

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
UNAUDITED
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

SAMLING INSTITUTE FOR YOUNG ARTISTS
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2026

Trustees	Sir D R Bell, Chairman A D Trapp MBE (resigned 23 March 2026) J A Pennie A Macnaughton, Treasurer R D Tyler G A Evans-Thomas H L Andrews (appointed 8 September 2025)
Company registered number	5576907
Charity registered numbers	1112032 and SC051568
Registered office	Community Centre Gilesgate Hexham Northumberland NE46 3NP
Patrons	Sir Thomas Allen CBE Louise Alder MBE James Baillieu
Artistic and Executive Director	Karon Wright MBE
Independent examiner	Armstrong Watson LLP Chartered Accountants One Strawberry Lane Newcastle upon Tyne NE1 4BX
Bankers	National Westminster Bank plc Newcastle City Branch 16 Northumberland Street Newcastle upon Tyne NE1 7EL
Website	www.samling.org.uk

SAMLING INSTITUTE FOR YOUNG ARTISTS
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2026

The trustees present their report together with the financial statements of the charity for the 1 April 2025 to 31 March 2026.

The report serves the purposes of both a trustees' report and a directors' report under company law. The trustees confirm that the report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Objectives and activities

a. Policies and objectives

The aims of Samling Institute for Young Artists are:

- a) To educate, develop, improve, encourage and promote generally the appreciation of the art and science of music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects, by the presentation of public concerts, masterclasses, recitals, exhibitions and by such other ways as the charity by its trustees shall determine from time to time;
- b) To provide coaching and general financial assistance for talented young individuals selected by the trustees to further their knowledge, skills and expertise in all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects;
- c) To provide for and assist in the provision of exhibitions, lectures, classes and demonstrations for members of the general public to further and increase their knowledge, understanding and appreciation of all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects.

In setting the objectives for the year and planning the charity's activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity relies largely on grants and donations, but also partly on income from ticket sales and its own fundraising activities to cover its operating costs.

In setting the level of ticket prices, the trustees give careful consideration to the accessibility of the events to those on low incomes and in difficult financial times. It should also be noted that the charity is working to address lack of opportunity for young people growing up in the North East of England. In establishing a centre of excellence through Samling Academy it is targeting, in particular, state schools across the region. It is identifying pupils with the talent and potential to study music and perhaps go on to become professional musicians and who might otherwise not be given the opportunity.

The main areas of activity during the year included Samling Institute's two core activities: Samling Artist Programme for early career classical singers and pianists and Samling Academy for singers aged 14-21 who are either growing up in the North East or who have chosen to come to study at one the region's universities, alongside our work in state schools in particular through our Samling Futures and Singing Schools initiatives.

These activities are described more fully in the 'Achievements and performance' section below.

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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance

a. Main achievements of the charity



L-R: Samling Academy Opera 'Dido and Aeneas' | Actor Adrian Lester leading the Samling Artist Programme | Samling Artist Miranda Wright with students at Queen Elizabeth High School, Hexham, Photos: Mark Pinder

This year, Samling Institute celebrates its 30th anniversary. That we have achieved this milestone and are able to continue making plans to transform the lives of young people has been made possible by the trusts and foundations and individuals who understand our aims and fund our work so generously. For this we are immensely grateful and are pleased to report on the work that has been supported.

The undoubted highlight of this year was the return of Samling Academy Opera, for the first time since the pandemic, with a successful production of Henry Purcell's *Dido and Aeneas* with John Butt and Dunedin Consort. This production brought live opera to The Fire Station in Sunderland for the first time and we hope it marks the beginning of an exciting new partnership.

The Samling Artist Programme continues to be enriched by the ideas and inspiration of new leaders, some of whom we have been pursuing for several years before busy schedules aligned, including the renowned French soprano Véronique Gens and actor Adrian Lester CBE. These new voices have been supported by pillars of the programme, including pianist Malcolm Martineau OBE, who was one of the leaders on the very first Samling Artist Programme.

Our Samling Artists themselves remain at the core of our work, leading our programmes in state secondary schools, our Academy Programme and, increasingly, the programme that they themselves once benefitted from – as seen in March this year when mezzo-soprano Anna Stéphany led the Samling Artist Programme. We are also delighted that two Samling Artists who are enjoying stellar careers – soprano Louise Alder and pianist James Baillieu – have agreed to become Patrons of Samling Institute, joining Sir Thomas Allen in championing our work to a wider audience.

This year, we have also been delighted to see some of the long-term effects of our work, as seeds that were sown many years ago have come to fruition. Bass-baritone Michael Ronan from Hexham, where we are based, who became a Samling Artist in August, told us that his inspiration to become an opera singer came from the Samling Opera production of *Don Giovanni* in 2005 when his school was one of those invited to see the performance and take part in our associated education project.

Two of our Academy Singers who joined the programme because we visited their schools with Samling Futures have just taken up scholarship places at Royal College of Music and former Academy Singer Philippe Durrant returned to us as a Samling Artist.

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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance (continued)

SAMLING ARTIST PROGRAMME

27 JULY – 3 AUGUST 2025

'Surrounded by calm and focus, with nothing to pull me away, I was finally able to return to the joy of making music for its own sake. That deep immersion felt like such a rare gift. Honestly, it made my heart race – like remembering a first love (only with more arias and less dramas!).'

Samling Artist Sarah Chae



Samling Artist Programme Masterclass: L-R Véronique Gens and Sofia Kirwan-Baez | Susan Manoff and Sarah Chae | James Garnon and Patrick Dow.

Led by soprano **Véronique Gens**, pianist **Susan Manoff** and actor **James Garnon**, with staff pianist **Samling Artist Ian Tindale**.

Samling Artists: sopranos **Sarah Chae**, **Sofia Kirwan-Baez** and **Georgie Malcolm**, mezzo-soprano **Cláudia Ribas**, baritone **Patrick Dow**, bass-baritone **Michael Ronan** and pianists **Alfred Fardell** and **Daniel Silcock**.

French soprano Véronique Gens and pianist Susan Manoff joined the Samling Artist Programme for the first time, leading a residential masterclass week alongside actor James Garnon.

The artists who took part are all at the beginning of busy and unpredictable freelance careers, handling short-term contracts, the pressures of auditions and frequent travel across Europe. They told us in their feedback how valuable the week was as a chance to take time away from these challenges, to refresh, take stock and remember why they are artists.

'It felt like a precious space where no-one seemed to have an agenda other than musical and artistic growth, which is like gold dust when you begin your freelancing career and everything has high and scary stakes.'

Samling Artist Sofia Kirwan-Baez

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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance (continued)

1 – 8 MARCH 2026

'The opportunity to explore repertoire in such depth, to receive such thoughtful guidance, and to share the experience with such wonderful colleagues created an atmosphere that was both deeply supportive and creatively energising. It has been a truly unforgettable journey, and what I experienced at Samling will stay with me for the rest of my artistic life.'

Samling Artist Zheng Jiang



Samling Artist Programme: L-R Adrian Lester with Eyra Norman / Anna Stéphany with Zheng Jiang / Malcolm Martineau with Sonny Fielding

Led by Samling Artist mezzo-soprano **Anna Stéphany**, pianist **Malcolm Martineau OBE** and actor **Adrian Lester CBE**, with staff pianist **Samling Artist Ella O'Neill**.

Samling Artists: soprano **Eyra Norman** mezzo-sopranos **Caitlin Mackenzie** and **Louisa Stuart-Smith**, countertenor **Zheng Jiang**, tenor **Philippe Durrant**, baritone **Sonny Fielding** and pianists **Alfred Fardell** and **George Herbert**.

Every Samling Artist Programme is unique. This comes from the safe space that the programme creates, and which gives leaders and artists the freedom to be completely relaxed and honest with each other; no-one has anything to prove; there is no competition, just open-hearted artistic collaboration.

During both residencies we held a concert part-way through the week to which we invited students from local high schools, guests and the resident visual artists from the estate at Marchmont House where the weeks are held. The public masterclasses at the end of the week were very well attended and in March, in particular, attracted an exceptionally large audience. This was welcome because we have been working hard to build audiences for classical music in the Scottish Borders.

SAMLING AND SONG



Samling and Song provides residencies, mentoring and support to Samling Artist singer and pianist duos to develop innovative art-song projects – an area where there are few development opportunities for emerging artists. Two projects are chosen each year by a panel of experts and applicants are asked to present programmes that take art-song into the 21st century, for example by presenting it in ways that will reach new audiences or performing new repertoire.

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Achievements and performance (continued)

Baritone Neil Balfour and pianist Sid Ramchander used their residency hosted by the Hugo Burge Foundation at Marchmont Estate in September to work on a programme that draws on their Indian heritage. This included 'Untold Lives' a brand-new song cycle by Cheryl Frances Hoad using texts taken from letters written by Indian soldiers during World War One and assembled into a libretto by Neil. Following their residency, they received mentoring from soprano Joan Rodgers CBE and actor James Garnon.

'Untold Lives' received its premiere at the Oxford Song Festival on 15 October and was described by The Times as 'poignant and fascinating... top marks for boldness and originality'. Composer Cheryl Frances Hoad (pictured above with Neil and Sid) attended the premiere and gave a pre-concert talk with author Kate Kennedy. The duo plan further performances at Asian community centres and mosques in Leeds and Manchester and a performance at the Melrose Festival in September in Scotland.

The other duo to receive an award this year, mezzo-soprano Ellen Pearson and pianist Francesca Lauri took up their residency in May this year and received mentoring from cabaret specialist Paulus Martin.

SAMLING ARTIST SHOWCASE: 'BETWEEN HEAVEN AND EARTH'

Tuesday 4 November 2025, Wigmore Hall

With Samling Artists soprano **Sarah Gilford**, mezzo-soprano **Ellen Pearson**, tenor **Hugo Brady**, baritone **Sam Hird** and pianists **Jonathan Ware** and **Francesca Lauri**.

Our annual Wigmore Hall showcase celebrates the achievements of our Samling Artists and offers us a significant opportunity to bring our work to a London audience. It also brings together artists from across our Samling family with Samling Artists, leaders and Samling Academy Singers all attending and meeting each other.

Samling Academy

SAMLING ACADEMY OPERA 'DIDO AND AENEAS'

Rehearsals March – July 2025

Performances at The Fire Station, Sunderland, 17 and 19 July

With Dunedin Consort, directed by John Butt

'I was genuinely bowled over by the quality of the Samling production of Dido & Aeneas at The Fire Station - every element. Having been involved in the running of Glyndebourne for nearly 30 years, I really do appreciate the work and commitment required to support young people in attaining that level of performance - the nurturing at every level, the direction, the discipline and care and, crucially, how long those skills take to instil and develop. It is rare to see young people performing at this level with such skill, musical integrity and confidence. This compounded with the high production values and the support of John Butt and the Dunedin Consort really was a treat. Samling Institute deserves to go from strength to strength, and I will be following with great interest.'

Sarah Hopwood, Former Managing Director and present trustee of Glyndebourne Festival



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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance (continued)

A cast of 18 current and recent Samling Academy Singers presented a fully staged and costumed production of Henry Purcell's opera *Dido and Aeneas*, with two performances at The Fire Station in Sunderland. They were accompanied by one of Europe's leading period instrument ensembles, Dunedin Consort, with their director John Butt and the production was directed by Samling Artist Miranda Wright. The programme opened with Claudio Monteverdi's *De la bellezza le dovute lodi*, setting the scene and giving the cast the opportunity to work in-depth on a piece in Italian.

Following initial music calls to help the younger cast members to prepare, full rehearsals began in mid-May. Choreographer Mandy Demetriou worked with the cast from the beginning; as well as devising the formal dances and teaching them to the cast, she worked with them to incorporate baroque gesture into every movement.

Eleven of the cast came to Samling Academy from state schools in North East England, and six of them are still at school, in years 11 and 12. For the majority, this was their first experience of performing opera, and although some cast members had watched opera performances, for six of them, this was their first exposure to the art form. It was also the first live opera to be performed at The Fire Station.

Three of the cast were former Academy Singers who returned from undergraduate and postgraduate studies at Royal College of Music and Guildhall School of Music and Drama to take part in this project. The younger singers learnt from their examples of professionalism and they in turn provide guidance and support and shared their experiences of life at music college.

By taking part in this project, the cast developed their performance and stage skills and received additional vocal coaching from Miranda Wright. By working with John Butt and Dunedin Consort, they learnt how to perform with an orchestra and conductor instead of a pianist and about the stylistic requirements of baroque opera. The project introduced them to the requirements of a professional production and to all the elements that go into putting an opera together, from the first read-through of the music to the final production, including the technicalities of working with staging, costumes and lighting.

The cast commented in their feedback that this experience had enhanced their appreciation and understanding of how opera works and said that it had either inspired them to explore opera further or had cemented existing ambitions to sing professionally.

SAMLING ACADEMY 10–12 OCTOBER AND 24–26 OCTOBER 2025

'I love the safe and supportive space. I feel so supported and able to experiment and feel vulnerable. I love that we all, participants and staff, lift each other up and push each other to be the best we can. The people and atmosphere are unmatched.'

Samling Academy Singer Arielle Loewinger



L-R: Caroline Dowdle with Academy Singer Joe Wilson | Nick Pritchard and ensemble in the final concert | Academy Singer Samuel Davie and Joan Rodgers

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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance (continued)

This year's cohort of 30 young singers were selected by auditions in March, held in Gateshead, Durham and Newcastle. They began their year with six days of coaching and workshops, hosted by Durham University and The Glasshouse International Centre for Music.

Each singer received twelve solo coaching sessions in small group masterclasses across the weekends during which they worked on their own choice of song and opera repertoire in English, French, German and Italian. They also prepared ensemble pieces and took part in workshops led by Shakespearean actor James Garnon and movement sessions with choreographer Desireé Kongerød.

The Academy was directed by Caroline Dowdle of the Royal Opera House with leaders Joan Rodgers and Samling Artists vocal teachers Miranda Wright and Katherine Aitken and pianists Jonathan Ware and Jo Ramadan. Samling Artist Nick Pritchard joined the group for the second weekend leading classes and sharing his experiences of life as a busy professional singer. He also delighted the singers with a cameo appearance as Nicely-Nicely Johnson in the concert finale 'Sit down, you're rockin' the boat' from *Guys and Dolls*.

Five Samling Artist pianists completed the team, accompanying classes and ensembles. The pianists benefit from paid employment and from the professional development that comes from working with world-class singers and renowned vocal coaches. They also tell us that in what can be quite a lonely profession, they relished the opportunity to spend time with other pianists. The Academy Singers benefit from working with experienced song pianists whose support and sensitivity lift their own performances to new levels. They also told us in feedback that working with the Samling Artist pianists has led them to a greater appreciation and understanding of the role of the piano in song.

This year's cohort was split roughly equally between university undergraduates and school students from the North East and we teach them in groups of mixed ages and abilities. Singers from across the age-range told us how much they appreciated the diversity of ages, abilities and backgrounds in the masterclasses and it was clear that they had all learnt from each other and been inspired by the others.

The six days ended with a well-attended concert of solos, duets and ensembles in The Glasshouse, accompanied by the Samling Artist pianists, giving the Academy Singers the opportunity to try out their skills in a professional setting.



Samling Singing School sessions at Queen Elizabeth High School, Hexham and Ponteland High School

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Achievements and performance (continued)

SAMLING SINGING SCHOOLS

Queen Elizabeth High School, Hexham, October 2025 – January 2026

Ponteland High School, January – May 2026

Queen Elizabeth High School joined the Singing Schools programme in October as part of a school-wide effort to revitalise their music offering following a change of staff. They formed a new choir for the project and three solo singers and one staff member received individual coaching from Miranda Wright, who led the sessions. Ponteland High School joined the programme in January and we held six sessions there, working with six soloists, four staff members and a large choir. The school was fully engaged with the project, with excellent support from the senior leadership. This phase of work in both schools ended with an open workshop, in which parents, friends and the school's senior leadership team were able to watch the work in process.

'It was an incredible experience for everyone involved. Seeing the growth in confidence from our soloists and the unified sound of the choir was truly moving. The energy the Singing Schools team brought has sparked a real passion for vocal performance that we haven't seen before.'

It wasn't just the students who found the sessions beneficial. Staff members remarked on the professional development aspects of the program, noting how the innovative techniques demonstrated will be integrated into future lessons. The shared joy of singing has fostered a stronger sense of community, proving that music is a powerful tool for connection and wellbeing.

By providing professional-grade coaching and fostering an inclusive environment, this initiative is set to transform singing across the entire school. Whether it's in assembly, during extracurricular clubs, or in our upcoming seasonal concerts, the "Singing Schools" effect will be heard loud and clear.'

Phil Rosier, Ponteland High School

SAMLING FUTURES

Tuesday 20 January – Friday 23 January



Samling Futures at St Anthony's School, Sunderland with Academy Singers and led by Samling Artists Jessica Cale, Nick Pritchard and Alfred Fardell

'What an inspiring morning we had with you – thank you so much again for reaching out to us, and to the team for the fantastic showcases and masterclasses. Our students were really wowed by each performance, and Lily and Sarah certainly felt the session was really valuable. Thank you!'

Lauren Saul, Head of Music, Bede Academy, Blyth

We worked with seven state secondary schools, in Durham, Newcastle, Tynemouth, Sunderland, Ponteland and Blyth, reaching 600 students and their teachers. Samling Futures gives students an introduction to solo classical singing and the skills and techniques that it requires and highlights the opportunities that are available to them through Samling Academy.

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Achievements and performance (continued)

The workshops were led by Samling Artists soprano Jessica Cale, tenor Nick Pritchard and pianist Alfred Fardell and a team of eight Academy Singers (two per school) also took part. The Samling Artists led masterclasses with our Academy Singers and with soloists from each school. They also led full group sessions, using warm-up exercises to introduce basic concepts of classical technique in a practical way. They answered questions from the audience about their singing journeys and the Samling Artists gave a short performance of song and opera.

This project is unique in that it has benefits across all strands of our work. State secondary school students receive a high-quality classical music workshop, at no charge to the school. The Academy Singers who take part receive additional coaching and the opportunity to talk to the Samling Artists about life at conservatoire and as a professional singer. They also learn how to be ambassadors for classical music and grow in confidence by speaking and performing in front of a large audience of their peers. The Samling Artists also gain invaluable teaching and outreach experience, as Jessica Cale explained after the week:

'I was so nervous beforehand as I knew that I wanted to try working with young people in a masterclass and teaching setting but had never done anything like this before. What I experienced last week was incredibly special. Firstly, that the Samling programme is one of the best out there for young people. The structure of the sessions and understanding of what works for young people was really clear, and it was so wonderful to see how engaged in the sessions all of the groups we visited really were. I must thank you for the opportunity to build confidence and trust in my own ability to teach and pass on nuggets of useful (and hopefully helpful!) information to young people. The joy I felt when a singer took on board what I was saying was really profound and it really was the most rewarding, eye-opening experience. I have much to take away from the week not least a newfound hopefulness that what we do does make a difference, is noticed, and really truly matters.'

Learning from our experiences in the past, this year we targeted schools where music is active and supported, to maximise the effectiveness of the workshops. This paid off in that we reached just over 600 students, more than in any previous year and an excellent response in applications to Samling Academy: six students from four of the schools we visited auditioned, and five gained places for the 2026/27 Academy.

b. Future plans

As we celebrate our 30th anniversary, we are working towards the first of two special concerts. The first, at The Glasshouse International Centre for Music, is a cabaret-style evening inspired by *The Great Gatsby* and will include present and former Academy Singers with special guests. Weekend rehearsals for this semi-staged show started in April with direction from Samling Artists Miranda Wright, pianist Sid Ramchander and choreographer Desirée Kongerød. Also, in July we welcome for the first time Swedish soprano Camilla Tilling to lead the Samling Artist programme at Marchmont House alongside pianist Roger Vignoles and actor James Garnon. A busy autumn is planned as we welcome our new Academy cohort of students at the start of the academic year. Durham Johnston Comprehensive School will join our Singing Schools programme in September and on 6 November we will present our annual Showcase at Wigmore Hall. This will be the dimax of our 30th anniversary celebrations when, for the first time, our six Samling Artist soloists will be joined on stage by former and present Academy Singers.

From the very beginning 30 years ago Samling Institute has never levied tuition fees for any of its programmes including all of its work with schools. It does not receive any regular or statutory funding and does not have an endowment. We are immensely grateful to all those who have supported our work in bringing world class opportunities to young people from all backgrounds and who share our belief in the transformational power of music to change lives and bring communities together.

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TRUSTEES' REPORT (CONTINUED)
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Financial review

a. Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The nature of Samling Institute's activities require that planning happens at least two years ahead, in line with classical music scheduling. This allows the charity to secure course leaders who have busy international schedules, along with key personnel, venues and partners.

Because of this, it is the policy of the charity to maintain unrestricted funds not committed, designated or invested in tangible fixed assets (the free reserves) of 12 months total expenditure. Trustees regard these reserves as both prudent and necessary. They sustain on-going working capital requirements and help meet the commitments of the extended planning cycle.

During the year, Samling Institute made a planned and purposeful use of its reserves to support two strategic priorities: the successful reintroduction of the Academy Opera, and the continued expansion of its outreach work in state schools. Having moved beyond its development phase, the new Singing Schools project is now an established and integral part of the Institute's support for young people.

At 31 March 2026, free reserves stood at £314,098 (2025: £378,359), which is below the Trustees' target level of £372,000 total expenditure. This reflects the Trustee's decision to invest reserves in programme delivery and development while maintaining the charity's financial resilience.

As Samling Institute receives no statutory or regular funding and has no endowment, it relies on successful fundraising to replenish reserves and ensure the long-term sustainability of its programmes. Rebuilding reserves to the target level remains a priority, providing the financial stability needed to continue delivering all strands of the Institute's work and to respond to future opportunities.

c. Investment policy

The memorandum of association permits the charity to deposit or invest funds in the same manner as permitted by the Trustee Act 2000.

Having regard to the charity's liquidity requirements and reserves policy, the trustees currently operate a policy of keeping available funds in interest-bearing deposit accounts.

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d. Principal funding

The principal funding sources of the charity during the year were grants and donations.

The trustees wish to acknowledge the support of the following funders during the year and those who wish to remain anonymous.

The Shears Foundation
Esmée Fairbairn Foundation
Finn Family Fund
The John Horseman Trust
The Idlewild Trust
The W A Handley Trust
The Roy & Pixie Baker Charitable Trust
P Holden
Ian & Helen Andrews
Mr S Doroszkowski

The Hugo Burge Foundation
The Amar-Frances & Foster Jenkins Trust
The Henfrey Charitable Trust
Three Monkeys Trust
Garrrick Charitable Trust
The Nicholas Boas Charitable Trust
The Fidelio Charitable Trust
K Dugdale
Mr & Mrs N Bateman

The financial outcome is net expenditure on the unrestricted income fund of £60,464 (2025: net income £93,853).

Structure, governance and management

a. Constitution

Samling Institute for Young Artists is a company limited by guarantee, not having a share capital and is registered with the Charity Commission in England and Wales and the Office of the Scottish Charity Regulator. It is governed by its memorandum and articles of association and in the event of the charity being wound up, the maximum liability of each member is £10.

b. Methods of appointment or election of trustees

The trustees are directors for the purposes of company law and are elected by and from the membership at general meetings. The directors may also appoint additional directors, but any such appointment must be confirmed by the members at the next annual general meeting. At each annual general meeting, one third of the directors must retire from office and those retiring by rotation are eligible for reappointment. The number of directors must not be less than three and the directors appoint one of their number to chair their meetings.

c. Organisational structure

The charity is managed by the trustees, who meet approximately four times a year. Two trustees, or a third of the number of trustees (whichever is the greater), are needed for a quorum. The trustees who have served during the year are set out on page 1. The day-to-day operations of the charity are managed by the Artistic and Executive Director.

d. Policies adopted for the induction and training of trustees

The charity arranges for new trustees to understand the remit of the charity through seeing, first hand, activities and projects. After this induction, the chairman invites the individual to join the board. The training of trustees is dealt with according to individual need.

e. Related party relationships

The charity's wholly-owned trading subsidiary, The Samling Arts Trading Company Limited has been dormant since 1 April 2004.

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TRUSTEES' REPORT (CONTINUED)
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Structure, governance and management (continued)

f. Risk management

The trustees have overall responsibility for risk management. The Chairman and Treasurer oversee the process, monitoring its scope and effectiveness. Day to day responsibility for risk management is taken by the Artistic and Executive Director and procedures are reviewed annually. Risk is discussed during trustee meetings and with staff on a regular basis.

The major risks to the charity are identified in a register and reviewed regularly. Each risk is assessed for likelihood of occurrence, consequences and impact. Mitigating actions are identified and the subsequent retained risks to the charity are measured. Risk review dates are also indicated. Financial risks are monitored and reviewed using the Charity Commission's "Internal Financial Controls for Charities Checklist".

The charity's staff carry out individual risk assessments for each of its projects and events in consultation with project participants and other sources (for example, legal) where necessary.

Statement of trustees' responsibilities

The trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law, the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of trustees and signed on their behalf by:

David Bell

David Bell (Aug 13, 2026 07:37:18 GMT+1)

Sir D R Bell

Chairman

Date: 20 July 2026

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INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2026

Independent examiner's report to the trustees of Samling Institute for Young Artists ('the charity')

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2026.

Responsibilities and basis of report

As the trustees of the charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act'), the Charities Accounts (Scotland) Regulations 2006 (as amended) ('the 2006 Accounts Regulations') and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the charity are not required by charity or company law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 44(1)(c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the 2006 Accounts Regulations and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity is required by company law to prepare its accounts on an accruals basis and is registered as a charity in Scotland your examiner must be a member of a body listed in Regulation 11(2) of the 2006 Accounts Regulations. I can confirm that I am qualified to undertake the examination because I am a registered member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act and Regulation 4 of the 2006 Accounts Regulations; or
2. the accounts do not accord with those records and with the accounting requirements of Regulation 8 of the 2006 Accounts Regulations; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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 accounts to be reached.

This report is made solely to the charity's trustees in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008 and Regulation 11 of the Charities Accounts (Scotland) Regulations 2006. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees for my work or for this report.

Signed:
E Chapman FCA

Dated: 20 July 2026

Armstrong Watson LLP
Chartered Accountants
One Strawberry Lane
Newcastle upon Tyne
NE1 4BX

Edith Chapman
Edith Chapman (Aug 24, 2026 11:39:52 GMT+1)

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2026

	Note	Unrestricted funds 2026 £	Restricted funds 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Income from:					
Donations and legacies	3	120,815	96,848	217,663	355,928
Charitable activities	4	14,510	31,000	45,510	54,633
Investments	5	9,955	-	9,955	11,680
Total income		145,280	127,848	273,128	422,241
Expenditure on:					
Raising funds	6	20,719	-	20,719	20,669
Charitable activities	7,8	185,025	166,190	351,215	315,621
Total expenditure		205,744	166,190	371,934	336,290
Net (expenditure)/income		(60,464)	(38,342)	(98,806)	85,951
Net movement in funds		(60,464)	(38,342)	(98,806)	85,951
Reconciliation of funds:					
Total funds brought forward		477,814	38,342	516,156	430,205
Net movement in funds		(60,464)	(38,342)	(98,806)	85,951
Total funds carried forward		417,350	-	417,350	516,156

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 18 to 30 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET
AS AT 31 MARCH 2026

	Note	2026 £	2025 £
Fixed assets			
Tangible assets	11	1,703	1,191
Investments	12	2	2
		1,705	1,193
Current assets			
Debtors	13	28,174	26,403
Cash at bank and in hand		400,901	502,851
		429,075	529,254
Current liabilities			
Creditors: amounts falling due within one year	14	(13,430)	(14,291)
Net current assets		415,645	514,963
Total net assets		417,350	516,156

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2026

	Note	2026 £	2025 £
Charity funds			
Restricted funds	15	-	38,342
Unrestricted funds:			
Designated funds	15	101,549	98,264
General funds	15	315,801	379,550
Total unrestricted funds	15	<u>417,350</u>	<u>477,814</u>
Total funds		<u><u>417,350</u></u>	<u><u>516,156</u></u>

The charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the trustees and signed on their behalf by:


 Audrey Macnaughton (Aug 12, 2026 17:16:28 GMT+1)

A Macnaughton
 Treasurer
 Date: 20 July 2026

The notes on pages 18 to 30 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

1. General information

The charity is a company limited by guarantee and has no share capital. In the event of it being wound up, the maximum liability of each member is £10.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Samling Institute for Young Artists 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.

2.2 Going concern

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

2.3 Income

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

Grants and donations are included in the statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

On receipt, donated services are recognised on the basis of the value of the gift to the charity which is the amount it 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.

Income from charitable activities includes concert income, fees from participants and project partner contributions and is recognised when receivable.

Investment income being interest is included when receivable.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

2. Accounting policies (continued)

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the basis of staff time spent on each activity.

Expenditure on raising funds comprises the costs incurred towards obtaining voluntary income from grants and donations, together with expenditure on fundraising activities.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Furnitures, fittings and equipment	- 4 years straight line
Paintings	- not depreciated

2.6 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

The charity has taken advantage of the exemption provided by the Statement of Recommended Practice not to prepare group accounts on the grounds that the results of the subsidiary undertaking are not material to the group.

2.7 Cash at bank and in hand

Cash at bank includes a current account and reserve accounts.

2.8 Liabilities and provisions

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

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

2. Accounting policies (continued)

2.9 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 with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Pensions

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the charity to the fund in respect of the year.

2.11 Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

3. Income from donations

	Unrestricted funds 2026 £	Restricted funds 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Grants				
The Shears Foundation	30,000	-	30,000	30,000
The Hugo Burge Foundation	-	14,000	14,000	4,000
Esmee Fairbairn Foundation	-	10,750	10,750	-
The Idlewild Trust	-	10,500	10,500	3,500
The Amar-Frances & Foster-Jenkins Trust	-	10,000	10,000	10,000
Finn Family Fund	-	10,000	10,000	10,000
The Henfrey Charitable Trust	-	10,000	10,000	20,000
The John Horseman Trust	10,000	-	10,000	5,000
Three Monkeys Trust	-	10,000	10,000	10,000
Garrick Charitable Trust	-	5,000	5,000	-
The W A Handley Trust	-	5,000	5,000	5,000
Anonymous	-	3,000	3,000	2,500
The Fidelio Charitable Trust	-	2,000	2,000	3,000
The Nicholas Boas Charitable Trust	-	2,000	2,000	-
The Roy & Pixie Baker Charitable Trust	-	2,000	2,000	-
The Barbour Foundation	-	-	-	100,000
Sir James Knott Trust	-	-	-	25,000
UBS DAF Dr Anthony David Trapp MBE	-	-	-	15,000
The Scops Arts Trust	-	-	-	7,500
The Joicey Trust	-	-	-	2,000
Sir Tom Cowie Charitable Trust	-	-	-	1,450
RBC Brewin Dolphin Community Grant	-	-	-	1,000
	40,000	94,250	134,250	254,950
Donations				
P Holden	25,000	-	25,000	50,000
K Dugdale	25,000	-	25,000	25,000
Other	19,394	598	19,992	21,219
Ian & Helen Andrews	7,500	-	7,500	-
Mr S Doroszkowski	2,500	-	2,500	-
Mr & Mrs N Bateman	-	2,000	2,000	2,000
Membership income	1,421	-	1,421	2,759
	120,815	96,848	217,663	355,928

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

4. Income from charitable activities

	Unrestricted funds 2026 £	Restricted funds 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Concert income	14,510	-	14,510	9,000
Administrative contributions	-	3,400	3,400	3,433
Project partner contributions	-	9,000	9,000	18,000
In kind support from venues	-	18,600	18,600	24,200
	14,510	31,000	45,510	54,633

5. Investment income

	Unrestricted funds 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Interest on cash deposits	9,955	9,955	11,680
	9,955	9,955	11,680

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

6. Expenditure on raising funds

Fundraising costs

	Unrestricted funds 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Office costs	3,756	3,756	3,454
Wages and salaries	15,745	15,745	15,644
Social security costs	695	695	1,057
Pension costs	472	472	469
Depreciation	51	51	45
	<u>20,719</u>	<u>20,719</u>	<u>20,669</u>

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2026 £	Restricted funds 2026 £	Total 2026 £	<i>Total 2025 £</i>
Charitable activities	185,025	166,190	351,215	315,621
<i>Total 2025</i>	<u>130,939</u>	<u>184,682</u>	<u>315,621</u>	

8. Analysis of expenditure by activities

	Direct costs 2026 £	Support costs 2026 £	Total funds 2026 £	<i>Total funds 2025 £</i>
Charitable activities	208,699	142,516	351,215	315,621

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

8. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2026 £	<i>Total funds 2025 £</i>
Samling Artist Programme	72,445	71,380
Samling Academy and Samling Opera, Samling Futures, Singing Schools	116,628	87,182
Public and fundraising concerts	12,278	11,932
Samling and Song	7,348	4,204
	208,699	174,698

Analysis of support costs

	Total funds 2026 £	<i>Total funds 2025 £</i>
Staff costs	110,447	111,263
Depreciation	334	295
Office costs	24,571	22,495
Audit and accountancy	6,972	6,648
Trustees' meeting expenses	192	222
	142,516	140,923

Governance costs included within support costs total £20,595 (2025: £20,219). They comprise:
£6,972 for the preparation and examination of the statutory financial statements (2025: £6,648).
£192 (2025: £222) in respect of trustee meeting expenses.
£10,579 (2025: £10,700) staff costs.
£2,852 (2025: £2,649) office costs and depreciation.

9. Independent examiner's remuneration

	2026 £	<i>2025 £</i>
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	2,052	1,944
Fees payable to the charity's independent examiner in respect of: Accountancy services	4,920	4,704

SAMLING INSTITUTE FOR YOUNG ARTISTS
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026**

10. Staff costs

	2026	<i>2025</i>
	£	<i>£</i>
Wages and salaries	118,737	<i>117,530</i>
Social security costs	5,059	<i>7,377</i>
Contribution to defined contribution pension schemes	3,563	<i>3,526</i>
	127,359	<i>128,433</i>

The average number of persons employed by the charity during the year was as follows:

	2026	<i>2025</i>
	No.	<i>No.</i>
Project development and support, fundraising and administration	3	<i>3</i>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2026	<i>2025</i>
	No.	<i>No.</i>
In the band £60,001 - £70,000	1	<i>1</i>

The charity considers its key management personnel comprise of the trustees, the Artistic and Executive Director and a Marketing Manager. The total employment costs of the key management personnel were £108,116 (2025: £107,419).

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

11. Tangible fixed assets

	Furniture, fittings and equipment £
Cost	
At 1 April 2025	14,050
Additions	899
At 31 March 2026	14,949
Depreciation	
At 1 April 2025	12,859
Charge for the year	387
At 31 March 2026	13,246
Net book value	
At 31 March 2026	1,703
<i>At 31 March 2025</i>	1,191

12. Investments

	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2025	2
At 31 March 2026	2
Net book value	
At 31 March 2026	2
<i>At 31 March 2025</i>	2

The historical cost of this investment as at 31 March 2026 was £2.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026**

Principal subsidiaries

The following was a subsidiary undertaking of the charity:

Name	Registered office or principal place of business	Class of shares	Holding
The Samling Arts Trading Company Limited	United Kingdom	2 £1 ordinary shares	100%

The financial results of the subsidiary for the year were:

Name	Net assets £
The Samling Arts Trading Company Limited	2

13. Debtors

	2026 £	2025 £
Prepayments	6,328	6,380
Accrued income	21,846	20,023
	28,174	26,403

14. Creditors: Amounts falling due within one year

	2026 £	2025 £
Amounts owed to group undertakings	2	2
Other taxation and social security	2,910	3,350
Other creditors	716	815
Accruals and deferred grant income	9,802	10,124
	13,430	14,291

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2025 £	Income £	Expenditure £	Balance at 31 March 2026 £
Unrestricted funds				
Designated funds				
Joan Frances Coull Fund	98,264	3,285	-	101,549
General funds				
General funds	379,550	141,995	(205,744)	315,801
Total Unrestricted funds	477,814	145,280	(205,744)	417,350
Restricted funds				
Samling Academy, Samling Futures and Singing Schools	13,793	62,818	(76,611)	-
Samling Artist Programme	-	42,280	(42,280)	-
Samling Opera	24,549	18,750	(43,299)	-
Samling and Song	-	4,000	(4,000)	-
	38,342	127,848	(166,190)	-
Total of funds	516,156	273,128	(371,934)	417,350

In 2016/17 a legacy of £94,996 was received from the estate of the late Joan Frances Coull. This was set aside by Trustees as a designated fund to support future projects and accrues interest each year.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

15. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2024 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 31 March 2025 £</i>
Unrestricted funds				
Designated funds				
Joan Frances Coull Fund	94,996	3,268	-	98,264
General funds				
General funds	288,965	242,193	(151,608)	379,550
Total Unrestricted funds	383,961	245,461	(151,608)	477,814
Restricted funds				
Samling Academy, Samling Futures and Singing Schools	21,695	84,955	(92,857)	13,793
Samling Artist Programme	-	87,825	(87,825)	-
Samling Opera	24,549	-	-	24,549
Samling and Song	-	4,000	(4,000)	-
	46,244	176,780	(184,682)	38,342
Total of funds	430,205	422,241	(336,290)	516,156

SAMLING INSTITUTE FOR YOUNG ARTISTS
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2026 £	Total funds 2026 £
Tangible fixed assets	1,703	1,703
Fixed asset investments	2	2
Current assets	429,075	429,075
Creditors due within one year	(13,430)	(13,430)
Total	417,350	417,350

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2025 £</i>	<i>Restricted funds 2025 £</i>	<i>Total funds 2025 £</i>
Tangible fixed assets	1,191	-	1,191
Fixed asset investments	2	-	2
Current assets	490,912	38,342	529,254
Creditors due within one year	(14,291)	-	(14,291)
Total	477,814	38,342	516,156

17. Related party transactions

No trustees, or any person related or connected by business to them, received any remuneration from the charity during the year.

During the year, one trustee was reimbursed expenses totalling £192 (2025: £153) in relation to travel costs for attending trustee meetings.

There were no transactions with The Samling Arts Trading Company Limited during the year. The loan account balance is disclosed in note 14 to the financial statements.