	2025 £	2024 £			
	Amounts falling due within one year:					
	Trade debtors	24,074	7,397			
	Prepayments and accrued income	25,915	17,267			
		49,989	24,664			
13	Creditors: amounts falling due within one year	2025 £	2024 £			
	Trade creditors	15,865	2,600			
	Other creditors	1,017	652			
	Accruals and deferred income	177,093	248,700			
		193,975	251,952			
14	Restricted funds					
	The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.					
		At 1 September 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 August 2025 £
	Programme funds	-	332,551	(429,886)	119,024	21,689

DELIGHT

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

14 Restricted funds (Continued)

Previous year:	At 1 September 2023	Incoming resources	Resources expended	Transfers	At 31 August 2024
	£	£	£	£	£
Programme funds	-	167,830	(289,169)	121,339	-

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 September 2024	Incoming resources	Resources expended	Transfers	At 31 August 2025
	£	£	£	£	£
General fund	15,000	97,774	(59,287)	(33,487)	20,000
Reserves fund	50,347	444	-	10,709	61,500
Pipeline development designated fund	88,080	1,062	-	22,778	111,920
General funds	-	119,024	-	(119,024)	-
	153,427	218,304	(59,287)	(119,024)	193,420

Previous year:	At 1 September 2023	Incoming resources	Resources expended	Transfers	At 31 August 2024
	£	£	£	£	£
General fund	15,000	158,825	(34,744)	(124,081)	15,000
Reserves fund	47,605	-	-	2,742	50,347
Pipeline development designated fund	88,080	-	-	-	88,080
	150,685	158,825	(34,744)	(121,339)	153,427

General funds are held as a contingency for use in the event of unforeseen expenditure or a sudden shortfall in income.
Reserves funds are held in accordance with our Reserves Policy at 3 months' operational costs and are held for use in the event of the closure of Delight.
Pipeline development designated funds are held to further the development and expansion of our programmes.

DELIGHT

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2025

16 Analysis of net assets between funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 August 2025: Current assets/(liabilities)	193,420	21,689	215,109
	193,420	21,689	215,109

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 August 2024: Current assets/(liabilities)	153,427	-	153,427
	153,427	-	153,427

17 Operating lease commitments

	2025 £	2024 £
Lessee		
At the reporting end date the trust had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:		
Within one year	10,000	10,000
Between two and five years	22,930	32,930
	32,930	42,930

18 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

THANK YOU!

We offer our sincere thanks to everyone who has been a part of our work over the past year. We are indebted to you for your commitment to Delight, your enthusiasm and generosity. The work we do is only possible because of the work you do.

BOARD OF TRUSTEES

Steve Brown **SAFEGUARDING**
Dominic Carpenter **TREASURER**
Matt Fox **SECRETARY**
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Published by Delight
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Surrey, CR3 6LB
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Registered Charity Number: 1159567
First published 2025 @ Delight 2025
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be obtained from the publisher.
PHOTOGRAPHY BY Alex Brenner
and Photographise
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DESIGN BY Sharp Pencil Design
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