

# The National Gallery Annual Report and Accounts for the year ended 31 March 2025

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Presented to Parliament pursuant to section 9(8) of the Museums and Galleries Act 1992

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Any enquiries regarding this publication should be sent to us at [information@nationalgallery.org.uk](mailto:information@nationalgallery.org.uk)

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## Objectives and activities

The National Gallery was founded in 1824. It is governed by the Museums and Galleries Act 1992 (the “Act”) and its statutory and charitable purposes are set out in section 2(1) of the Act. The National Gallery’s statutory and charitable duties and functions are to:

- Care for, preserve, and add to the works of art and the documents in its collection. Ensure that the works of art are exhibited to the public;
- Ensure that the works of art and the documents are available to persons seeking to inspect or study them in connection with study or research; and
- Generally, promote the public’s enjoyment and understanding of painting and other fine art both by means of the NG’s collection and by such other means as the NG considers appropriate.

The National Gallery is classified as a central government organisation by HM Treasury. It has been administratively classified by the Cabinet Office as a non-departmental public body. The National Gallery is an exempt charity whose Principal Regulator is the Secretary of State for Culture, Media and Sport.

The specific priorities of the National Gallery are:

- To ensure that free entry to the permanent collections will continue to be made available; and to prioritise maximising attendance and broadening audiences.
- To protect the world-class collections and front-line services.
- To continue to work closely with the Department for Culture, Media and Sport and to operate in a manner consistent with government’s priorities and policy positions.
- To continue to pursue commercial and philanthropic approaches to generating revenue which will complement Grant-in-Aid funding, and to seek innovative cost-sharing solutions with other Arm’s Length Bodies to maximise these additional sources of income; and
- To take a strategic approach to partnership working and to coordinate with other DCMS-sponsored museums through the Partnership Framework.

## Our strategic aims

Our overarching aim, and core purpose, is to deliver more public benefit by increasing access to and enjoyment of the National Gallery's collections. In addition to its statutory and charitable duties, The National Gallery's current strategic aims are as follows:

- The Gallery at 200: a series of capital projects and public engagement to celebrate the Gallery's bicentenary.
- The Gallery Across the Nation: Partnerships with key institutions around the UK and creation of a national learning service.
- The Gallery Across the World: Building a bigger digital audience and greater range of content; and
- Research for Public Benefit: Becoming the World's leading research centre for historic paintings.

These strategic pillars form the basis of the development of the Gallery's capital works and its public programme of activities taking the Gallery to the end of its Bicentenary celebrations in 2025.

## Review of achievements and performance in 2024–25

### The Gallery at 200

For 200 years, the National Gallery has been responsible for the United Kingdom's public collection art works in the Western European Tradition. Entrusted to its care are some of the world's most significant and beautiful paintings, covering eight hundred years of history. The unique breadth of this collection gives the Gallery the ability, and subsequent responsibility, to convey our shared human history with audiences in ways which continue to educate, inspire and delight all who engage with these works.

From our foundation in 1824, the National Gallery has changed significantly, with the collection expanding from 38 paintings to over 2,300, the reestablishment of our premises in Trafalgar Square from Pall Mall and the continuous growth of our site and operations. Whilst much has changed, the notice pinned to the door of our first home in Pall Mall 200 years ago, that the works housed within were for "use of the public", has remained fundamental to our psyche.

Over the course of its two centuries, the Gallery has strived to fulfil our founding principles of caring for the collection, enhancing it for future generations and studying it, all whilst encouraging access for the purpose of education and enjoyment for the wider possible audiences.

The years 2024–2025 represented an unprecedented milestone in the United Kingdom's cultural landscape and for the National Gallery itself, as we reflect on 200 years of operations and public service. To celebrate this remarkable achievement, we embarked on an ambitious programme of celebrations reflecting its responsibility to audiences across the United Kingdom, and aspirations to become a more inclusive, innovative, and globally connected institution that redefines how art is experienced, studied, and shared for our next century.

The Bicentenary celebrations can be broadly divided into two categories: events and exhibitions, and capital projects. The capital projects ensured that the National Gallery's facilities reflected the needs of our audiences, addressed the identified challenges of increased footfall in the wake of the pandemic and guaranteed the Gallery was appropriately positioned to support the next century of its operations. Capital work had been planned in two phases. Phase 1 completed in May 2025 and included:

- The refurbishment of the Sainsbury Wing entrance, foyer, Pigott Theatre, and creation of a new restaurant 'Locatelli', along with 'Bar Giorgio', a bar run by Michelin Star chef Georgio Locatelli.
- The Supporters' House, which will provide a dedicated membership space to those wishing to engage more closely with the Gallery, as well as investment in our revenue generating facilities, including our retail spaces, cafés and private hire venues.
- The Roden Centre for Creative Learning, which will allow the Gallery to accommodate its expanding schools programme and support learners both on site and across the country.
- A reimagination of public realm outside the Gallery, including the improvement of wayfinding and cleaning of the building's façade to provide an enhanced welcome.

Following the completion of the first phase of capital projects, we will begin work on Phase 2 towards the end of 2026, which will add an underground link between the Sainsbury Wing and main building, as well as the construction of a dedicated Research Centre to support our ambition to become the leading centre for research on paintings.

Whilst visitor numbers have not yet returned to pre-pandemic levels, attendance continued to increase with 3,203,451 visits made to the National Gallery in London during 2024–25, an increase of 3% on the 2023 figure of 3,096,508. In total, 4,478,179 worldwide visits were made to a National Gallery painting in person in between 1st April 2024 and 31st March 2025 and over just over 139.2 million digital visits were recorded during the same period, demonstrating not only recovering visitor figures but the growing success of investment into the Gallery's out-of-home and digital offerings. The significant steps made to improve the visitor experience and accommodate increasing footfall ensured we will not only support rising numbers of visitors but provide offerings that support future audiences and ensure the increasing visitor figures projected by the end of the decade are met. Bicentenary exhibitions have significantly supported this increase, with *Van Gogh: Poets and Lovers* becoming the most successful ticketed exhibition in the Gallery's history with 334,589 visits, as well as the continuation of our free exhibitions such as *The Last Caravaggio* with 286,298 visits making it the eleventh most visited of all time.

In addition to completing the first phase of capital works, we staged a series of special events and exhibitions that celebrated the breadth of the collection and its unique history within the UK's cultural landscape; all whilst



ensuring our audiences were able to participate in celebrations across the country. In 2024–25 the Gallery conducted a range of activities and exhibitions, including:

- **Big Birthday Weekend** – The commencing of Bicentenary celebration with a festival of music, creative sessions, talks and a ‘birthday cake’ created by family visitors all on site at the Gallery from the 10 to the 12 May 2024.
- **The National Gallery Visits Parliament** – One of the original thirty-eight Angerstein paintings was displayed in the Palace of Westminster, placing culture at the heart of civic life and reminding audiences of the unique role Parliament played in the Gallery’s foundation.
- **National Treasures** – A national celebration of the Gallery created in partnership with organisations and audiences across the UK, lending our most beloved paintings to twelve partners, one in each region of the UK, each of whom curated their own exhibition around the painting.
- **Summer on the Square** – A free, vibrant, accessible and inclusive programme for families inspired by 2024’s *Take One Picture* subject Henri Rousseau’s *Surprised!* (1891). The festival was housed in a dedicated structure on the North Terrace of Trafalgar Square, with the programme and exhibition introducing new audiences to the Gallery and supporting children and young people’s leadership, learning and creativity.
- **NG Stories: Making a National Gallery** – An immersive, interactive exhibition which brought the human stories behind the Gallery’s history to life.
- **National Gallery Imaginarium** – An online experience to enable global online engagement with the Gallery’s collection through an immersive digital platform
- **Van Gogh: Poets and Lovers exhibition** – The first public presentation of new research into the way in which Van Gogh transformed his day to day, often mundane surroundings into poetic images of dazzling intensity and creativity.
- **Siena: The Rise of Painting 1300–1350 exhibition** – An exploration of the innovative and important art made in Siena c.1300, enabling audiences to engage with some of the oldest paintings it is possible to display.
- **Art Road Trip** – A tour of the UK in a customised vehicle visiting communities who face the greatest barriers to cultural opportunity. The initiative engaged local communities and shared learning activities and digital experiences to garner interest in the cultural importance of art as a medium to generate creative thought and emotional wellbeing.

The Gallery also secured five new acquisitions during the 20–2025 period, helping to achieve its commitment to growing the collection during this special time. Acquisitions include the Dutch still life *A Banquet Still Life* (1622) by Floris van Dijck, as well as securing Edgar Degas’ *Ballet Dancers* (1888) through the generous support of HM Government’s Acceptance in Lieu scheme.

## The Gallery Across the Nation

The National Gallery is inherently a national institution, and our Bicentenary presented the opportunity to reflect on how we as an institution interact with audiences across the United Kingdom. The Gallery is committed to sharing the collection and our resources with as broad an audience as possible through innovative, wide-ranging partnerships and national programming. Therefore, we committed to embarking on an ambitious range of programmes aimed at engaging with communities and partner institutions to celebrate their stake in the Gallery as a national institution.

The Bicentenary celebrations launched with National Treasures, in which we loaned twelve iconic paintings from the collection to venues across the UK. This project brought masterpieces within an hour of over half of the UK’s population, with works displayed in all four nations. The displays opened on 10 May 2024, the 200th anniversary of the Gallery’s founding. Notable works included John Constable’s *The Hay Wain* (1821) in Bristol, Claude Monet’s *The Water-Lily Pond* (1899) in York, and J.M.W. Turner’s *The Fighting Temeraire* (1838) in Newcastle upon Tyne. Some pieces, like *The Wilton Diptych* (1395–9) and Sandro Botticelli’s *Venus and Mars* (1485), left the Gallery for the first time since their acquisition. At the Ulster Museum, Michelangelo Merisi da Caravaggio’s *The Supper at Emmaus* (1601) was reunited with *The Taking of Christ* (1602) from the National Gallery of Ireland for the first time since the 17th century. This collaboration between institutions and communities from Northern Ireland and the Republic of Ireland attracted 83,209 visits. Across all 12 venues, there were 724,812 visits from May to September 2024, with the most visits at 211,010 to Johannes Vermeer’s *A Young Woman Standing at a Virginal* (1670–72) in the National Galleries Scotland. The result was overwhelmingly positive with 58% of visitors stating they felt included in the Bicentenary celebrations and 87% planning to stay engaged with the National Gallery.

*Art Road Trip*, also took our celebrations across the United Kingdom, through a year-long initiative that increased access to art in communities, with a particular focus on areas with limited cultural opportunities. Our mobile art studio will travel 8,000 miles across the UK between May 2024 and May 2025, visiting 115 sites and delivering more than 200 creative events. As of March 2025, 12,954 individuals have participated in the Art Road Trip's activities through 234 public events across 155 days of programming, of which 78 days of which held both morning and afternoon events. The project has provided hands-on creative activities inspired by the Gallery's collection, including workshops, exhibitions, and community-led projects. An example of the programme was its partnership with the cultural community response group Tŷ Pawb in Wrexham, where the initiative created an inclusive space for participants of all ages to explore various art materials, learn new techniques, and engage with artists and educators from the Gallery. The mobile art studio visited diverse locations across the UK, including areas impacted by the July 2024 social unrest. By working closely with local partners over two week periods, the programme ensured that the activities were tailored to meet the specific needs and interests of each community, fostering inclusivity and encouraging ongoing engagement with the arts.

Continuing our commitment to audiences across the United Kingdom as a central part of our Bicentenary, the Gallery commissioned Turner Prize winning artist Jeremy Deller to create a national work of art that recognised the central role of art in public life. Titled *The Triumph of Art*, the initiative aimed to engage audiences across the UK through inclusive, community-driven events in Derry-Londonderry, Dundee, Llandudno and Plymouth. Each event responded to the cultural identity of its host city, with themes such as Derry-Londonderry's musical heritage, Dundee's reimagined classical mythology, Llandudno's exploration of Welsh romantic traditions and Plymouth's maritime legacy. The events included performances, processions, workshops, and participatory art. The project will culminate on 26 July 2025 at our home on Trafalgar Square, London, bringing together elements from across the UK in a major public celebration. This artwork showcases the unifying power of art through music, performance, and interactive experiences that fostered lasting partnerships, and set a precedent for collaboration between national institutions and local communities to inspire future generations. *The Triumph of Art* embodies the Gallery's ambition to extend our reach beyond our walls, reasserting the civic importance of art and its capacity to build cultural connection and social cohesion.

To celebrate the enduring relationship between the Houses of Parliament and the National Gallery, a special short term loan was arranged between the Speakers of both Houses and the Gallery. The resulting loan of Claude's *Seaport with the Embarkation of Saint Ursula* (1641), took our Bicentenary celebrations back to the very place where the National Gallery was founded in 1824. The work was displayed in St Stephen's Hall from 25 November to 15 December 2024 and a series of events were held to celebrate its display as one of the original thirty-eight works acquired from John Julius Angerstein by Parliament that marked our foundation. During its display, the installation was accessible not only politicians but also the public through parliamentary tours and a special late evening event on 6 December, including curator-led talks and a "Talk and Draw" session led by National Gallery educators. In total, 39,189 visitors visited the painting in St Stephen's Hall, 11,887 of which directly engaged with it on a tour or as part of one of our three events on the Parliamentary Estate, including special events aimed at engaging with policy makers and newly appointed government representatives. This initiative underscored the enduring relationship between the Gallery and Parliament, highlighting our origins, discussing our work with policy makers and recognising our shared mission to make art accessible to enrich public life.

Whilst the Gallery conducted a significant range of Bicentenary activity across the United Kingdom, we also continued to deliver our core national programming. In 2024, the National Gallery's annual *Take One Picture* initiative engaged over 300 UK primary schools and focussed on Henri Rousseau's *Surprised!* (1891). This programme invites schools to explore a single artwork across the curriculum, fostering creativity, critical thinking, and interdisciplinary learning. Students responded to *Surprised!* through a wide range of projects spanning science, geography, art and storytelling. The resulting works were showcased in a public exhibition in Trafalgar Square (1 August – 1 September 2024), as part of our *Summer on the Square: A Free Festival of Art*, which was visited by 32,743 adults and children (an increase of 26% on 2023). A total of 65,700 pupils and 3,900 teachers were involved in the project, with significant participation from those with less access to arts education, including 19% of all submissions coming from the lowest 20% of disadvantaged communities in the UK. Of the 248 schools who attended the Gallery's Continuing Professional Development sessions for this year's cycle, 82% were state schools and 79% of submissions to the exhibition also came from state schools.

The Gallery also continued our flagship national oracy programme, *Articulation*. The initiative invites 16–19-year-olds to deliver ten-minute presentations on a chosen artwork, architecture or artefact, which is then assessed for content, delivery and originality. Schools hold internal heats before progressing to regional events at galleries and museums across the UK. Now active in the UK, Ireland and Singapore, *Articulation* reaches thousands of students annually and supports over 450 alumni pursuing arts-related careers. 40,458 visits were made by students and teachers, alumni and partners to the Gallery and other venues engaged in the annual *Articulation* initiative in 2024, representing an uplift of 8,418 on 2023. The Articulation programme takes place in addition to the full range of learning activities we offer for children, young people and adults at all levels of interest and abilities. From tours and talks, art gallery workshops, online learning sessions and storytelling, the Gallery engaged with 10,453

students onsite and met 7,586 students between April 2024 and March 2025. For adult learners, we continued to deliver our online courses *The Stories of Art* and Friday late sessions. Of the 40,407 participated in all adult courses last year, 19,164 took part in *Stories of Art*, 2,497 took part in *In Focus* sessions and 18,746 took part in other Thematic courses. Engagements with Friday Lates activities were 10,006 across the year, and our annual Linbury Lecture brought an additional 128 engagements.

Educational outreach is now further supported by the new Roden Centre for Creative Learning, which opened on the 28 February 2025 as part of the Bicentenary's capital programme. The new space fosters creative learning not only on site but across the UK through its sector-leading digital capabilities. Designed in collaboration with Lawson Ward Studio and shaped by input from children, young people and educators – including pupils from Soho Parish Primary School – the Centre places its diverse audiences at the heart of its conception. Featuring inclusive and innovative spaces such as the Fragment Houses, the Creative Space, and the double-height Clore Art Studio, the Centre prioritizes creativity, accessibility and imagination. With this transformation, the Gallery aims to engage 246,000 learners annually, including 32,000 school pupils and 26,000 new family visitors, while also expanding digital reach through live-streamed classes for 5,000 students unable to attend in person. The Roden Centre for Creative Learning is positioned to be a sector-leading platform for nurturing creativity and learning for generations to come.

## The Gallery Across the World

The Gallery continued to expand on our international engagement through the continuation of the Asia Tour and expansion of our digital outreach. Global audiences make up a significant proportion of the Gallery's total on-site visitation figures and slowly recovering numbers have had a large impact on the return to pre-pandemic levels of visitation. We therefore committed to engaging with these audiences through international touring and the development of its digital offering, to ensure that all can engage with us and are inspired to visit.

*Masterpieces from the National Gallery, London* continued its highly successful tour of Asia, and in 2024 opened in Taiwan from 2 May 2024 to 1 September 2024, following the conclusion of its run in at the Hong Kong Palace Museum on the 11 April 2024, and previous displays in Shanghai and Seoul. The exhibition of 52 works from our permanent collection at the CHIMEI Museum in Tainan, Taiwan (2 May – 1 September 2024), attracted significant audiences and brought the total number of visitors to the Asia tour in 2024 to 662,068. *Masterpieces from the National Gallery, London* drew an attendance of over 1.4 million visitors across its Asia Tour from 2023 to its conclusion in 2024.

In addition to engaging with international audiences through touring, we have also continued to develop our digital offering. A strong online presence is crucial for the Gallery to expand its global reach, making the collection and our educational resources more accessible than ever. The Gallery's digital and social media channels, including online exhibitions, talks, courses, and visits to the website, attracted just over 139.2 million views between April 2024 and March 2025. These include 115M video views, up 69% on 2023 financial year and 9.2 million engagements across Facebook, X (formerly Twitter), Instagram, TikTok, Threads and YouTube; and 15 million visits made on the Gallery's website in the same reporting period. Online course attendance also grew in this period, with 40,374 people taking part in online courses available to the public and 4,458 attending free online visitor events.

The growing importance of the Gallery's digital channels was reflected in the launch of the *200 Creators* network as part of the Bicentenary celebrations. The *200 Creators* engaged new audiences by collaborating with 200 UK-based content creators. Twenty of these creators were commissioned to produce original content inspired by the Gallery, while the remaining 180 joined the *200 Creators Network*, gaining exclusive access to events and exhibitions. Content produced by the network has so far accumulated on National Gallery channels 22 million video views and 1.2 million engagements, with high performing posts such as creator Howard Lee's drawing skills post on Hans Holbein the Younger's *Ambassadors* (1533) attracting 6.2 million views on Instagram, and Sophia Smith Galer's TikTok post on the colour blue reached 1.2 million views. The network aims to expand the Gallery's reach online and encourage creative reinterpretations of its collection. It has heavily contributed to the Gallery's recent online presence and has proved a benchmark that other cultural institutions are now following.

A significant development for the Gallery's global presence was the launch of *National Gallery Imaginarium* in 2025 as part of the Bicentenary. The groundbreaking digital platform reimagines the experience of viewing art and invites users to explore a virtual room, where selected masterpieces are brought to life through an immersive blend of guiding questions, sound and animation. Introduced by poet and novelist Sir Ben Okri, it features a specially commissioned audio environment by sound artist Nick Ryan, the experience encourages deep, personal reflection and emotional connection with the artworks. Users can navigate the space at their own pace, discovering new interpretations and engaging with responses from other participants around the world. Designed to be accessible to a global audience, the *National Gallery Imaginarium* supports individual and shared exploration, making it suitable for education, cultural outreach and casual discovery. It represents the Gallery's commitment to innovation, inclusivity and the evolving role of art in a digital age, as we enter our third century.

## Research for Public Benefit

Research at the National Gallery underpins all its activities and the Gallery has ambitious plans to enhance its capabilities, as set out in its new research strategy. The Gallery has continued its advances into developing its research capabilities ahead of the creation of the Research Centre in the second phase of capital projects and in line with the strategy roadmap. With the appointment of a new Head of Research, the new research strategy and a series of Bicentenary research projects taking place in tandem with the existing work the Gallery conducts in the research field, the Gallery is well on its way to achieving its objective of becoming the leading centre for research on paintings.

The Research Strategy launch in March 2024 set out the Gallery's vision and aims for research over the next decade in which the Gallery will consolidate and expand its recognised global leadership concerning the generation and dissemination of knowledge about our world-renowned and evolving collection of paintings, including their making and meaning and how we care for them, with public benefit always in mind.

To celebrate the Bicentenary, the Gallery shared 200 scholarly catalogue entries online for the first time, totalling 2.2 million words of research, under the new project *200 Paintings for 200 Years*. These entries include 2,700 images, such as 75 X-rays, 155 infrared images and over 250 photomicrographs. The essays cover the paintings' subject matter, authorship, provenance, art historical significance, materials, technique, and conservation history, based on re-examinations and technical images. *200 Paintings for 200 Years* builds on the Gallery's successful schools cataloguing program, supported by Arturo and Holly Melosi through the Arthur and Holly Magill Foundation, and includes recent publications like *The German Paintings Before 1800* and *The Nineteenth Century French Paintings, Volume 1: The Barbizon School*. In March 2025, the Collection pages on the Gallery's website were updated as part of our Digital Dossier Programme, making detailed information on our paintings widely available for the first time. Every work in the permanent collection now has a provenance, exhibition history and bibliography, and photographs of the paintings are shown in higher detail than ever before.

In addition to *200 Paintings for 200 Years*, the Gallery also commissioned *NG Stories: Making a National Gallery*, a part digital and part in person project that examined the institution's unique 200-year history. *NG Stories: Making a National Gallery* provided an interactive experience that blended digitised archival material with innovative technology across two spaces: the 'People Room' and the 'Story Room'. The 'People Room' used depth camera technology to merge real-time visitor images with historical archives, while the 'Story Room' presented a history of the gallery through immersive projection and sound. Highlights from the experience feature on a video wall in the Sainsbury Wing's new welcome area following its reopening in May 2025. Additionally, an online platform invited the public to share their memories, weaving their voices into the Gallery's evolving narrative and reinforcing its identity as a truly national institution.

*CC Land: The Wonder of Art* will be a transformative redisplay of the National Gallery's collection and a significant milestone in its Bicentenary celebrations as they draw to a close. This ambitious rehang, which opened on 10 May 2025, introduces over 1,000 artworks, including masterpieces by Titian, Monet and Rembrandt, alongside new acquisitions and loans. Curatorial and research efforts have been central to this project, with the Gallery rethinking the presentation of its holdings to offer fresh narratives and thematic groupings, such as 'The Spectacle of Portraiture' and 'Artists Looking at Artists'. These thematic rooms juxtapose works across centuries, highlighting the influence of one artist on another, exemplified by pairings like Elisabeth Louise Vigée Le Brun's *Self Portrait in a Straw Hat* (1782) and Peter Paul Rubens's *Portrait of Susanna Lunden(?) ('Le Chapeau de Paille')* (probably 1622–5). The research-driven approach also informed the design of the exhibition, ensuring that each room tells a cohesive story, enhancing the visitor experience through thoughtful curation and interpretation. This rehang not only celebrates the Gallery's rich history but also reaffirms its commitment to curatorial excellence and scholarly research, providing a deeper understanding of the evolution of European art.

The National Gallery continued to undertake significant conservation efforts for many of the works in its care ahead of the reopening of the Sainsbury Wing and rehang. This includes Paolo Uccello's *The Battle of San Romano* (probably about 1438–40) and Antonio del Pollaiuolo and Piero del Pollaiuolo's *The Martyrdom of Saint Sebastian* (completed 1475), both now on display in the newly refurbished Wolfson Galleries. In addition, the Gallery continued to support its existing Subject Specialist Network (SSN) for European Paintings pre-1900. The free platform allows museum professionals to exchange knowledge on art research, interpretation and public engagement. The Women and the Arts Forum addressed the roles of women in art history and offers a space for networking and research sharing. Additionally, the Gallery continued to support its established two networks focused on sacred art: the Interfaith Sacred Art Forum, for faith leaders and theologians, and the Sacred Art in Collections pre-1900 Network for curators and art historians. These networks explore themes of storytelling and the relationship between sacred texts and visual art.

## Commercial and Development

The primary focus for the Development team in 2024–25 continued to be the NG200 fundraising campaign. With a target of £95m, it was the largest such campaign in the Gallery's history. We were therefore delighted to have met this target via a combination of pledges and support from a combination of donors, corporate sponsors and a public campaign. We are hugely grateful to everyone who shared our ambition to create a meaningful legacy of improvements to the Gallery.

Beyond the NG200 campaign, we continued to raise crucial income towards our core activities, in particular our exhibition and learning programmes. *Van Gogh: Poets and Lovers*, *Siena: The Rise of Painting 1300–50*, *José María Velasco: A View of Mexico*, *Articulation* and *Take One Picture* amongst other projects all benefitted from generous support during the year.

Membership was an excellent commercial performer during the year. The close of 2024–25 saw record levels of membership totalling 66,654 members, up by 76% from the 37,714 members in 2023–24. Both new acquisition and renewals overperformed against budget as membership was used as a way to see the sold out *Van Gogh: Poets and Lovers* exhibition.

National Gallery Global, the Gallery's trading arm, had an exceptional year. Sales across retail channels were particularly strong, with budgets being exceeded primarily thanks to trading associated with *Van Gogh* product lines. Publishing also had an excellent year, with sales more than doubling original budgets. Key to this success was our exhibition catalogue offer, with catalogues for *Van Gogh* and *Siena* both being top sellers.

Despite a challenging year due to a reduction in available hire space caused by capital work, a good final quarter saw commercial events exceed budget by 25%.

In total, National Gallery Global generated a gift aid contribution to the Group of £3.5m, a record figure.

## Exhibitions

Exhibition	Dated	Duration (Days)	Location	Ticketed?	Final Attendance	Average Daily Attendance
The Last Caravaggio	18 April – 21 July 2024	95	Room 46	No	286,298	3,014
Discover Degas and Miss La La	6 June – 1 September 2024	88	Sunley Room	No	181,107	2,058
Hockney and Piero: A Longer Look	8 August – 27 October 2024	81	Room 46	No	176,963	2,185
Van Gogh: Poets and Lovers	14 September – 19 January 2025	124	Rooms 1–8	Yes	334,589	2,698
NG Stories: Making a National Gallery	4 October – 12 January 2025	97	Gallery B	No	166,052	1,712
Discover Constable and The Hay Wain	17 October – 2 February 2025	105	Sunley Room	No	214,381	2,042
Parmigianino: The Vision of Saint Jerome	5 December – 9 March 2025	91	Room 46	No	139,673	1,535
Siena: The Rise of Painting 1300–1350	8 March – 22 June 2025	107	Ground Floor Galleries	Yes	95,170	881
José María Velasco: A View of Mexico	29 March – 17 August 2025	141	Sunley Room	Yes	Ongoing	

## The Year Ahead

As we began our third century of operations in May 2025, the Gallery paused construction, loans from the collection and limit its picture movements until May 2026. This will allow staff and audiences time for reflection on the Bicentenary celebrations and familiarisation with the newly opened facilities onsite following the completion of the first phase of the NG200 capital work. The second phase of NG200 will see us complete construction of the new Research Centre and the installation of an underground link between the Sainsbury Wing and Wilkins Building.

In the coming period, the Gallery will continue to deliver a range of sector leading exhibitions and activities to lead us into our next chapter, alongside our core programming:

- **Reopening of the Sainsbury Wing** (10 May 2025): The conclusion of Phase 1 of NG200, the reopened Sainsbury Wing includes refurbishing the Sainsbury Wing entrance, foyer, Piggot Theatre and Wolfson Galleries. The new dining spots including 'Locatelli' restaurant and 'Bar Giorgio' by chef Giorgio Locatelli also opened.
- **Opening of the Supporters House** (2 June 2025): A new dedicated space for members wishing to have closer engagement with the National Gallery.
- **Jeremy Deller's *Triumph of Art*** (19 April – 26 July 2025): A major new artwork by the Turner Prize-winning artist Jeremy Deller. The artwork is taking place across all nations of the United Kingdom before a return to London, aiming to create a national work of art that celebrates the role of the arts in public life.
- **Millet: *Life on the Land*** (7 August – 19 October 2025): The first UK exhibition in nearly fifty years dedicated to Jean-François Millet, focusing on his depictions of rural life.
- **Wright of Derby: *From the Shadows*** (7 November 2025 – 10 May 2026): The first major exhibition dedicated to the British artist's 'candlelight' paintings.
- **Radical Harmony: Helene Kröller-Müller's *Neo-Impressionists*** (13 September 2025 – 8 February 2026): The first UK exhibition dedicated to Neo-Impressionism, featuring works by Georges Seurat, Paul Signac, Anna Boch, Jan Toorop, and Théo van Rysselberghe. The exhibition explores the movement's innovative use of pointillism and its social and political themes, drawn largely from the Kröller-Müller Museum in the Netherlands.
- **Edwin Austin Abbey: *By the Dawn's Early Light*** (20 November 2025 – 15 February 2026): Discover the story of Edwin Austin Abbey, a renowned American artist and friend of John Singer Sargent, whose final and greatest work, *The Hours* (c. 1909-1911), adorns the ceiling of the Pennsylvania State Capitol. The exhibition showcases preparatory sketches, revealing Abbey's creative process, and brings renewed attention to a once-celebrated artist now largely forgotten.
- **The National Gallery Masterpiece Tour** (20 September 2025 – 13 September 2026): The Masterpiece Tour 2025–27 will start in autumn 2025 with Claude Monet's *The Petit Bras of the Seine at Argenteuil* (1872). Four partner organizations will collaborate with the Gallery and a community partner to showcase a different painting each year for three years.
- **Art On Your Doorstep** (5 June 2025 – spring 2028): The National Gallery is partnering with local authorities across the UK to display life-size reproductions of fifteen iconic artworks in public spaces, aiming to inspire and engage communities. Over three years, twelve partnerships will bring the nation's collection to local doorsteps, especially in underserved areas. Each partner receives £5,000 to support the free exhibitions, which also include access to educational resources and school programmes like *Take One Picture* and *Articulation*.

Throughout 2025-26, The National Gallery will begin to prepare for the next phase of our NG200 project, whilst utilising the facilities renovated in Phase 1. We will continue to work towards our goals with the research strategy, increase our international outreach, national cooperation and provision of sector leading public service from our home on Trafalgar Square to ensure the collection continues to inspire, educate and delight audiences as it has for the past 200 years.

## DCMS Key performance indicators

Below is specific information relevant to the Gallery's contribution to DCMS performance indicators for 2024-25 as set out in the Funding Agreement agreed with DCMS.

	<b>Performance in 2024-25</b>	<b>Performance in 2023-24</b>
1. Number of visits to the Gallery (excluding virtual visitors)	3.2m	3.1m
2. Number of unique users visiting the website	15.9m	11.8m <sup>1</sup>
3. Number of visits by children under 16	222k	274k
4. Number of overseas visits	1.6m	1.7m
5. (a) Number of facilitated and self-directed visits to the Gallery by visitors under 18 in formal education	129k	138k
5. (b) Instances of visitors under 18 participating in on-site organised activities	4.2k	1.4k
6. % of visitors who would recommend a visit	92%	94%
7. Number of UK loan venues	19	27
8. (a) Self-generated income – admissions	£7.1m	£5.6m
8. (b) Self-generated income – trading <sup>2</sup>	£4.9m	£5.1m
8. (c) Self-generated income – fundraising	£50.7m	£66.0m

<sup>1</sup> Restated from 11.0m following a review of data.

<sup>2</sup> Gallery only income, does not include consolidated income from NGG of £16.5m (2024: £11.7m)

# Financial Review

## Financial performance

The Group Statement of Financial Activities is set out on page 45 of this document. The group presents its income and expenditure across three groups of columns, being:

- Operating income and expenditure – any income or expenditure not relating to the acquisition or development of assets
- Capital projects and revaluations – building works, depreciation and any further income or expenditure relating to physical assets other than the collection
- Acquisitions for the collection – income to acquire, or gifts of, paintings

The income in each of these areas is split between unrestricted income – that the group may spend as it chooses, and restricted income – that donors have instructed the group to spend in a particular way. Where expenditure incurred by the group meets the criteria of any unspent restricted income this is allocated against the same column. All expenditure not met by restricted income is allocated to the first column, unrestricted operating income.

Income for 2024-25 amounted to £104.0 million (2024: £113.5 million); total expenditure amounted to £71.2 million (2024: £62.0 million), resulting in initial net income of £32.8 million (2024: £51.6 million). Adding in gains on investments of £0.4million (2024: £2.4 million) and the revaluation loss on property and plant & equipment of £0.1 million (2024: £1.8 million gain), we achieved final net income of £33.2 million (2024: £55.7 million). The cost of acquisition of pictures is included in fixed asset additions.

The accounts have been prepared on the going concern basis. The National Gallery has a statutory responsibility for keeping its collections and making them available for inspection by the public. The Trustees and Accounting Officer have assumed in making the going concern assumption that sufficient Government funding support will continue to be made available to fulfil those responsibilities.

The Group has undertaken a bottom-up budgeting exercise and has forecasted anticipated income and expenditure for the next three years. After reviewing these forecasts and projections, the Trustees have a reasonable expectation that the National Gallery Group has adequate resources to continue in operation for a period of at least twelve months from when the financial statements are authorised for issue. The Group therefore continues to adopt the going concern basis in preparing its financial statements.

## Income

Income is disclosed in the Statement of Financial Activities by method of income generation:

- Income from donations & legacies
- Income from other trading activities
- Investment income
- Income from charitable activities
- Other income

Further detail is available in notes 3–7.

Income from donations and legacies for the year totalled £72.2 million (2024: £88.8 million). This figure includes income relating to picture acquisitions, Government grant-in-aid and other donations, as well as legacy income. Excluding grant-in-aid, this figure is £41.4 million (2024: £60.0 million). In kind services valued at £30K (2024: £25k) were received.

Income relating to picture acquisitions was attributable to grants towards the acquisition of 5 paintings listed in note 14 of the accounts. The value of donated paintings acquired during 2024-25 was £5.6 million (2024: £nil).

Income from charitable activities for the year totalled £7.1 million (2024: £5.6 million), this includes admission to exhibitions, exhibition touring income and other educational events.

Income from investments, including interest and dividends totalled £1.2 million (2024: £1.2m).

Income from trading activities increased substantially to £23.5 million (2024: £18.0 million) primarily thanks to strong results from National Gallery Global, the Gallery's trading subsidiary, with both onsite and online retail performing particularly well thanks to product lines associated with the Van Gogh and Siena exhibitions. Gallery



income relating primarily to corporate and individual membership schemes, and sponsorship was £8.2 million (2024: £7.4 million).

## Expenditure

Expenditure is disclosed in the Statement of Financial Activities, analysed according to the activities that the expenditure relates to; being either the raising of funds, commercial trading or one of the Gallery's charitable activities to which the spend relates, which are:

- Exhibitions
- Broaden our appeal and provide an exceptional visitor experience
- Preserve, enhance and develop the potential of our collections
- Inspire learning and engagement
- Invest in our staff, increase income and care for our physical facilities

Further analysis of our expenditure is available in notes 8–11.

The group allocates support costs across our charitable activities; full details of this allocation are shown in note 9. It should be noted that the costs of front of house and security staff are included within the activity 'Broaden our appeal and provide an exceptional visitor experience'.

The group's total expenditure for the year was £71.2 million (2024: £62.0 million). Spend in the majority of areas increased dramatically from 2023–24 as the Gallery delivered its ambitious activity programme to celebrate the bicentenary year.

## Financial position

The Consolidated and Gallery Balance Sheets are shown on page 47 of this document, with further analysis shown in notes 12–23.

The net movement in funds for the year amounted to £33.2 million (2024: £55.7 million). Of this, £20.4 million relates to restricted funds and capital projects; with a further £10.0 million relating to donated works of art and donations received towards future acquisitions.

The net movement includes any gain or loss on the value of the Gallery's land and buildings, any gain or loss on its investments and the value of donated works of art capitalised as collection acquisitions. This year the movement includes a loss on revaluation of £0.1 million (2024: £1.8 million gain) and investment gains of £0.4 million (2024: £2.4 million).

In accordance with the Government Financial Reporting Manual (FReM) – which reflects the requirements of FRS 102, Section 34 and Charities Statement of Recommended Practice s18 – works of art are capitalised and recognised in the Balance Sheet at their cost or value at the date of acquisition, where such a cost or value is reasonably obtainable.

The Trustees consider that the cost of valuing pictures in the National Gallery Collection acquired prior to the introduction of standards governing accounting for heritage assets, where cost or valuation information is not available but would be possible to obtain, would not be commensurate with any benefit that could be derived by the user of the financial statements from the inclusion of part of the National Gallery Collection on the Balance Sheet. Further information on the nature and scale of the Gallery's collection can be found in note 14 and on the Gallery's website.

Details of the treatment of pension liabilities are disclosed in note 11 and the effect of the revaluation of land, buildings, and plant and machinery is disclosed in note 12.

## Fundraising and resources

Grant-in-aid from the Department for Culture, Media and Sport (DCMS) amounted to £30.8 million for the year ended 31 March 2025 (2024: £28.9 million). Additional income was generated as a result of the Gallery's exhibitions, educational activities and fundraising programme. Fundraising is carried out by the Gallery's Development department, through donations, patrons and corporate supporter schemes.

Our Development department focused on raising charitable income from individuals, grant-making trusts and companies and on generating other income through corporate sponsorship and membership. A key focus

of our efforts this year has been on meeting the £50m target for the NG200 fundraising campaign, which has been achieved.

Charitable support, largely from individuals and grant-making trusts, made an important contribution to the Gallery's operational activities and capital development. Our education work benefited significantly as a result of major donations and grants from individual donors and charitable trusts.

The Gallery continues to benefit from private support for several senior curatorial posts and curatorial fellow positions, academic colloquia, and the publication of catalogues. Charitable income also supported the work of the framing, scientific and conservation departments.

Philanthropic support and corporate sponsorship continued to make an essential contribution to the Gallery's capacity to preserve, enhance and display its collection for public enjoyment. We remain indebted to every individual, trust and company for their support during the course of this year.

Fundraising is undertaken by National Gallery staff. To ensure that vulnerable people and other members of the public are not put under undue pressure to give money, the Gallery monitors fundraising activities through a programme of training, weekly meetings with fundraising managers, dip sampling assessments and feedback from colleagues and visitors.

The National Gallery is registered with the Fundraising Regulator and individual members of staff are members of the Institute of Fundraising which has set standards of best practice in fundraising. We are part of the Fundraising Preference Centre service to ensure we do not contact people who do not wish to receive communications from us. Legitimate interest assessments are carried out to ensure we consider the rights of all individuals whose personal data is processed by us.

In the year to 31 March 2025 there have been no failures to comply with the fundraising schemes and standards that the Gallery has committed to (2024: nil). During this period we received no formal complaints relating to our fundraising activities (2024: nil).

## Investment policy

### Scope of investment powers and power to delegate management of investments

The Trustees, in respect of their general funds, including assets given to them without restriction by donors or testators, rely for their investment powers on the general power in section 2(6) of the Museums and Galleries Act 1992, which permits them to do such things as they may think necessary or expedient for the purpose of fulfilling their functions under the Act. This implies a wide power of investment. In respect of general funds, the Board may delegate investment decisions to a committee of the Board, under the powers in the 1992 Act, but have no power to delegate investment decisions to third parties.

Funds held on trust ('trust funds') are governed by a Charities Act Scheme varied by resolution of the Board in March 2012 to provide wide powers of investment similar to those available under the Trustee Act 2000. In respect of these funds, the Board has a power to delegate investment decisions to a committee of the Board and also has an express power to delegate the management of investments to financial experts, subject to the restrictions laid out in the Scheme.

### Investment objectives

The Gallery's reserves policy sets out the level of general funds required to meet working capital needs and to provide a safeguard against volatile and unpredictable income streams. National Gallery Funds are split between:

- *Unrestricted:* These include funds designated by the Gallery for picture purchase and funds held for contingency. The assets representing these funds are short term and should be readily realisable.
- *Restricted:* These funds are held for a wide range of specific purposes ranging from current projects which are expected to be delivered in the next 12 months and ongoing staffing commitments, to picture purchase and longer term research work. The assets representing these funds are matched to the purposes for which the funds are held and are a mix of short and long term.
- *Non spendable 'endowment':* These are historic funds held for picture purchase and research work. The assets representing these funds are expected to be invested for the long term with a minimum time horizon of five years.

The overall objective is to maintain the real value of the portfolio and produce the best financial return within an acceptable level of risk. Long term returns over rolling three year periods are compared to UK RPI and over shorter periods returns are compared to appropriate indices for the asset classes the investment manager has invested in.

### Attitude to risk

The National Gallery recognises that the key risk to the investment portfolio is the erosion of capital value by inflation and therefore the long term portfolio needs to be invested in assets which mitigate that risk. The Trustees understand that this is likely to mean that the investments will be concentrated in real assets (that is equities, fixed interest instruments and property) though diversified by asset class.

The National Gallery accepts that although diversification reduces risk, the capital value will fluctuate. Since the Unrestricted Funds, and a significant portion of the Restricted Funds, may be required at short notice, capital volatility cannot be tolerated. These assets are held in sterling cash or via cash funds.

### Types of investment

The Gallery currently splits its investment portfolio into two separate funds to better align investment management approaches to the underlying nature of funds.

The permanent endowment element of the portfolio is held in a short duration credit fund largely comprising investment grade-rated corporate bonds as a guard against volatility which would damage the underlying capital. The fund aims for a return, over a period of 1 – 3 years, of 1.5% per annum (gross of fees) over the return of the Sterling Overnight Interest Average. The Fund invests at least 50% of its total assets in a range of Sterling denominated fixed income (FI) securities (such as bonds) issued by companies and supranationals (e.g. the International Bank for Reconstruction and Development). The Fund may invest in a full range of available FI securities, without geographical restriction, including non-sterling denominated FI securities, investment grade and non-investment grade (i.e. securities which have a relatively low credit rating or which are unrated) FI securities and FI securities issued by governments and government agencies. Investment in non-investment grade FI securities is expected to be limited to 10% of the Fund's total assets.

The restricted element of the portfolio is held in a multi asset managed index fund. The Fund will seek to achieve its investment objective by obtaining indirect exposure to equity securities (e.g. shares), equity related (ER) securities, fixed income (FI) securities (such as bonds), FI-related securities, alternative assets (such as property and 'hard' commodities, but excluding 'soft' commodities), cash and deposits. FI securities include money market instruments (MMIs) (i.e. debt securities with short term maturities). ER securities and FI-related securities include financial derivative instruments (FDIs) (i.e. investments the prices of which are based on one or more underlying assets). 'Hard' commodities are commodities which are natural resources that are mined or extracted (e.g. gold, aluminium, copper, oil and natural gas) and 'soft' commodities are commodities which are agricultural products or livestock (e.g. corn, wheat, coffee, sugar, soybeans and pork). It is intended that the Fund's exposure (direct and indirect) to equity securities will not exceed 90% of its net asset value, however, this exposure may vary over time.

### Investment management

The Finance Committee has the responsibility of overseeing the National Gallery Funds, and usually meets four times a year. The Finance Committee is responsible for agreeing strategy and monitoring the investment assets.

The Finance Committee will review and, if it sees fit, approve any change in Investment Manager or Fund into which National Gallery assets are placed. The Finance Committee will also approve any substantial change in the approach or nature of investments made by the incumbent Fund Manager.

### Investment performance

The Gallery's investments had a modest performance for 2024-25, returning gains of £0.4m and dividend income of £0.5 million. After very strong performance in Q3, results for the year were significantly impacted in Q4 following the US tariff announcements.

The Gallery also holds some cash in fixed-rate interest accounts. Performance is measured against the official Bank Rate set by the Bank of England. In the year to 31 March 2025 the fixed rate weighted average interest rate was 3.3% (2024: 3.3%) compared with the weighted average base rate of 4.8% (2024: 5.1%).

Details on the movement of investments during the year can be found in note 16. Details of the Gallery's assessment of interest rate risk can be found in note 19.

## Reserves policy

As part of their annual review of the Gallery's reserves policy, in light of the risks associated with an increasing reliance on self-generated income, the Audit Committee have elected to amend the policy to maintain unrestricted general funds equivalent to between one to two months of non-capital expenditure in order to ensure financial stability and act as a safeguard against volatile and unpredictable income streams and unforeseen expenditure or liabilities.

As at 31 March 2025, the general fund stood at £5.4m, compared to a target range of between £4.6m to £9.2m.

Restricted funds represent funds held for specific purposes as specified by the donor. These are separately recorded and invested until they can be expended in accordance with the restriction in place. Some restricted funds are held for the long term due to the nature of the restriction.

Permanent endowments represent funds that cannot be expended. These are separately recorded and invested for the long term in accordance with the investment policy.

The aggregate value of reserves is £838.9 million (2024: £805.7 million). A breakdown of these is shown in the Balance Sheet and in the Statement of Funds (note 22). A significant proportion of the funds (£384.9 million; 2024: £365.9 million) relate to the Gallery's land and buildings, being the Trafalgar Square site, plant and machinery, and equipment. £419.5 million (2024: £406.9 million) is represented by the value at the date of acquisition of donations to the Collection and pictures acquired since 1 April 2001, and £1.8 million (2024: £4.1 million) relates to funds either restricted or designated for future acquisitions.

£11.7 million (2024: £11.4 million) is in permanent endowments, where the capital must be retained, and £14.3 million (2024: £14.3 million) represents other restricted funds.

The remaining balance of £5.4 million (2024: £2.9 million) undesignated general funds arises from the Gallery's fundraising, trading, and charitable activities. At their meeting in March 2025, the Board agreed this was an appropriate level to maintain, in accordance with the reserves policy.

## The Trust Funds of the National Gallery

The Trust Funds of the National Gallery are made up of a number of bequests, which were constituted as a pool for investment purposes by a scheme approved by the Secretary of State for Education and Science in 1972. The Trust Funds are controlled by the National Gallery Trustees and included within these financial statements.

# Reference and Administrative Details

These accounts have been prepared in a form directed by the Secretary of State for Culture, Media and Sport with the consent of HM Treasury in accordance with Sections 9(4) and 9(5) of the Museums and Galleries Act 1992, the Government’s Financial Reporting Manual and the Accounting and Reporting by Charities: Statement of Recommended Practice (2019) (FRS 102).

So far as the Accounting Officer and the Trustees are aware, there is no relevant audit information of which the entity’s auditors are unaware, and the Accounting Officer has taken all the steps that he ought to have taken to make himself aware of any relevant audit information and to establish that the entity’s auditors are aware of that information.

## History

The National Gallery was established in 1824 when the House of Commons agreed to pay £57,000 for the purchase, presentation and display of a group of 38 paintings, part of the collection of the late John Julius Angerstein.

## Organisation

The Gallery is a Non-Departmental Public Body, whose sponsor department is the Department for Culture, Media and Sport (DCMS). The Gallery is exempt from the need to register with the Charity Commission.

Further information about Trustees and senior management, together with information on structure, governance and management can be found in the Governance Statement.

The principal address of the charity is:

The National Gallery  
Trafalgar Square  
London WC2N 5DN

The National Gallery website address is: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk).

## Advisors

Banking Services	Government Banking Service (GBS) Southern House 7th Floor Wellesley Road Wellesley Croydon CR9 1WW	Coutts & Co. 440 Strand London WC2R 0QS
Auditors	<b>Auditor of the Gallery and Group</b> The Comptroller and Auditor General National Audit Office 157–197 Buckingham Palace Road Victoria London SW1W 9SP	<b>Auditor of NGG</b> Price Bailey 24 Old Bond Street London W1S 4AP
Solicitors	Farrer & Co 66 Lincoln’s Inn Fields London WC2A 3LH	Various other solicitors are used as required.
Investment Managers	BlackRock Investment Management (UK) Ltd Drapers Gardens, 12 Throgmorton Avenue London EC2N 2DL	

## Payment policy

The group aims to settle all bills either within the period stated by the supplier or within 30 days. The year-end creditor day ratio was 79 days (2024: 27 days), with this figure being distorted by a disproportionately high creditor balance at year end relating to a wide range of projects, most notably NG200.

## Immunity from Seizure Report 2024–25

This report applies to the continued application of the legislation passed in 2007 (under Part 6 of the Tribunals, Courts and Enforcement Act 2007) to provide immunity from seizure for objects from abroad lent to temporary exhibitions. The National Gallery gained approval in 2008 to apply for protection for specific loans to exhibitions under the provisions of the Act.

The Gallery has continued to apply the necessary processes developed in the first year following its approval under the Act. These involve compiling details of provenance for each exhibition loan, researching and recording further information and carefully considering any gaps in provenance. Details of the objects requiring immunity from seizure, together with details of the research undertaken, are published on the National Gallery website at least four weeks and one day before the objects are imported into the UK.

Exhibitions including works for which protection under the IFS legislation was sought during 2024-25 are as follows:

*The Last Caravaggio*

18 April 2024 – 21 July 2024

*Hockney and Piero*

8 August 2024 – 27 October 2024

*Discover Degas and Miss La La*

6 June 2024 – 1 September 2024

*Discover Constable and The Hay Wain*

17 October 2024 – 2 February 2025

*Van Gogh: Poets and Lovers*

14 September 2024 – 19 January 2025

*Parmigianino: The Vision of Saint Jerome*

5 Dec 2024 – 9 Mar 2025

*Siena: The Rise of Painting, 1300-1350*

8 Mar 2025 – 22 Jun 2025

*José María Velasco: A View of Mexico*

29 March 2025 – 17 August 2025

At the balance sheet date, no enquiries and no claims have been received with respect to the objects under section 7 of the Protection of Cultural Objects on Loan (Publication and Provision of Information) Regulations 2008.

## Sustainability report

As The National Gallery enters its third century, our vision is to become a leading exemplar for carbon reduction and sustainability strategy in the museums and galleries sector. In 2024, the Gallery's first Sustainability Strategy was approved, which includes a project to undertake a full carbon footprint measurement across all scopes and create a suite of targets across all scope 3 emissions. This will mirror our robust targeting and past successes in scope 1 and 2 through our carbon management plan, which focuses on decarbonisation of our buildings and estates.

We have prepared this Sustainability Report in order to provide information on the plans we have in place for reducing carbon emissions. The report has been prepared in accordance with HM Treasury Public Sector Annual Reports: Sustainability Reporting 2024-25 and compliance with the Streamlined Energy and Carbon Reporting (SECR) framework, under the Companies (Directors' Report) and Limited Liability Partnerships (Energy and Carbon Report) Regulations 2018. This report covers the SECR requirement of The National Gallery.

### Summary of performance

Area		2024-25		2023-24		2022-23	
		Actual	Target	Actual	Target	Actual	Target
Greenhouse Gas Emissions (Scopes 1, 2 & 3) tCO <sub>2</sub> e		3,789	*3,977	5,306	*4691	5,413	*4,739
Estate energy	Consumption (million kWh)	20.93		25.91	-	26.554	-
	Expenditure (£ million)	2.55		2.88	-	1.80	-
Estate waste	Amount (tonnes)	333.95		305.41	-	256.60	-
	Expenditure (£'000)	76.88		72.32	-	72.37	-
Estate water	Consumption ('000 m <sup>3</sup> )	40.1		***38.3	-	49.6	-
	Expenditure (£'000)	76		68	-	72	-
Paper Use	A4 (Reams)	679		575	-	629	-
	A3 (Reams)	87		56	-	66	-
	A3 and A4 Expenditure (£)	4.343		3.640	-	3.839	-

The CO<sub>2</sub>e emissions in this table have been calculated using the latest UK Government Conversion Factors for greenhouse gas (GHG) reporting issued by DEFRA (2023) to meet the requirements of HM Treasury Sustainability Reporting Guidance 2023-24.

\*Please note that the targets are based on the updated the Carbon Management Plan.

\*\*GHG Emissions error corrected through revisions and in line with the Carbon Management Plan.

\*\*\*The 2023-24 estate water consumption has been calculated using open and closing meter reads.

The emission for 2024-25 have dropped 28.6% from 2023-24. This is down to the Combined Heat and Power (CHP) system being rebuilt for 9 months. The gas consumption has dropped dramatically and the grid electricity has made up the difference. There is an expectation that the emissions will rise back to their 'normal' amount as the CHP is now up and running and fully operational. Paper use increased by 21%.

### Greenhouse gas (GHG) emissions

The National Gallery's collection is predominately housed in a grade 1 listed nineteenth century building which accommodates around 3.2 million visitors a year. The nature of the collection is such that it requires carefully controlled environmental conditions, and most of our spaces are fully air-conditioned to best preserve the paintings. A high proportion of our carbon footprint is associated with the energy required to maintain the environmental conditions within the galleries.

Our Carbon Management Plan and Environmental Strategy sets out the direction we are taking to reduce our GHG emissions.

The National Gallery is committed to integrating energy saving and carbon reduction measures into its activities and to adopting the best environmental practices, where possible, into all areas of its operation.

The following table shows our GHG emissions and energy consumption in the current and previous two financial years.

Greenhouse Gas Emissions		2024-25	2023-24	2022-23
Non-financial indicators (tCO <sub>2</sub> e)	Total gross emissions (LB)	3,789	5,306	5,413
	Gross emissions Scope 1 (direct)	1,833	4,054	4,387
	Gross emissions Scope 2 (indirect) *Location based (LB)	1,880	989	866
	Gross emissions Scope 3 (indirect)*	86	264	161
Related energy consumption (million kWh)	Grid Electricity	9.08	4.8	4.5
	Electricity Generated on Site	1.83	5.7	6.8
	Natural Gas	10.01	21.1	22.1
Financial indicators (£ million)	Expenditure on energy	3.05	2.88	1.80
	CRC License Expenditure	-	-	-
	Expenditure on accredited offsets	-	-	-
	Expenditure on official business travel	0.174	0.181	0.096

Due to the complexity of calculating business travel from the data available, assumptions have been made about the methodology used; these are in line with Guidance requirements. This emissions source accounts for 3.086% of the total emissions inventory and therefore this calculation falls within the materiality threshold of <5% of the total carbon footprint. Moving forward efforts will be made to facilitate the collection and reporting of staff travel.

\*Location based emission methodology reveals what the company is physically putting into the air as emissions associated with the regional or country-level mix of generation resources as published by BEIS.

## Business Travel

2024-25				
	Units	Amount	Conversion Factor (kgCO <sub>2</sub> e/km)	tCO <sub>2</sub> e
Business Travel (Air) Domestic	km	40,260	0.1610	6.5
Business Travel (Air) Short Haul	km	288,378	0.1079	31.1
Business Travel (Air) Long Haul	km	274,530	0.1181	32.4
Business Travel (Air) International	km	12,127	0.0795	1.0
Business Travel (National Rail)	km	296,397	0.0355	10.5
Business Travel (Eurostar)	km	49,201	0.0045	0.2
Business Travel (Taxi)	km	10,023	0.2081	2.1
Business Travel (Bus)	km	2,736	0.1085	0.3
Business Travel (Coach)	km	890	0.0272	0.0
Business Travel (Car)	km	11,336	0.1698	1.9
Business Travel (Tube)	km	2,792	0.0278	0.1
Business Travel (Boat)	km	24	0.1127	0.0
Total				86.1

## Key performance indicators (KPI)

Please note, for the purposes of SECR, the KPI is equivalent to the intensity ratio. The number of visitors has remained static with a marginal increase of 3% from 2023-24 to 2024-25. Analysis of the data by carbon emissions per visitor as per previous reports is now deemed within expectations of a median year.



KPI – visitor numbers	2024–25	2023–24	2022–23
Total visitors	3,203,023	3,097,135	3,029,193
Total carbon (tCO <sub>2</sub> e)	3,789	5,306	5,414
Emissions per visitor (tCO <sub>2</sub> e)	0.00118	0.00171	0.00179
Emissions per visitor (kgCO <sub>2</sub> e)	1.18	1.71	1.79

## Waste minimisation and management – elimination of CSUP, implementation of reuse schemes

Waste removal has increased again from 2023-24 to 2024-25 by 9.4% from 305.22 tonnes to 333.95 tonnes. This increase can be explained by the continuation of normal operations and the increased number of visitors.

The Gallery maintains zero to landfill and zero to incineration without recovery via our waste removal operations service delivery partner. The Gallery utilises fourteen waste streams across the estate to minimise waste and increase recycling. These are: general waste, mixed dry recycling, food waste, glass, coffee grounds, cardboard, compostables, confidential paper, batteries, electrical, textiles and clothes, printer toner cartridges, bulky waste and furniture and equipment for reuse.

In addition to this, we use separate schemes for reuse of items across our operations, including marketplace-based reuse schemes for office furniture, charity donation of specific needed items from construction based refurbishment projects such as toilets, kitchen appliances and lighting fixtures. We are also engaging with sector specific projects to increase the reuse of items specific to the productions of exhibitions.

The removal of consumer single use plastics has posed a challenge in public areas. In our retail stores, we use paper bags for customer purchases and aim to keep plastic packaging of retail items at a minimum.

Through procurement of several food and beverage service provider contracts we have implemented a goal to replace all prepared food packaging which currently utilises CSUP with compostable options. This has already been implemented in our staff F&B offering and will be rolled out across the public F&B offering during 2025/26. The reduction of single use plastics in all areas of the food and beverage supply chain is also a key consideration at a contractual level.

Our conservation team are leading a cross-industry, international group dedicated to the reduction of single use flexible plastics in art transport, a highly specialised activity with many competing requirements and restrictions.

Our performance with respect to waste can be seen in the following table:

Waste			2024–25	2023–24	2022–23
Non-financial indicators (tonnes)	Total waste		333.95	305.41	256.89
	Hazardous waste	–	-	-	-
	Non-hazardous waste	Landfill	-	-	-
		Reused/recycled	210.18	160.45	142.51
		ICT Waste (Ext) Recycled/recovered	-	9.82	-
		Anaerobic Digestion	55.27	60.59	35.11
		Incinerated with energy recovery	68.5	74.55	78.95
		Incinerated without energy recovery	-	-	-
Financial indicators (£k)	Total disposal cost		76.88	72.32	72.37

## Finite resource consumption

Our water performance is summarised in the table below:

Finite resource consumption		2024–25	2023–24	2022–23
Non-financial indicators ('000m <sup>3</sup> )	Water consumption	40.1	38.4	49.6

Finite resource consumption		2024-25	2023-24	2022-23
Financial indicators (£k)	Water costs	75.6	68.3	71.9

Water consumption has increased from 2023-24 to 2024-25 by 4.5% from 38,352m<sup>3</sup> to 40,062m<sup>3</sup>, and is associated with the increase in visitor numbers.

## Sustainable Procurement

As an organisation striving to reduce our emissions, we recognise that our scope 3 emissions are greatly impacted through our procurement of good and services. Through the procurement of several large contracts during 2024/25, we have taken a pragmatic and collaborative approach to introducing sustainability long term ambitions, contract requirements and KPIs. We have set weighting for sustainability and social value and set clear criteria for service providers. We require all providers to:

- Supply their carbon footprint, including scope 3, for their operations on our premises and display innovative and considered approaches to sustainability within their sector. Where appropriate we require suppliers to meet sustainability requirements, including in selection of lower-tier supply chain; we ensure right of audit within contracts.
- Adopt sound environmental management practices and align with recognised standards such as ISO 14001, B-Corp Status, ISO 20400.
- Work with us in eradicating unnecessary consumer single-use plastics and minimise the use of single-use plastics where unavoidable. While packaging is essential in some areas, we expect all our suppliers be striving to adopt sustainable packaging practices such as reusable packaging, take-back schemes or compostable packaging, which we will help support operationally.
- Source produce locally where possible to help support local farmers and local businesses. We specify all food to be sourced from sources meeting relevant sustainable accreditations, i.e. organic, free range, Marine Stewardship Council certified fish, Marine Conservation Society 'fish to eat', RSPCA Assured, Fairtrade, Linking Environment And Farming (LEAF) etc, and that the caterers can provide auditable provenance. Menus are designed with a focus on seasonality and well-being. These are all detailed in the contract and reviewed as part of regular contract management.
- Protect clean water sources by minimising the use of pollutants and toxic chemicals, substituting for non-hazardous alternatives where available / possible.

The Gallery makes use of the Flexible Framework, considering which elements are proportionate and relevant to different contracts. All contracts require a minimum consideration of sustainability issues, including social value. When developing specifications and evaluation criteria, any relevant GBS standards are considered and incorporated as needed. Any innovations or new good practice identified during business or tenders are fed into future specification for goods or services to ensure our requirements meet the changing best practices.

## Nature Recovery and Biodiversity action planning

We do not have a Nature Recovery Plan as our estate is based in central London and has little to no outside area.

## Climate Change Adaptation

The Gallery is currently developing a climate change adaptation strategy, based around a schedule of upgrades and maintenance to various areas of the estate. This strategy aims to increase energy efficiency, increase resilience to extreme climate change events and maintain the Grade one listed building and world class conservation of the collection and visitor welcome.

Key projects under investigation for achieving improvements in energy efficiency, and ensuring resilience in the cooling systems against adverse heat events include:

1. Replacement of Trane chillers with simultaneous heat pumps
2. Removal of gas steam boilers with local electric steam humidifiers (Completed)
3. Install PV panels to SW roof
4. Continue back of house LED lighting upgrades
5. Review lighting control to back of house areas

6. Control of hub south basement AHU according to room CO2
7. Gallery CO2 control (i.e. West Wing galleries)
8. Chiller control optimisation strategy

Other projects that will have unquantified energy benefits:

- Airedale chiller upgrades
- SW relocation of internal blinds to external face of glazing
- Main building & Sainsbury's Wing picture lighting upgrades
- Barry rooms external glazing
- Rooms 30 & 31 glazing
- Sainsbury's Wing glazing
- Replacement of over roofing to rooms 30, 31, 35, 36, 37, 38 & 40

The National Gallery's Fabric planned preventative maintenance (PPM) is the maintenance to be performed regularly to keep the structure, fabric, facilities, and equipment within the Gallery estate boundary in satisfactory operating condition by providing for systematic inspection, detection, and correction of failures, either before they occur, where present, or before they develop into major defects.

PPM also helps to identify the point at which such assets can reasonably be deemed to have reached the end of their economic lives, that replacement/renewal may be necessary.

Proactive maintenance carried out in this way allows the Gallery to protect against climate related risks such as surface water flooding at ground level and on the roof, the effects of adverse heat events on key equipment and materials around the building.

## Reducing environmental impacts from ICT and Digital

The Gallery is currently working on a Sustainable ICT and Digital strategy, comprising learnings from procurement of ICT and Digital equipment across business as usual and refurbishment activities carried out during 2024/25.

## Sustainable Construction

From 2021 to 2025, The National Gallery has been carrying out the most significant construction project to its estate in thirty years. The refurbishment of the Sainsbury Wing, along with the Roden Centre for Creative Learning, Supporters House and, in phase two beginning 2026, the Research Centre, make up the bicentennial renewal project named NG200.

Sustainability has been embedded into the NG200 design development, with environmental outcomes key to the project's success. The project has a comprehensive sustainability framework, which identifies key performance indicators related to both environmental and social impact, and has reported against these throughout design and construction.

There is also a carbon measurement framework in place, evaluating embodied and operational carbon impact in construction and throughout the projected lifecycle, following the latest guidance from the Royal Institute for Chartered Surveyors (Whole Life Carbon Assessment for the Built Environment, 2023).

As well as targeting a BREEAM rating of excellent, the project also aims to deliver a 29% reduction of embodied carbon against baseline, zero waste to landfill and a 20% reduction in energy demand against baseline. Whilst works remain ongoing, performance to date paints a positive picture of the sustainability performance of the project, with a number of indicators tracking well ahead of target:

- Embodied Carbon: An overall 29% reduction on the project baseline was projected prior to construction. The project is currently tracking below this with data collection from trade contractors on-going.
- On-site re-use: A 14% reduction in embodied carbon has been achieved through on-site re-use of materials. 300 separate stripped out items (4.2 tonnes) have been re-used offsite via Globechain.
- The original glass from the Sainsbury Wing facade has now been taken back to St Gobain to be reintroduced into the glass making process.

- 100% diversion from landfill across all waste categories.
- The target 1120 tonnes of construction waste is one third of that of a typical construction project. Waste generation to date is 450 tonnes – significantly below target through effective management of site and supply chain.
- 100% of timber is FSC certified as responsibly sourced.
- 96% of all relevant materials are responsibly sourced, ensuring that environmental impacts of manufacturing are effectively managed, ahead of the target of 90%.
- 40% reduction in baseline water demand in operation.
- Minimal use of diesel in construction – electric site machinery prioritised where feasible to minimise both air quality and carbon impacts resulting in a substantial reduction in on site carbon emissions below baseline.
- BREEAM: The project is on track to achieve BREEAM Excellent.
- Considerate Constructors Score (CCS): The project is on track to achieve a score of 44 out of 45 – an Outstanding rating, which demonstrates the project’s commitment to exemplary site management and community engagement.

The designs have been tested to ensure they are resilient to future climate change, making sure the Gallery is able to offer safe conservation environments and an excellent visitor experience long into the future.

Circularity and social sustainability are themes intrinsic to the NG200 Welcome, and this has been reflected in thoughtful planning to avoid unnecessary waste. Recovered materials not suitable for re-use in the Gallery have been distributed to organisations in need, often charities.

- Sinks, taps and mirrors have gone to a Foster Care Centre
- Toilets are being reused in a women’s rescue centre.
- Double doors, ceiling tiles and ceiling lights from kitchen areas have been reused in a community centre whose ceiling collapsed due to flooding.

## Remuneration report

The remuneration report includes salary and pension details of National Gallery staff defined as “directors” of functional areas. These members of staff are considered to constitute senior management, however executive authority over the decisions of the Gallery as a whole remains solely in the hands of the Director, guided by the Chairman and Board of Trustees. For the purposes of this report directors of functional areas are described as “senior managers”.

The Chairman and Board of Trustees neither received nor waived any remuneration for their services during the year (2024: £nil). The total value of expenses reimbursed to Trustees amounted to £185 for the year (2024: £nil).

### Director’s remuneration and benefits

The salary and performance award details for the Director are as follows (audited):

		<b>Salary</b>	<b>Performance related pay</b>	<b>Benefits in kind (to nearest £100)</b>	<b>Pension benefits (to nearest £’000)</b>	<b>Total</b>
		<b>£’000</b>	<b>£’000</b>	<b>£’000</b>	<b>£’000</b>	<b>£’000</b>
<b>Sir Gabriele Finaldi</b> <i>Director</i>	2025	175 – 180 <sup>3</sup>	35 – 40	7.9	69	290 – 295
	2023	170 – 175 <sup>4</sup>	30 – 35	4.8	65	270 – 275

The Director’s performance-related bonus is determined by the Remuneration Committee. The Remuneration Committee reviews the Director’s performance annually, taking account of the achievement of the Gallery’s objectives as set out in the funding agreement between the Department for Culture, Media and Sport and the National Gallery.

Sir Gabriele is eligible for a performance-related bonus in the range of 0% to 20%. In the year to 31 March 2025 Sir Gabriele was offered and accepted a bonus of £35,826 relating to performance in 2024-25. Total bonus payments awarded in 2024-25 represent an increase of 5% from 2023-24. In the year to 31 March 2024 Sir Gabriele was offered and accepted a bonus of £34,110 relating to performance in 2023-24.

The Director’s appointment is for an indefinite period. In accordance with the provisions of the Alpha occupational defined benefit pension scheme the Director may retire at the later of age 65 or his state pension age. The Director’s contract of employment determines the circumstances in which a compensation payment may be made. The compensation provisions are no more advantageous than those set out in the Civil Service Compensation Scheme. The notice period of the Director is six months.

<sup>3</sup> The Director’s basic salary for the year to 31 March 2025 was £179,128, reflecting an in-year consolidated increase of 5.0%.

<sup>4</sup> The Director’s basic salary for the year to 31 March 2024 was £170,598, reflecting an in-year consolidated increase of 5.0%.

## Senior managers' remuneration and benefits

The remuneration details for the senior managers, including any compensation benefits, are as follows (audited):

		Salary	Performance	Benefits in kind (to	Pension benefits	Total
		£'000	related pay	nearest £100)	(to nearest £'000)	£'000
<b>Paul Gray</b>	2025	135 – 140	10 – 15	6.0	55	210 – 215
<i>Deputy Director &amp; Chief Operating Officer</i>	2024	130 – 135	10 – 15	4.0	51	200 – 205
<b>Andy Hibbert</b>	2025	125 – 130	0 – 5	–	49	170 – 175
<i>Chief Financial Officer</i>	2024	110 – 115	0 – 5	–	43	150 – 155
<b>Jane Knowles</b>	2025	115 – 120	0 – 5	–	45	160 – 165
<i>Director of Public Engagement</i>	2024	110 – 115	0 – 5	–	43	155 – 160
<b>Anh Nguyen</b>	2025	105 – 110 <sup>5</sup>	10 – 15	1.3	45	165 – 170
<i>Director of Development</i>	2024	110 – 115	10 – 15	0.9	43	155 – 160
<b>Christine Riding</b>	2025	115 – 120	0 – 5	–	45	160 – 165
<i>Director of Collections and Research</i>	2024	110 – 115	0 – 5	–	43	155 – 160
<b>John Stack</b>	2025	100 – 105 <sup>6</sup>	–	–	30	130 – 134
<i>Director of Digital, Innovation, and Technology (from 7/5/24)</i>	2024	–	–	–	–	–

The Gallery's remuneration policy applies to all staff, including senior management. Other than the Chief Operating Officer and Chief Financial Officer, whose pay is determined by their contracts, the individuals mentioned above are paid a consistent and equal rate which will be determined each year during the annual pay award process.

Mr Gray is eligible for a performance-related bonus in the range of 0% to 10%. In the year to 31 March 2025, Mr Gray was offered and accepted a bonus of £14,491. In the year to 31 March 2024, a decision on awarding a bonus to Mr Gray was initially deferred. A 10% bonus was later awarded, so Mr Gray's prior year performance related pay and total remuneration have been restated to reflect the fact that the bonus relates to performance in 2023-24.

Ms Nguyen is eligible for a performance-related bonus in the range of 0% to 10%. In the year to 31 March 2025, Ms Nguyen was offered and accepted a bonus of £11,500. In the year to 31 March 2024, Ms Nguyen was offered and accepted a bonus of £11,000.

No further provision is made within the contracts of the above individuals for non-cash benefits. The notice period for the above individuals is three months. The appointment of the above individuals is for an indefinite period and the compensation provisions are no more advantageous than those set out in the Civil Service Compensation Scheme.

In line with all staff, other Directors in post as at 1 April 2024 were awarded a non-consolidated pro-rated bonus of £500 relating to performance in 2024-25 (2023-24: £900).

## Pensions

The Director's pension is covered by the same scheme as other employees. His contract is for no fixed term, in common with other members of staff at the Gallery.

The accrued pension and lump sum payments as at 31 March 2025 for senior managers and the Director are as follows (audited):

<sup>5</sup> FTE 115 – 120. Actual pay appears lower due to Ms Nguyen purchasing additional leave days during the year

<sup>6</sup> FTE 115 – 120

Pension	Accrued pension at pension age as at 31 March 2025 and related lump sum	Real increase (decrease) in pension and related lump sum at pension age	CETV at 31 March 2025	CETV at 31 March 2024	Real increase (decrease) in CETV
	£'000	£'000	£'000	£'000	£'000
Gabriele Finaldi	40 – 45	2.5 – 5	651	542	52
Paul Gray	20 – 25	2.5 – 5	347	276	38
Andy Hibbert	15 – 20	2.5 – 5	278	212	38
Jane Knowles	15 – 20	2.5 – 5	262	208	28
Anh Nguyen	15 – 20	2.5 – 5	178	136	22
Christine Riding	10 – 15	2.5 – 5	233	175	34
John Stack	40 – 45	0 – 2.5	799	750	17

#### *Cash Equivalent Transfer Value*

A Cash Equivalent Transfer Value (CETV) is the actuarially assessed capitalised value of the pension scheme benefits accrued by a member at a particular point in time. The benefits valued are the member's accrued benefits and any contingent spouse's pension payable from the scheme. A CETV is a payment made by a pension scheme or arrangement to secure pension benefits in another pension scheme or arrangement when the member leaves a scheme and chooses to transfer the benefits accrued in their former scheme. The pension figures shown relate to the benefits that the individual has accrued as a consequence of their total membership of the pension scheme, not just their service in a senior capacity to which disclosure applies. The CETV figures, and from 2003-04 the other pension details, include the value of any pension benefit in another scheme or arrangement which the individual has transferred to the Civil Service pension arrangements and for which the Cabinet Office's Civil Superannuation Vote has received a transfer payment commensurate with the additional pension liabilities being assumed. They also include an additional pension benefit accrued to the member as a result of their purchasing additional years of pension service in the scheme at their own cost. CETVs are calculated within the guidelines and framework prescribed by the Institute and Faculty of Actuaries and do not take account of any actual or potential reduction to benefits resulting from Lifetime Allowance Tax which may be due when pension benefits are drawn. CETV figures are calculated using the guidance on discount rates for calculating unfunded public service pension contribution rates that was extant at 31 March 2025. HM Treasury published updated guidance on 27 April 2023; this guidance will be used in the calculation of 2024-25 CETV figures.

#### *Real increase in CETV*

This reflects the increase in CETV effectively funded by the employer. It does not include the increase in accrued pension due to inflation or contributions paid by the employee (including the value of any benefits transferred from another pension scheme or arrangement) and uses common market valuation factors for the start and end of the period.

## Calculation of pay differentials

Reporting bodies are required to disclose the relationship between the remuneration of the highest-paid director in their organisation and the remuneration of the first, second, and third quartiles of the organisation's workforce. The full year equivalent remuneration of the highest-paid director at the National Gallery during the year to 31 March 2025 was in the range £220,000 to £225,000 (2024: £205,000 to £210,000). Remuneration ranged from £26,800 to £222,700 on a full year basis as at 31 March 2025 (2024: £24,500 to £210,000). Mean average total remuneration excluding the highest paid director was £38,797, an increase of 1.9% from the prior year figure of £38,082).

The quartiles are as follows (audited):

	<b>2024–25</b>			
<b>Quartile</b>	<b>Salary</b>	<b>Ratio</b>	<b>Total Remuneration</b>	<b>Ratio</b>
1	34,017	5.2:1	34,400	6.5:1
2	40,313	4.4:1	40,764	5.5:1
3	47,594	3.7:1	48,094	4.6:1

	<b>2023–24</b>			
<b>Quartile</b>	<b>Salary</b>	<b>Ratio</b>	<b>Total Remuneration</b>	<b>Ratio</b>
1	33,567	5.1:1	33,764	6.1:1
2	38,393	4.5:1	39,293	5.3:1
3	45,930	3.8:1	46,833	4.4:1

No employee was paid more than the highest-paid director in the year.

Total remuneration includes salary, non-consolidated performance-related pay and benefits-in-kind. It does not include employer pension contributions and the Cash Equivalent Transfer Value of pensions.

**Signed:**  
**Sir Gabriele Finaldi**  
**Director and Accounting Officer**

**Dated: 11 July 2025**

**Signed:**  
**John Booth**  
**On behalf of the Board of Trustees**

**Dated: 11 July 2025**



## Staff report

The group's remuneration policy applies to all staff, including senior management. Members of staff are paid according to the nature of the role they perform and each job is graded and included in a salary band. Following implementation of the pay and grading review in September 2018, there are ten salary bands plus an executive band.

A full analysis of staff numbers and costs is presented in Account Note 10.

Information in the Staff Report is not subject to audit unless otherwise noted.

### Staff composition

The split of permanent and fixed term staff (excluding agency staff) by gender at 31 March 2025 was:

	<b>Female</b>	<b>Male</b>
Directors	4	4
Other employees	312	135

### Sickness absence management

The average number of days of employee absence due to sickness was 3.8 days (2024: 3.3 days). Excluding long term sickness, the average number of days of absence was 2.7 days (2024: 2.5 days).

### Diversity and inclusion

The National Gallery is committed to championing and continuously developing its commitment to Equality, Diversity and Inclusion (EDI). This is identified as follows:

- The Gallery has a formal EDI Delivery group, established to discuss and progress the Gallery's EDI commitments and any arising concerns, of which includes the remit of our workforce, programmes, our building and the access to our collection – both onsite and online.
- The Delivery group is made up of Heads of Department from across the Gallery and National Gallery Global, two Executive Director sponsors and representatives from our Trade Unions and EDI staff network. The group meets regularly and reports to the Director and Chair of Board on our progress.
- The Gallery continuously develops its EDI action plan roadmap, to ensure we are evolving this where needed hold ourselves accountable to the goals and targets in which we are setting ourselves.
- The Gallery developed an Inclusive Language guide in partnership with Access and Inclusion specialists.
- The Gallery has an Access Working group which reports into the EDI Delivery group, meets every two weeks to discuss any Access related issues or concerns pertaining to anyone who may visit the Gallery – both onsite and online, and for visitors and staff.
- All members of the Access Working group have achieved, or are working to, a formal accreditation on conducting Accessibility Audits. This will increase our knowledge in this area so we have trained Accessibility champions in place who are equipped to carry out regular Access audits for future programmes and changing spaces on our physical site.
- The Gallery has three established employee networks which provide a support and discussion forum for employees; they are:
  - EDI Staff Network
  - Parents and Carers Network
  - Menopause Support Group
- The Gallery has six organisational Values, one of them which is Diversity and Inclusion, and commitment to embodying these Values are reflected in annual reviews and recruitment.
- The Gallery continues to be part of a sector-wide EDI network to create a supportive environment for shared learning and best practice – this was established by the Gallery.

- The Gallery works with leading EDI training companies to deliver a suite tailored learning and development programmes which includes mandatory EDI Awareness training, along with courses on Unconscious Bias, Allyship and Neurodiversity Awareness.

### Employees receiving remuneration over £60,000 (audited)

The total number of employees, including the Director, whose remuneration amounted to over £60,000 in the year, was:

	2025 No.	2024 No.
£60,000 – £69,999	27	25
£70,000 – £79,999	13	10
£80,000 – £89,999	2	4
£90,000 – £99,000	7	3
£100,000 – £109,999	1	–
£110,000 – £119,999	2	5
£120,000 – £129,999	2	–
£130,000 – £139,999	–	1
£140,000 – £149,999	1	–
£150,000 – £159,999	1	–
£200,000 – £209,999	–	1
£220,000 – £229,999	1	–
	<u>57</u>	<u>37</u>

All but ten of the employees earning more than £60,000 participated in the Principal Civil Service Pension Scheme (PCSPS) pension schemes (2024: all but eight participated in the Civil Service Pension arrangements).

### Compensation payments (audited)

There were three exit packages agreed for staff between April 2024 and March 2025 (2024: three). One departure was on voluntary redundancy terms (2024: none). There were no departures following the end of fixed term contracts (2024: two). Two members of staff left on Compulsory Redundancy terms during this period (2024: one).

Exit package cost band	2024–25			2023–25		
	Number of compulsory redundancies	Number of other departures agreed	Total cost	Number of compulsory redundancies	Number of other departures agreed	Total cost
	No.	No.	£	No.	No.	£
< £25,000	1	–	11,438	–	2	9,760
£25,001 – £50,000	1	–	30,093	–	–	–
£50,001 – £100,000	–	1	58,982	1	–	66,911
Total number of exit packages	<u>2</u>	<u>1</u>	<u>100,513</u>	<u>1</u>	<u>2</u>	<u>76,671</u>

Departure costs have been paid in accordance with the provisions of the Civil Service Compensation Scheme, a statutory scheme made under the Superannuation Act 1972. Where the organisation has agreed early retirements, the additional costs are met by the organisation and not by the Civil Service pension scheme. Ill health retirement costs are met by the pension scheme and are not included in the table. Exit costs are accounted for in the year of departure.

### Whistleblowing policy and procedure

In 2024–25 the National Gallery received one whistleblowing report (2024: one), which when investigated was determined to be unfounded. All cases are investigated in accordance with whistleblowing policy.

The National Gallery's whistleblowing guidance, policy and procedure document is available for all staff to refer to and can be located through the Gallery's intranet.

## Trade Union Facility Time

The Trade Union (Facility Time Publication Requirements) Regulations 2017 requires the Gallery to publish information in relation to paid facility time taken by trade union officials.

### Relevant union officials

Number of employees who were relevant union officials during the relevant period	2
Full-time equivalent employee number	2

### Percentage of time spent on facility time

Percentage of time	Number of employees
0%	2
1–50%	0
51% – 99%	0
100%	0

### Percentage of pay bill spent on facility time

Total cost of facility time	£0
Total pay bill	£25,652,000
Percentage of the total pay bill	0%

### Paid trade union activities

Time spent on paid trade union activities as a percentage of total paid facility time hours <sup>7</sup>	0%
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## Off payroll engagements and advisory consultancy

**Table 1: Highly paid off-payroll worker engagements as at 31 March 2025, earning £245 per day or greater.**

No. of existing engagements as of 31 March 2025	Of which, no. that existed:	less than one year	for between 1 and 2 years	for between 2 and 3 years	for between 3 and 4 years	for 4 or more years
3		2	1	1	0	0

<sup>7</sup> This is calculated as (total hours spent on paid trade union activities by relevant union officials during the relevant period ÷ total paid facility time hours) x 100

**Table 2: All highly paid off-payroll workers engaged at any point during the year ended 31 March 2025, earning £245 per day or greater**

<b>No. of off-payroll workers engaged during the year ended 31 March 2025</b>	<b>Of which:</b>	<b>Not subject to off-payroll legislation</b>	<b>Subject to off-payroll legislation and determined as in-scope of IR35</b>	<b>Subject to off-payroll legislation and determined as out-of-scope of IR35</b>	<b>No. of engagements reassessed for compliance or assurance purposes during the year</b>	<b>Of which: No. of engagements that saw a change to IR35 status following review</b>
5		5	0	0	0	0

There were eight individuals deemed to have significant financial responsibility, all of which were on payroll.

There was no expenditure on 'advisory consultancy' during the year (2024: £nil). All other consultancy fell within the 'business-as-usual' environment and has been classified as 'operational consultancy'.

**Signed:**  
**Sir Gabriele Finaldi**  
**Director and Accounting Officer**

**Dated: 11 July 2025**

**Signed:**  
**John Booth**  
**On behalf of the Board of Trustees**

**Dated: 11 July 2025**

## Statement of Trustees' and Director's responsibilities

Under Section 9(4) of the Museums and Galleries Act 1992 the Secretary of State for Culture, Media and Sport, with the consent of HM Treasury has directed the National Gallery to prepare for each financial year a statement of accounts in the form and on the basis set out in the Accounts Direction. The accounts are prepared on an accruals basis and must give a true and fair view of the state of affairs of the National Gallery and of its income and expenditure, changes in funds and cash flows for the financial year.

In preparing the accounts, the Trustees and Accounting Officer are required to comply with the requirements of the *Government Financial Reporting Manual* and in particular to:

- observe the Accounts Direction<sup>8</sup> issued by the Secretary of State for Culture, Media and Sport, including the relevant accounting and disclosure requirements, and apply suitable accounting policies on a consistent basis;
- make judgements and estimates on a reasonable basis;
- state whether applicable accounting standards as set out in the *Government Financial Reporting Manual* have been followed, and disclose and explain any material departures in the financial statements; and
- prepare the financial statements on a going concern basis.

The Secretary of State for Culture, Media and Sport has designated the Director as Accounting Officer of the National Gallery. The responsibilities of an Accounting Officer, including responsibility for the propriety and regularity of the public finances for which the Accounting Officer is answerable, for keeping proper records and for safeguarding the National Gallery's assets, are set out in *Managing Public Money* published by HM Treasury.

The Accounting Officer confirms that as far as he is aware there is no relevant audit information of which the National Gallery's auditors are unaware. Furthermore, the Accounting Officer confirms that he has taken all the steps that he ought to have taken to make himself aware of any relevant audit information and to establish that the National Gallery's auditors are aware of that information.

The Accounting Officer confirms that the annual report and accounts as a whole is fair, balanced and understandable, and that he takes personal responsibility for the annual report and accounts and the judgements required for determining that it is fair, balanced and understandable.

**Signed:**  
**Sir Gabriele Finaldi**  
**Director and Accounting Officer**

**Dated: 11 July 2025**

**Signed:**  
**John Booth**  
**On behalf of the Board of Trustees**

**Dated: 11 July 2025**

# Governance Statement

This statement sets out the Gallery's corporate governance and risk management framework, which provides the structure within which resources are managed and controlled.

## Governance framework

The Gallery's constitution is set out in the Museums and Galleries Act 1992, under which a body corporate known as the Board of Trustees of the National Gallery was established. The Charities Act 2011 (updated by the Charities Act 2022) confirms the charitable status of the Board of Trustees of the National Gallery and its exemption from the need to register with the Charity Commission. Both acts can be viewed at [www.legislation.gov.uk](http://www.legislation.gov.uk).

The Gallery is governed by a Board of Trustees, who are non-Executive and unpaid. The establishment, constitution, functions, property and powers of the Board of Trustees are dealt with in Sections 1-8 of the Museums and Galleries Act 1992; Schedule 1 to the Act deals with membership and proceedings of the Board. The Trustees have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to guidance on public benefit published by the Charity Commission.

The Gallery has no fewer than 12 and no more than 14 Trustees at any time. All Trustees except one are appointed by the Prime Minister, usually for a period of four years with the possibility of renewal. Tate appoints one Trustee from its own Board.

The Board usually meets six times a year. In the year to 31 March 2025, there were six Board meetings, five of which were onsite at Trafalgar Square, and one which took place at the Ashmolean Museum in Oxford. Minutes of Board meetings are published on the Gallery's website.

The following is a list of the Trustees of the National Gallery who served for all or part of the year to 31 March 2025, together with a summary of their attendance at the meetings which they were eligible to attend. Overall, attendance by Board members at meetings they were eligible to attend during the year averaged 88% (2024: 86%).

	Attendance at Board meetings
John Booth (Chairman)	6/6
Katrin Henkel (Deputy Chair)	4/4
Rosemary Leith	4/4
David Marks	6/6
Sir John Kingman KCB, FRS (Deputy Chair)	5/6
Tonya Nelson	5/6
Professor Dame Molly Stevens DBE, FRS, FREng	6/6
Stuart Roden	5/6
Catherine Goodman CBE, LVO	4/6
Diana Berry	6/6
Dounia Nadar	5/6
James Lambert OBE	6/6
Rosalind Nashashibi (Tate liaison trustee)	5/6
Andrew Marr	3/6
Professor Patricia Rubin	2/2

The Chair of the Board is responsible for approving adequate arrangements for induction and training for new Board members. New Trustees are:

- given the Trustee Handbook, which sets out the structure, role and responsibilities of the Board (including the scheme of delegation to management), and includes detailed information about standards, accountability and governance, including the Code of Practice for individual Trustees, and the Board's Conflicts of Interest Policy;
- given copies of the latest Gallery Plan, Funding Agreement, Annual Review and Financial Statements and key strategy documents; and

- given the equivalent of about two days' worth of induction, which includes meeting members of the senior management team to learn about the work of the Gallery.

The Gallery follows governance best practice for public service and charitable bodies, and in so far as it applies, the Gallery complies with the principles of the Corporate Governance in Central Government Departments: Code of Good Practice 2017.

The Board has adopted the Cabinet Office's Code of Conduct for Board Members of Public Bodies published in June 2019, which sets out the responsibilities of individual Trustees and also the Board's Conflicts of Interest Policy. This provides that Trustees must avoid conflicts of interest wherever possible; discuss any difficulty with the Chair; agree the right course of action; and record the decision. Actual or potential conflicts of interest are formally identified at the start of each meeting of the Board and the manner in which the conflict is dealt with is minuted.

The Board maintains a Register of Trustees' Interests which is updated once a year and is reviewed each year by the Board's Audit Committee. The Register is published on the website.

The Board collectively is responsible for ensuring the Gallery operates within the provisions of its governing statute and charity law; for the Gallery's statements of values, aims and strategy; for statements of required governance, procedures, standards and structures; for specific decisions which are not delegated to the Executive and the holding of management to account for implementation and performance.

The Chair's responsibilities are consistent with the requirements of the Framework Document, which is the Gallery's Management Agreement with DCMS. These include responsibilities for leadership; composition and effective working of the Board; effective conduct of Board business; sub-committees of the Board, standards of Governance; close working with the Director and external relations and fundraising.

There are two Deputy Chairs. One has responsibilities which include deputising for the Chair as and when required; leading the annual process of appraisal of the Chair's performance; acting as an intermediary in the event of a serious breakdown of relations between the Chair and Director; and acting as an intermediary for other Board members to raise concerns which they feel it is inappropriate to raise with the Chair direct. The second Deputy Chair assists the Deputy Chair with their responsibilities and takes a lead role in supporting the Chair and advising on audience development and access and diversity.

The Board delegates operational responsibility to management within an agreed framework. The Director and Accounting Officer as at 31 March 2025 is Sir Gabriele Finaldi. The Accounting Officer is responsible for accounting to Parliament, DCMS, the Board of Trustees and other stakeholders. The Accounting Officer has personal responsibility for ensuring propriety and regularity in the management of public funds and for the day-to-day management of the National Gallery.

The Director has appointed a number of senior staff to act as executive directors of certain functional areas. These individuals are considered senior managers for the purposes of the Remuneration Report. The individuals defined as senior managers at some point during the year ended 31 March 2025 were:

Paul Gray

Andy Hibbert

Anh Nguyen

Jane Knowles

Dr Christine Riding

John Stack

Senior management take decisions through the mechanism of an Executive Committee, whose members are responsible for the main departments in the Gallery. Management communicates with staff through meetings, Share point, email, additional electronic means and staff notices. The two unions representing a number of members of staff meet regularly with senior management.

## Committees of the Board

The Board delegates some of its responsibilities to a number of formal sub-committees of the Board, the membership of which is determined by the Board. The remit and membership of formal sub-committees operating during the year is set out below, and external committee members are indicated with a footnote. Attendance by committee members during the year is also shown.

Committee	Key responsibilities	Membership	Number of meetings attended	Number of meetings eligible to attend
Audit	To support the Board and Accounting Officer in their responsibilities for issues of risk, control and governance, by reviewing the reliability and integrity of assurances provided.	John Kingman (Chair) Stuart Roden John Booth James Lambert Beatrice Hollond <sup>9</sup> Debu Purkayastha <sup>10</sup>	4 1 4 3 4 4	4 4 4 4 4 4
Finance	To support the Board and Accounting Officer in their responsibilities for effective financial management of the Gallery and to invest funds in the National Gallery's Trust Funds Pool.	John Kingman (Chair) Stuart Roden John Booth James Lambert Beatrice Hollond <sup>11</sup> Debu Purkayastha <sup>12</sup>	4 3 4 3 4 4	4 4 4 4 4 4
Governance	To support the Board in its responsibilities for governance procedures and standards. To oversee the Board Effectiveness Surveys.	Tonya Nelson (Chair) John Booth Dounia Nadar	1 1 1	1 1 1
Nominations	To keep under review the balance of skills and experience on the Board so as to ensure that the Board has the range of diverse skills, backgrounds and experience it requires for the achievement of its statutory, charitable and financial objectives; it participates in the process of appointment of new Trustees which is run by DCMS in accordance with the OCPA Code.	John Booth (Chair) Katrin Henkel John Kingman Tonya Nelson Catherine Goodman	1 1 1 1 0	1 1 1 1 0
Remuneration	To advise the Board on the terms of appointment of the Director and on his remuneration and on other remuneration issues.	John Booth (Chair) John Kingman Rosemary Leith Stuart Roden	2 1 2 1	2 2 2 1
Masterplan	To support the Board and Executive Committee in overseeing completion of the NG200 Welcome and other capital projects in relation to the Gallery's estate and consideration of the Gallery's longer term estate needs.	David Marks (Chair) John Kingman Stuart Roden John Booth Tonya Nelson James Lambert	6 3 4 6 1 4	6 6 6 6 5 6
Corporate and Donations Review Committee	To support the Board and Accounting Officer in their responsibilities in considering ethical and reputational issues.	Stuart Roden (Chair) Catherine Goodman Susan Liautaud <sup>13</sup> Dounia Nadar	3 0 2 3	3 3 3 3

The Committees of the Board reported the following during the year:

The Audit Committee met four times during the year and provided assurance to the Board in the form of its Annual Report, which covered the work of external and internal auditors during the year as well as the overall risk management framework. During the year, the Committee received the Annual Security report from the Gallery's

<sup>9</sup> Independent Committee Member

<sup>10</sup> Independent Committee member

<sup>11</sup> Independent Committee Member

<sup>12</sup> Independent Committee member

<sup>13</sup> Independent Committee Member



Security Adviser and approved the Security Strategy. The Committee received the Annual Information Systems Report, which focussed in particular on cyber security.

The Finance Committee met four times during the year and continued to monitor closely the finances of the Gallery, particularly in relation to costs in the NG200 capital projects. The Committee received a presentation on guidance to budget holders for the three-year plan and a presentation on the Gallery's Investment portfolio. The Committee was presented with and approved the Gallery's three-year plan 2025-2028 which was subsequently endorsed by the Board.

The Governance Committee met once during the year. It considered a comprehensive schedule for Trustee and Chair appraisals and was satisfied that these were up to date. It discussed areas to cover in the Board Effectiveness Survey for 2025, taking into account the Cabinet Office's guidance for ALBs and Sponsoring Departments on completing Board Effectiveness Surveys, published in April 2022

The Nominations Committee met once during the year. It considered and approved a role specification for one new Trustees and discussed suitable candidates for the role. It approved the appointment of a second Deputy Chair and Trustees to the Nominations and Remuneration Committees to replace Trustees who were retiring from the Board. It oversaw the successful appointment of an Academic Trustee.

The Remuneration Committee met twice during the year and reviewed the performance of the Director, Sir Gabriele Finaldi, the Deputy Director and Chief Operating Officer, Paul Gray and the Director of Development, Anh Nguyen for the period to 31 March 2024 and to agree a recommended bonus for the Director, Deputy Director and Chief Operating Officer and Development Director for the period to 31 March 2024 (which recommendation was accepted by the Board).

The Masterplan Committee met six times during the year and continued to oversee progress in the capital projects across the whole site and the delivery targets for each, including the refurbishment and re-opening of the Roden Centre for Creative Learning, the refurbishment of the Pigott Theatre, the creation of a Supporters' House, phases 1 and 2 of the remodelling of the Sainsbury Wing, several business as usual projects and the proposals for Saint Vincent House. The Committee scrutinised all costs and overspends and received regular reports on the NG200 Fundraising Campaign, which reached its target a year ahead of plan.

The Corporate and Donations Review Committee met three times during the year. It reviewed and approved the re-named Sponsorship Venue Hire and Donations Acceptance Policy and approved the updated Terms of Reference for the Committee. The Committee discussed and considered sponsors and donors in accordance with the Policy. The Committee considered the extent to which the CEO of a Company is different from the Company and discussed a consistent policy on oil and gas.

## Achievements and Effectiveness of the Board

Significant achievements of the Gallery during 2024-25 are recorded under the heading of 'Review of achievements and performance in 2024-2025', within the Annual Report.

During the course of the year, the Board:

- Held a Board meeting in the Ashmolean Museum in July, where they were hosted by Director Xa Sturgis. They had a curator's tour which included viewing The Wilton Diptych (NG4451), on loan from the Gallery as part of the National Treasures tour.
- Discussed first steps in the formulation of a new 10-year strategy.
- Received a presentation on the Collections Development Strategy.
- Made several visits to the Supporters' House, Roden Centre for Creative Learning and Sainsbury Wing construction sites to view progress.
- Continued to receive regular updates on the NG200 Welcome projects and bicentenary programme at each Board meeting.
- Received a presentation on plans for CC Land: The Wonder of Art.
- Approved Collection and Access policies in preparation for the Gallery's application for Accreditation from the Arts Council.
- Received a report on the Exhibitions programme, 2023 and a presentation on forthcoming exhibitions.
- Approved a new Sustainability Policy in May.
- Approved the Sponsorship, Venue Hire and Donations Acceptance Policy

- Received a presentation on The Triumph of Art
- Approved an updated Trustee Handbook 2024 and Conflicts of Interest Policy
- Received an annual Safeguarding Report
- Approved the Safeguarding Policy
- Received regular updates on plans for Saint Vincent House
- Received an analysis of visitor numbers 2024 and projected visitor numbers for 2025
- Approved the acquisition of 4 paintings to enrich the collection.
- Approved the carrying out of all conservation work involving cleaning of paintings in the collection and following completion of such cleaning approved the paintings as ready to go back on display.
- Approved all loans out including approval to national touring of paintings within the UK and internationally.
- Received regular reports at Board meetings in relation to key areas of Gallery activity including finance, security, education, national programmes, exhibitions, staffing, digital, marketing and buildings and facilities.

The Gallery has robust systems in place whereby one of the Deputy Chairs, following consultation with Trustees and the Director, appraises the Chair annually and reports back to the Board. The Chair appraises Trustees every two years, informally within two years of appointment and formally when considering re-appointment. The Board carries out a Board Effectiveness Survey every other year and commissions an external review of its governance every three years.

## Risk Management

The National Gallery recognises that the effective management of risk and uncertainty is core to its ability to achieve its objectives.

The Board of Trustees (assisted by the Audit Committee) sets risk appetite for the Gallery and reviews the major risks to the Gallery.

The Accounting Officer is responsible for managing risk and ensuring an effective system of internal control is in place. The Accounting Officer places assurance on the work of the Corporate Risk Committee, an executive committee which meets four times a year to review actively the risk environment, to monitor the adequacy of controls and to assess emerging risks. The Committee's membership includes the Chief Operating Officer, Chief Financial Officer, a number of Heads of Department responsible for areas of the Gallery's activity with high risk exposure, as well as a representative from Internal Audit.

The Corporate Risk Committee uses a comprehensive operational risk register as a tool for managing risk and recommends areas for internal audit based on the analysis of risks in the register. The Corporate Risk Committee also reviews and is informed by the work of Internal Audit. The minutes of the Corporate Risk Committee, together with its assessment of operational risks, are reviewed by the Audit Committee at each meeting. Key operational risks for 2024-25 remained similar to those for 2023-24, primarily having the capacity to deliver on corporate and strategic objectives, and the physical security of the collection. The risk register continues to monitor several risks that recognise the possibility of damage to the collection, whether accidental or malicious. These risks continue to have high inherent scores, because of the impact that any such damage could have, but the Gallery's mitigating controls, including a detailed conservation plan to deal with any such incidents, means that the residual risk is tracking at the target level, and has been throughout the year. During the year the Gallery also managed a number of procurement exercises relating to major service contracts, including the transition to a new security provider. Risks associated with potential disruptions to service were successfully handled to the extent that this risk was removed from the operational risk register by the end of the year.

Strategic risks primarily relate to the NG200 capital project, both in terms of budget and timetable as building work nears completion ahead of the Sainsbury Wing reopening in May 2025, and also financial sustainability. Whilst the Gallery has received details of our funding allocation for 2024-25, the outcome of the 2025-26 Spending Review is not yet known. Combined with the inherent commercial risks associated with opening and operating the new Sainsbury Wing there is a degree of uncertainty as to our financial position. These challenges will need to be met across the span of the Gallery's three year plan and whilst it is felt that sufficient mitigations are in place through robust budget setting, reporting and forecasting, these risks are being constantly monitored by management and Trustees for changes in the risk profile.

Internal Audit performed reviews across a number of areas of the Gallery's activities during 2024-25. These included reviews of the NG200 capital project, payroll, and cash handling. These all received either Substantial

or Reasonable assurance ratings that the controls in these areas were operating effectively and that risks were being appropriately managed. 2 further reviews were undertaken covering collections security relating to the library and archive, and processes and procedures within the Framing department. These received Partial and Minimal assurance ratings respectively. Recommendations made relating to these audits will be implemented with urgency over the coming months.

An advisory review was also undertaken in relation to the Gallery's readiness for the new Economic Crime and Corporate Transparency legislation.

Internal Audit's primary role is to give the Accounting Officer and the Trustees an independent and objective opinion on the Gallery's risk management, internal control and governance. Internal Audit issues an annual report to the Accounting Officer, which is reviewed by the Accounting Officer and the Audit Committee and which includes Internal Audit's opinion of risk management in the Gallery and a statement of assurance on Internal Control. Based on work undertaken Internal Audit issued an opinion of Moderate assurance, meaning that some improvements are required to enhance the adequacy and effectiveness of the Gallery's framework of governance, risk management and control.

The Audit Committee provides an annual report to the Board, which includes its opinion on the comprehensiveness, reliability and integrity of assurances received for the purpose of supporting the Board in their overall management of risk. The Audit Committee is of the opinion that the Gallery is responding appropriately to the risks around certain management processes and the documentation of controls.

All budget holders provide the Accounting Officer with annual assurance statements.

Risk management practices comply with the requirements of the Orange Book's five principles.

## Risk assessment

The Accounting Officer and Board of Trustees consider the framework of internal controls and risk management to be effective. The Internal Auditor's assurance to the Accounting Officer and the Audit Committee on the National Gallery's risk management, control and governance processes was that they are generally adequate and effective. Audit recommendations have been accepted, and corrective action is being taken.

There were 12 personal potential data breaches or losses during 2024-25 (2024: five), none of which required reporting to the Information Commissioner's Office (2024: nil).

**Signed:**  
**Sir Gabriele Finaldi**  
**Director and Accounting Officer**

**Dated: 11 July 2025**

**Signed:**  
**John Booth**  
**On behalf of the Board of Trustees**

**Dated: 11 July 2025**

# The Certificate and Report of the Comptroller and Auditor General to Houses of Parliament

## Opinion on financial statements

I certify that I have audited the financial statements of the National Gallery and its Group for the year ended 31 March 2025 under the Museums and Galleries Act 1992.

The financial statements comprise: the National Gallery and its Group's:

- Consolidated Balance Sheet as at 31 March 2025;
- Consolidated Statement of Financial Activities and Statement of Cash Flows for the year then ended; and
- the related notes including the significant accounting policies.

The financial reporting framework that has been applied in the preparation of the Group financial statements is applicable law and United Kingdom accounting standards including Financial Reporting Standards (FRS) 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In my opinion, the financial statements:

- give a true and fair view of the state of the National Gallery and its Group's affairs as at 31 March 2025 and its net movement in funds for the year then ended; and
- have been properly prepared in accordance with the Museums and Galleries Act 1992 and Secretary of State directions issued thereunder.

## Opinion on regularity

In my opinion, in all material respects the income and expenditure recorded in the financial statements have been applied to the purposes intended by Parliament and the financial transactions recorded in the financial statements conform to the authorities which govern them.

## Basis for opinion

I conducted my audit in accordance with International Standards on Auditing (UK) (ISAs UK), applicable law and Practice Note 10 Audit of Financial Statements and Regularity of Public Sector Bodies in the United Kingdom (2022). My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my certificate.

Those standards require me and my staff to comply with the Financial Reporting Council's Revised Ethical Standard 2019. I am independent of the National Gallery and its Group in accordance with the ethical requirements that are relevant to my audit of the financial statements in the UK. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

## Conclusions relating to going concern

In auditing the financial statements, I have concluded that the National Gallery and its Group's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work I have performed, I have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the National Gallery and its Group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

My responsibilities and the responsibilities of the Board and Accounting Officer with respect to going concern are described in the relevant sections of this certificate.

## Other Information

The other information comprises information included in the Annual Report but does not include the financial statements nor my auditor's certificate thereafter. The Board and Accounting Officer are responsible for the other information.

My opinion on the financial statements does not cover the other information, and except to the extent otherwise explicitly stated in my certificate, I do not express any form of assurance conclusion thereon.

My responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If I identify such material inconsistencies or apparent material misstatements, I am required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

## Opinion on other matters

In my opinion the parts of the Remuneration Report to be audited have been properly prepared in accordance with Secretary of State directions made under the Museums and Galleries Act 1992.

In my opinion, based on the work undertaken in the course of the audit:

- those parts of the Annual Report subject to audit have been properly prepared in accordance with Secretary of State directions issued under the Museums and Galleries Act 1992; and
- the information given in the Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements and is in accordance with the applicable legal requirements.

## Matters on which I report by exception

In the light of the knowledge and understanding of the National Gallery and its Group and its environment obtained in the course of the audit, I have not identified material misstatements in the Annual Report.

I have nothing to report in respect of the following matters which I report to you if, in my opinion:

- adequate accounting records have not been kept by the National Gallery or returns adequate for my audit have not been received from branches not visited by my staff; or
- I have not received all of the information and explanations I require for my audit; or
- The financial statements and the parts of the Annual Report, subject to audit are not in agreement with the accounting records and returns; or
- certain disclosures of remuneration specified by the Museums and Galleries Act 1992 have not been made or parts of the Remuneration Report to be audited is not in agreement with the accounting records and returns; or
- the Governance Statement does not reflect compliance with HM Treasury's guidance.

## Responsibilities of the Trustees' and Accounting Officer for the financial statements

As explained more fully in the Statement of the National Gallery Board's and Accounting Officer's Responsibilities, the Board and the Accounting Officer are responsible for:

- the preparation of the financial statements in accordance with the applicable financial reporting framework and for being satisfied that they give a true and fair view;
- internal controls as the Board and the Accounting Officer determine is necessary to enable the preparation of financial statement to be free from material misstatement, whether due to fraud or error; and
- assessing the National Gallery and its Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the

Board and the Accounting Officer either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

## Auditor's responsibilities for the audit of the financial statements

My responsibility is to audit, certify and report on the financial statements in accordance with the Museums and Galleries Act 1992.

My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a certificate that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

### *Extent to which the audit was considered capable of detecting non-compliance with laws and regulations including fraud*

I design procedures in line with my responsibilities, outlined above, to detect material misstatements in respect of non-compliance with laws and regulation, including fraud. The extent to which my procedures are capable of detecting non-compliance with laws and regulations, including fraud is detailed below.

### *Identifying and assessing potential risks related to non-compliance with laws and regulations, including fraud*

In identifying and assessing risks of material misstatement in respect of non-compliance with laws and regulations, including fraud:

- considered the nature of the sector, control environment and operational performance including the design of the National Gallery and its Group's accounting policies, key performance indicators and performance incentives.
- inquired of management, internal audit and those charged with governance, including obtaining and reviewing supporting documentation relating to the National Gallery and its Group's policies and procedures on:
  - identifying, evaluating and complying with laws and regulations;
  - detecting and responding to the risks of fraud; and
  - the internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations including the National Gallery's controls relating to the National Gallery's compliance with the Museums and Galleries Act 1992, Charities Act 2011, Public Lending Right Act 1979, and Managing Public Money.
- inquired of management, internal audit and those charged with governance whether:
  - they were aware of any instances of non-compliance with laws and regulations; and
  - they had knowledge of any actual, suspected, or alleged fraud.
- discussed with the engagement team regarding how and where fraud might occur in the financial statements and any potential indicators of fraud.

As a result of these procedures, I considered the opportunities and incentives that may exist within the National Gallery and its Group for fraud and identified the greatest potential for fraud in the following areas: revenue recognition, posting of unusual journals, complex transactions and bias in management estimates. In common with all audits under ISAs (UK), I am also required to perform specific procedures to respond to the risk of management override of controls.

I obtained an understanding of the National Gallery and its Group's framework of authority and other legal and regulatory frameworks in which the National Gallery operates. I focused on those laws and regulations that had a direct effect on material amounts and disclosures in the financial statements or that had a fundamental effect on the operations of the National Gallery. The key laws and regulations I considered in this context included, the Museums and Galleries Act 1992, the Charities Act 2011, the Public Lending Rights Act 1979, Managing Public Money, employment law and pensions legislation and tax legislation.

**Gareth Davies**  
**Comptroller and Auditor General**

National Audit Office  
157–197 Buckingham Palace Road  
Victoria  
London  
SW1W 9SP

**Date: 15 July 2025**

# Consolidated Statement of Financial Activities

for the year ended 31 March 2025

	Note	OPERATING INCOME AND EXPENDITURE			Capital projects and revaluations (a)				Acquisitions for the collection (b)			TOTAL 2025			2024
		Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	Total	Total
		£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
<b>Income</b>															
<b>Income from donations and legacies</b>															
Grant-in-Aid	3	23,793	-	23,793	-	6,977	6,977	-	-	-	23,793	6,977	-	30,770	28,858
Other government grants	4	-	43	43	-	-	-	-	-	-	-	43	-	43	5
Donations	5	2,389	6,221	8,610	-	23,159	23,159	-	9,513	9,513	2,389	38,893	-	41,282	59,512
Legacies	5	60	-	60	-	-	-	-	-	-	60	-	-	60	476
<b>Income from other trading activities</b>	6	23,437	-	23,437	-	-	-	-	100	100	23,437	100	-	23,537	17,970
<b>Investment income</b>	7	739	75	814	-	-	-	90	288	378	829	363	-	1,192	1,178
<b>Income from charitable activities</b>															
Exhibitions		6,632	-	6,632	-	-	-	-	-	-	6,632	-	-	6,632	5,105
Educational activities		514	-	514	-	-	-	-	-	-	514	-	-	514	447
<b>Other income</b>		-	-	-	-	-	-	-	-	-	-	-	-	-	-
<b>Total income</b>		<b>57,564</b>	<b>6,339</b>	<b>63,903</b>	<b>-</b>	<b>30,136</b>	<b>30,136</b>	<b>90</b>	<b>9,901</b>	<b>9,991</b>	<b>57,654</b>	<b>46,377</b>	<b>-</b>	<b>104,031</b>	<b>113,551</b>
<b>Expenditure on:</b>															
Raising funds	9	(3,190)	(3)	(3,193)	(75)	(304)	(379)	-	-	-	(3,265)	(307)	-	(3,572)	(3,840)
Commercial trading	9	(11,747)	-	(11,747)	-	-	-	-	-	-	(11,747)	-	-	(11,747)	(9,179)
		(14,937)	(3)	(14,940)	(75)	(304)	(379)	-	-	-	(15,012)	(307)	-	(15,319)	(13,019)
<b>Charitable activities</b>															
Exhibitions	9	(4,215)	(3,031)	(7,246)	(115)	(465)	(580)	-	-	-	(4,330)	(3,496)	-	(7,826)	(6,635)
Broaden our appeal and provide an exceptional visitor experience	9	(13,114)	(2,112)	(15,226)	(359)	(1,448)	(1,807)	-	-	-	(13,473)	(3,560)	-	(17,033)	(14,273)
Preserve, enhance and develop the potential of our collections	9	(9,859)	(1,741)	(11,600)	(270)	(1,089)	(1,359)	-	-	-	(10,129)	(2,830)	-	(12,959)	(12,208)
Inspire learning and engagement	9	(4,444)	(2,834)	(7,278)	(122)	(491)	(613)	-	-	-	(4,566)	(3,325)	-	(7,891)	(5,947)
Invest in our staff, increase income and care for our physical facilities	9	(8,467)	(522)	(8,989)	(232)	(935)	(1,167)	-	-	-	(8,699)	(1,457)	-	(10,156)	(9,952)
		(40,099)	(10,240)	(50,339)	(1,098)	(4,428)	(5,526)	-	-	-	(41,197)	(14,668)	-	(55,865)	(49,015)
<b>Total expenditure</b>	9	<b>(55,037)</b>	<b>(10,243)</b>	<b>(65,279)</b>	<b>(1,173)</b>	<b>(4,732)</b>	<b>(5,905)</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>(56,210)</b>	<b>(14,975)</b>	<b>-</b>	<b>(71,184)</b>	<b>(62,034)</b>



## for the year ended 31 March 2025 (continued)

*The notes on pages 49 to 73 form part of these accounts.*

## Consolidated and Gallery Balance Sheets as at 31 March 2025

	Note	Group		Gallery	
		2025 £'000	2024 £'000	2025 £'000	2024 £'000
<b>Fixed Assets</b>					
Tangible Assets	12	382,811	347,024	381,903	346,172
Intangible Assets	13	170	301	95	187
Heritage Assets	14	419,264	406,559	419,264	406,559
Investments	16a	21,069	20,465	21,069	20,465
Investment in Subsidiary	15	–	–	372	372
		<b>823,314</b>	<b>774,349</b>	<b>822,703</b>	<b>773,755</b>
<b>Current Assets</b>					
Stock		1,798	1,147	–	–
Debtors	17	30,129	37,113	32,051	37,855
Investments	16b	3,329	3,223	3,329	3,223
Cash at bank and in hand	24b	16,030	15,710	13,563	14,605
		<b>51,286</b>	<b>57,193</b>	<b>48,943</b>	<b>55,683</b>
<b>Creditors</b>					
Amounts falling due within one year	18a	(35,497)	(23,907)	(32,979)	(22,237)
<b>Net current assets</b>		<b>15,789</b>	<b>33,286</b>	<b>15,964</b>	<b>33,446</b>
<b>Total assets less current liabilities</b>		<b>839,103</b>	<b>807,635</b>	<b>838,667</b>	<b>807,201</b>
<b>Creditors:</b>					
Amounts falling due in more than one year	18b	(167)	(1,896)	(167)	(1,896)
<b>Net assets</b>		<b>838,936</b>	<b>805,739</b>	<b>838,500</b>	<b>805,305</b>
<b>Represented by:</b>					
<b>Restricted funds</b>					
Restricted funds (excluding revaluation reserves)		707,961	677,044	707,754	676,882
Revaluation reserves		112,276	112,354	112,276	112,354
	22	<b>820,237</b>	<b>789,398</b>	<b>820,030</b>	<b>789,236</b>
<b>Unrestricted funds</b>					
Designated		199	109	199	109
Capital asset reserve		1,396	1,975	1,396	1,975
General funds		5,430	2,901	5,201	2,629
	22	<b>7,025</b>	<b>4,985</b>	<b>6,796</b>	<b>4,713</b>
<b>Total income funds</b>		<b>827,262</b>	<b>794,383</b>	<b>826,826</b>	<b>793,949</b>
<b>Endowment funds</b>	22	<b>11,674</b>	<b>11,356</b>	<b>11,674</b>	<b>11,356</b>
<b>Total funds</b>		<b>838,936</b>	<b>805,739</b>	<b>838,500</b>	<b>805,305</b>

The notes on pages 49 to 73 form part of these accounts.

**Signed:**  
**Sir Gabriele Finaldi**  
**Director and Accounting Officer**

**Dated: 11 July 2025**

**Signed:**  
**John Booth**  
**On behalf of the Board of Trustees**

**Dated: 11 July 2025**

# Consolidated Statement of Cash Flows

for the year ended 31 March 2025

		2025 £'000	2024 £'000
<b>Cash flows from operating activities:</b>			
Net cash from operating activities	24a	40,572	44,299
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		1,192	1,178
Proceeds from the sale of property, plant and equipment		–	–
Purchase of property, plant and equipment		(42,014)	(28,669)
Purchase of intangible assets		–	(23)
Purchase of heritage assets	14	(7,072)	(20,766)
Proceeds from sale of investments		–	5,120
Purchase of investments		(358)	(528)
Net cash used in investing activities		(48,252)	(43,688)
<b>Cash flows from financing activities:</b>			
Cash inflows from new borrowings		8,000	–
Net cash used in investing activities		8,000	–
<b>Change in cash and cash equivalents in the reporting period</b>		<b>320</b>	<b>611</b>
Cash and cash equivalents at the beginning of the reporting period		15,710	15,099
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>16,030</b>	<b>15,710</b>

The notes on pages 49 to 73 form part of these accounts.

# Notes to the Financial Statements

## 1. Accounting policies

### a. Accounting convention

The financial statements have been prepared under the historic cost convention, as modified by the revaluation of certain fixed assets and the inclusion of the investments at market value. The financial statements have been prepared in accordance with the accounts direction issued by the Secretary of State for Culture, Media and Sport, the Accounting and Reporting by Charities: Statement of Recommended Practice (SORP), published in 2019, the Government's Financial Reporting Manual and FRS 102. The Gallery is a public benefit entity.

Consolidated accounts include the National Gallery and its subsidiary, National Gallery Global (NGG). The National Gallery owns 100% of the share capital of NGG.

#### – Going Concern

The accounts have been prepared on the going concern basis. The National Gallery has a statutory responsibility for keeping its collections and making them available for inspection by the public. The Trustees and Accounting Officer have assumed in making the going concern assumption that sufficient Government funding support will continue to be made available to fulfil those responsibilities.

The Group has undertaken a bottom-up budgeting exercise and has forecasted anticipated income and expenditure for the next three years. After reviewing these forecasts and projections, the Trustees have a reasonable expectation that the National Gallery Group has adequate resources to continue in operation for a period of at least twelve months from when the financial statements are authorised for issue. The Group therefore continues to adopt the going concern basis in preparing its financial statements.

### b. Income

All income is included in the SoFA when the Gallery is legally entitled to the income, receipt is probable and the amount can be quantified with reasonable accuracy.

The Grant-in-Aid from the Department for Culture, Media and Sport is taken to the SoFA in the year in which it is received. Lottery income is recognised as income when the conditions for its receipt have been met. Other grants, donations and legacies are recognised as incoming resources when the Gallery becomes entitled to the income, receipt is probable and the amount is quantifiable.

Gifts in kind intended for use by the Gallery are recognised in the SoFA as income at a reasonable estimate of their current value on receipt. Contractual income is recognised as income to the extent that the Gallery has provided the associated goods or services; income from the corporate membership programme, for example, is recognised over the period of membership. Where income is received in advance, and the Gallery does not have entitlement to these resources until the goods or services have been provided, the income is deferred in the accounts.

Income derived from endowments has been included within unrestricted funds in the SoFA, except where the application of the income is restricted to a particular purpose, in which case the income and expenditure has been appropriately identified in restricted funds. See note 22 for further details.

Contractual and trading income is recognised as income to the extent that the associated goods or services have been provided. Where income is received in advance and the Gallery does not have entitlement to these resources until the goods or services have been provided, the income is deferred.

### c. Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category, including an apportionment of overhead and support costs. The allocation of these support costs, including overheads, is analysed in note 9.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities. Commercial trading represents those costs incurred by NGG. Exhibitions costs represent the costs of mounting exhibitions. Other direct costs are allocated against the relevant strategic objectives of the Gallery, which are described in detail in the Annual Report.

Governance costs include the costs of providing the governance infrastructure that allows the Gallery to operate, as well as the costs of the strategic planning processes that contribute to the Gallery's future development. These costs include the costs of statutory and internal audit, as well as staff costs.

Liabilities are recognised where legal or constructive obligations mean that it is more likely than not that a transfer of economic benefits will be made.

Irrecoverable VAT is apportioned across the activity cost categories detailed in note 9.

#### *d. 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 Gallery 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 funds include bequests made to the Gallery where it was clearly the wish of the donor that the money is to be used for picture purchase but where no legal restriction exists as to the use made of the bequest. The details of each designated fund are disclosed in note 22.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor. The aim and use of restricted funds is explained in note 22.

Permanent endowment funds are funds which the donor has stated are to be held as capital.

#### *e. Tangible fixed assets*

Tangible fixed assets, other than collection acquisitions, are accounted for using modified historic cost accounting. However, adjustments to the net book value are only made where material. The Gallery applies a £5,000 threshold to the capitalisation of all fixed assets (2024: £5,000).

All of the Gallery's land, properties and plant and machinery are revalued for accounting purposes by external chartered surveyors in accordance with the Appraisal and Valuation Standards as published by the Royal Institute of Chartered Surveyors and with FRS 102, section 17 – Property, Plant and Equipment, every five years. The last quinquennial valuation of the Gallery's land, buildings and plant and machinery was carried out by BNP Paribas as at 31 March 2024. The valuation included the main Gallery site on Trafalgar Square and the connected Sainsbury Wing. In the years in between the full five yearly valuations the revaluation is based on a desktop exercise.

Depreciation is provided on all tangible assets, other than collection acquisitions, at rates calculated to write off the cost or valuation, less estimated residual value, of each asset evenly over its expected useful life:

Freehold buildings	75 years
Plant and machinery	30 years
Fit out	25 years
Equipment	4 years

Depreciation is charged on capital costs in the year in which the asset is brought into use. Collection acquisitions are capitalised at historic cost and are not depreciated or revalued as a matter of routine. The depreciation policy was reviewed during the year and a wider range of useful economic lives allocated to each asset class in order to provide more granularity when depreciating assets based on their nature.

The Gallery has chosen to account for property, plant and equipment under the revaluation model, in line with FRS 102, section 17 – Property, Plant and Equipment. We consider that there exists no market-based evidence of fair value of the freehold buildings because such property is rarely sold, except as part of a continuing business, therefore land and buildings and plant and machinery are revalued annually on a depreciated replacement cost basis. Note 12 provides details of the key valuation assumptions used.

#### *f. Intangible fixed assets*

Intangible fixed assets are amortised straight line over a period of between three and five years.

#### *g. Heritage assets*

The National Gallery's collection comprises pictures, frames and archive material, and these are treated as heritage assets.

In accordance with the Government Financial Reporting Manual (FReM) – which reflects the requirements of FRS 102, section 34 – Specialised Activities – works of art acquired or donated are capitalised and recognised in the Balance Sheet at their cost or value at the date of acquisition, where such a cost or value is reasonably obtainable.

Additions to the Collection are made by purchase, gift of the asset and/or the purchase of assets funded by donation. Works of art donated by third parties are capitalised and accounted for through the donated works of art reserve.

Capitalised heritage assets are not subject to depreciation or revaluation as a matter of routine.

The Trustees of the National Gallery believe that the Collection is unusual as an asset in many ways. It is inalienable, unique, irreplaceable, ancient, fragile and very valuable. In this regard, it is an asset that cannot be valued in a way that would be meaningful for readers of the financial statements.

The Trustees consider that even if valuations could be obtained for some of the pictures in the Collection, the cost of performing such an exercise would not be commensurate with any benefit that could be derived by the user of the financial statements from the inclusion of part of the Collection on the Balance Sheet. As a result, no value has been included in the Balance Sheet for heritage assets acquired before April 2001, the point at which additions to the Collection were first capitalised.

Further information on the nature and scale of the Gallery's collection can be found in note 14.

Expenditure which is required to preserve or prevent further deterioration of individual collection items, as well as the costs of managing the Collection, are recognised in the SoFA when incurred. More information about preservation and management of the Collection can be found in note 14.

#### *h. Investments*

Investments held as fixed assets are included at market value at the year end. The SoFA includes any realised and unrealised investment gains and losses arising on revaluation and disposals throughout the year.

Cash held for investment purposes in 30-day and 90-day notice accounts is treated as a current asset investment.

#### *i. Stocks*

Stocks relate to merchandise sold by NGG and are stated at the lower of cost and net realisable value.

#### *j. Debtors*

The measurement of debtors is based on the anticipated recoverable value of cash or services owed to the Gallery at the year end.

#### *k. Cash at bank and in hand*

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

#### *l. Creditors*

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

#### *m. Leases*

The National Gallery has no finance leases. Costs in relation to operating leases are charged to the SoFA over the life of the lease.

#### *n. Foreign currencies*

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange at the balance sheet date. Transactions in foreign currencies are recorded at the rate at the time of the transaction. All exchange differences are taken to the SoFA.

The Gallery undertakes the majority of its transactions in sterling, and so has limited exposure to foreign currency risk. Any loss on exchange resulting from market volatility should be manageable through general contingency funds, without resulting in any material risk to the business.

The Gallery does hold some investments in Euro denominated funds and the risk around these investments is discussed further in note 19, financial instruments.

#### *o. Pensions*

Staff of the National Gallery are employed under broadly the same conditions of service as Civil Servants, to whom the conditions of the Superannuation Acts 1965 and 1972 and subsequent amendments apply. Present and past

employees are covered by the provisions of the Principal Civil Service Pension Scheme (PCSPS). The PCSPS is an unfunded multi-employer defined benefit scheme. Full details of the pension scheme are included in note 11.

*p. Trust funds*

These funds represent amounts which have been bequeathed to the Gallery mainly for the purposes of picture acquisition. Income earned on the capital held in restricted funds is recognised in the SoFA as it arises. Any unutilised income together with the capital is held in a separate restricted fund which can only be used for the purposes originally specified by the donor.

*q. Taxation*

The Gallery is eligible under the Corporation Tax Act 2010 to seek from HMRC exemption from taxes on income arising from the pursuit of its charitable objectives. HMRC has granted this exemption.

*r. Provisions*

Provisions are made when an obligation exists for a future liability in respect of a past event, where the amount of the obligation can be reliably estimated, and where the outflow of resources is probable.

*s. Key Judgements*

– Valuation of property, plant, and equipment

Property, plant and equipment represents a significant proportion of the Gallery's balance sheet and therefore the estimates and assumptions made to determine their carrying value and related depreciation (Note 12) are important to the Gallery's reported financial position and total expenditure.

–Valuation of heritage assets

Heritage assets represents a significant proportion of the Gallery's balance sheet and therefore the estimates and assumptions made to determine their value (Note 14) are important to the Gallery's reported financial position.

## 2. Prior year SOFA

	OPERATING INCOME AND EXPENDITURE			Capital projects and revaluations (a)			Acquisitions for the collection (b)			TOTAL 2024			
	Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	Total
	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Income													
Income from donations and legacies													
Grant-in-Aid	22,502	-	22,502	-	6,356	6,356	-	-	-	22,502	6,356	-	28,858
Other government grants	-	5	5	-	-	-	-	-	-	-	5	-	5
Donations	1,815	8,100	9,915	-	31,913	31,913	-	17,684	17,684	1,815	57,697	-	59,512
Legacies	22	454	476	-	-	-	-	-	-	22	454	-	476
Income from other trading activities	17,545	425	17,970	-	-	-	-	-	-	17,545	425	-	17,970
Investment income	753	109	862	-	-	-	87	229	316	840	338	-	1,178
Income from charitable activities													
Exhibitions	5,105	-	5,105	-	-	-	-	-	-	5,105	-	-	5,105
Educational activities	447	-	447	-	-	-	-	-	-	447	-	-	447
Other income	-	-	-	-	-	-	-	-	-	-	-	-	670
Total income	48,189	9,093	57,282	-	38,269	38,269	87	17,913	18,000	48,276	65,275	-	113,551
Expenditure on:													
Raising funds	(3,187)	(197)	(3,384)	(92)	(364)	(456)	-	-	-	(3,279)	(561)	-	(3,840)
Commercial trading	(9,179)	-	(9,179)	-	-	-	-	-	-	(9,179)	-	-	(9,179)
	(12,366)	(197)	(12,563)	(92)	(364)	(456)	-	-	-	(12,458)	(561)	-	(13,019)
Charitable activities													
Exhibitions	(4,364)	(1,580)	(5,944)	(139)	(552)	(691)	-	-	-	(4,503)	(2,132)	-	(6,635)
Broaden our appeal and provide an exceptional visitor experience	(11,630)	(801)	(12,431)	(371)	(1,471)	(1,842)	-	-	-	(12,001)	(2,272)	-	(14,273)
Preserve, enhance and develop the potential of our collections	(9,595)	(1,094)	(10,689)	(306)	(1,213)	(1,519)	-	-	-	(9,901)	(2,307)	-	(12,208)
Inspire learning and engagement	(3,573)	(1,808)	(5,381)	(114)	(452)	(566)	-	-	-	(3,687)	(2,260)	-	(5,947)
Invest in our staff, increase income and care for our physical facilities	(6,449)	(2,482)	(8,931)	(206)	(815)	(1,021)	-	-	-	(6,655)	(3,297)	-	(9,952)
	(35,611)	(7,765)	(43,376)	(1,136)	(4,503)	(5,639)	-	-	-	(36,747)	(12,268)	-	(49,015)
Total expenditure before exceptional items	(47,977)	(7,962)	(55,939)	(1,228)	(4,867)	(6,095)	-	-	-	(49,205)	(12,829)	-	(62,034)
Restructuring costs	-	-	-	-	-	-	-	-	-	-	-	-	-
Total expenditure	(47,977)	(7,962)	(55,939)	(1,228)	(4,867)	(6,095)	-	-	-	(49,205)	(12,829)	-	(62,034)



	OPERATING INCOME AND EXPENDITURE			Capital projects and revaluations (a)			Acquisitions for the collection (b)			TOTAL 2024			
	Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	Total
	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Realised and unrealised investment gains/(losses)	-	267	267	-	-	-	-	270	270	-	537	1,829	2,366
<b>Net income/(expenditure) before transfers and other recognised gains and losses</b>	<b>212</b>	<b>1,398</b>	<b>1,610</b>	<b>(1,228)</b>	<b>33,402</b>	<b>32,174</b>	<b>87</b>	<b>18,183</b>	<b>18,270</b>	<b>(929)</b>	<b>52,983</b>	<b>1,829</b>	<b>53,883</b>
Transfers	-	(112)	(112)	969	(857)	112	-	-	-	969	(969)	-	-
<b>Net income/(expenditure) resources before other recognised gains and losses</b>	<b>212</b>	<b>1,286</b>	<b>1,498</b>	<b>(259)</b>	<b>32,545</b>	<b>32,286</b>	<b>87</b>	<b>18,183</b>	<b>18,270</b>	<b>40</b>	<b>52,014</b>	<b>1,829</b>	<b>53,883</b>
(Loss)/gain on revaluation of fixed assets for charity's own use	-	-	-	-	1,810	1,810	-	-	-	-	1,810	-	1,810
<b>Net movement in funds</b>	<b>212</b>	<b>1,286</b>	<b>1,498</b>	<b>(259)</b>	<b>34,355</b>	<b>34,096</b>	<b>87</b>	<b>18,183</b>	<b>18,270</b>	<b>40</b>	<b>53,824</b>	<b>1,829</b>	<b>55,693</b>
<b>Opening funds</b>	<b>2,689</b>	<b>13,058</b>	<b>15,747</b>	<b>2,234</b>	<b>329,660</b>	<b>331,894</b>	<b>21</b>	<b>392,857</b>	<b>392,878</b>	<b>4,944</b>	<b>735,575</b>	<b>9,527</b>	<b>750,046</b>
<b>Closing funds</b>	<b>2,901</b>	<b>14,344</b>	<b>17,245</b>	<b>1,975</b>	<b>364,015</b>	<b>365,990</b>	<b>108</b>	<b>411,040</b>	<b>411,148</b>	<b>4,984</b>	<b>789,399</b>	<b>11,356</b>	<b>805,739</b>

**3. Grant-in-Aid**

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Department for Digital, Culture, Media and Sport	<b>30,770</b>	28,858

This money is available for running costs, capital improvements and collection purchases. Of the total figure, £7.0 million (2024: £6.4 million) was restricted for capital purposes.

**4. Other Government Grant**

	<b>2025</b>	2024
	<b>£'000</b>	£'000
UK Research and Innovation	<b>43</b>	5
	<b>43</b>	5

**5. Donations and Legacies**

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Donations and legacies relating to Gallery activities excluding acquisitions and other capital expenditure can be split as follows:		
Individuals	<b>1,668</b>	1,112
Trusts and foundations	<b>6,912</b>	8,778
Gifts in kind	<b>30</b>	25
Legacies	<b>60</b>	476
	<b>8,670</b>	10,391

Restricted donations and legacies included above total £6,221k (2024: £8,554k).

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Donations and legacies relating to collection acquisitions can be split as follows:		
Individuals	<b>6</b>	125
Trusts and foundations	<b>3,874</b>	17,555
Donated assets	<b>33</b>	4
Acceptance-in-lieu	<b>5,600</b>	–
	<b>9,513</b>	17,684

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Donations relating to other capital expenditure can be split as follows:		
Trusts and foundations	<b>22,914</b>	31,876
Individuals	<b>245</b>	37
	<b>23,159</b>	31,913
Total donations and legacies	<b>41,342</b>	59,988

**6. Income from other trading activities**

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Activities for generating funds		
Commercial trading	<b>15,267</b>	10,528
Other trading activities	<b>8,270</b>	7,442
	<b>23,537</b>	17,970

Other trading income includes royalties, venue hire, floor plan sales, exhibition sponsorship, membership subscriptions, cloakroom charging and the corporate membership programme. Commercial trading represents income generated by NGG. NGG's income generating activities are outlined in note 15.

**7. Investment income**

	<b>2025</b>	2024
	<b>£'000</b>	£'000
Interest income	<b>738</b>	753
Dividend income	<b>454</b>	425
	<b>1,192</b>	1,178

**8. Trustees' remuneration**

The Chairman and Board of Trustees neither received nor waived any remuneration for their services during the year (2024: £nil). The total value of expenses reimbursed to Trustees amounted to £185 for the year (2024: £nil).

**9. Total expenditure**

	Direct costs	Support costs	Depreciation	<b>Total 2025</b>	Total 2024
	£'000	£'000	£'000	<b>£'000</b>	£'000
Raising funds	2,751	443	379	<b>3,573</b>	3,840
Commercial trading	11,748	–	–	<b>11,748</b>	9,179
Total expenditure on raising funds	14,499	443	379	<b>15,321</b>	13,019
Exhibitions	6,823	422	580	<b>7,825</b>	6,635
Broaden our appeal and provide an exceptional visitor experience	13,707	1,518	1,807	<b>17,032</b>	14,273
Preserve, enhance and develop the potential of our collections	10,194	1,406	1,359	<b>12,959</b>	12,208
Inspire learning and engagement	5,824	1,454	613	<b>7,891</b>	5,947
Invest in our staff, increase income and care for our physical facilities	8,379	610	1,167	<b>10,156</b>	9,952
Total expenditure on charitable activities	44,927	5,410	5,526	<b>55,863</b>	49,015
Total expenditure	59,426	5,853	5,905	<b>71,184</b>	62,034

A breakdown of support costs, and a description of the basis on which these costs have been allocated to each of the activity cost categories, is set out below:

Cost type	Fundraising costs	Exhibitions	Appeal and visitor experience	Preserve, enhance and develop	Learning and engagement	Staff and physical facilities	Total	Basis of allocation
	£'000	£'000	£'000	£'000	£'000	£'000	£'000	
Finance	49	189	519	309	24	462	<b>1,552</b>	Direct expenditure of activity
Human Resources	127	64	295	343	474	16	<b>1,319</b>	Headcount
Information Services	256	128	592	688	951	32	<b>2,647</b>	Headcount
Governance	11	41	112	66	5	100	<b>335</b>	Direct expenditure of activity
	<u>443</u>	<u>422</u>	<u>1,518</u>	<u>1,406</u>	<u>1,454</u>	<u>610</u>	<b><u>5,853</u></b>	

## Analysis of governance costs:

	2025	2024
	£'000	£'000
Staff costs	<b>123</b>	116
Auditor's remuneration	<b>77</b>	75
Internal audit fees	<b>63</b>	66
Legal fees	<b>71</b>	62
	<b><u>334</u></b>	<u>319</u>

## Total expenditure includes the following:

	2025	2024
	£'000	£'000
Auditor's remuneration:		
National Audit Office – Statutory audit of consolidated accounts	<b>77</b>	75
Price Bailey – Statutory audit of trading subsidiary accounts	<b>20</b>	18
Leased rental payments on equipment	<b>11</b>	18
	<b><u>108</u></b>	<u>111</u>

Our auditor is The National Audit Office who subcontract audit work to Deloitte. During the year no other services were provided by either the National Audit Office or Deloitte. No payments were made to our auditors (2024: £nil) for the provision of non audit services.

**10. Staff costs**

	2025	2024
	£'000	£'000
Wages and salaries	19,185	16,684
Social security costs	2,060	1,795
Pension costs	4,407	3,691
Apprenticeship levy	62	70
Agency staff	318	457
	<b>26,032</b>	<b>22,697</b>

Total spend on contingent labour is disclosed under the heading 'agency staff'.

The average number of employees during the year, analysed by function was:

	2025 Permanent contracts No.	2025 Other contracts No.	2025 Total No.	2024 Total No.
Fundraising	30	2	32	38
Commercial trading	115	–	115	88
Exhibitions	12	4	16	17
Broaden our appeal and provide an exceptional visitor experience	64	10	74	72
Preserve, enhance and develop the potential of our collections	59	27	86	89
Inspire learning and engagement	51	68	119	69
Invest in our staff, increase income and care for our physical facilities	4	–	4	4
Support	45	5	50	55
Governance	2	–	2	2
	<b>382</b>	<b>116</b>	<b>498</b>	<b>434</b>

Further information relating to staff pay can be found in the Staff Report.

Further information relating to the Director's and senior managers' pay can be found in the Remuneration Report.

**11. Pension costs**

Staff of the National Gallery are employed under broadly the same conditions of service as Civil Servants, to whom the conditions of the Superannuation Acts 1965 and 1972 and subsequent amendments apply.

All present and past employees are covered by the provisions of the Principal Civil Service Pension Scheme (PCSPS) or the Civil Servant and Other Pension Scheme (CSOPS) – known as 'alpha'.

PCSPS and alpha are unfunded multi-employer defined benefit schemes. The National Gallery is unable to identify its share of the underlying assets and liabilities. The Scheme Actuary valued the scheme as at 31 March 2020. Details can be found in the resource accounts of the Cabinet Office: Civil Superannuation ([www.civilservicepensionscheme.org.uk/about-us/resource-accounts/](http://www.civilservicepensionscheme.org.uk/about-us/resource-accounts/)).

For 2025, employer's contributions of £4,130,704 were payable to the PCSPS (2024: £3,522,638) at a rate of 28.97% of pensionable pay based on salary bands. The Scheme Actuary reviews employer contributions every four years following a full scheme valuation. The contribution rates are set to meet the cost of the benefits accruing during 2024-25 to be paid when the member retires and not the benefits paid during this period to existing pensioners.

Employees can opt to open a partnership pension account, a stakeholder pension with an employer contribution. Employer's contributions of £42,733 (2024: £55,399) were paid to the appointed stakeholder pension provider. Employer contributions are age-related and range from 8% to 14.75% of pensionable pay. Employers also match employee contributions up to 3% of pensionable pay. In addition, employer contributions of £1,670 (2024: £2,107), 0.5% (2023: 0.5%) of pensionable pay, were payable to the PCSPS to cover the cost of the future provision of lump sum benefits on death in service and ill health retirement of these employees. Contributions due to the partnership pension provider at the balance sheet date were £4,816 (2024: £6,336).

No individuals retired early on ill-health grounds during the year ended 31 March 2025 (2024: none).

## 12. Tangible fixed assets

Group	Freehold land and buildings £'000	Plant and machinery £'000	Fit out £'000	Assets in the course of construction £'000	Equipment £'000	Total £'000
<b>Cost or valuation</b>						
As at April 2024	245,983	73,000	–	25,411	9,694	<b>354,088</b>
Additions	2,515	5,962	3,009	29,491	1,038	<b>42,015</b>
Disposals	–	–	–	–	(286)	<b>(286)</b>
Revaluation	2,024	(1,262)	(840)	–	–	<b>(78)</b>
Transfers	1,390	(23,139)	23,699	(1,950)	–	–
As at 31 March 2025	251,912	54,561	25,868	52,952	10,446	<b>395,739</b>
<b>Depreciation</b>						
As at 1 April 2024	7	–	–	–	7,057	<b>7,064</b>
Disposals	–	–	–	–	(286)	<b>(286)</b>
Charge for year	1,803	1,861	1,068	–	1,418	<b>6,150</b>
Revaluation	–	–	–	–	–	–
Transfers	–	–	–	–	–	–
As at 31 March 2025	1,810	1,861	1,068	–	8,189	<b>12,928</b>
<b>Net book value</b>						
<b>31 March 2025</b>	<b>250,102</b>	<b>52,700</b>	<b>24,800</b>	<b>52,952</b>	<b>2,257</b>	<b>382,811</b>
31 March 2024	245,976	73,000	–	25,411	2,637	347,024

Gallery	Freehold land and buildings £'000	Plant and machinery £'000	Fit out £'000	Assets in the course of construction £'000	Equipment £'000	Total £'000
<b>Cost or valuation</b>						
As at April 2024	245,983	73,000	–	25,411	8,499	<b>352,893</b>
Additions	2,515	5,962	3,009	29,491	644	<b>41,621</b>
Disposals	–	–	–	–	(286)	<b>(286)</b>
Revaluation	2,024	(1,262)	(840)	–	–	<b>(78)</b>
Transfers	1,390	(23,139)	23,699	(1,950)	–	–
As at 31 March 2025	251,912	54,561	25,868	52,952	8,857	<b>394,150</b>
<b>Depreciation</b>						
As at 1 April 2024	7	–	–	–	6,714	<b>6,721</b>
Disposals	–	–	–	–	(286)	<b>(286)</b>
Charge for year	1,803	1,861	1,068	–	1,080	<b>5,812</b>
Revaluation	–	–	–	–	–	–
Transfers	–	–	–	–	–	–
As at 31 March 2025	1,810	1,861	1,068	–	7,508	<b>12,247</b>
<b>Net book value</b>						
<b>31 March 2025</b>	<b>250,102</b>	<b>52,700</b>	<b>24,800</b>	<b>52,952</b>	<b>1,349</b>	<b>381,903</b>
31 March 2024	245,976	73,000	–	25,411	1,785	346,172

During the year a new fixed asset class, fit out, was created. This class represents elements of the fit out of a structural shell to include such fixtures that do not fall under mechanical or electrical plant and machinery but are not fittings. This includes items such as wall and floor finishes.

Transfers for the year represent reclassifying fit out assets previously held under plant and machinery, as well as moving costs related to the Roden Centre for Creative out of assets under construction following opening in February 2025.

The freehold of the National Gallery, including both the Wilkins Building and the Sainsbury Wing, was transferred from the Secretary of State for the Environment and the Crown to the Trustees of the Gallery on 12 January 1994.

The freehold property was independently valued as at 31 March 2025 by Peter Sudell FRICS of BNP Paribas Real Estate, (the "Valuer") acting in the capacity of an external valuer. The valuation was in accordance with the requirements of the Government's Financial Reporting Manual, the Statement of Recommended Practice 'Accounting and Reporting by Charities', the current RICS Valuation – Professional Standards and FRS 102 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

The valuation was on the basis of Fair Value, subject to the following assumption:

- That the property would be sold as part of the continuing business (or entity) in occupation.

The Valuer's opinion of Fair Value was primarily derived using:

- The depreciated replacement cost method of valuation because the specialised nature of the asset means that there are no market transactions of this type of asset except on the basis of a sale as part of the business or entity in occupation.

The Valuer has reported a total Fair Value of £327,100,000.

Had the revaluation model not been applied, the carrying amount that would have been recognised had the assets been carried under the historical cost model for each class of revalued assets is as follows:

	<b>Freehold land and buildings £'000</b>	<b>Plant and machinery £'000</b>
Effective value under historical cost model	172,099	18,428

The financial effect of revaluing other assets (excluding plant and machinery) was considered to be immaterial in terms of the overall net book value and therefore they have been disclosed at their historic cost value.

### 13. Intangible fixed assets

	<b>Group</b>		<b>Gallery</b>	
	<b>2025 £'000</b>	2024 £'000	<b>2025 £'000</b>	2024 £'000
<b>Cost or valuation</b>				
As at April 2023	<b>719</b>	892	<b>438</b>	625
Additions	–	23	–	7
Disposals	–	(196)	–	(194)
As at 31 March 2024	<b>719</b>	719	<b>438</b>	438
<b>Depreciation</b>				
As at 1 April 2024	<b>418</b>	480	<b>251</b>	353
Disposals	–	(196)	–	(194)
Charge for year	<b>131</b>	134	<b>92</b>	92
As at 31 March 2025	<b>549</b>	418	<b>343</b>	251
<b>Net book value</b>				
<b>31 March 2025</b>	<b>170</b>	301	<b>95</b>	187
31 March 2024	301	411	187	272

## 14. Heritage assets

The National Gallery houses one of the greatest collections of Western European painting in the world. These pictures belong to the public and entrance to see them is free. The Gallery aims to tell the story of European painting as completely as possible and at the highest possible level. The Collection contains over 2,300 works, including many iconic masterpieces such as van Eyck's *Arnolfini Portrait*, Piero della Francesca's *Baptism*, Holbein's *Ambassadors*, Leonardo's *Virgin of the Rocks*, Vermeer's *Young Woman Standing at a Virginal*, Velázquez's *Rokeby Venus*, Turner's *Fighting Temeraire* and Van Gogh's *Sunflowers*. The work of some of the greatest painters, including Raphael, Titian, Rembrandt, Monet and Cézanne, is represented in great depth, with a range of works of varying types and from different periods of the artists' careers.

A full description of the Collection, including zoomable images of every picture, can be found on the National Gallery's website.

### Heritage assets capitalised in the Balance Sheet

	<b>Cost £'000</b>	<b>Valuation £'000</b>	<b>Total £'000</b>
As at 1 April 2024	110,769	295,790	<b>406,559</b>
Additions	<u>7,072</u>	<u>5,633</u>	<b><u>12,705</u></b>
As at 31 March 2025	<u>117,841</u>	<u>301,423</u>	<b><u>419,264</u></b>

All heritage assets acquired since 1 April 2001 have been included in the Balance Sheet at their cost or value at the date of acquisition.

Where heritage assets have been acquired under the Acceptance in Lieu Scheme or Cultural Gifts Scheme, valuations are provided by the Arts Council England. Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been performed by the Gallery's curators, who are recognised experts in their fields, or by external valuers. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation. However, there is an inherent limitation to valuation of works acquired by the National Gallery, simply because by their nature they are usually unique and iconic works of art for which little or no comparable market data exists.

Additions during the year ending 31 March 2025 include:

- Hilaire Germain Edgar Degas, *Ballet Dancers*
- Floris van Dijck, *A Banquet Still Life*
- Carl Gustav Carus, *A View of the Sky from a Prison Window*
- Sir Lawrence Alma-Tadema, *After the Audience*
- Guercino, *King David*
- 30 frames for various pictures



**Five year financial summary of acquisitions**

	<b>2025</b>	2024	2023	2022	2021
	<b>£'000</b>	£'000	£'000	£'000	£'000
Donated assets and acquisitions funded by donations	12,488	20,643	9,380	9,246	9,560
Other acquisitions	217	127	253	105	–
Total cost/value of acquisitions	<u>12,705</u>	<u>20,770</u>	<u>9,633</u>	<u>9,351</u>	<u>9,560</u>

Significant previous additions over the last five years include:

- Ferdinand Hodler, *The Kien Valley with the Bluemlisalp Massif*.
- Sir Thomas Lawrence, *The Red Boy*.
- *The Virgin and Child and Saints Louis, Margaret and two Angels*, attributed to the Netherlandish school.
- Paolo Veronese, *Portrait of a Gentleman of the Soranzo Family*.
- Orazio Gentileschi, *The Finding of Moses*.

**Heritage assets not capitalised on the Balance Sheet**

The proportion of the Collection not capitalised on the Balance Sheet is set out below:

	<b>Total number of items</b>	<b>Number capitalised</b>	<b>% capitalised</b>	<b>Number not capitalised</b>	<b>% not capitalised</b>
Pictures	<u>2,406</u>	<u>118</u>	<u>5%</u>	<u>2,288</u>	<u>95%</u>

The vast majority of the Gallery's collection is not capitalised. The nature and scale of the Collection can be viewed in detail on the Gallery's website.

## Heritage asset management

### *Acquisitions*

The acquisition of pictures and frames is one of the Gallery's statutory objectives. Acquisitions are essential to enhance the Collection now and for future generations. In particular, acquisitions enable the Gallery to develop its presentation of the history of Western European painting.

The Gallery's principal aims in making acquisitions are as follows:

- to obtain masterpieces of outstanding quality;
- to develop the Gallery's uniquely coherent narrative of Western European painting beyond the canon established during the nineteenth century; and
- to build on the Gallery's strengths.

All acquisitions, whether by purchase or donation, require the approval of the Board of Trustees. Prior to approval, potential acquisitions are subject to detailed checks concerning the ownership, provenance, condition and value of the picture, taking into account guidelines published by the Department for Culture, Media and Sport (Combating Illicit Trade: due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material).

### *Preservation*

The most effective strategy for preservation is the application of principles of preventive conservation, largely achieved through environmental and light control. These principles are the subject of research and refinement and are specified by the Scientific and Conservation departments working with the Gallery's engineers. In addition to conservation treatments, the Conservation department's work includes assessment of the Collection, preventive maintenance and minor treatment such as blister laying, surface cleaning and re-varnishing. Except in an emergency, all proposals for major conservation work including cleaning are referred to the Board, both for permission to begin and on completion, for approval of the work done and for the painting's return to exhibition. All minor work is discussed with and agreed by the relevant curator.

Detailed information on the Gallery's preservation policies can be found in the Conservation Risk Management Statement and Preventive Conservation Risk Management Statement on the Gallery's website.

### *Management*

The Gallery's collection comprises 2,406 paintings and approximately 2,641 frames. As at 31 March 2025 475 (20%) paintings were on public display at the Gallery, 67 (3%) on loan elsewhere and the remainder were in the conservation and photographic studios or in storage.

The National Gallery is committed to the widest possible access to the collection which it houses, conserves and displays. Details of the policy adopted by the Gallery to provide access can be found in the Access Statement on the Gallery's website.

The Museum System (TMS), a sophisticated collections management system, is used by a number of departments to catalogue the Collection and to manage acquisitions, location recording, exhibitions and loans. Location recording in TMS is a core part of the processes involved in moving paintings within and into and out of the National Gallery. This is supported by daily inventory checks of the public display galleries and regular checks of other areas where pictures may be stored.

### *Disposals*

The Trustees of the Gallery have a statutory responsibility to hold and maintain the collection of pictures in trust for future generations in accordance with the Gallery's charitable objectives. The Trustees are not empowered to dispose of any pictures: the Collection is inalienable. Any disposal of an item in the Collection could only be made by transfer to another national collection in accordance with the provisions of the Museums and Galleries Act 1992.

## 15. Subsidiaries

The Gallery has one subsidiary, National Gallery Global Limited (NGG). NGG's principal activities comprise the management and operation of restaurant, café and ancillary services for the benefit of visitors to the National Gallery, the publishing and sale of books and other products and merchandise associated with the Collection, and the hosting of events at the Gallery.

The NGG balance sheet is disclosed below.

	2025 £'000	2024 £'000
<b>Fixed assets</b>		
Intangible assets	75	114
Tangible assets	907	852
	<u>982</u>	<u>966</u>
<b>Current assets</b>		
Stock	1,798	1,142
Debtors	1,764	1,066
Cash	2,466	1,105
	<u>6,028</u>	<u>3,313</u>
<b>Creditors</b>	<u>(6,210)</u>	<u>(3,479)</u>
<b>Net assets</b>	<u>800</u>	<u>800</u>
<b>Capital and reserves</b>		
Called up share capital	800	800
Retained earnings	–	–
	<u>800</u>	<u>800</u>

During the period NGG generated turnover of £16.5m (2024: £11.7m) and incurred expenditure of £12.9m (2024: £10.3m), creating a net profit of £3.6m (2024: £1.4m). NGG made a gift aid payment of £3.6m to NG in 2024-25 (2024: £1.4m).

**16. Investments****a. Fixed asset investments**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Market value as at 1 April	<b>20,465</b>	22,880	<b>20,465</b>	22,880
Investment portfolio additions	<b>252</b>	425	<b>252</b>	425
Disposals	–	(5,120)	–	(5,120)
Realised and unrealised (losses)/gains	<b>428</b>	2,367	<b>428</b>	2,367
Management fees deducted from portfolio	<b>(76)</b>	(87)	<b>(76)</b>	(87)
Market value as at 31 March	<b>21,069</b>	20,465	<b>21,069</b>	20,465

Fixed asset investments comprise the following:

	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Authorised funds	<b>20,386</b>	20,253	<b>20,386</b>	20,253
Cash held as part of the investment portfolio	<b>683</b>	212	<b>683</b>	212
	<b>21,069</b>	20,465	<b>21,069</b>	20,465

Fair value reserve:

	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Investment in funds at historic cost	<b>18,587</b>	18,587	<b>18,587</b>	18,587
Fair value reserve	<b>1,799</b>	1,666	<b>1,799</b>	1,666
Cash held as part of the investment portfolio	<b>683</b>	212	<b>683</b>	212
Market value of investments	<b>21,069</b>	20,465	<b>21,069</b>	20,465

**b. Current asset investments**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Current asset investments	<b>3,329</b>	3,223	<b>3,329</b>	3,223
Movement in the year				
Total as at 1 April	<b>3,223</b>	3,120	<b>3,223</b>	3,120
Net transfers in year	<b>106</b>	103	<b>106</b>	103
Total as at 31 March	<b>3,329</b>	3,223	<b>3,329</b>	3,223

Cash held for investment purposes in 30-day and 90-day notice accounts is treated as a current asset investment.

**17. Debtors**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Amounts falling due within one year				
Trade debtors	<b>1,986</b>	988	<b>918</b>	324
Other debtors	<b>137</b>	35	<b>128</b>	32
Tax and social security	<b>3,253</b>	3,036	<b>3,253</b>	3,036
Prepayments and accrued income	<b>21,451</b>	26,036	<b>21,172</b>	25,893
Amount due from subsidiaries	<b>–</b>	–	<b>3,278</b>	1,552
	<b>26,827</b>	30,095	<b>28,749</b>	30,837
Amounts falling due in more than one year				
Prepayments and accrued income	<b>3,302</b>	7,018	<b>3,302</b>	7,018
	<b>30,129</b>	37,113	<b>32,051</b>	37,855

**18. Creditors****a. Creditors: amounts falling due within one year**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Trade creditors	<b>8,534</b>	4,663	<b>7,925</b>	4,143
Other creditors	<b>1,051</b>	758	<b>449</b>	434
Accruals and deferred income	<b>17,912</b>	18,486	<b>16,605</b>	17,660
Loans	<b>8,000</b>	–	<b>8,000</b>	–
	<b>35,497</b>	23,907	<b>32,979</b>	22,237

**b. Creditors: amounts falling due in more than one year**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Amounts falling due in more than one year				
In more than one year but not more than two years	<b>167</b>	800	<b>167</b>	800
In more than two years but not more than five years	<b>–</b>	1,096	<b>–</b>	1,096
	<b>167</b>	1,896	<b>167</b>	1,896

The movement on the deferred income account in the year was:

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
As at 1 April	<b>5,903</b>	5,352	<b>5,221</b>	4,872
Amounts released from previous years	<b>(1,861)</b>	(805)	<b>(1,180)</b>	(805)
Income deferred in the current year	<b>3,224</b>	1,356	<b>2,182</b>	1,154
As at 31 March	<b>7,266</b>	5,903	<b>6,223</b>	5,221

Deferred income released during the year related to acquisitions where the transactions were completed during the year. Income deferred in the year includes grants restricted to future activities, as well as corporate membership, exhibition sponsorship and other membership income.

## 19. Financial instruments

The group's financial instruments, as defined in FRS 102 section 11, are set out by category below:

	Measured at cost £'000	Measured at fair value £'000	Total £'000
At 31 March 2025			
Cash	16,030	–	16,030
Current asset investments	3,329	–	3,329
Trade and other debtors	2,292	–	2,292
Fixed asset investments	–	21,069	21,069
Trade and other creditors	(27,389)	–	(27,389)
	<b>(5,738)</b>	<b>21,069</b>	<b>15,330</b>
At 31 March 2024			
Cash	15,710	–	15,710
Current asset investments	3,223	–	3,223
Trade and other debtors	2,149	–	2,149
Fixed asset investments	–	20,465	20,465
Trade and other creditors	(18,851)	–	(18,851)
	<b>2,231</b>	<b>20,465</b>	<b>22,696</b>

Information on the Gallery's overall approach to financial risk management may be found in the investment, reserves, and risk sections of the Annual Report. The significance of financial instruments to the risk profile is as follows:

### *Credit risk*

The Gallery's credit risk arises from its investments, bank deposits, and trade and other debtors. Other than cash within the investment portfolio, term deposits and cash holdings are spread across regulated UK banks. The Gallery has not suffered any loss in relation to cash held by its bankers. Trade debtors of £0.9 million (2024: £0.3 million) are not considered a significant risk since major customers are familiar to the Gallery. The Gallery's debtor profile is reviewed regularly to ensure that prompt action is taken, and a provision is made at the end of the year against any debts considered doubtful. No provision (2024: £nil) was made against doubtful debts. Write-offs in the year for bad debts amounted to £7k. (2024: £2k).

Accrued income balances for 2024-25 remained high at £23.9m (2024: £32.9m), and mostly related to outstanding grant receipts. Even though these balances are much larger than usual, donors are known to the Gallery so we do not deem there to be a significant credit risk.

### *Liquidity risk*

The Gallery's reserves policy, set out in the Annual Report, helps provide a safeguard against volatile and unpredictable income streams. Grant-in-aid from the Department for Culture, Media and Sport represents 30% (2024: 25%) of the Gallery's income before transfers and revaluations. Current asset investments of £3.3m (2024: £3.2m) and a further £21.1m (2024: £20.5m) of readily realisable fixed asset investments help mitigate exposure to liquidity risk.

### *Market risk*

#### a. Interest rate risk

The Gallery took a voted loan of £8m in March 2025 to support cash flow needs relating to the final stages of the NG200 capital project whilst we await payment of the final tranches of multi year grant pledges. This loan was issued at the prevailing National Loans Fund interest rate on the date of disbursement and is intended to be repaid before March 2026, so we do not anticipate significant exposure to interest rate risk on borrowings.

Interest receivable is 0.7% of incoming resources before transfers and revaluations. The interest rate is not considered to be a significant risk for the Gallery in relation to income. The Gallery has made aggressive budgeting assumption in regard to the expected inflationary pressures on expenditure. A contingency is also maintained which further mitigates the risk of rising prices.

b. Price risk

The Gallery is exposed to market fluctuations on its investments, mitigated through diversification. This risk is monitored by a sub-committee of the Board, as described in the investment policy above. For non-investment transactions, exposure is reduced by competitive tendering and the securing of multi-year fixed-price contracts where appropriate.

c. Foreign currency risk

At the end of the year £10.1 million invested in US dollar denominated funds (2024: £9.8 million). Given the value compared to overall net assets, exposure to currency fluctuations is not considered significant enough to require sensitivity analysis.

**20. Financial commitments**

*Capital Commitments*

The Gallery had capital commitments totalling £3.3m (2024: £23.3m) as at 31 March 2025 relating to the NG200 capital project. NGG held no capital commitments (2024: £200k) as at 31 March 2025.

*Commitments under operating leases*

As at 31 March 2025 the National Gallery had commitments under operating leases for photocopiers payable as set out below:

	2025 £'000	2024 £'000
Operating leases which expire:		
Within 1 year	11	18
Between 2 and 5 years	11	18
	<u>22</u>	<u>36</u>

**21. Contingent liabilities**

As at 31 March 2025 the Gallery recognised no contingent liabilities (2024: nil).

**22. Group statement of funds**

	At 1 April 2024 £'000	Income £'000	Expendi- ture £'000	Revaluation £'000	Transfers £'000	At 31 March 2025 £'000
<b>Unrestricted funds</b>						
Designated funds:						
Trust funds designated for the purchase of heritage assets	109	90	–	–	–	199
Total designated funds	<b>109</b>	<b>90</b>	–	–	–	<b>199</b>
General funds	2,901	57,564	(55,035)	–	–	5,430
Capital assets reserve	1,975	–	(1,174)	–	595	1,396
<b>Total unrestricted funds</b>	<b>4,985</b>	<b>57,654</b>	<b>(56,209)</b>	–	<b>595</b>	<b>7,025</b>
<b>Restricted income funds</b>						
Capital assets reserve	251,661	30,136	(4,732)	–	(4,457)	272,608
Building revaluation reserve	75,980	–	–	2,024	–	78,004
Plant and machinery revaluation reserve	36,374	–	–	(2,102)	–	34,272
Donated works of art reserve	334,014	5,689	–	–	6,855	346,558
Heritage assets acquired	72,606	–	–	–	–	72,606
History Collection reserve	321	–	–	–	–	321
Exhibitions programme fund	2,239	1,788	(2,815)	–	(62)	1,150
Running cost fund	5,480	4,477	(7,428)	–	3,924	6,453
Curatorial fund	1,326	–	–	–	–	1,326
Collection purchases fund	528	3,928	–	4	(4,218)	242
Collection purchases trust fund	3,569	284	–	94	(2,637)	1,310
Art historical research	5,300	75	–	12	–	5,387
<b>Total restricted income funds</b>	<b>789,398</b>	<b>46,377</b>	<b>(14,975)</b>	<b>32</b>	<b>(595)</b>	<b>820,237</b>
<b>Endowment funds</b>						
Collection purchase endowments	6,225	–	–	175	–	6,400
Art historical research endowment	2,107	–	–	58	–	2,165
General purpose endowments	3,024	–	–	85	–	3,109
<b>Total endowment funds</b>	<b>11,356</b>	–	–	<b>318</b>	–	<b>11,674</b>
<b>Total funds</b>	<b>805,739</b>	<b>104,031</b>	<b>(71,184)</b>	<b>350</b>	–	<b>838,936</b>



	At 1 April 2023 £'000	Income £'000	Expendi- ture £'000	Revaluation £'000	Transfers £'000	At 31 March 2024 £'000
<b>Unrestricted funds</b>						
Designated funds:						
Trust funds designated for the purchase of heritage assets	22	87	–	–	–	109
<b>Total designated funds</b>	<b>22</b>	<b>87</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>109</b>
General funds	2,688	48,190	(47,977)	–	–	2,901
Capital assets reserve	2,234	–	(1,228)	–	969	1,975
<b>Total unrestricted funds</b>	<b>4,944</b>	<b>48,277</b>	<b>(49,205)</b>	<b>–</b>	<b>969</b>	<b>4,985</b>
<b>Restricted income funds</b>						
Capital assets reserve	219,117	38,269	(4,867)	–	(858)	251,661
Building revaluation reserve	79,410	–	–	(3,430)	–	75,980
Plant and machinery revaluation reserve	31,134	–	–	5,240	–	36,374
Donated works of art reserve	313,246	129	–	–	20,639	334,014
Heritage assets acquired	72,571	35	–	–	–	72,606
History Collection reserve	321	–	–	–	–	321
Exhibitions programme fund	954	2,732	(1,447)	–	–	2,239
Running cost fund	5,818	6,257	(6,515)	32	(112)	5,480
Curatorial fund	1,115	32	–	179	–	1,326
Collection purchases fund	2	17,524	–	21	(17,019)	528
Collection purchases trust fund	6,714	225	–	249	(3,619)	3,569
Art historical research	5,173	71	–	56	–	5,300
<b>Total restricted income funds</b>	<b>735,575</b>	<b>65,274</b>	<b>(12,829)</b>	<b>2,347</b>	<b>(969)</b>	<b>789,398</b>
<b>Endowment funds</b>						
Collection purchase endowments	5,223	–	–	1,002	–	6,225
Art historical research endowment	1,768	–	–	339	–	2,107
General purpose endowments	2,536	–	–	488	–	3,024
<b>Total endowment funds</b>	<b>9,527</b>	<b>–</b>	<b>–</b>	<b>1,829</b>	<b>–</b>	<b>11,356</b>
<b>Total funds</b>	<b>750,046</b>	<b>113,551</b>	<b>(62,034)</b>	<b>4,176</b>	<b>–</b>	<b>805,739</b>

*Unrestricted funds*

- Designated funds are held for the purpose outlined in the title of the fund.
- General funds may be applied to general use and are expendable at the discretion of the Trustees.
- The unrestricted capital asset reserve comprises funds in respect of the Gallery's equipment.

*Restricted income funds*

- Capital assets reserve comprises funds in respect of the Gallery's land, buildings and plant and machinery.
- Revaluation reserves reflect the effect of revaluations of tangible fixed assets over time.
- The donated works of art reserve represents the value of works of art donated to the Collection subsequent to 1 April 2001 and capitalised as well as donations for future acquisitions.
- Heritage assets acquired represents the cost at the date of acquisition of works of art acquired since 1 April 2001. These are treated as restricted because the Collection is inalienable.
- Exhibitions programme funds are those raised specifically to support the Gallery's exhibition programme.
- Running cost funds are those raised to support other Gallery projects, including educational initiatives.
- Curatorial funds are those raised specifically for the financing of curatorial activities, including the funding of certain curatorial posts.

- Collection purchases funds comprise bequests received specifically for the acquisition of works of art for the Collection. The deficit on this fund relates to a funded picture acquisition where pledges of funding will be received over the next four financial years.
- Art historical research represents funds raised specifically towards the financing of curatorial research into the Collection.

#### *Endowment funds*

- Collection purchase endowments comprise funds donated where the income may be applied only to collection purchases, while the capital must be retained in the endowment.
- Art historical research endowment represents funds donated where the income may be applied only towards the cost of research into the Collection, while the capital must be retained in the endowment.
- General purpose endowments comprise funds donated where the income may be applied to general expenditure, while the capital must be retained in the endowment.

Transfers primarily reflect the capitalisation of fixed and heritage assets.

### **23. Analysis of net assets between funds**

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Permanent Endowment £'000</b>	<b>Total Funds 2025 £'000</b>	<b>Total Funds 2024 £'000</b>
Tangible assets	1,396	381,415	–	<b>382,811</b>	347,024
Heritage assets	–	419,264	–	<b>419,264</b>	406,559
Fixed asset investments	–	9,395	11,674	<b>21,069</b>	20,465
Other net assets	5,629	10,163	–	<b>15,792</b>	31,691
<b>Total net assets</b>	<b>7,025</b>	<b>820,237</b>	<b>11,674</b>	<b>838,936</b>	<b>805,739</b>

### **24. Note to the cash flow statement**

#### **a. Reconciliation of net income to net cash flow from operating activities:**

	<b>2025 £'000</b>	<b>2024 £'000</b>
<b>Net income for the reporting period (as per the SoFA)</b>	<b>33,274</b>	<b>53,883</b>
<b>Adjustments for:</b>		
Donations to the collection	<b>(5,633)</b>	(4)
Depreciation charges	<b>6,150</b>	6,181
Amortisation charges	<b>131</b>	134
(Gains)/losses on investments	<b>(428)</b>	(2,367)
Management fees deducted from portfolio	<b>76</b>	86
Dividends, interest and rents from investments	<b>(1,192)</b>	(1,178)
Loss on the sale of fixed assets	–	4
Cash inflows from new borrowings	<b>(8,000)</b>	–
(Increase)/decrease in stocks	<b>(651)</b>	164
(Increase)/decrease in debtors	<b>6,984</b>	(26,072)
Increase/(decrease) in creditors	<b>9,861</b>	13,468
<b>Net cash from operating activities</b>	<b>40,572</b>	<b>44,299</b>

**b. Composition of the cash balance at the end of the year:**

	<b>Group</b>		<b>Gallery</b>	
	<b>2025</b>	2024	<b>2025</b>	2024
	<b>£'000</b>	£'000	<b>£'000</b>	£'000
Balance with Government Banking Services	<b>8,162</b>	9,063	<b>8,162</b>	9,063
Balances held with commercial banks	<b>7,848</b>	6,630	<b>5,396</b>	5,540
Cash in hand	<b>20</b>	17	<b>5</b>	2
Cash balance at end of year	<b>16,030</b>	15,710	<b>13,563</b>	14,605

**c. Analysis of changes in net debt**

	2024	Cashflow	<b>2025</b>
	£'000	£'000	<b>£'000</b>
Cash	15,710	320	<b>16,030</b>

**25. Related party transactions**

The National Gallery is a Non-Departmental Public Body whose sponsor department is the Department for Culture, Media and Sport (DCMS). DCMS is regarded as a related party. During the year, the National Gallery has had various material transactions with DCMS and with other entities for which DCMS is regarded as the parent department.

All balances with related parties are settled in cash.

The Charity SORP 2019 also requires disclosure of donations received from Trustees and other related parties. During the year £1,630,010 (2024: £305,500) was received from Trustees. There were no donations from Executive Directors in respect of general donations (2024: nil).

<b>Related party</b>	<b>Nature of relationship</b>	<b>Income</b>	<b>Expenditure</b>	<b>Outstanding balances</b>	<b>Nature of transaction</b>
		<b>£</b>	<b>£</b>	<b>£</b>	
British Museum	Entity sponsored by DCMS	(1,000)	2,475	–	Case hire fees and loan fees
John Booth Charitable Trust	John Booth is a Trustee of the related party	(2,500,000)	–	–	Capital donation for the Gallery's Bicentenary Project
National Gallery Global Limited	Gabriele Finaldi and Paul Gray are Non-Executive Directors of the related party	(4,725,177)	1,432,509	3,278,111	Income for use of commercial & office space within the National Gallery, salary charges and recharges, venue hire costs, payment for publications and Gift Aid
National Museums Liverpool	Entity sponsored by DCMS	–	5,400	(144)	Grant for National Treasures and loan and preparation fees for paintings
National Portrait Gallery	Entity sponsored by DCMS	(588,178)	800	193,976	Charge for use of space, associated utilities and party wall compensation

Related party	Nature of relationship	Income	Expenditure	Outstanding	Nature of transaction
				balances	
		£	£	£	
Tate Gallery	Entity sponsored by DCMS, Katrin Henkel and Rosalind Nashashibi are trustees of the related party	–	10,488	–	National Museum Directors' Council membership fees
Victoria & Albert Museum	Entity sponsored by DCMS	–	2,802	(3,206)	Preparation of paintings for hanging/display and safe casing costs

## 26. Post Balance Sheet events

The financial statements were authorised for issue by the Accounting Officer and Trustees on the date shown on the audit certificate.

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