National Portrait Gallery Annual Report and Accounts 2025-26

HC 467

National Portrait Gallery

Annual report and accounts 2025-2026

For the period 1 April 2025 to 31 March 2026

Accounts presented to Parliament pursuant to Section 9(8) of the Museums and Galleries Act 1992

Report presented to Parliament by Command of His Majesty

Ordered by the House of Commons to be printed 15 July 2026

HC 467

This publication is available at www.gov.uk/government/official-documents.

Any enquiries regarding this publication should be sent to us at The National Portrait Gallery, 2 St Martin's Place, London, WC2H 0HE.

ISBN 978-1-5286-6708-1

E03594091 07/26

Printed on paper containing 40% recycled fibre content minimum

Printed in the UK by HH Associates Ltd on behalf of the Controller of His Majesty's Stationery Office

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Our Mission

The National Portrait Gallery **("NPG" or "the Gallery")** is, and always will be, a gallery of people, for people. We connect audiences with the lives of individuals that have shaped, and continue to shape a nation, offering a powerful lens through which to understand our shared history.

Founded in 1856, we are home to the largest and most prestigious collection of portraits in the world. Spanning six centuries, our artworks reveal the inspiring and sometimes surprising personal stories that have shaped and continue to shape a nation – from global icons to local champions, national treasures to unsung heroes.

We are also passionate about portraiture, always progressing our art form, championing artists and encouraging creativity. We celebrate the power of portraiture to create person-to-person connections and the experiences we provide offer encounters with some of the world's greatest artists as well as the very best in contemporary art.

At the heart of the Gallery is a commitment to relevance, inspiration and public value. We bring historic and contemporary voices into dialogue, ensuring that the Collection reflects both the complexity of the past and the diversity of the present. In doing so, we aim to foster curiosity, empathy and a deeper sense of connection between people and the stories that define us.

As a national institution, the Gallery plays an important role in contributing to social cohesion – providing a space where different perspectives can be explored, understood and shared. Through our programme, research, digital channels, learning and public engagement, we seek to make history and art accessible and meaningful to the widest possible audience.

Our vision is for lives to be inspired and society enriched through deeper connections with the nation's stories and ***our role*** is to bring to life the human stories that have shaped and are shaping our ever-changing history.

Our activities and aspirations are driven by the Gallery's statutory aims and objectives as set out in the *Museums and Galleries Act 1992*:

a. to care for, preserve and add to the portraits and other works of art and the documents in their collection;
b. to secure that the portraits are exhibited to the public;
c. to secure that the portraits and other works of art and the documents are available to persons seeking to inspect them in connection with study or research; and
d. generally, to promote the public's enjoyment and understanding of portraiture of British persons and British history through portraiture both by means of the Board's collection and by such other means as they consider appropriate.

Our Strategy

The Gallery underwent the most significant transformation in its history in 2023-24. The *Inspiring People* project was a strategic reset designed to create a National Portrait Gallery for today and for generations to come. Through a complete renewal of the building, a comprehensive re-display of the Collection, a refreshed brand identity and a series of innovative partnerships, the project fundamentally redefined what the Gallery could be.

This transformation established the foundations for the next ten years of the Gallery. The Ten Year Plan builds directly on the momentum, visibility and renewed purpose generated by *Inspiring People*.

The Plan sets out an ambitious vision to celebrate the power of portraiture in new and creative ways through the following lenses: our Reach, our Relevance, our Revenue and our Resilience. The broad ambitions for these are detailed below:

For Reach, we aim to provide digital experiences to our audiences that bring portraits to life and utilise digital channels to contribute to contemporary conversations about life in the United Kingdom. We aim to further enhance our successful Learning programme as ‘truly national’, through partnership with audiences and cultural and educational partners, transforming the understanding of portraiture and to share the Collection with audiences beyond the Gallery.

For Relevance, we aim to continue to present an increasingly diverse range of sitters to explore the rich and complex history of the nation, underpinned by research and consultation, to build the audiences of the future. We aspire to grow the Collection to reflect traditional media and the work of artists expanding the boundaries of portraiture, and longer-term to develop a Collection Hub which will provide dedicated facilities for the Collection and for research, with access extended to the public.

For Revenue, we seek to grow income by further enhancing our offer to visitors, whether it be our vibrant exhibitions programme, our events, hospitality or shopping, as well as build our base of supporters globally to support some key ambitions of the Ten Year Plan.

And **for Resilience**, we seek to introduce greater efficiencies to our operational model and systems and to further improve our cyber security resilience. We wish to further progress our sustainability agenda, ensuring that the Gallery acts sustainably in all that we do, and we aim to be recognised as an employer of choice in the sector.

The Ten Year Plan will see us consolidating on this and our renewed flagship, **to move beyond the building and beyond the frame**; as we become the most truly national museum, using digital to broadcast nationally and internationally, more widely and inclusively than ever, increasing participation and impact and ensuring we are **at the forefront of the evolution of portraiture.** By delivering the objectives as set out in the Ten Year Plan, the National Portrait Gallery will affirm its place as one of the must-see museums in the UK and the global centre of portraiture.

This report outlines the actions the Gallery has taken in the last year to deliver these objectives.

Review of Activities in 2025-26

An executive summary

Over the year, the Gallery delivered significant progress against the Ten Year Plan across the four pillars of Reach, Relevance, Revenue and Resilience. We welcomed 1.4 million visitors (including 564,000 from overseas), with strong participation from children and young people (101,000 visits by under-16s and 70,000 education visits). Our national and international programmes extended access to the Collection, while a high-profile exhibitions programme featured world-renowned artists and strengthened contemporary relevance. Commercial and philanthropic performance supported financial sustainability, and continued investment in people, inclusion, governance, and environmental action strengthened organisational resilience.

We broadened national and international engagement through onsite audiences, touring activity, loans and partnerships. The National Programme delivered touring exhibitions, partner displays and UK-wide tours of major acquisitions, including *Portrait of Mai* by Sir Joshua Reynolds with a youth-led engagement programme across venues in Bradford, Cambridge and Plymouth. Our extensive loans programme placed nearly 200 works with more than 40 venues, complemented by further loans to UK exhibitions.

Community and learning reach continued to grow through an expanded Early Years and Families offer (including *Little Explorers* sessions and high-attending Family Activity Days), a strengthened youth programme (NPG LAB and the NPG LOOP alumni network), and record schools participation (over 72,000 students and teachers; a +17% increase on the previous year), underpinned by strong use of Schools Hub digital resources which are available for schools nation-wide.

The Bobeam Tree project in partnership with the Royal Foundation nurtures social and emotional skills in under 5s. It originated at the NPG and has since travelled to MIMA in Middlesborough and The Lowry in Salford and will go on to Sheffield, Belfast and Plymouth as part of a national skills sharing initiative.

We sustained cultural relevance through an ambitious exhibition and display programme, research and acquisitions that broaden representation and add depth to the Collection. Major exhibitions – including *Jenny Saville: The Anatomy of Painting*, *Lucian Freud: Drawing into Painting*, *Cecil Beaton's Fashionable World* and *Catherine Opie: To Be Seen* – attracted new and existing audiences and supported engagement with contemporary themes including identity, representation and artistic practice. Flagship painting and photography open competitions (*Taylor Wessing Photo Portrait Prize* and *Herbert Smith Freehills Kramer Portrait Award*) continued to platform emerging and established voices, while research activity and new acquisitions strengthened the Collection and its interpretive potential, including significant additions that enhance visibility of under-represented histories. We were particularly pleased this year to announce the joint acquisition with the Tate Gallery of a self-portrait of the significant seventeenth century English painter William Dobson, alongside several rare Ada Lovelace daguerreotypes and a new portrait of Sir Elton John and his family by Catherine Opie.

Commercial activity across ticketing, retail, publishing, licensing, venue hire, hospitality and membership remained central to financial sustainability, supported by a strong exhibition programme and refreshed product ranges. Membership growth accelerated following the implementation of a new membership strategy, with 9,000 additional members (a 26% increase) alongside strong retention of existing members. The offer this year included new exclusive experiences and the introduction of digital membership cards. Philanthropy also remained critical, with supporters enabling exhibitions, learning activity, acquisitions and conservation, and this year saw the launch of Portrait Contemporaries, a new initiative established to engage young patrons. The 2026 Portrait Gala was another highlight for the year, bringing together more than 400 guests to support the Gallery and delivering record-breaking proceeds for core programmes.

We strengthened organisational capacity through focused investment in our people, volunteering, inclusion, operational governance and sustainability. Colleague feedback informed improvements to workplace spaces, wellbeing and development pathways, supporting our ambition to be an employer of choice. Volunteers remained integral to delivery, with 250+ volunteers contributing 7,415 hours and new roles expanding participation. Equality, Diversity and Inclusion (EDI) remained embedded in decision-making, supported by a mid-point review of the five-year EDI strategy and continued investment in access provision (including new resources and dedicated sessions for neurodivergent visitors). Environmental action progressed through a major Salix-funded decarbonisation project (including replacement of the Gallery's gas boilers with air source heat pumps (ASHPs)) and strengthened sustainability governance with the formation of the Environmental Sustainability Working Group, supporting long-term resilience and alignment with net-zero ambitions.

Despite a number of external challenges felt across the sector – including fluctuating visitor numbers, rising inflation and increased costs, and a complex geopolitical backdrop – the Gallery delivered a successful year against its objectives. These challenges underscore the importance of maintaining financial and organisational resilience as we look ahead, and we remain focused on navigating these whilst sustaining our impact and long-term ambitions.

Delivering on our strategic objectives

This section sets out the significant progress achieved in advancing the objectives as set out in the Gallery's Ten Year Plan, under the core pillars of Reach, Relevance, Revenue and Resilience.

REACH

Our ambition is to extend our reach to a wider and more diverse audience through our Collection and programmes. We want to create opportunities for everyone to engage with the nation's stories, whether through multiple platforms or through strategic partnerships to support us in extending our reach nationally and internationally.

Overall, the Gallery welcomed 1.4 million visitors to the Gallery (2024-25: 1.6 million), of which over 564,000 were overseas visitors (2024-25: 566,000), over 101,000 were children under 16 (2024-25: 115,000) and just under 70,000 were educational visits (2024-25: 60,000). Whilst the overall visitor number is a decline on the previous year's annual figures, a picture which is consistent across many other museums and galleries, the Gallery has made positive progress in its mission to diversify its audiences. Key outcomes included:

- Attracting both new and repeat visitors – 34% in 2025-26 had never visited the Gallery before and 37% were regular visitors (last visited in the past 12 months)
- 30% of visitors were under 35 and 14% were in family groups
- The increase in UK ethnic minority groups since reopening in 2023 has been maintained, (16%) which equates to 71,000 more visits than 2019/20
- 14% of visitors were disabled people, which was an increase of 4% year on year

To support these efforts to diversify audiences, the Gallery has continued with various initiatives including £5 under 25 weekend tickets, a 50% discount for those in receipt of universal credit and other benefits, and a Pay What You Can scheme. For the exhibition *Jenny Saville: The Anatomy of Painting*, the Gallery offered free entry to those aged under 25, thanks to generous private donor support.

Throughout the year, in support of this mission, the Gallery has worked in close partnership with other museums, schools, community groups and charitable organisations that share its commitment to widening access to art and culture. These collaborations have been central to advancing the Gallery's ambition to reach broader and more diverse audiences, particularly those who have been underrepresented. By combining expertise, resources and shared purpose, these partnerships have strengthened the Gallery's ability to engage meaningfully with communities across the UK and support its mission to ensure that portraiture is accessible to all.

<u>The National Programme</u>

The national programme delivered a wide-ranging and ambitious year of activity, encompassing touring exhibitions, onsite displays travelling to partner venues, and a national tour of one of our major portraits recently acquired for the Collection, a major new national partnership initiative, made possible with support from the National Lottery Heritage Fund and other contributors, saw the Gallery's most significant recent acquisition - *Portrait of Mai* by Sir Joshua Reynolds - embark on a UK-wide tour and engagement programme. Following a Departures Summit in March 2025, the portrait travelled first to Bradford, the UK City of Culture 2025, where it was displayed at Cartwright Hall. It then moved to The Fitzwilliam Museum in Cambridge, forming part of a collaborative exhibition with the Museum of Archaeology and Anthropology, before concluding its tour at The Box in Plymouth in June 2026. Alongside the tour, a national engagement programme invited young people, artists, Pacific communities and wider audiences to explore the portrait's complex themes, ensuring this

18th-century work resonated with contemporary perspectives. At each venue, young people – supported by the Gallery – curated events that brought Mai's story to life for local communities.

The Gallery also announced a national tour of *Self-Portrait* by William Dobson, jointly acquired with Tate. This rare and important work, saved for the nation, will begin its tour at Tate Britain later in the year and continue into 2027 across multiple venues. The project will activate the portrait for communities across the UK through a wide-ranging engagement programme shaped with input from young people. The tour is supported by the National Lottery Heritage Fund and Art Fund.

Several exhibitions first shown onsite in London were also shared with partners nationwide. The *Taylor Wessing Photo Portrait Prize 2025* travelled to the Millennium Gallery in Sheffield, while a touring programme for *Cecil Beaton's Fashionable World* – retitled *Cecil Beaton: Staging Icons* – was launched at Harewood House in Leeds from 13 June.

Lives in Motion, an exhibition exploring 51 stories of migration from the Collection, toured to The Beaney House of Art and Knowledge in Canterbury, Nottingham Castle Museum and Glynn Vivian Art Gallery in Swansea between June 2025 and June 2026. The free display traced nearly a millennium of lived experiences, from William the Conqueror to Malala Yousafzai, and was adapted at each venue to incorporate works from local collections and individuals who have shaped the history of their communities.

The Gallery also maintained its extensive loan programme. In 2025, nearly 200 works were loaned to more than 40 venues – from Culloden to Devon – including national institutions, National Trust properties, embassies, publicly accessible historic homes and a school. A further 100 works were loaned to UK exhibitions. This activity reflects the Gallery's commitment to ensuring the widest possible public access to the Collection.

Beyond exhibitions and loans, the Gallery continued to support sector development across the UK. Following the successful launch of the Royal Foundation Centre for Early Childhood's *Shaping Us* framework by HRH The Princess of Wales at the Gallery in early 2025, work has progressed with the Foundation and five partner institutions to extend this initiative nationally. This strategic partnership focuses on developing best practice in nurturing social and emotional skills in children aged 0–5 through cultural engagement linked to the Bobeam Tree. Partners include MIMA (Middlesbrough), The Lowry (Salford), Sheffield Museums, National Museums NI (Ulster Museum, Belfast) and The Box (Plymouth).

International Programme

In total, the Gallery opened six exhibitions overseas during the financial year, renewing its engagement with partners in Korea and China and further strengthening its presence across North America.

The Gallery's international exhibitions continued to demonstrate strong global reach and impact throughout. *Writers Revealed* launched in Australia in April 2025 before travelling to the Busan Museum in South Korea and concluding its tour at the Shanghai Museum East in China. Bringing together portraits, manuscripts, letters and early editions from a wide range of UK universities, regional museums and private lenders, the exhibition offered audiences an engaging exploration of the identities of some of the world's most celebrated authors.

The international tour of *Paul McCartney Photographs, 1963-64: Eyes of the Storm* continued to grow in momentum, with openings at the Frist Museum in Nashville and the Art Gallery of Ontario in Canada. Visitor numbers for the exhibition have now surpassed 500,000, reflecting its strong public appeal. The Gallery's acclaimed *Jenny Saville: The Anatomy of Painting* also travelled to the Modern Art Museum of Fort Worth, achieving excellent attendance and critical response.

Expanding the Gallery's digital reach

The Gallery continues to attract and engage online visitors, whether via the website or on its social media channels. Website views were 28 million in 2025-26, with an 88% engagement rate, and the Gallery now has a social media following of over 2.3 million and 260,000 subscribers to the Gallery's e-newsletters, as of 31 March 2026. The Gallery's Collection is available digitally to visitors across the globe. Over 2.2m users explored the Collection online and we continue to make progress towards the Gallery's objective of digitising the Collection, with over 165,000 images digitised to date.

The Gallery continues to share audio visual content through Bloomberg Connects, an App which connects users to arts and culture at any time. There were over 23,000 users of the NPG platform in 2025 and the audio guide that accompanied the *Jenny Saville: The Anatomy of Painting* exhibition was the most popular since reopening with 4,000 users.

During the year, the Gallery engaged in a number of significant digital initiatives designed to support its mission of enabling audiences to experience and engage with the Collection in innovative and accessible ways. For example, the *Museums in the Metaverse* collaborative project, delivered with the Digital Team and the University of Glasgow, enabled high-resolution 3D scanning of objects in the Collection and culminated in a pop-up virtual reality experience, giving visitors a new way to engage with the Gallery's portraits.

MediaCity in Manchester hosted *Stories: Brought to Life*, an experience created by Frameless which explored the lives of people featured in the Gallery's Collection who have shaped the UK's history and culture, from the Tudor period to the present day. It was the first immersive art experience inspired by a UK national collection and offered a fresh way for audiences to engage with the NPG Collection. The display ran from May to September 2025.

Reaching our communities

Early Years and Families Programme

The Gallery's Early Years and Families Programme continued to expand its reach this year, engaging growing numbers of children and families through high-quality creative experiences. The *Little Explorers* offer for parents and carers with children under five proved so popular that the Gallery introduced both morning and afternoon sessions, enabling more than 60 children each month to take part in storytelling and art-making activities.

Family audiences remained a major focus, with large-scale Family Activity Days delivered during the February, May and October school holidays. These events transformed the building into a creative hub, with hands-on activities inspired by the Gallery's exhibitions. Each event attracted more than 1,000 children, and the annual Summer Family Festival in August 2025 welcomed over 2,000, demonstrating the continued appetite for free, high-quality cultural experiences.

The Family Art Cart, located in the foyer, continued to provide daily access to free art materials and four family trails. In 2025, the Gallery launched a new illustrated trail, *Movers & Shakers*, focusing on portraits in the Victorian galleries and was developed in response to visitor feedback. The Gallery also collaborated with author and art historian Katy Hessel to create a new family trail highlighting women represented in the Collection, designed to complement her children's book for readers aged 8–14 and to support families in exploring stories of women across history.

Young People

The Gallery significantly strengthened its national youth engagement this year, expanding opportunities for young people aged 14–25 to develop creative skills, build confidence and access pathways into the cultural sector, as well as building a vibrant youth community at the Gallery. Funding from The Considered Ask enabled the launch of a more ambitious youth offer comprising NPG LAB, a nine-month bursary-funded programme for 50 young people aged 16–21, and NPG LOOP, a new youth alumni network. As part of the recruitment process, the Gallery was able to broaden the demographic of these programmes to ensure that it was representative of the UK population and supported widening participation priorities (79% of members met widening participation priorities, 86% identified with at least one widening participation priority, and 62% identified as neurodivergent).

NPG LAB participants co-designed and delivered four major youth-led events, including a Youth Late for *The Face Magazine: Culture Shift*, which welcomed 400 young people for an evening of free exhibition access and creative activities. LAB members also collaborated with curators and interpretation specialists to produce youth led interpretation for the *Herbert Smith Freehills Kramer Portrait Award*, reaching approximately 11,000 young people. Some participants went on to co-lead artist workshops for 90 school students, extending peer-to-peer learning across age groups.

NPG LOOP was launched with 65 members and has since grown to 130, offering alumni paid advocacy and consultancy opportunities, professional development, and a platform to influence Gallery projects. The network is fostering long-term relationships and amplifying youth voice across the Gallery.

In addition, the NPG LINK drop-in programme continued to provide free creative workshops, portfolio reviews and career insights for 14-18 year-olds. In June 2025, young artists benefited from a special portfolio review session with Jenny Saville.

Community Engagement

The Studio Gallery in the Mildred and Simon Palley Learning Centre and Spotlight Space remained vital platforms for showcasing the creativity of the diverse communities the Gallery works with. The *Made Together* display celebrated work produced through engagement programmes across recent years, highlighting the breadth of creativity generated through workshops and community partnerships. This year’s projects included *Through My Lens*, a display of photographic portraits created by secondary school students from six partner schools participating in the Gallery’s Law Photography Programme for Schools, generously supported by the Law Family Charitable Foundation. Students explored storytelling, composition and the importance of building connections with their sitters.

The *Photo Portrait Now* programme, supported by The Bentley Foundation, continued to strengthen national engagement through partnerships with six universities across England and Wales, including the University of Sunderland, which joined the cohort this year. The intention of this programme is to support young people by providing them with relevant skills and experience to prepare them for work in the creative industries. Students engaged with the Collection, curators and leading photographers through a series of talks, workshops and tours before producing their own portraits for display in the Spotlight Space.

The Studio Hub programme deepened its partnerships with local charities to provide sustained creative engagement for adult community groups. A new partnership with Turtle Key Arts supported autistic participants and included Autism Awareness training for Gallery staff and volunteers. A new collaboration with St Mungo’s supported people experiencing homelessness and mental health challenges, beginning with off-site workshops before transitioning to Gallery-based sessions as trust developed. Longstanding partnerships, including with Age UK Camden, continued to flourish, while participants from the concluded Portugal Prints partnership remained engaged through Drop-in Drawing and other free public programmes.

"I can honestly say the experience has been one of the best things I have ever done… The enjoyment and encouragement in the workshops have helped with my confidence and wellbeing." Studio Hub participant

Schools

The Gallery welcomed record numbers of school visitors this year, with more than 72,000 students and teachers taking part – an increase of 17% on the previous year – with generous multi-year support from Dunard Fund. Feedback remained consistently strong, reflecting the quality and relevance of the Gallery's schools offer. Self-led visits and facilitated sessions were fully booked throughout the year, with particular demand for the *Jenny Saville: Anatomy of Painting* exhibition and associated masterclasses. The co-production of the *Through My Lens* exhibition with students further strengthened the Gallery's commitment to showcasing young people's creativity. This year also marked the expansion of the onsite programme to include Early Years groups (ages 3–5), supporting early engagement with portraiture and laying foundations for future learning.

Schools Hub continued to underpin the Gallery's national schools' provision, attracting 286,000 video views and 118,700 users. Resources on identity, self-portraits and the Tudors were the most accessed, and new materials focused on Catherine Opie and medicine through time. Building on this success, the Gallery piloted online events for students and teachers nationwide, with plans to expand this digital offer next academic year. Upcoming highlights include virtual encounters with artists from the Collection, such as Curtis Holder and Nina Mae Fowler, and new CPD opportunities to support teachers in embedding portraiture into curriculum design.

The Faces+Places outreach programme, funded by the Kusuma Trust, continued across 29 schools in Newham, Wandsworth and Ealing. The project provided high-quality teaching and resources tailored to local contexts, enabling schools with limited access to the arts to embed the Collection into sustained curriculum planning and encouraging first-time school visits to the Gallery.

<u>The Public Programme</u>

Delivering a high-quality, engaging and informative onsite experience remains central to the Gallery's mission to inspire visitors and encourage repeat engagement. This year, the Gallery continued to enhance the visitor journey, including new signage and map improvements, and daily free tours, supported by strong satisfaction levels and positive feedback from mystery-shopper assessments, which consistently highlighted the warmth of welcome, quality of interpretation and overall excellence of the experience.

The Public Programme played a key role in deepening visitor engagement, offering a rich and varied schedule of events aligned with the year's major exhibitions. Through talks, performances, workshops and creative interventions, the programme enabled audiences to explore exhibition themes in greater depth and connect more closely with the Collection.

Core programme strands continued to attract strong attendance. The popular Friday Night In Conversation series brought leading cultural figures into dialogue with artists, curators and commentators, while Thursday Lunchtime Lectures offered accessible insights into portraiture, history and contemporary practice. Practical art workshops provided hands-on opportunities for visitors to develop creative skills, and the ever-popular Drop-in Drawing sessions continued to draw large numbers of participants of all ages.

In 2025, the Gallery reintroduced hybrid events, enabling talks held in the Ondaatje Wing Theatre to be livestreamed to national and international audiences. This development significantly extended the Gallery's reach, ensuring that those unable to visit in person could still participate in the programme and engage with the Collection.

Programme highlights for the year include Fiona Shaw performing Edith Sitwell's Facade in *Cecil Beaton's Fashionable World* exhibition; Erdem Moralioglu in conversation with Charlie Porter; Jazzy B in conversation with Jamie Morgan; Jenny Saville in conversation with Cate Blanchett; Elaine Constantine's talk on her work for the exhibition *The Face Magazine: Culture Shift*; Jeremy Healy's DJ set; Robin Muir's curator's talk and a Couture Fashion Embroidery Design workshop with Hand & Lock. Together, these activities strengthened the Gallery's role as a vibrant cultural hub, offering visitors meaningful opportunities to learn, participate and connect with portraiture in new and inspiring ways.

RELEVANCE

We will strive to maintain relevance, through celebrating and championing portraiture in all its guises, from the historic to the contemporary, painting to digital, to create connections with the nation's stories. We will be at the centre of conversations about Britain in a way that is inclusive, meaningful and relevant to all people.

Through exhibitions, displays, new acquisitions to the Collection and research, the Gallery is able to remain relevant and meaningful to people across the UK. By presenting fresh perspectives, showcasing diverse artistic voices, and expanding the Collection in ways that reflect both historic significance and contemporary relevance, the Gallery creates opportunities for audiences to see themselves, their stories and their interests represented.

<u>Exhibitions Programme</u>

The Gallery's exhibition programme this year played a central role in ensuring that the Gallery remains relevant to contemporary society. The programme delivered on key strategic objectives: presenting a diverse range of voices, fostering conversations about British identity, supporting innovation in contemporary portraiture, and engaging new and younger audiences.

Jenny Saville: The Anatomy of Painting (20 June – 7 September) marked the largest museum exhibition in the UK dedicated to one of the world's leading contemporary painters. Bringing together 45 works spanning Saville's career from the 1990s to the present, the exhibition offered a powerful exploration of the human form and contemporary representation. The show attracted a large and diverse audience, including more than 14,000 young people supported by a free-under-25 ticket initiative funded by an anonymous donor. This strong youth engagement demonstrated the Gallery's commitment to widening access and inspiring the next generation of cultural participants.

Cecil Beaton's Fashionable World (9 October – 11 January) celebrated the groundbreaking fashion photography of Cecil Beaton, whose portraits of Hollywood icons, artists, high society and royalty shaped visual culture across the 20th century. Curated by photographic historian and Vogue Contributing Editor Robin Muir, the exhibition was selected by the Telegraph Magazine as one of 2025's "must-see" shows. Its focus on glamour, identity and image-making resonated strongly with contemporary audiences and contributed to renewed public interest in Beaton's legacy.

From 12 February – 4 May, the Gallery presented ***Lucian Freud: Drawing into Painting***, a landmark exhibition examining the central role of drawing in Freud's artistic practice. Featuring 170 drawings, etchings and paintings – some exhibited for the first time – the exhibition offered new insights into one of the 20th century's most influential figurative painters. By placing drawing and painting in dialogue, the exhibition deepened public understanding of artistic process and the evolution of modern portraiture.

Catherine Opie: To Be Seen (5 March – 31 May) brought together more than 80 works spanning three decades of Opie's pioneering career. Exploring themes of social, political and individual identity through portraiture, landscape and documentary photography, the exhibition addressed issues of visibility, community and belonging. A series of interventions within the Collection galleries further encouraged visitors to consider how identity is constructed, represented and challenged across time.

Together, these exhibitions ensured that the Gallery remained a vital cultural space where contemporary issues – identity, representation, diversity, and the evolving nature of portraiture – could be explored and debated. By presenting a programme that is artistically ambitious, socially relevant and accessible to a broad audience, the Gallery continues to reflect the society it serves and to inspire meaningful engagement with portraiture today.

NPG Competitions

Alongside its major exhibitions, the Gallery continued to champion contemporary portraiture through its two flagship annual competitions – the *Taylor Wessing Photo Portrait Prize* and the *Herbert Smith Freehills Kramer Portrait Award.* These programmes play a vital role in ensuring the Gallery remains relevant to society today by platforming new voices, reflecting diverse experiences, and engaging audiences with the evolving practice of portraiture.

The ***Taylor Wessing Photo Portrait Prize*** once again demonstrated the vibrancy and breadth of contemporary photography. The competition celebrates talented young photographers, gifted amateurs and established professionals, presenting a diverse range of images that capture both formal commissioned portraits and intimate, spontaneous moments. This year, the Gallery received more than 2,000 entries from 51 countries, marking an increase on recent years and reflecting the Prize's growing international reach.

The judging panel – Sunil Gupta (Photographer & Educator), Katy Hessel (Art Historian, Curator and Writer), Tim Walker (Photographer), and the Gallery's Senior Photographs Curator, Sabina Jaskot-Gill – selected 51 works for display at the Gallery from 13 November 2025 to 8 February 2026. The exhibition highlighted the power of photography to tell personal and universal stories, resonating strongly with audiences of all ages. Swedish photographer Martina Holmberg won first prize for her portrait *Mel*, Luan Davide Gray won second prize, Byron Mohammad Hamzah won third prize and Hollie Fernando won the Taylor Wessing Photographic Commission prize. The exhibition was on tour at the Millennium Gallery, Sheffield from 21 Feb – 10 May 2026.

The ***Herbert Smith Freehills Kramer Portrait Award*** continues to be one of the most significant platforms for contemporary portrait painting, celebrating the creativity and innovation of artists working today. With the support of a distinguished judging panel – Peter Braithwaite (Baritone, Artist and Writer), Professor Dorothy Price (Courtauld), and artist Maggi Hambling – 46 portraits were selected for display at the Gallery from 10 July to 12 October 2025.

The exhibition showcased a wide range of approaches to portraiture, from classical techniques to bold contemporary experimentation, encouraging visitors to reflect on the many ways artists interpret identity, character and lived experience. Moira Cameron won first prize for her self-portrait *A Life Lived*, Tim Benson won second prize, Martyn Harris won third and Michelle Liu won the Young Artist Award. The exhibition is currently on tour at the Laing Art Gallery, Newcastle (28 March – 5 September 2026).

These competitions and their accompanying exhibitions reinforce the Gallery's commitment to supporting emerging and established artists, celebrating diversity in contemporary portraiture, and ensuring that the stories and perspectives represented in the exhibitions programme remain relevant, resonant and reflective of society today.

In-Gallery Displays

Regularly refreshing displays is central to ensuring the Gallery remains relevant, engaging and reflective of the society it serves. By continually introducing new perspectives, themes and artistic voices, the Gallery's displays offer visitors fresh ways to explore the breadth of the Collection while deepening understanding of sitters, artists, media and historical contexts. This approach also enables the Gallery to foreground contemporary practitioners whose work provides counterpoints, challenges or new interpretations of the permanent displays.

In September 2025, the Gallery launched *Artists First: Contemporary Perspectives on Portraiture*, a new programme of temporary displays supported by the CHANEL Culture Fund. This initiative introduced new works by Helen Cammock, Giana De Dier, Mary Evans, Małgorzata Mirga-Tas, Ravelle Pillay, Mary Reid Kelley and Patrick Kelley, Soheila Sokhanvari and Charmaine Watkiss. Displayed throughout the building in dialogue with the permanent Collection, these works presented the artists' personal and creative responses, connecting past and present histories and embedding contemporary voices in the visitor experience. Presented across a range of media – including installation, textile, painting, photomontage, drawing and film – the commissions challenged traditional notions of portraiture and showed the Gallery's commitment to presenting different perspective and fostering engagement with the Collection.

Other displays during the year included *Gillian Wearing: Spiritual Family*, featuring 14 photographs all depicting Wearing dressed as, or emulating through costumes, well-known artists, and *Stanisław Wyspiański: Portraits* featured a display of Wyspiański's most admired portraits, many of which had never been seen outside Poland. The display celebrated the painter, designer, poet and originator of modern Polish theatre and was realised in cooperation with the Polish Cultural Institute in London and was supported by the British Council under the UK-Poland Season 2025.

Research Programme

As an Independent Research Organisation (IRO) recognised by the Arts and Humanities Research Council (AHRC) and UK Research and Innovation (UKRI), research remains fundamental to the Gallery's mission. It underpins the care, development, interpretation and display of the Collection and informs the delivery of exhibitions, learning programmes and public engagement activities. This commitment ensures the Gallery remains relevant to contemporary society, responsive to new scholarship and at the forefront of sector innovation.

The Gallery continued to lead and contribute to a number of significant research initiatives during the year:

- The Reynolds Digital Research Resource, part of UKRI's RICHeS (Research Infrastructure for Conservation and Heritage Science) programme and led by the National Gallery, is developing a pioneering digital platform to provide access to rich heritage science data. This multidisciplinary project will serve as a template for future research infrastructure across the sector.
- The Archive Survey Project, funded by The Pilgrim Trust and the Kress Foundation, is identifying representations of people from the global majority within historic British portraiture held in the Heinz Archive and Library. This research supports the Gallery's commitment to broadening narratives and addressing gaps in the historical record.
- Transforming Inclusion, delivered in partnership with the Research Centre for Museums and Galleries at the University of Leicester and funded through an ESRC Impact Acceleration Account, is exploring new approaches to inclusive practice across the Gallery's programmes and displays.

The Gallery continued to collaborate with academic and cultural partners to explore new technologies and creative methodologies:

- The University of Glasgow's *Museums in the Metaverse* project, funded through Innovate UK's Levelling Up Innovation Accelerator

- A three-day workshop (11 – 13 August 2025) inspired by portrait miniatures was delivered in partnership with Liz Hingley, King's College London, Counterpoint Arts and the SIMS Project, demonstrating the Gallery's commitment to cross-disciplinary collaboration.

Research into the Collection continued to generate new insights and enhance public understanding:

- A Collaborative Doctoral Award with the University of Birmingham, funded through Midlands4Cities, was completed, focusing on the Lucian Freud archive.
- A Digitisation Grant from the Paul Mellon Centre supported the digitisation of tri-partite separation negatives from the Yevonde Archive, improving access for researchers and the public.
- Funding from the Idlewild Trust and Historic Houses enabled the conservation, technical analysis and research of an important early seventeenth-century double portrait from the De L'Isle collection at Penshurst Place, preparing it for future display.

Several additional research proposals were developed during the year, strengthening the pipeline of future scholarly activity.

The Gallery continued to serve as lead partner for the Understanding British Portraits Network, a national forum dedicated to enhancing knowledge of portraits in UK collections. With a membership of over 1,500 professionals – including curators, learning specialists, academics, researchers and conservators – the network supports the development of research, exhibitions, interpretation and learning programmes across the country.

<u>Acquisitions</u>

The Primary Collection

This year's acquisitions strengthened the Gallery's mission to represent the breadth of life in Britain and to promote the art of portraiture. Alongside the jointly acquired William Dobson self-portrait, significant additions included three rare Ada Lovelace daguerreotypes, which illuminate the intersection of early photography, computing history and women's intellectual achievement. The acquisition of the Ada Lovelace portraits was kindly supported by Tim Lindholm and Lucy Gaylord Lindholm. The Gallery also expanded its representation of Regency-era women through a group of miniatures by Simon Jacques Rochard.

The Gallery continued to deepen its holdings of British writers with portraits of Mark Gatiss by Jane French and Martin Amis by Anthony Palliser. Representation of female artists was further strengthened through self-portraits by Linder (Linder Sterling) and Barbara Walker, both purchased with the kind support of the Bukhman Foundation, and Dame Paula Rego, purchased with the kind support of iArtis Ltd.

With support from the *Spirit Now London Acquisition Prize* in partnership with Frieze London and Frieze Masters 2025, the Gallery acquired two 1978 photographs of Leonora Carrington by Stella Snead and a self-portrait by Madge Gill, enriching its holdings of women artists and Surrealist practice.

The Gallery was pleased to host the one-year loan of a portrait of Lily Allen by Nieves Gonzales, further enriching the contemporary representation within the Collection and major commissions completed this year included portraits of Dr Nicholas Cullinan OBE by Elizabeth Peyton and Sir Elton John – *Elijah, David, Elton, and Zachary* – by Catherine Opie, commissioned with kind support from iArtis Ltd.

The Reference Collection

Additions to the Reference Collection broadened historical representation and supported future interpretation. Highlights include: The Gunpowder Plot Conspirators (1605) published by Abraham Hogenberg, Ursula Fookes by Pauline Logan representing Grosvenor School printmaking, and two etchings from Paul Sandby's *Cries of London* series, depicting identifiable street traders and expanding representation of working-class Londoners.

The Photographs Collection

The Photographs Collection benefited from a number of generous gifts, including portraits of Dame Imogen Cooper, Kylie Minogue, and a portfolio of Leigh Bowery's Looks by Fergus Greer. Additional donations included works by Nick Knight of Susie Cave, a group shot of millennial girl band Sugababes by Frederike Helwig, a snapshot of an intimate dinner featuring Freud and Auerbach donated by Lem Kitaj, and 19th-century photographs such as a portrait of Indian educator Ram Chandra Bose.

Acquisitions linked to *The Face Magazine: Culture Shift* exhibition created a lasting legacy, adding portraits of Tim Burgess, Liam Gallagher, Alexander McQueen, Richard Ashcroft, the Spice Girls, George Michael, Kate Moss, Girls Aloud and others – strengthening representation of late-20th-century and early-21st-century cultural figures.

Purchases this year included portraits of Tyson Fury, Jamie Fobert, Sadiq Khan, Boris Johnson, Corinne Bailey Rae, and Lee Miller as a war photographer. Previously unseen colour portraits of Pauline Boty and a group of 1990s electronic musicians by Eddie Otchere further enhanced 20th-century coverage. The *Taylor Wessing Photo Prize* Commission 2024 resulted in a collaborative portrait of activist and UK Black Pride co-founder Lady Phyll by Jesse Navarre Vos.

REVENUE

We are committed to being an innovative and entrepreneurial Gallery with a strong financial foundation. Our revenue will be generated by the Gallery being attractive to audiences, visitors, members, sponsors and patrons. This will enable us to regularly reinvest in our collection, our people, our programmes and physical spaces to progress our long-term ambitions for the Gallery.

In the context of rising operating costs, increasing pressure on Government funding, plus growing competition for people's leisure time, the Gallery's commercial activity continued to play a vital role in supporting the Gallery's financial sustainability in 2025-26, generating essential income that underpins exhibitions, learning programmes and the care of the Collection. Across retail, publishing, licensing, venue hire, hospitality and membership, the Gallery strengthened its commercial offer and expanded its reach to new and returning audiences.

As an exempt charity, the Gallery also relies on the generous support of individuals, trusts, foundations, corporate partners and public bodies, and gifts in wills. This philanthropic support – combined with the income generated through the Gallery's commercial activities – remains critical to delivering the Gallery's mission and ensuring its long-term resilience. The Gallery extends its sincere thanks to all who have supported us this year.

Commercial Activities

<u>Retail and Publishing</u>

The Gallery's retail operations performed strongly, supported by a refreshed product range aligned with major exhibitions including *Jenny Saville: The Anatomy of Painting*, *Cecil Beaton's Fashionable World, Lucian Freud: Drawing into Painting* and *The Face Magazine: Culture Shift*. Exhibition-specific merchandise, artist collaborations and sustainably produced products continued to drive sales both onsite and online.

Particular highlights were the collaborative range produced with designer Bella Freud to coincide with the Gallery's exhibition *Lucian Freud: Drawing into Painting* and the Christmas collaboration with artist Emily Sutton. This contributed to a particularly strong performance over the Christmas period, both within the main shop and in ecommerce.

Publishing activity also contributed to commercial income through exhibition catalogues, Collection titles and co-publishing partnerships. The biggest success for the year was the *Jenny Saville: The Anatomy of Painting* catalogue which reached number 2 in the Nielsen Book Chart.

Licensing and Image Services

Demand for image licensing remained robust, with increased interest from academic publishers, media organisations and commercial partners. The Gallery continued to expand its digital licensing offer, improving access to high-quality images of Collection works and generating income to support ongoing digitisation and rights management. The Gallery's picture library continued to operate in a challenging market environment, with image-licensing income affected by an industry-wide shift toward free online resources and the increasing use of AI-generated imagery by editorial clients. This broader trend has placed downward pressure on commercial licensing, underscoring the need for continued innovation in how the Gallery promotes and delivers its image services.

Venue Hire

The Gallery's newly refurbished spaces continued to attract demand for private hire, including corporate receptions, brand launches, dinners and cultural events. While broader market conditions and reduced corporate spend on events affected overall activity levels, the Gallery maintained a strong pipeline of bookings. Hospitality partnerships supported a high-quality visitor experience while contributing to commercial revenue. The Portrait Gala was a major highlight of the year and demonstrated the Gallery's capacity to host large-scale, high-profile events.

Hospitality

The Gallery's hospitality outlets (Audrey Green café, Larry's Bar, and Portrait Pavilion café, operated by Daisy Green, and the Portrait Restaurant, operated by Richard Corrigan with Searcy's) continue to be popular amongst the Gallery's visitors as well as destination diners. 2025-26 was the most successful year for hospitality with onsite revenue 5% up on the previous year. However, industry-related issues around recruitment and the cost-of-living crisis continue to be a challenge, which the Gallery continues to mitigate as far as is possible by continuing to deliver a strong and varied exhibition programme to attract audiences and through effective marketing of hospitality offers.

Membership

Membership remains a key strategic driver of engagement and income. Following the implementation of a new membership strategy, the Gallery welcomed over 9,000 additional members, increasing the membership by 26% while maintaining strong retention.

The introduction of digital membership cards improved fulfilment and sustainability, while an expanded programme of member experiences – including thematic tours, practical workshops, curator-led events and exclusive access opportunities – strengthened member engagement and visibility of the offer. This included new thematic tours drawn from the Collection, such as The Stuarts Dynasty, Rogues and Rebels, The Adventures, and The Artists, alongside practical workshops in watercolour, charcoal drawing and photography.

Together, these commercial activities strengthened the Gallery’s financial resilience and supported its mission to provide a world-class cultural experience for all audiences.

Fundraising

The 2026 Portrait Gala was a landmark moment in the Gallery’s fundraising calendar, bringing together more than 400 guests for an evening that celebrated portraiture and raised vital support for the Gallery’s programmes. Chaired by Bella Freud, Jenny Saville, Zadie Smith and Ina Sarikhani Weston, the event successfully engaged long-standing supporters alongside many first-time attendees, strengthening the Gallery’s philanthropic community. Guests enjoyed exclusive access, specially curated performances and a live auction supported by leading artists and partners. Thanks to the generosity of attendees, sponsors and the Gala Committee, the event raised a record-breaking sum that will directly support the Gallery’s work including exhibitions, learning initiatives and the care of the national Collection.

<u>Philanthropy and Patronage</u>

The Gallery remains deeply grateful to its Patrons for their continued generosity. Their support underpins many areas of the Gallery’s work, from exhibitions and learning to acquisitions and conservation. The Gallery warmly welcomes the many new Patrons who joined during the year. The Gallery further strengthened its philanthropic community through the launch of Portrait Contemporaries, a new patron group for supporters aged 25–45. This group is already helping to fund a variety of activity at the Gallery including youth programmes and learning opportunities for diverse audiences.

<u>Major Exhibition and Programme Support</u>

The Gallery is grateful to all supporters who made this year’s exhibitions possible. The Gallery gives particular thanks to The Bern Schwartz Family Foundation for their major support of *Cecil Beaton’s Fashionable World*, to Gagosian, AMA Collection, Nicholas Leonidas Goulandris and Christie’s for their major support of *Jenny Saville: The Anatomy of Painting*, and to The Huo Family Foundation for their major support of *Lucian Freud: Drawing into Painting*. The Gallery continued to benefit from the significant ongoing support of Herbert Smith Freehills Kramer LLP for their sponsorship of the Portrait Award and Taylor Wessing LLP for their support of the Photo Portrait Prize. The Gallery is grateful to Dunard Fund for a generous multi-year gift supporting the Schools Programme (as referred to on page 12) and to the Law Family Charitable Foundation for their major support of the Law Photography Programme for Schools (see page 11 for further details).

<u>Acquisitions Support</u>

The Gallery is grateful for the significant support that enabled major acquisitions this year. The jointly acquired William Dobson self-portrait was made possible through major support from the National Lottery Heritage Fund, Art Fund, and the Deborah Loeb Brice Foundation, with additional contributions from the Portrait Fund, Nicholas Themans Trust, Bjorn Saven CBE, David and Emma Verey Charitable Trust, John J. Studzinski OBE, The Leche Trust, the Murray Family, Tavolozza Foundation, and other generous donors. The National Lottery Heritage Fund also supported the national tour and engagement programme for this portrait.

The Gallery is grateful to the Bukhman Foundation for their major support of Collecting the Now which enables the purchase of contemporary portraits for the Collection. The Gallery is also grateful to iArtis and to the Spirit Now London Acquisition Prize in partnership with Frieze London and Frieze Masters 2025 for their generous support towards acquisitions made during the year. Further details of works acquired with the kind support of these contributors can be found on page 16.

The Gallery is also appreciative of those who have gifted works or supported individual acquisitions throughout the year; their generosity continues to enrich the national Collection and ensure it remains representative, relevant and accessible for future generations.

Legacy Gifts

Legacy gifts continue to play a vital role in supporting acquisitions, conservation and capital projects. The Gallery extends its heartfelt thanks to all those who have remembered the Gallery in their wills. This year, the Gallery appointed its first Legacy Manager to help raise awareness of Gifts in Wills and steward legacy supporters.

Corporate Supporters

The Gallery is grateful for the continued support of its Corporate Supporters: Beko, Bentley Motors and the Bentley Foundation, The CHANEL Culture Fund, Christie's, Gagosian, Herbert Smith Freehills Kramer, Taylor Wessing and Viking. In addition, the Gallery would like to extend thanks to its Corporate Members; Bank of America, Bloomberg Philanthropies, The Cultivist, Deutsche Bank, Edwardian Hotels, Fladgate LLP, Gibson, Dunn & Crutcher LLP, Morgan Stanley, PWC, Rothschild & Co, Sotheby's, UBS and Walpole.

How the Gallery fundraises

The Gallery's Development team has an exceptional reputation in the sector for fundraising best practice. Partnerships and donations are considered in line with the Gallery's statutory obligations and charitable aims and its Sponsorship, Venue Hire and Donations Acceptance Policy is reviewed regularly by the Board of Trustees.

The National Portrait Gallery follows the regulation scheme established by the Fundraising Regulator, which sets the standard of fundraising activity in the UK, and complies with the Code of Fundraising Practice. Feedback from supporters on how the Gallery could improve is taken seriously, and the Gallery is pleased to report that during the year there were no failures of compliance and the Gallery received no complaints about its fundraising activities.

The Gallery operates its fundraising activities largely on a one-to-one basis with supporters and partners. Its activities are actively monitored through reviews and assessments to ensure the team's activities are not excessive or intrusive and that the individuals we contact do not feel under any undue pressure to donate. The Gallery protects vulnerable people and other members of the public from unreasonable intrusion, in that it does not cold call, operate telephone fundraising or engage with street fundraising. The Gallery's CRM system enables it to monitor approaches and ensure no one experiences multiple approaches or solicitations which might place pressure on them to give money. The Gallery's members are all individuals who have actively agreed to engage with the NPG and we regularly engage with our members as a group.

RESILIENCE

Resilience will be built into everything we do – being a Gallery that is fit for the future. This includes being a values-led organisation and an employer of choice, being responsible and responsive to the world around us from a social and environmental perspective, and being robust and creative in how we operate. We recognise the significance of our role within society and are committed to making positive contributions to the world around us.

During the year, a comprehensive organisation-wide review of the Gallery's skills and structure was undertaken to ensure that it remains agile, innovative, and equipped with the strategy, capabilities and structure required to thrive in the future. The review drew on insights from more than 50 interviews with Directors, Heads of Department and managers across the organisation. In addition to identifying opportunities to improve workload management and strengthen investment in talent, the review resulted in changes to the executive team. These changes have enhanced leadership capacity across the Gallery, provided greater strategic clarity, and better positioned the organisation to deliver its priorities effectively.

Our People

The Gallery continues to build on its long-standing reputation as a positive, inclusive and supportive place to work, with a clear ambition to be recognised as an employer of choice. Over the past year, this commitment has been reinforced through focused action shaped by colleague feedback. Following the engagement survey at the end of the previous financial year, the Gallery worked closely with staff across all teams to refine the findings and co-create a targeted plan to enhance the workplace experience, wellbeing, and opportunities for recognition and growth.

Building on an already collaborative and welcoming culture, the Gallery has prioritised this year investing further in its physical workspace, upgrading office layouts, improving welfare facilities and introducing more flexible working areas that better reflect how people work today. Alongside these improvements, strengthened wellbeing programmes and expanded internal communications have helped deepen the sense of connection and support that colleagues value.

The Gallery has also refreshed its learning and development framework to provide clearer pathways for progression, and it has relaunched its internal recognition and benefits platform to ensure colleagues feel consistently appreciated. Together, these developments build on the strong foundations already in place and reflect the Gallery's ongoing commitment to nurturing a workplace where people can thrive and feel proud to belong.

The Volunteering Programme

The Gallery's resilience and ability to deliver an exceptional visitor experience continues to be strengthened by the dedication of its volunteers. Over the past year, more than 250 volunteers have contributed 7,415 hours across Visitor Experience, Learning and Engagement, Access, Schools and a wide range of Back of House activities. Their commitment, energy and generosity remain fundamental to the Gallery's success, and we are deeply grateful for the vital role they play.

To support the continued growth of the programme, the Gallery welcomed over 100 new volunteers and introduced new roles in Curatorial, Conservation, Access and Social Media, broadening the ways in which volunteers can contribute. Volunteers also undertook training across Visitor Experience, Schools and Access, deepening their understanding of key audiences and helping ensure consistently high-quality delivery across all areas.

The impact of the programme is reflected in the strong progression pathways it supports. More than 20 volunteers have moved into permanent roles within the Gallery, and a further four secured student placements this year. Their achievements highlight how volunteering not only strengthens the Gallery's resilience but also creates meaningful opportunities for development and future careers.

Equality, Diversity and Inclusion

EDI remained a central pillar of the Gallery's work in 2025–26, underpinning its resilience as a national institution and ensuring that it continues to work to reflect and serve the full breadth of the public. The Gallery's commitment to creating a place where everyone feels welcome, represented and inspired – through its portraits, programmes and wider activity – has continued to guide decision-making throughout the year.

At the midpoint of the Gallery's five-year EDI strategy, a comprehensive review was undertaken during the year to assess progress and identify areas requiring refinement. This process ensured that the strategy remains responsive to the organisation's evolving needs and aligned with the Gallery's long-term ambition to remain relevant, accessible and resilient in a changing cultural landscape.

Access and Inclusive Practice

In line with its mission to promote access for all, the Gallery invested in dedicated support for neurodivergent visitors. New Sensory Bags, pre-visit visual stories, virtual tours and interactive floor plans were introduced to help visitors prepare for and navigate the Gallery environment. Quiet Mornings and Relaxed Mornings were launched as free, early-hours events for neurodivergent audiences, offering a calmer and more accessible experience.

Nearly 500 people participated in the Gallery's monthly Deaf-led British Sign Language Tours, Audio-described Tours and Workshops, and Sensory Tours. Ongoing training for staff and volunteers ensures that the Gallery continues to provide a consistently welcoming and inclusive environment.

Website Accessibility

As part of its commitment to ensuring the Gallery is accessible to all, the Gallery has continued to prioritise the accessibility of its digital platforms in line with the Public Sector Bodies (Websites and Mobile Applications) (No. 2) Accessibility Regulations 2018. The website currently holds an overall accessibility score of 96.5 out of 100, achieving full compliance at Levels A and AA, and a score of 81.2 at Level AAA. The Gallery remains committed to maintaining full AA compliance with the WCAG 2.2 standards.

To support this work, the Gallery is strengthening digital accessibility across the organisation by increasing awareness among staff and contractors, ensuring that all newly created digital content meets required standards. It is also exploring ways to expand the use of alternative text across Collection images and require all external suppliers to meet a minimum of WCAG 2.2 AA when developing new features or content.

The Gallery continues to work with a range of specialist partners to evaluate and improve its approach. Previous audits by VocalEyes, RNID, RNIB and Shape Arts have provided valuable insights that inform the Gallery's ongoing improvements and help ensure its digital services remain inclusive and accessible to the widest possible audience.

Workforce and Governance

A diverse workforce and leadership team are essential to the Gallery's resilience and ability to respond to the needs of its audiences. Over the past year, the diversity of both staff and the Board increased, supported by new appointments that strengthened representation across key groups. This includes the appointment of the Board's first female Chair (in an interim capacity) and an increase in female membership on the Board.

As at 31 March 2026, 84.1% of employees have chosen to declare against protected characteristics, creating the following employee profile: 67.6% white, 16.5% other than white. The gender profile is 77.4% female 21.9% male, and 0.7% non-binary. There was an increase in employees declaring they are from a UK Ethnic Minority Group and a slight decline in the percentage of employees declaring a disability.

Composition of the NPG Group’s workforce ***(as at 31 March 2026)***

	2020–21*	2021–22*	2022-23*	2023-24*	2024-25	2025-26
HEADCOUNT	143	150	197	275	283	296
FTE	127.23	137.73	180.30	233.67	241.76	246
DIVERSITY						
White	83.2%	82.0%	80.7%	69.8%	71.0%	67.6%
UK Ethnic Minority Groups	11.9%	12.0%	10.7%	12.4%	15.6%	16.5%
Did not wish to provide	4.9%	6.0%	8.6%	17.8%	13.4%	15.9%
GENDER						
Male	26.6%	24.7%	20.3%	22.6%	23.3%	21.9%
Female	73.4%	75.3%	78.6%	76.7%	76.0%	77.4%
Non-binary	0.0%	0.0%	1.1%	0.7%	0.7%	0.7%
STATUS						
Part-time	32.9%	26.0%	26.9%	32.7%	33.2%	33.8%
Full-time	67.1%	74.0%	73.1%	67.3%	66.8%	66.2%
DISABILITY*						
Yes	2.0%	2.7%	5.1%	5.5%	6.7%	6.4%
No	98.0%	97.3%	89.9%**	94.5%	93.3%	93.6%

** The Gallery was closed in 2020-21, 2021-22 and 2022-23 and reopened in June 2023*
*** 2022-23 – 5% of staff preferred not to say*

Health and Safety Committee

The Gallery acknowledges its responsibility for, and commitment to, a management policy that ensures matters relating to health and safety for visitors, staff, and contractors receive due priority at all times. A Health and Safety Committee, which was re-constituted during this year, meets quarterly to support improvements in Health and Safety performance and the safety culture of the organisation through open communication with employee representatives.

The Estate

During the year, the Gallery continued to invest in essential improvements to its building to strengthen long-term resilience and ensure the highest standards of safety, environmental performance, and visitor experience. Key projects included significant fire-safety works and the first phase of the refurbishment of the Portrait Pavilion basement. The Gallery progressed major upgrades to collection and exhibition lighting, including the replacement of louvres and lighting control equipment. Further investment in the building management system (BMS) and upgrades to lighting, air-handling and heating systems on Orange Street have enhanced environmental control and operational reliability. Together, these works represent a sustained commitment to safeguarding the Gallery’s estate and supporting its ability to operate effectively for years to come.

The Gallery also undertook a comprehensive refresh of its estates strategy during the year, ensuring that the management and development of the estate continue to support its long-term resilience, providing a clearer framework for prioritising investment, safeguarding the condition of the estate and strengthening the Gallery’s capacity to operate effectively and sustainably into the future.

Environmental Sustainability

Environmental sustainability is integral to the achievement of the Gallery's objectives, under the strand of 'Resilience'. Full details of the Gallery's activity on this topic can be found on page 28 under the Sustainability Report.

FUTURE DEVELOPMENTS

The Gallery looks ahead to its next phase of development with both realism and optimism. There is recognition that the environment in which the Gallery operates is challenging: visitor numbers continue to fluctuate, high inflation is placing pressure on the cost base, public finances remain static, and wider geopolitical uncertainty affects everything from supply chains to tourism. These factors create risks that the Gallery must manage carefully.

Despite these pressures, the Gallery is confident about the future. By planning responsibly, adapting quickly, and staying focused on the Gallery's mission, it is well placed to navigate these challenges and continue to grow. The below summary sets out the Gallery's future priorities for the coming financial year, set out against the four pillars of the Ten Year Plan.

REACH

There are a number of upcoming projects and initiatives that will support the Gallery's ambition to reach a wider and broader audience, both nationally and internationally. The Gallery will be leading on another national tour during 2026-27 involving William Dobson's self-portrait touring at Tate Britain (London), Ferens Art Gallery (Hull), the Ashmolean Museum (Oxford) and returning to the NPG in 2028. Alongside this, the Learning and Engagement programme will offer inclusive skills development and career pathways for young people and volunteers, including paid placement opportunities across all four partner organisations.

During 2026-27, the Gallery will be working on a revised national strategy. This work will continue to prioritise meaningful engagement with local communities, creating opportunities for young people in their hometowns and supporting social cohesion through a more inclusive national narrative. The strategy also aims to extend the Gallery's geographical and demographic reach beyond the civic museum sector, sharing both physical works and high-quality reproductions of the Collection to tell stories that resonate with local audiences.

The Gallery will also be conducting a review of its audience strategy which will focus not only on attracting a wider and more diverse audience but also on strengthening relationships with existing visitors to encourage repeat engagement and long-term loyalty. A particular focus will be on further engaging with younger audiences, with the Gallery launching Club NPG in the next financial year, a free membership programme which will include discounted exhibition tickets and other benefits for young people aged 16-25.

RELEVANCE

In 2026-27, the Gallery is presenting two major exhibitions – *Marilyn Monroe: A Portrait* and *Tim Walker's Fairyland: Love and Legends* – each designed to engage broad and diverse audiences by presenting culturally significant subjects through both historic and contemporary lenses. The Marilyn Monroe exhibition which opened on 4 June, marking the centenary of her birth, brings together iconic portraits and personal objects to explore her cultural impact, offering strong cross-generational appeal. Tim Walker's exhibition, opening 8 October, will showcase imaginative new work celebrating queer identity and contemporary storytelling, resonating particularly with younger and LGBTQ+ audiences.

A number of exciting new displays are also underway for the 2026-27 financial year including *A National Portrait for the National Portrait Gallery*. This is a major new digital artwork by Es Devlin, created in collaboration with Google Arts & Culture Lab. The project invites every adult in the UK to become a co-author of an evolving portrait of the nation, encouraging broad participation in contemporary conversations about identity and representation. Through an animated collective portrait displayed at the Gallery, alongside artist-led drawing events and accessible online resources, the project connects digital innovation with the long tradition of portraiture. By enabling people across the country to contribute their own likeness and engage creatively, the initiative deepens public involvement and reinforces the Gallery's role as a space where national identity is explored, questioned and continually reimagined.

A new strand of contemporary art programming will launch in October 2026 which will see living artists invited to make free-to-access presentations of their work in a dedicated space within the Gallery and the Gallery's commissions programme will continue at the Gallery to ensure that it is proactively bringing the most interesting and relevant sitters into the Collection.

REVENUE

The Gallery will continue to strengthen its future revenue-generation plans through a comprehensive review of its revenue strategy, ensuring the Gallery can build on the quality of its existing offer while expanding into new and sustainable income streams. Growing membership remains a key priority, with targeted initiatives designed to increase retention and attract new supporters. Alongside this, the Gallery, with the support of the Portrait Foundation, is developing new fundraising approaches and working to build a larger endowment to provide long-term financial resilience. Together, these efforts will support a more diversified and robust revenue base, enabling the Gallery to deliver its ambitions with confidence in the years ahead.

RESILIENCE

Looking ahead, the Gallery will continue to strengthen its resilience, capability and long-term sustainability through a series of key strategic initiatives. Central to this will be the creation of a refreshed digital strategy that enhances how the Gallery uses technology to deliver its mission and improve operational efficiency across the organisation. Alongside this, work is progressing on a new sustainability plan that will provide a clear roadmap towards achieving the Gallery's environmental targets and further embed responsible practice across all areas of the Gallery.

Building from the insights gathered from the recent staff engagement survey, the Gallery will continue to implement the actions identified through colleague feedback. Priorities include strengthening internal communication, further accommodation and welfare space improvements, supporting wellbeing, expanding professional development opportunities and ensuring that staff feel valued, heard and empowered in their roles.

Recognising the growing importance of artificial intelligence within the cultural and charitable sectors, the Gallery is developing an AI roadmap to guide its responsible and ethical adoption. This will involve identifying appropriate use cases, ensuring transparent implementation and providing staff training to build confidence and capability in using AI tools to support colleagues' work.

A new executive team structure will ensure the smooth running and strong leadership of the Gallery and will include the hire of a Chief Operating Officer.

HISTORY AND STRUCTURE

History

The Gallery was founded by a Treasury minute dated 2 December 1856, following the recommendation of the House of Lords on 4 March 1856 ‘for the formation of a gallery of the portraits of the persons most eminent in British History’. The Board of Trustees have administered the National Portrait Gallery to this day.

The Gallery had a peripatetic existence until a new building was provided in St Martin’s Place through the benefaction of W.H. Alexander, which opened in 1896. A major extension was built along Orange Street, with funds provided by Sir Joseph (later Lord) Duveen in 1933, and a programme of improvement was initiated in the 1990s, with the creation of the Wolfson and Porter galleries on the Ground Floor. At the same time premises on the north side of Orange Street were acquired to create the Heinz Archive and Library, together with new offices and a conservation studio. In 2000, the Ondaatje Wing was opened, bringing a major improvement in the facilities and presentation of the Collection, followed in 2004 by the opening of the Regency display in the Weldon galleries. The *Inspiring People* project, which completed in 2023, was the Gallery’s latest and biggest transformation since the opening of the building in 1896.

Structure

The Museums and Galleries Act, 1992 established the Board of Trustees of the National Portrait Gallery as a corporate body and added it to the list of exempt charities under the 1960 Charities Act. The National Portrait Gallery is a non-departmental public body (NDPB) under the auspices of the Department for Culture, Media and Sport (DCMS). The National Portrait Gallery is an exempt charity as defined by Schedule 3 to the Charities Act 2011.

Connected Entities

The National Portrait Gallery Company Limited (the “Company”) is a wholly owned subsidiary company of the National Portrait Gallery. It was incorporated on 23 November 2006 as a private company limited by shares and it commenced trading on 1 April 2007. The Company’s business includes retail, publishing, rights and images, events and venue hire, and managing the catering franchise.

In 2006, the Gallery established the Portrait Fund, an endowment fund that provides essential additional funds for the acquisition of outstanding portraits for the Collection and for the conservation, framing, display, research and interpretation costs associated with the acquisition. The Portrait Fund is a separate body from the National Portrait Gallery Board of Trustees and is governed by the Portrait Fund Trustees. In 2025 the Gallery Board of Trustees passed a resolution to rename the Portrait Fund as the Portrait Foundation and expanded the remit of the entity to allow use of any future funds donated to the endowment fund to be allocated to support wider Gallery priorities beyond acquisitions.

Organisational Structure

The Board of Trustees is responsible for running the Gallery and to deliver the charitable objectives in accordance with their statutory, charity law and common law duties. The Board is supported by a series of committees to assist in fulfilling its function. The Director is appointed by the Board of Trustees, with the approval of the Prime Minister, and is designated as the Accounting Officer for the Gallery. The Director is responsible for the day-to-day management of the Gallery and for making policy recommendations to the Board. The Director is supported in this role by the Director’s Group which comprises all NPG Directors. Further information is included in the Governance Statement.

Performance indicators

Performance indicators agreed with DCMS as part of the annual funding agreement process were achieved as follows:

<u>Performance indicators</u>

	2025-2026 000s	2024-2025 000s
Access		
Number of actual visits	**1,445**	1,601
Number of unique users visiting the website	**4,900**	5,400
Audience profile		
Number of visits by children under 16	**101**	115
Number of overseas visits	**564**	566
Learning / outreach		
Children		
Number of facilitated and self-directed visits to the museum by visitors under 18 in formal education	**66**	50
Number of instances of visitors under 18 participating in on-site organised activities	**4**	9
Visitor satisfaction		
Percentage of visitors who would recommend a visit	**95**	99
Income generation £'000		
Exhibitions income (admissions and other exhibitions related income)	**6,178**	5,480
Trading net profit	**476**	1,239
Fundraising (including capital)	**9,912**	10,009
Ratio of Fundraising to Grant in Aid	**1:1**	1:1
Regional engagement		
Number of UK loan venues	**42**	51

1.4m visitors attended the Gallery in 2025-26 (1.6m in 2024-25) – this was 7% below target and reflects sector trends. Overall visits to UK attractions were on average down by 7% on pre-Covid figures (ALVA annual survey 2025). The number of unique users visiting the website decreased to 4.9 million in 2025-26 (5.4 million in 2024-25).

Although visitor numbers declined compared with the previous year, and despite the wider external pressures created by the rising cost of living and the effect of global geo-political issues on travel – challenges felt across the museum and gallery sector –the Gallery remains confident in its long-term outlook and future potential.

Sustainability

The National Portrait Gallery is deeply committed to the principles of environmental sustainability and responsibility. It recognises the threat of climate change on its work and as a Gallery about people, for people, it has a role to play in addressing it. With this in mind, the Gallery is dedicated to working more sustainably in all aspects of its operations, minimising its environmental footprint and encouraging discussion around these important issues.

The Gallery's environmental ambitions are:

- Environmental footprint: the Gallery aims to work with partners in the heritage sector and beyond in responding to climate change and work towards reducing emissions, zero waste and avoiding pollution, aligning with Greening Government Commitments.

- Public Awareness: Within the framework of its vision, values and remit, the Gallery will explore ways in which it can help raise awareness about climate change and work with artists and creatives to highlight sustainability.

This sustainability report provides information on the activities already undertaken and plans the Gallery has in place for reducing carbon emissions.

Governance and Management

The Board of Trustees is responsible for setting the strategic direction and ensuring effective risk management across the Gallery, which includes the Gallery's approach to managing climate-related risks. The Board is supported by the Finance and Operations Committee which has responsibility delegated to it, providing oversight of sustainability risks and opportunities. The Board approves the Gallery's Environmental Sustainability Statement which sets out the Gallery's commitment to the principles of sustainability and its targets for working towards achieving net-zero emissions and increasing public awareness of the climate and ecological emergency.

The Gallery's Ten Year Plan includes sustainability within its strategic objectives, under the lens of Resilience. The Board receives a quarterly update on sustainability initiatives, with a key focus this year being on the progress of the decarbonisation project (see below).

An executive-led Environmental Sustainability Working Group meets on a quarterly basis to review ongoing sustainability initiatives at a more detailed level and is a forum for information sharing. The Group is led by the CFO and the Director of Commercial and Operations and any decisions or matters arising from this Group are shared with the Director's Group and the Finance and Operations Committee in their oversight role. The Committee receives updates at its quarterly meetings.

An overview of the year

The Gallery made significant progress this year on its Salix-funded decarbonisation plan, a major project designed to improve energy efficiency, reduce carbon emissions and strengthen the organisation's long-term environmental resilience. The replacement of the Gallery's gas boilers with ASHPs will not only reduce operational costs and environmental impact but also ensure that the Gallery can continue to care for the Collection to the highest standards. The decarbonisation project represents a key step in the Gallery's wider sustainability strategy and reinforces its commitment to operating responsibly, efficiently and in line with national net-zero ambitions. Salix funding was awarded to the Gallery as part of the Public Sector Decarbonisation Scheme, run by the Department for Energy Security and Net Zero.

Guided by the Environmental Sustainability Working Group, the Gallery continued to strengthen its sustainability practices over the year, working closely with its hospitality partners to improve waste management and introducing regular waste audits and new environmental KPIs to support consistent monitoring and accountability. Staff awareness was further enhanced through a range of initiatives, including the rollout of carbon literacy training and a series of bespoke workshops delivered by Max Fordham to members of the Environmental Sustainability Working Group.

The Gallery also approached temporary exhibition design with sustainability in mind, limiting waste wherever possible and exploring more sustainable material options. Where waste is generated, the Gallery is actively engaging in sector conversations to facilitate the reuse of excess materials, furniture and equipment, supporting the development of a circular economy network. In addition, the Gallery has begun testing the use of sea freight for transporting objects for international touring exhibitions, contributing to efforts to reduce the environmental impact of its global programme.

Mitigating climate change: working towards Net Zero by 2050

Under the Climate Change Act 2008, the Government put in place legally binding carbon reduction targets of 35% by 2020 and net zero carbon emissions by 2050 compared to 1990 levels. The Gallery has been measuring and reporting emissions since 2014-15, and in line with the Financial Reporting Manual (FReM) guidance now uses 2017-18 as the baseline year.

It should be noted that since 2017-18 the Gallery has undergone a major transformation of its building (the *Inspiring People* project) which had increased the Gallery's physical spaces by 172sqm. The Gallery reopened after three years of closure in June 2023. Therefore, as part of this report, the percentage change to the baseline year of 2017-18 and percentage change to the previous year has been provided.

Greenhouse Gas Emissions – Reducing Scope 1 and 2

In 2025-26, the Gallery's carbon emissions for Scope 1 and 2 show a 13% decrease on the baseline year. Whilst Scope 1 (Gas) emissions for 2025-26 total 683 tCO2e, marking a 14% increase compared to the baseline year (596 tCO2e), this was a reduction on the 2024-25 financial year. Greenhouse gas emissions (Scope 2) have decreased by 34%.

These reductions reflect a combination of operational optimisation, lifecycle asset replacement, improved controls, and targeted energy-efficiency projects delivered across the estate. Importantly, these improvements have been achieved while maintaining stringent environmental conditions required for collection care, including temperature and relative humidity stability across galleries, archives and special collection stores.

Completed projects in 2025-26 which will contribute to improved performance and carbon reduction in 2026-27 include:

- Orange Street LED lighting upgrades
- Air Handling Unit (AHU) replacement works
- Lifecycle replacement of ageing mechanical and electrical infrastructure
- Improved BMS monitoring and controls optimisation
- Sub-metering expansion and energy data collection improvements
- Water reduction initiatives and leak management

These projects are improving asset efficiency, reducing unplanned energy waste, and enhancing the Gallery's ability to monitor and manage consumption trends.

The Gallery operates within a complex historic estate with strict environmental requirements, high occupancy variation, and specialist collection care obligations. Despite these challenges, the Gallery remains committed to reducing operational carbon emissions while maintaining appropriate environmental standards for visitors, staff and collections.

The focus for 2026-27 is operational optimisation and commencement, in terms of construction works, of the decarbonisation project. This phase represents a major transition in the Gallery's energy infrastructure. While electricity demand may increase as heating systems electrify, the long-term carbon intensity of operations is expected to reduce significantly as fossil fuel dependence decreases. Temporary fluctuations in electricity consumption are expected during commissioning and system transition periods in 2027-28 as the Gallery transitions away from its steam based heating infrastructure and introduces ASHP technology and electric humidification systems.

By 2028-29 the Gallery should see full optimisation of ASHP sequencing and controls, enhanced heat recovery strategies, improved humidity control optimisation, continued expansion of smart monitoring utilising additional submetering and analytics on boarded software platform Atrius. The decarbonisation project will deliver energy efficiency measures that will save an estimated 756,000 kWh in fossil fuel energy.

Waste minimisation & management

The percentage of reused/recycled waste has increased to 430% from the baseline year (15% increase on the previous year) and landfilled waste remains at 0 tonnes. Overall waste remains to be an increase on the baseline year of 67% (66% on 2024-25). The Gallery continues to work with a full recycling service which allows the separation of glass, food, and mixed recyclables. The remaining waste is diverted to an incineration plant where it is used to generate electricity for the National Grid.

As part of its commitment to sustainability, the Gallery has established a contract with a stationery and furniture supplier that prioritises environmentally responsible products. Wherever possible, we purchase recycled, Fairtrade or plastic-free items, ensuring that operational needs are met in a way that supports wider sustainability objectives. Efforts to reducing the use of plastic in the Gallery's shops has continued during the year. The Gallery also commissioned a waste audit which identified where the Gallery was taking positive action around waste management and where further improvements could be achieved. In the forthcoming year, the Gallery will be considering as part of its environmental sustainability strategy further actions to be taken to minimise waste and promote resource efficiency.

Finite resource consumption

Water consumption at the Gallery has decreased by 15% compared with the baseline year and by 30% compared with the previous financial year. This reduction is supported by the installation of sub-metering, which now enables the Gallery to monitor water usage by specific locations with greater accuracy. This enhanced data has allowed the Gallery to highlight inefficient equipment and patterns of use, providing a stronger evidence base to identify where and how consumption can be further reduced.

The Gallery remains committed to conserving water and other finite resources across all areas of activity. Looking ahead, the Gallery will continue to prioritise resource efficiency through ongoing efforts to embed an environmentally responsible culture throughout the organisation, and as part of the Gallery's future sustainability strategy.

Sustainable Procurement

Sustainable procurement continues to be a priority for the Gallery. The Procurement department is working closely with the Environmental Sustainability Working Group to prepare support and guidelines to budget holders to ensure that sustainability is considered in specifications, briefs, scopes, contracts and KPIs, in addition to advice on how to score sustainability in procured goods and services. This has already been embedded for construction procurement, as detailed below in the 'sustainable construction' section of this report. The Gallery collaborates closely with its supply chain, and more particularly around construction by engaging with sustainable partners able to support us in the environmental sustainability journey.

Nature recovery and biodiversity action planning

Green space at the Gallery is limited however it actively works to preserve and enhance biodiversity within its external courtyard in the Learning Centre, in which large planters house a selection of plants that conform to the National Plant Specifications: Acer Palmatum 'Bloodgood', Hakonachloa macra, Asplenium scolopendrium and Anamanthele lessoniana.

Climate change adaption

Currently the Gallery does not have a climate change adaptation strategy, however it is to be considered especially with climate change featuring on the corporate risk register. For 2026-27, there will be a climate change risk assessment and subsequently an action plan to respond to the risks identified across the Gallery's estates and operations.

Reducing environmental impacts from ICT and Digital

The ICT and Digital teams at the Gallery have contributed to reducing the Gallery's environmental impact during 2025-26 through a number of initiatives. One of the main priorities for this year has included the Gallery continuing to apply its record management retention schedules to ensure the systematic disposal of digital information that is no longer required, thereby reducing the Gallery's overall digital footprint.

Sustainable Construction

The Gallery is committed to delivering sustainable solutions that minimise environmental impact while maximising operational efficiency and long-term value. When prospective partners tender for construction projects the Gallery requests they provide detail regarding their sustainability practices and review and score as part of the tendering process.

The Gallery additionally use professional designers to specify energy-efficient building services systems and promote the implementation of intelligent controls and low-carbon technologies designed to reduce energy consumption and carbon emissions. Prior to project delivery, construction partners are required by the Gallery to promote responsible procurement and consider efficient use of materials, waste reduction, and recycling of packaging and redundant equipment wherever practicable.

Robust commissioning and testing procedures are also requested by the Gallery to ensure systems operate at optimum performance contributing to improved asset lifecycle, and compliance with the Gallery's sustainability objectives. For smaller projects and M&E maintenance service delivery the Gallery uses a global provider that shares the Gallery's visions and goals. They have a 2040 goal for Net Zero GHG emissions across their value chain and 55% reduction goal for emissions from properties the manage for clients by 2030.

Greenhouse Gas Emissions

		Base yr. 2017-18	**2024-25***	**2025-26**	% change on base year	% change on previous year
Greenhouse Gas Emissions (tCO2e)	Scope 1 & 2					
	Scope 1 (direct)	596	793	683	14%	-13%
	Scope 2 (indirect)	786	598	519	-34%	-13%
	Total scope 1 & 2	1,382	1,391	1,202	-13%	-14%
	Scope 3					
	Business Travel Emissions	78	30	6	-92%	-80%
	Total scope 3	78	83	47	-39%	-43%
	Total Scope 1 - 3	**1,460**	**1474**	**1,249**	**-14%**	**-15%**
Energy Use (kWh)	Electricity (renewable)	0	0	490,728	100%	100%
	Electricity (non-renewable)	2,237,168	2,888,267	2,205,580	-1%	-24%
	Gas	3,230,037	4,333,942	3,855,936	19%	-11%
	Total kWh	**5,467,205**	**7,222,209**	**6,552,244**	**20%**	**-9%**
	Total kWh per visitor	**3**	**5**	**4**	**33%**	**-20%**
Expenditure (£)	Electricity	213,859	603,610	501,651	135%	-17%
	Gas	63,906	239,902	194,695	205%	-19%
	Business Travel	10,766	34,352	45,199	320%	31%
	Total Expenditure	**288,531**	**877,864**	**696,346**	**141%**	**-21%**

Finite Resources, Waste

		Base yr. 2017-18	**2024-25****	**2025-26**	% change on base year	% change on previous year
Waste (tonnes)	Landfilled*	2.10	0.00	0.00	-100%	0%
	Hazardous waste disposed	-	0.00	0.00	n/a	n/a
	Reused/recycled	23.10	106.81	122.66	430%	15%
	Composted	22.50	11.7	7.52	-67%	-36%
	ICT waste recycled, reused and recovered (externally)	-	0.00	0.0	n/a	n/a
	Incineration with energy recovery	34.60	17.72	7.36	-78%	-58%
	Incineration without energy recovery	0.00	0.00	0.0	n/a	n/a
	Total Waste	**82.30**	**136.23**	**137.53**	**67%**	**1%**
Spend (£)	**Total Waste**	**17,500**	**34,547**	**21,165**	**21%**	**-39%**

*Landfill and Hazardous waste data has only been collected since 2016-17 and 2018-19 respectively

Finite Resources, Water

		Base yr. 2017-18	**2024-25***	**2025-26**	% change on base yr.	% change on previous year
Water use (m^3)	Total scope 1 & 2	16,193	19,752	13,758	-15%	-30%
	Total scope 2 per visitor	0.009	0.012	0.009	0%	-25%
Expenditure (£)	**Water Supply**	**36,605**	**68,022**	**62,520**	**41%**	**-8%**

Immunity from seizure

The National Portrait Gallery is an approved body under section 136 of the *Tribunals, Courts and Enforcement Act* 2007. This means that, subject to meeting the conditions set out in the Act, objects on loan from outside the United Kingdom for the purposes of a temporary exhibition may not be seized or forfeited by a United Kingdom court order (unless the court is required to make the order under European Community or international obligations). In accordance with regulations made under the Act, the National Portrait Gallery publishes on its website specified information about such protected objects. This includes details of the provenance of the objects including a statement indicating whether or not the National Portrait Gallery possesses a complete history of ownership between the years 1933 and 1945.

The National Portrait Gallery's Due Diligence Policy is published online as part of the Freedom of Information Publication Scheme on the Immunity from Seizure pages of the National Portrait Gallery's website. The National Portrait Gallery has its own staff training materials for provenance research and internal staff meetings are held to discuss issues relating to immunity from seizure and due diligence.

2025-26 financial year works covered by Immunity from Seizure include:

Exhibition	**Period from**	**Period to**	**Number of works**
Edvard Munch Portraits	13 March 2025	15 June 2025	3
Jenny Saville: The Anatomy of Painting	20 June 2025	7 September 2025	11
Cecil Beaton's Fashionable World	9 October 2025	11 January 2026	1
Lucian Freud: Drawing into Painting	12 February 2026	4 May 2026	6
Total			**21**

Financial review

In line with relevant reporting requirements, the consolidated Statement of Financial Activities combines income and expenditure, capital (including major capital projects) and acquisitions for the Collection (including donated works of art). Whilst the National Portrait Gallery has delivered an overall surplus for the year, unrestricted income and expenditure was a deficit of £1,386,000 (£785,000 surplus in 2024-25), resulting in a reduction in unrestricted general reserve. Although other financial challenges were a factor, this was an expected outcome, based on the planned reduction in income and expenditure Grant in Aid to £8,075,000 (£10,337,000 in 2024-25).

The consolidated Statement of Financial Activities on page 63 shows total income of £32,374,000 (£32,709,000 in 2024-25). Of this amount, £4,084,000 (£649,000 in 2024-25) was applied to the capital programme, £2,207,000 (£2,204,000 in 2024-25) to Collection acquisitions and £nil (£nil in 2024-25) to Endowment Funds. The remaining £26,083,000 (£29,856,000 in 2024-25) was applied to ongoing operations (see expenditure below).

The Gallery received £11,009,000 of Grant in Aid (£10,986,000 in 2024-25), provided through DCMS. Grant in Aid is made up of two elements:

- revenue grant used to support ongoing operations of £8,075,000 (£10,337,000 in 2024-25)
- capital expenditure grant used to support the purchase and maintenance of fixed assets of £2,934,000 (£649,000 in 2024-25)

The Gallery continues to supplement this grant from other sources and self-generated income from trading activities amounted to £5,012,000 (£6,176,000 in 2024-25) with fundraising at £9,911,000 (£10,009,000 in 2024-25) and other income totalling £6,442,000 (£5,538,000 in 2024-25).

Expenditure includes the costs of generating donations and legacies, trading and other costs, investment management costs and costs of charitable activities. The consolidated Statement of Financial Activities on page 63 shows total expenditure of £30,812,000 (£28,786,000 in 2024-25). Of this amount £2,426,000 (£2,077,000 in 2024-25) was applied to the capital programme, and £28,301,000 (£26,653,000 in 2024-25) was applied to ongoing operations.

The consolidated Statement of Financial Activities on page 63 also shows that in total during 2025-26, the Gallery increased restricted funds by £4,157,000 (£4,914,000 increase in 2024-25), increased unrestricted funds by £11,000 (£419,000 increase in 2024-25) and decreased endowment funds by £13,000 (£12,000 decrease in 2024-25). The movement in restricted and unrestricted funds includes a gain on revaluation of £1,918,000 (gain of £769,000 in 2025). Over the past year, the Gallery has added works of art valued at £2,395,000 to the Collection (£2,010,000 in 2024-25). Of this figure, £1,177,000 has been donated by individuals either directly or in lieu of tax (£1,851,000 in 2024-25). Funding for purchased works of art has come from many sources, including donors and self-generated income.

Reserves and funds carried forward of £183,133,000 (£178,978,000 in 2024-25) are:

Reserves	2026	2025	2024
	£000	£000	£000
Revaluation reserve	34,366	35,125	34,137
Capital reserves	65,216	60,911	62,263
Works of art reserves	69,436	67,040	65,030
General reserve	5,169	6,556	5,748
Endowment funds	1,624	1,637	1,649
Other restricted reserves	7,322	7,709	4,807
Other designated reserves	-	-	23
Total Reserves	**183,133**	178,978	173,657

For more details on reserves, please refer to note 18.

Fixed assets

The Board of Trustees holds the freeholds of the Gallery and land at Saint Martin's Place, London.

Additions to tangible fixed assets during the year of £4,016,000 (£715,000 in 2024-25) comprise £233,000 additions to buildings (£nil in 2024-25) and £3,783,000 (£715,000 in 2024-25) on plant and machinery and other assets. There were no additions to land assets. A desktop revaluation of the Trustees' land, the Orange Street offices and Portrait Pavilion property holdings was undertaken at 31 March 2026 by Montagu Evans, independent property consultants, resulting in an upwards revaluation of £707,000. This valuation was on the basis of the existing use of the buildings and reflects market values in central London. Gallery plant and buildings were revalued using an index (see notes 1 and 10 to the accounts). This resulted in a revaluation gain of £1,211,000.

Additions to intangible assets during the year were £45,000 (£228,000 in 2024-25).

Heritage assets comprise works of art; additions of £2,395,000 in the year (£2,010,000 in 2024-25) include items donated, bequeathed or given in lieu of tax to the National Portrait Gallery with an approximate value of £1,177,000 (£1,181,000 in 2024-25). All works of art acquired during the year have been capitalised in accordance with section 34 FRS102, as detailed in note 11.

Subsidiary undertakings

The results of the National Portrait Gallery's trading subsidiary are summarised in note 22 to the financial statements.

Payment of creditors

The National Portrait Gallery aims to settle all bills within 30 days or in accordance with the suppliers' terms of business. In 2025-26 65% (69% in 2024-25) of invoices were settled in 30 days or less.

Going Concern

The Trustees are required to confirm that it is appropriate for the National Portrait Gallery to adopt the going concern principle in preparing its accounts.

The Trustees have reviewed budgets, forecasts, and anticipated Grant in Aid receipts, and together with considering the potential impacts on its financial position from both internal and external risks, have concluded there is a reasonable expectation that the Gallery has adequate resources to continue in operational existence for a period of at least 12 months from the date that the accounts are approved. The Trustees are not aware of any legislative changes to the Gallery's functions or funding mechanism as set out in the 1992 Museums and Galleries Act. The Gallery therefore continues to adopt the going concern basis in preparing its consolidated financial statements.

Reserves policy

The Trustees review the reserves held annually, with reference to guidance from the Charity Commission. This review encompasses the nature of the income and expenditure streams, the need to match potentially variable income streams with largely fixed commitments and the nature of the reserves. In light of the uncertain environment under which the Gallery is operating, and the need for the Gallery to have flexibility in utilising reserves to best manage the position, the Trustees have identified a range of outcomes for the targeted level of reserves.

The Trustees consider that under normal operating conditions, in order to allow efficient financial management and to provide a buffer to give some assurance against interruption to the charitable activities, the Gallery should maintain a general reserve between three and six months' worth of unrestricted charitable expenditure, with a target of no less than four months.

At the year end the reserves under consideration in respect of the reserves policy were £5,169,000 (£6,556,000 in 2024-25), equivalent to three months' (four months in 2024-25) worth of unrestricted charitable expenditure, which is within the target range of three to six months' expenditure, which the Trustees consider appropriate.

Investments

The Investment Committee monitors the performance of the investment portfolio. The National Portrait Gallery's investment managers ensure that all investments are suitable under the Standard Investment Criteria of the Trustee Act 2000. The Gallery holds two funds: The Master Portfolio/Heinz Archive Fund (long-term investments) and the Investment & Contingency Fund (short-term investments).

The objectives of the investment strategy are:

(ii) For funds required for liquidity purposes, to preserve capital in real terms with some modest potential for growth in purchasing power and,
(ii) For longer term funds to grow the real value of the investment capital on a total return basis after deduction of annual spend, commensurate with predetermined risk and liquidity parameters

Trustees are satisfied with the performance for both types of fund, with liquid funds delivering growth in excess of inflation rates and longer-term funds showing growth rates of 14.1% for the year.

<u>Long-term investments</u>

The Master Portfolio is a collective investment scheme, created by Partners Capital, which invests across a range of asset classes and securities (which may include investments in other collective investment schemes).

The income and capital relating to the Heinz Archive fund are ring-fenced, leading to its classification as a fixed asset investment. The annual income from the Heinz fund will support the core activities of the Heinz Library & Archives.

At 31 March 2026, the Master Portfolio/Heinz Archive fund was valued at £2,651,000 (£2,663,000 in 2024-25).

Short-term investments

Current investments consist of the Investment and Contingency Fund (I&CF), the non-Master Portfolio elements of the Portrait Fund and deposits held in notice accounts exceeding three months. The investments are held for the purposes of producing a return, but the Gallery considers that they should remain highly liquid and available at short notice if required.

At 31 March 2026, short-term investments are valued at £9,811,000 (£12,037,000 in 2024-25). Of this balance, £3,319,000 relates to unrestricted reserves. The rest relates to the remainder of the Portrait Fund, the DCMS *Inspiring People* loans (see note 16) and deposits held in notice accounts exceeding three months.

The National Portrait Gallery's investment managers, Partners Capital LLP advise on the investment strategy required to meet the objective. Fund performance is measured against agreed benchmarks, and an asset profile is agreed for each fund. Rebalancing of the portfolio is agreed at Investment Committee meetings in response to market conditions.

Fulfilment of Museums and Galleries Act Aims

The National Portrait Gallery's fulfilment of the *Museums and Galleries Act 1992* aims is best reflected by its expenditure on charitable activities. Charitable activities expenditure is broken down into three main areas: 'Extending & broadening audiences', 'Developing the Collection', and 'Increasing understanding & engagement with the Collection', with a total expenditure of £23,060,000 (2024-25: £22,171,000). Overall, 75% of expenditure (2024-25: 77%) is spent on charitable activities. Gallery activity comprises all those costs associated with the public programmes of the Gallery and of the media programmes and website; this includes exhibitions, education and communications and marketing expenditure. Gallery operations comprise visitor services and operations costs. Collections comprise all those costs associated with the Gallery's Collection; this includes conservation, art handling, photography and acquisitions related expenditure.

Social policy and wider public benefit

The Board of Trustees believes that the Gallery meets the public benefit requirements as set out in the duty in Section 17(5) of the Charities Act 2011, and they confirm that they have taken into account the guidance contained in the Charity Commission's general guidance on public benefit where applicable.

Auditors

Under statute, the Comptroller & Auditor General is the auditor of the Gallery's accounts for the year 2025-26. The audit fee in respect of this work was £76,000 (£72,000 in 2024-25). The National Audit Office did not provide any non-audit services. PKF Littlejohn LLP is the auditor for the National Portrait Gallery Company Limited and the audit fee in respect of their work was £14,050 (£13,450 in 2024-25).

So far as the Accounting Officer and Trustees are aware, at the time of approving the Annual Report, there is no relevant audit information of which the charitable non-departmental public body's (NDPB's) auditors are unaware. The Accounting Officer and Trustees have taken all the steps that they ought to have taken in order to make themselves aware of any relevant audit information and to establish that the charitable NDPB's auditors are aware of that information.

Signed

Victoria Siddall
Director, the National Portrait Gallery

7 July 2026

Signed

Professor Shearer West CBE
Chairperson, the National Portrait Gallery

7 July 2026

Advisers

The principal address for the Board of Trustees of the National Portrait Gallery is:

The National Portrait Gallery
Saint Martin's Place
Charing Cross
London
WC2H 0HE

Auditors

Gallery	Gallery Subsidiary – National Portrait Gallery Company Limited
Comptroller and Auditor General National Audit Office 157-197 Buckingham Palace Road Victoria London SW1W 9SP	PKF Littlejohn LLP 1 Westferry Circus Canary Wharf London E14 4HD

External Advisors

Bankers	Investment Advisors	Internal Auditors
National Westminster Bank Strand Branch PO Box 414 38 Strand London WC2H 5JB	Partners Capital LLP 5th Floor 5 Young Street London W8 5EH	Forvis Mazars LLP Tower Bridge House St Katharine's Way London E1W 1DD

Solicitors

Farrer & Co LLP
66 Lincoln's Inn Fields
London
WC2A 3LH

Remuneration Report

This section sets out the Gallery's remuneration policy for directors, how it has been implemented and sets out the amounts awarded to directors and where relevant the link between performance and remuneration. The Chairman and Board of Trustees neither received nor waived any remuneration or expenses for their services during the year.

Policy on the Remuneration of the Director

The Remuneration Committee, advising on contractual terms and remuneration for the Director, is made up of the following Trustees: Professor Shearer West CBE, Roger Blundell, the Rt Hon the Lord Grayling, and Jonathan Yeo.

Annual pay increases for the Director who comes under the scope of the Committee are determined as set out in the Director's employment contract and on the basis of an assessment of performance against agreed objectives, taking into account external market comparisons. The Chair of the Board of Trustees undertakes the performance assessment for the Director which is then reviewed by the Remuneration Committee to set pay levels and any performance bonuses. All bonus payments are non-consolidated and subject to the overall budget of the Gallery.

Policy on duration of contracts, notice periods and termination payments

The Director is a member of the Principal Civil Service Pension Scheme (PCSPS) with associated redundancy and retirement conditions. The Director is a permanent employee of the National Portrait Gallery, with a notice period of six months. Termination payments are in accordance with the National Portrait Gallery contractual terms.

Senior managers' remuneration disclosure

The Board of Trustees of the National Portrait Gallery, who hold overall responsibility for the National Portrait Gallery, are not remunerated. No compensation for loss of office was paid to board members during the year. Expenses paid are disclosed in note 8 to the accounts.

The Director and Chief Financial Officer's emoluments and pension details for 2025-26 are shown below. The Gallery has prepared this remuneration report in accordance with the Government Financial Reporting Manual, which requires disclosure of information about directors' remuneration, where "directors" is interpreted to mean those who influence decisions of the Gallery as a whole, rather than the decisions of individual directorates or sections within the entity. The Gallery has decided that this requirement encompasses the posts listed below, and considers that no other key management personnel details need to be disclosed under this guidance for 2025-26.

The following paragraphs marked "(audited)" within the Senior Directors' section of the Remuneration Report have been subject to audit.

Salary entitlements (audited)

		2025-26 **£000**	2024-25 £000
Victoria Siddall	Director	145-150	145-150
David Glassey	Chief Financial Officer	105-110	100-105

Remuneration Breakdown (audited)

	2025-26				2024-25				
	Salary (excluding non-consolidated performance-related pay)	Non-consolidated performance pay and bonus	Pension benefits* (to the nearest £1,000)	Total remuneration	Salary (excluding non-consolidated performance-related pay)	Remuneration actually paid**	Non-consolidated performance pay and bonus	Pension benefits* (to the nearest £1,000	Total remuneration
	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Victoria Siddall, Director (from October 2024)	**145-150**	**10-15**	**57**	**215-220**	145-150	60-65	5-10	24	90-95
David Glassey, Chief Financial Officer	**105-110**	**-**	**19**	**120-125**	100-105	100-105	-	-	100-105
Dr Nicholas Cullinan OBE, Director (to May 2024)	**-**	**-**	**-**	**-** **-**	145-150	25-30	-	9	30-35
Ros Lawler, Chief Operating Officer (to May 2024)	**-**	**-**	**-**		100-105	10-15	-	42	50-55
Michael Elliott, Interim Director (May-October 2024)	**-**	**-**	**-**		145-150	70-75	-	-	70-75

** The value of pension benefits accrued in the Alpha scheme during the year is calculated as the real increase in pension multiplied by 20, less the contributions made by the individual. The real increase excludes increases due to inflation or any increase or decrease due to a transfer of pension rights. The value of benefits accrued in the partnership scheme is the amount paid by the Gallery into the scheme.*
*** The remuneration actually paid will reflect where an individual has left or joined the Gallery part-way through the financial year; this column is not included in 2025/26 as all Senior Directors served for the full year.*

Reporting bodies are required to disclose the relationship between the remuneration of the highest-paid director in their organisation and the lower quartile, median and upper quartile remuneration of the organisation's workforce, which are disclosed in the table below. The total remuneration of the highest-paid director in the National Portrait Gallery in the financial year 2025-26 was £215,000-£220,000 (£175,000-£180,000 in 2024-25), and £160,000-£165,000 (£150,000-£155,000 in 2024-25) excluding pension benefits. This was 4.4 times (4.5 in 2024-25) the median remuneration of the workforce. In 2025-26, nil employees (nil in 2024-25) received remuneration in excess of the highest-paid director. Remuneration includes salary, non-consolidated performance-related pay and benefits-in-kind where applicable. It does not include employer pension contributions and the cash equivalent transfer value of pensions.

Pension Breakdown (audited)

-	Accrued pension at pension age as at 31 Mar 26 £'000	Real increase in pension at pension age £'000	CETV at 31 Mar 26 £'000	CETV at 31 Mar 25 £'000	Real increase in CETV £'000
Victoria Siddall, Director (from October 2024)					
Pension	0-5	2.5-5	64	19	34
Lump sum	-	-	-	-	-

Victoria Siddall is a member of the Civil Service defined benefit pension scheme and David Glassey is a member of the Civil Service Partnership (defined contribution) scheme, the cost of which was £19,000 for 2025-26.

The accrued pension quoted is the pension the member is entitled to receive when they reach pension age or immediately on ceasing to be an active member of the scheme if they are already at or over pension age.

A cash equivalent transfer value (CETV) is the actuarially-assessed capitalised value of the pension scheme benefits accrued by the member at a particular point in time. The benefits valued are the members' accrued benefits and any contingent spouse's pension payable from the scheme. A CETV payment is a payment made by a pension scheme or arrangement to secure benefits in another 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 figures include the value of any pension benefit in another scheme or arrangement which the individual has transferred to the Civil Service pension arrangements. They also include any additional pension benefit accrued to the member as a result of their purchasing additional pension benefits at their own cost. CETVs are calculated in accordance with The Occupational Pensions Schemes (Transfer Values) (Amendment) Regulations 2008 and do not take account of any actual or potential reduction in benefits resulting from Lifetime Allowance Tax which may be due when pension benefits are taken. CETV figures are calculated using the guidance on discount rates for calculating unfunded public service pension contribution rates that was extant at 31 March 2023. HM Treasury published updated guidance on 27 April 2023; this guidance has been used in the calculation of 2025-26 CETV figures.

The real increase in CETV reflects the increase that is funded by the employer. It does not include the increase in accrued pension due to inflation, 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. The Board of Trustees of the National Portrait Gallery, who hold overall responsibility for the National Portrait Gallery, are not remunerated.

Percentiles (audited)

	2025-26			2024-25		
	25th percentile/ pay ratio	**Median pay ratio**	**75th percentile/ pay ratio**	25th percentile /pay ratio	Median pay ratio	75th percentile/pay ratio
HIGHEST PAID DIRECTOR'S TOTAL REMUNERATION BAND (EXCLUDING PENSION BENEFITS)		£160,000-£165,000			£150,000-£155,000	
EMPLOYEE SALARY	£29,851	£35,270	£42,860	£28,808	£33,374	£41,689
EMPLOYEE TOTAL REMUNERATION	£30,985	£36,562	£43,862	£29,905	£35,864	£43,725
RATIO (TOTAL REMUNERATION)	5.2	4.4	3.7	5.2	4.5	3.6

The table below shows the percentage change for salary, other benefits (excluding pension) and bonus for the highest paid Director and the average salary of NPG's employees (based on total full-time equivalent total reward for the relevant financial year).

		Salary	Performance Pay	Bonus
Change from 2024-25 to 2025-26	Highest paid Director	1%	142%	0%
	NPG Employees	2%	0%	0%

The increase in the highest paid Director's performance pay is principally due to the performance pay being paid pro-rata (5 months) for 2024-25.

The Director was awarded a pay increase of 2.5% in October 2025, equivalent to 1.25% annualised.

NPG employees were awarded an average pay increase of 3.3% in October 2025, equivalent to 1.6% annualised.

Staff numbers (audited)

NPG staff	**2025-26**	**2024-25**
Employees	246	237
Other staff (includes agency/temporary staff and off-payroll workers)	69	96
Total	315	333

Additionally, the Gallery employed 121 Casual staff in 2025-26 (and 78 in 2024/25)

Staff costs are set out in Note 8 of the financial statements.

The following disclosures are not subject to audit.

Sickness absence and turnover data

The average number of days absent through sickness per full-time equivalent staff member was 5.9 days in 2025-26 (4.2 in 2024-25).

The staff turnover percentage for 2025-26 was 17.55% (17.41% in 2024-25).

Off-payroll engagements

As a result of the Accounts Directive from DCMS the National Portrait Gallery follows guidance per the Financial Reporting Manual (FReM) paragraph 6.5.31. As of March 2026, there were 12 off payroll engagements for more than £245 per day (6 in 2024-25), as illustrated in the table below.

Highly paid off-payroll worker engagements as at 31 March 2026, earning £245 per day or greater

NUMBER OF EXISTING ENGAGEMENTS AS OF 31 MARCH 2026	**2025-26**	2024-25
OF WHICH, THAT EXISTED:		
LESS THAN 1 YEAR	6	0
FOR BETWEEN 1 AND 2 YEARS	4	1
FOR BETWEEN 2 AND 3 YEARS	0	1
FOR BETWEEN 3 AND 4 YEARS	0	1
FOR 4 OR MORE YEARS	2	3

All highly paid off-payroll workers engaged at any point during the year ended 31 March 2026, earning £245 per day or greater

	2025-26	2024-25
NO. OF TEMPORARY OFF-PAYROLL WORKERS ENGAGED DURING THE YEAR ENDED 31 MARCH 2026	69	96
OF WHICH:		
NOT SUBJECT TO OFF-PAYROLL LEGISLATION	57	79
SUBJECT TO OFF-PAYROLL LEGISLATION AND IN-SCOPE OF IR35	-	-
SUBJECT TO OFF-PAYROLL LEGISLATION AND OUT-OF-SCOPE OF IR35	12	17
NO. OF ENGAGEMENTS REASSESSED FOR COMPLIANCE OR ASSURANCE PURPOSES DURING THE YEAR	-	-
OF WHICH: NO. OF ENGAGEMENTS THAT SAW A CHANGE TO IR35 STATUS FOLLOWING REVIEW	-	-

None of the off-payroll workers held significant financial responsibility.

Expenditure on Consultancy

During 2025-26, the National Portrait Gallery spent £91,057 (£216,559 in 2024-25) on consultants. These costs primarily relate to expert advice or assistance on areas such as tax and IT.

Staff policies applied during the financial year

During the year the Gallery continued to apply a range of policies designed to support the recruitment, training, career development and progression of disabled employees. The Gallery's approach is guided by its commitment to being an inclusive and accessible employer, ensuring that disabled colleagues are supported to thrive in their roles and to develop in their careers.

The Gallery is committed to making reasonable adjustments at every stage of employment, from recruitment and onboarding through to day-to-day working arrangements and career progression.

The Gallery is a Disability Confident Employer. It commits to:

- interviewing applicants with a disability who successfully evidence criteria on a person specification,
- consider them on their abilities,
- providing an inclusive and accessible recruitment process,
- making reasonable adjustments during the recruitment process so disabled applicants have the best opportunity to demonstrate that they can do the job, and
- supporting employees and making adjustments during their employment

Training and development opportunities are made available to all staff, and we actively encourage all employees to participate in learning programmes, leadership development and progression pathways. All internal vacancies are published on the staff intranet and all employees are invited to apply. Managers receive guidance from the People and Culture team on supporting disabled colleagues, including how to identify and implement reasonable adjustments and how to create an inclusive working environment.

The Gallery also continues to review its policies to ensure they reflect best practice. Feedback from staff, including disabled employees, informs ongoing improvements to Gallery processes and helps ensure that barriers to participation, development and promotion are identified and addressed.

The Gallery’s Equality and Diversity and Recruitment policies are published on our website.

STATEMENT OF TRUSTEES' AND DIRECTOR'S RESPONSIBILITIES

Under Section 9(4) and (5) of the *Museums and Galleries Act 1992*, the Board of Trustees is required to prepare a statement of account in the form and on the basis directed by the Secretary of State for Culture, Media and Sport with the consent of the Treasury. The accounts are prepared on an accruals basis and must give a true and fair view of the state of affairs of the National Portrait Gallery and of its net incoming resources and net movement in funds and cash flows for the financial year.

In preparing the National Portrait Gallery accounts the Board of Trustees and Director, as Accounting Officer, are required to:

- observe the accounts directions issued by the Secretary of State*, including the relevant accounting and disclosure requirements and apply suitable accounting policies on a consistent basis;

- make judgements and estimates that are reasonable and prudent;

- 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 the going concern basis, unless it is inappropriate to presume that the National Portrait Gallery will continue its operation.

The Accounting Officer for the DCMS has designated the Director as the Accounting Officer for the National Portrait Gallery. Their relevant responsibilities as Accounting Officer, including their responsibility for the propriety and regularity of the public finances for which they are answerable and for the keeping of proper records and for safeguarding the National Portrait Gallery's assets, are set out in Managing Public Money.

The Accounting Officer and Trustees have taken all the steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the charitable NDPB's auditors are aware of that information. "Relevant audit information" means information needed by the entity's auditor in connection with preparing the audit report. The Accounting Officer and Trustees confirm that the Annual Report and Accounts as a whole is fair, balanced and understandable and have taken personal responsibility for the Annual Report and Accounts and the judgements required for determining that it is fair, balanced and understandable.

Signed

Victoria Siddall 7 July 2026
Director, the National Portrait Gallery

Signed

Professor Shearer West CBE 7 July 2026
Chairpersonn, the National Portrait Gallery

** a copy of which is available from: The Accounting Officer, the National Portrait Gallery, St Martin's Place, London, WC2H 0HE*

GOVERNANCE STATEMENT

The National Portrait Gallery was established by the Museums and Galleries Act 1992 and is an executive non-departmental public body (NDPB) sponsored by the Department for Culture, Media and Sport (DCMS). The Gallery is a charity exempt from registration under the Charities Act 2011 and as an exempt charity it is regulated by DCMS in accordance with a Framework Document for charity law purposes. The Gallery's Framework Document for the period 2026-2029 sets out the governance framework within which the Gallery operates.

The Gallery is governed by a Board of Trustees and is answerable to the Secretary of State for Culture, Media and Sport for the policies and performance of the Gallery. The Board of Trustees is a body corporate which acts collectively to safeguard and to promote the Gallery and its collections in the best interests of the public. The Board is responsible for providing strategic leadership and oversight.

The governance framework comprises the systems and processes, culture and values by which the Gallery is directed and controlled. It enables the Board to monitor progress against the Gallery's strategic objectives and to consider whether those objectives have led to the delivery of appropriate, cost-effective activities. It also ensures accountability.

Board of Trustees

As of March 2026 the Board consists of seventeen Trustees, including the interim Chair Professor Shearer West CBE and the Board's Co-opted Trustees. Trustees are not remunerated but are able to claim expenses.

The Board usually meets five times a year, one of which is a strategy day which is typically held offsite. Minutes of Board meetings are published on the Gallery's website.

During the year, two Trustees retired from the Board and seven were appointed. Further details of Trustees who served for all or part of the year, together with a summary of their attendance* at meetings they were eligible to attend is shown below.

Board of Trustees		
Name	**Term expiry**	**Board Attendance**
Professor Shearer West	October 2026	4/4
Roger Blundell	September 2026	3/4
Mark Cecil	May 2028	4/4
The Rt. Hon. the Lord Grayling	May 2028	4/4
Marcus Harling	October 2026	3/4
Abigail Harrison-Moore	January 2030	1/1
Clive Humby OBE	April 2026	4/4
Christina McAnea	January 2030	1/1
Lady Ina Sarikhani Weston	January 2030	1/1
Mazdak Sanii	January 2030	1/1
Simon Sebag Montefiore	July 2029	2/4
Blake Shorthouse	March 2026	2/4
Robert Suss	February 2029	4/4
Jonathan Yeo	October 2026	4/4
Ex-Officio Trustees		
The Rt. Hon. Sir Alan Campbell MP, Lord President of the Council	*Not applicable*	0/1
Rebecca Salter CBE, President of the Royal Academy	*Not applicable*	4/4

Co-opted Trustees		
John Micklethwait	March 2028	0/0
Nadya Prokopenya	March 2028	0/0
Retired Trustees During 2025-26		
Inaya Folarin Iman	July 2025	2/2
David Ross	October 2025	2/2

* (attendance at those meetings Trustees were eligible to attend)

Trustee appointment and induction

Appointments to the Board of Trustees are made by the Prime Minister following the DCMS process for public appointments. Appointment to the Board is governed by selection on merit, on the basis of equality of opportunity for all, and is subject to monitoring by the Commissioner for Public Appointments. Trustees are usually appointed for a term of four years and may be reappointed by for a further term. Trustees elect a Chair from among their number.

There are two ex-officio members of the Board – the Lord President of the Council, currently occupied by The Rt. Hon. Sir Alan Campbell MP, and the President of the Royal Academy, Rebecca Salter CBE. The Board has also appointed two co-opted Trustees during the financial year, each with a term of two years.

The induction process for Trustees includes meetings with the Chair of the Board, Gallery Directors and senior staff and, where relevant, the Chairs of the Board's Committees. As part of their induction, Trustees also:

- Receive the Governance Handbook and the Cabinet Office's Code of Conduct for Board Members of Public Bodies, which sets out the roles and responsibilities of the Board, and which includes key policies for Trustees' awareness, such as the Conflicts of Interest Policy;
- Receive copies of the Gallery's strategic plan, the most recent Annual Report and Accounts, and Framework Document;
- Are provided with appropriate training and ongoing support, depending on need and the interests of the Trustee.

The Board of Trustees is required to follow the principles established by the Nolan Committee all public bodies are expected to adhere to; this includes the declaration of individual Trustees' interests. A Register of Trustees' interests is kept to identify any potential, perceived or actual conflicts of interest. The Register is updated throughout the year as new interests arise. It is formally reviewed by the Audit and Risk Committee and the Board of Trustees at the end of each financial year and is publicly available upon request by contacting: info@npg.org.uk.

In performing their role, Trustees are expected to provide critical commentary on the current activities of the Gallery and to determine its overall direction for the future. Outside Trustee meetings, they will make themselves available for consultation and specialist advice, whenever appropriate, as well as acting externally as advocates for the Gallery and assisting in the processes of fundraising.

Delegation of authority and matters reserved to the Board

The Museums and Galleries Act provides for the establishment, constitution, functions and property of the Board of Trustees.

A number of specific issues are reserved for decision by the Board of Trustees:

- approval of the forward plan, including strategic priorities and budgets;
- approval of the statutory accounts and Annual Report;
- acquisition and disposal of land and buildings;

- approval of all contracts over £250k;
- acquisitions of artworks for the Primary Collection;
- disposal of works from the Collection;
- formation and dissolution of subsidiary companies and sub-committees of the Board;
- appointments of the Chairs of the Board's sub-committees and of subsidiary directors;
- authorisation of signatories on behalf of the Board;
- approval of organisation-wide policies;
- appointment of the Director, with the approval of the Prime Minister;
- approval of the Gallery's Framework Document with the DCMS;
- approval of sponsorships and donations above the specified threshold; and
- approval of the Gallery's bankers.

Board of Trustees Business and Effectiveness

The strategy day was focused on the objectives for 2025-26 and for 2026-27, focused on key pillars within the Gallery's Ten Year Plan. Strategic priorities from these discussions were considered at each meeting with one agenda item which focused on progress in these areas. For example, a strong focus of the Board was the Collections Development Policy and the forthcoming acquisitions and commissioning strategy. The Board also discussed the Gallery's revised Estates Strategy and future capital plans.

The Annual Report and Accounts was brought to the Board along with other routine business such as approving the budget, approval of acquisitions into the Primary Collection, and approval of various Gallery policies including the Modern Slavery Policy, Health and Safety Policy, Sponsorship, Venue Hire and Donations Acceptance Policy. The Board also received the annual People and Culture report and approved the Terms of Reference for all Board committees. Regular updates were provided on operational performance including performance across visitor numbers, commercial revenue, fundraising and press reviews.

Discussions were focused during this period on the development of the Gallery's future strategic plans for the next ten years, which further build on the extraordinary success of the major transformation project with future initiatives linked to membership growth and sustainability, for example. Board activity also included focused discussions on ensuring the Gallery's financial sustainability in response to external factors such as funding, inflationary pressures, and fluctuating visitor numbers compared to pre-pandemic trends.

The Board of Trustees had approved an effectiveness action plan following the completion of the external review of its effectiveness carried out in 2024-25. The Chair's Group monitored progress against this plan throughout the year. Overall, the Trustees concluded that they were content with the Board's performance and the support available to it.

As per the Cabinet Office guidance, the Chair holds annual appraisal meetings with individual Trustees and the Chair receives an annual appraisal by DCMS.

Committees of the Board

Much of the Board's business is conducted through its committees, membership of which is determined by the Board. Membership includes independent members, as well as Gallery Trustees, in order to bring objective perspectives and additional expertise. Details of the remit and membership of each committee, as well as attendance by committee members can be found below. There have been no changes to the form and scope of the committees during the year.

Committee	Key Responsibilities	Membership during the period	Number of meetings attended
Audit and Risk Committee	Considers the Gallery's internal control structure, internal and external audit risk, compliance with the regulatory environment and the statutory accounts.	Roger Blundell **(Chair)** Mark Cecil Peter Gist Marcus Harling Anthony Lobo Tessa Pilkington	4/4 4/4 3/4 3/4 4/4 4/4
Chair's Group	Advises on governance matters and acts as the Board's Nominations Committee for Trustees and Board committees.	Professor Shearer West CBE **(Chair)** Roger Blundell The Rt. Hon. the Lord Grayling Jonathan Yeo *Dr Clive Humby OBE* *David Ross*	5/5 4/5 4/5 0/1 *3/4* *3/3*
Curatorial Committee	Advises on artistic, programming, curatorial and collections matters.	Jonathan Yeo **(Chair)** Simon Sebag Montefiore Professor Shearer West CBE	5/5 2/5 5/5
Gift Acceptance Committee (formerly Ethics Committee)	Supports the Board and Accounting Officer in their responsibilities in considering ethical and reputational issues.	Marcus Harling **(Chair)** Sir Nicholas Blake Beatrice Garibaldi Groak Blake Shorthouse	3/3 3/3 1/1 2/3
Finance and Operations Committee	Considers the Gallery's budgets, financial performance and reserves, and operational functions.	The Rt. Hon. the Lord Grayling **(Chair)** Roger Blundell Peter Gist Anthony Lobo Sarah Ryan *David Ross*	5/5 5/5 5/5 5/5 5/5 *2/2*
Investment Committee	Reviews the performance of the Gallery's investment funds and advises on investment strategy.	Mark Cecil **(Chair)** Michael Burton Robert Suss	2/2 1/1 2/2
Remuneration Committee	Advises on contractual terms and remuneration for the Director.	Professor Shearer West CBE **(Chair)** Roger Blundell The Rt. Hon. the Lord Grayling Jonathan Yeo *David Ross*	1/1 1/1 1/1 1/1 *1/1*

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

The **Audit and Risk Committee** provided assurance to the Board in the form of its Annual Report which covered the work of the external and internal auditors during the year as well as the overall risk management framework. During the year, the Committee received an update on the fraud action plan, the Gallery's security arrangements and information governance, including the cyber security programme and AI governance.

The **Finance and Operations Committee** advised the Board on the budget, cash flows and reserves. The Committee also reviewed the estates strategy, the staff engagement plan and updates relating to health and safety and procurement.

The **Gift Acceptance Committee** discussed and considered corporate sponsorships and support from individuals, international partnerships and other sources and the extent to which these complied with the provisions of the Gallery's Sponsorship, Venue Hire and Donations Acceptance Policy (the re-named policy approved by the Board of Trustees during this year).

The **Chair's Group** considered nominations to the Board's committees, reviewed role specifications for new Trustee roles and maintained oversight of progress against the Board effectiveness action plan.

The **Curatorial Committee** scrutinised and advised the Board on acquisitions and future commissions, research activities of the Gallery and policy reviews, including the revised Collections Development Policy.

The **Investment Committee** advised the Board on the investment policy statement and investment strategy, whilst monitoring the performance of the invested funds of the Gallery and the Portrait Foundation (formerly Portrait Fund) in line with the objectives of the investment strategy.

The **Remuneration Committee** reviewed the performance of the Director for the period to 31 March 2026 and agreed a recommended bonus (which recommendation was accepted by the Board). The Committee also recommended the terms of the pay settlement to the Board of Trustees. Further details are included in the Remuneration Report.

Director's Group

The Board delegates the management and administration of the Gallery to the Director and Accounting Officer, **Victoria Siddall**. The Director and Accounting Officer is responsible to the Board of Trustees, to the Permanent Secretary of DCMS and wider Gallery 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 Portrait Gallery.

The Director leads and chairs the Director's Group which is the primary operational decision-making body of the Gallery. It carries responsibility for developing the work of the Gallery, and debating and deciding on particular initiatives within the policies set by the Board. The Director's Group considers and agrees budgets and resource frameworks, as well as strategies and policies where there are resource implications for the Gallery. It is responsible for developing and implementing the Strategic and Corporate Plans, the Corporate Risk Register and monitors budgets and financial performance. Director's Group meets on a fortnightly basis.

The full composition of the Director's Group is shown below. Changes to job titles reflect changes made to the executive team structure as referenced on page 20.

Name	Job Title
Victoria Siddall	Director and Accounting Officer
Dr Flavia Frigeri	Director of Curatorial and Collections (from April 2025) (Chief Curator from 1 May 2026)
David Glassey	Chief Financial Officer
Sarah Hilliam	Director of Development (Chief Development Officer from 1 May 2026)
Liz Smith	Director of Learning and Engagement
Anna Starling	Director of Commercial and Operations (Director of Commercial Enterprises from 1 May)

Denise Vogelsang	Director of Audiences
Rosie Wilson	Director of Programmes and Partnerships (Director of Exhibitions and Collections Management from 1 May 2026)

Subsidiary undertakings

The main retailing, catering, publishing, rights & images and events activities of the National Portrait Gallery are carried out by the National Portrait Gallery Company Limited (company number 6015724), a company wholly owned by the Board of Trustees.

As well as the Directors of the Company, the Audit and Risk Committee reviews the performance of the Company, its annual report and accounts, the external auditors' audit strategy and Management Letter. This is done in order to obtain assurance over the activities of the subsidiary during the year. More information about the Gallery's trading subsidiary is summarised in note 22 to the financial statements.

Risk management

The Gallery recognises that managing risk and uncertainty effectively is essential to achieving its objectives. The Risk Management Policy describes the National Portrait Gallery's approach to risk management. This Policy is consistent with the main principles of risk management set out in the HM Treasury's Orange Book: Management of Risk, with reference as appropriate to best practice guidance from the National Audit Office and risk management standards. Overall, the Gallery's risk management practices comply with the requirements of the Orange Book's five principles, with the exception of Principle E which is not fully complied with. The Gallery plans to develop a more detailed risk management continual improvement plan and aim to achieve this by April 2027.

The Board of Trustees is responsible for ensuring effective risk management processes are in place, reviews major risks, and sets the risk appetite for the Gallery. The Accounting Officer is responsible for the overall risk management framework and ensures that an appropriate risk culture is maintained across the Gallery. The Audit and Risk Committee supports the Board and the Accounting Officer in their responsibilities for issues of risk, control and governance. In particular, the Committee is responsible for reviewing the Gallery's risks, reviewing the controls in place to manage them, and monitoring its compliance with statutory requirements. The actual risk management processes are the responsibility of Gallery management and are embedded in the management process.

Risk is reported at department and at Gallery level. A separate risk register is also maintained for the National Portrait Gallery Company Limited. Directors are responsible for maintaining an operational risk register for their departments. These include a wide range of risks such as collections management, financial management, information security, and digital and physical infrastructure. Directors review these regularly and provide updates to the Director's Group on a quarterly basis, including highlighting any major new risks.

The strategic risk register captures threats that could materially affect the Gallery's overall strategy or its ability to fulfil its purpose. This includes risks relating to reputation, governance or policy. The strategic risk register is reviewed on a quarterly basis by the Director's Group and by the Audit and Risk Committee. The Director's Group determines the mitigating actions required to bring residual risk to an acceptable level and provides progress updates to the Audit and Risk Committee. The Committee reports to the Board of Trustees annually with regard to the effectiveness of risk management and as required on emerging issues relating to risk management. This system has been in place for the year under review and up to the date of approval of the Annual Report and Accounts.

The systems of internal control are designed to manage risk to a reasonable level rather than to eliminate all risk of failure to achieve policies, aims and objectives; they can therefore only provide reasonable and not absolute assurance of effectiveness. The systems of internal control are based on ongoing processes designed to identify and prioritise the risks to the achievement of the Gallery's aims and objectives, and to compliance with its policies, to evaluate the likelihood and impact of those risks being realised and to manage them efficiently, effectively and economically.

Internal audit plays a vital role in providing independent assurance that there is an effective set of controls and compliance across the Gallery. The internal audit programme is set annually by the Audit and Risk Committee based on where the Gallery has identified an area of risk, new areas of activity, and by the wider risk landscape. The analysis of risk and internal audit plans are approved by the Audit and Risk Committee and internal audit reports, key findings and progress towards the implementation of recommendations is reviewed at each meeting. Internal audit work during the year looked at financial sustainability, data privacy, procurement, counter fraud and leavers processes. An assurance review was also commissioned for AI governance.

Based upon the programme of work undertaken by internal audit during 2025-26, the Head of Internal Audit provided an opinion that overall the Gallery has an adequate and effective framework for risk management, governance and control. Four moderate assurance opinions were given and one limited assurance opinion given for assurance reviews carried out and action has been taken to address the recommendations made.

The most significant risks faced by the Gallery and considered by the Audit and Risk Committee in 2025-26 were as follows:

- **Financial sustainability** – fluctuations in visitor numbers and high levels of inflation and the impact this has had on the Gallery's cost base has created pressure on the Gallery's financial sustainability. This has been exacerbated by pressure on public finances which has impacted on Government funding for the Gallery. This risk has been mitigated through close control of costs and through commercial growth as part of the Gallery's financial strategy.

- **Geopolitical and cultural context** – the increase in scrutiny on the Gallery's exhibition programme and display with regards to responding to complex social, political and environmental issues poses a risk to the reputation of the Gallery. This is compounded by increased scrutiny on the source of donor funds. This has been managed through robust risk assessment and due diligence processes.

- **Cyber security** – this continues to be an area requiring vigilance. Whilst the Gallery has invested heavily into the Gallery's cyber security controls there continue to be further ways in which the Gallery can build its resilience to a cyber incident. The cyber awareness programme has been an area of focus during the year.

- **Digital infrastructure** – due to funding related pressures and subsequent underinvestment, the Gallery's digital infrastructure requires significant investment to ensure that it is fit for the future. This risk has been mitigated by prioritising replacement of key systems, including the collections management system, for the forthcoming year.

Compliance with Governance Codes

The Gallery is a NDPB and a statutory charity. It is mindful of the Corporate Governance Code for central government departments and Trustees are content that the museum complies where appropriate. Trustees are required to comply with the Code of conduct for board members of public bodies. The Gallery is also mindful of the Charity Governance Code for Larger Charities.

Whistleblowing policy

The National Portrait Gallery's whistleblowing policy contains arrangements for reporting, in confidence, concerns about a wrongdoing or potential wrongdoing internally and to relevant external bodies. The arrangements are reviewed by the Audit and Risk Committee on a regular basis and the Committee confirms that appropriate processes are in place throughout the year to via its annual review to the Board.

The policy is made available to all staff and is published on the Gallery's website. Any disclosures raised through these arrangements, and the actions taken to investigate and resolve them, are reported to the Audit and Risk Committee so that the impact on the Gallery may be considered.

Personal data related incidents

The Gallery is committed to safeguarding personal data and ensures full compliance with data protection legislation. The Gallery maintains a record of incidents involving the loss, alteration, unauthorised disclosure of insecure disposal or personal data as part of its data breach management procedures. The incident record includes the nature of the incident, the nature of data involved, the number of people potentially affected, and the steps taken to notify the individuals concerned. Based on severity, these incidents are reported to the Information Commissioner's Office (ICO) in accordance with the ICO's reporting requirements.

The Data Protection Officer reports that there were no personal data breaches that required reporting to the ICO this year.

Significant incidents arising relevant to internal control

There were no significant incidents during the year.

Health and Safety

The Board has ultimate responsibility for the health and safety of all people on site at the Gallery or while undertaking business on behalf of the Gallery. The Board has approved policies for health and safety management and safeguarding.

The Board delegates management of health and safety to the executive team. A Health and Safety Committee is in place, comprised of senior managers and trade union representatives, and meets on a quarterly basis to review activities and potential issues, and to ensure that the Gallery's commitment to health, safety and welfare of staff and visitors is adhered to. Regular training on health and safety related matters is provided to staff.

Compliance with Functional Standards

The Gallery has completed an assessment of compliance against the 'good' criteria within each of the functional standards. There are elements within each of the functional standards where the Gallery is not fully compliant and there is a plan in place to work towards complying with the outstanding mandatory requirements that meets business needs and priorities.

Accounting Officer's and Chair's Conclusion

We have considered the Annual Governance Statement and the independent advice and assurance provided by the Audit and Risk Committee. We conclude that the Gallery has satisfactory governance and risk management systems with effective plans to ensure continuous improvement.

Signed

Victoria Siddall
Director, the National Portrait Gallery

7 July 2026

Signed

Professor Shearer West CBE
Chairpersonon, the National Portrait Gallery

7 July 2026

PARLIAMENTARY ACCOUNTABILITY AND AUDIT REPORT

The following disclosures have been subject to audit

Contingent liabilities

At the end of 2025-26 the National Portrait Gallery had no material remote contingent liabilities disclosable under Parliamentary reporting requirements (nil in 2024-25).

Statement of Losses and Special Payments

During 2025-26 the NPG made no special payments (none in 2024-25).

Gifts

During 2025-26 the NPG did not make any gifts (none in 2024-25).

Analysis of fees and charges income

During 2025-26 the NPG did not receive any income from fees and charges (none in 2024-25).

Signed

Victoria Siddall 7 July 2026
Director and Accounting Officer, the National Portrait Gallery

Professor Shearer West CBE 7 July 2026
Chairperson, the National Portrait Gallery

THE CERTIFICATE AND REPORT OF THE COMPTROLLER AND AUDITOR GENERAL TO THE HOUSES OF PARLIAMENT

Opinion on financial statements

I certify that I have audited the financial statements of the National Portrait Gallery and its Group for the year ended 31 March 2026 under the Museums and Galleries Act 1992.

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

- Consolidated and National Portrait Gallery Balance Sheets as at 31 March 2026;
- Consolidated Statement of Financial Activities and Consolidated 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 Portrait Gallery and its Group's affairs as at 31 March 2026 and their net income 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 (2024). 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 2024. I am independent of the National Portrait 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 Portrait 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 Portrait 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 Trustees 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 Trustees 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 Portrait 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 Portrait 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 Secretary of State directions issued under 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 Trustees' and Director's Responsibilities, the Trustees and the Director as Accounting Officer, are responsible for:

- maintaining proper accounting records;
- providing the C&AG with access to all information of which management is aware that is relevant to the preparation of the financial statements such as records, documentation and other matters;
- providing the C&AG with additional information and explanations needed for his audit;
- providing the C&AG with unrestricted access to persons within the National Portrait Gallery and its Group from whom the auditor determines it necessary to obtain audit evidence;
- ensuring such internal controls are in place as deemed necessary to enable the preparation of financial statements to be free from material misstatement, whether due to fraud or error;
- preparing financial statements, which give a true and fair view, in accordance with the applicable financial reporting framework;
- preparing the Annual Report in accordance with the applicable reporting framework; and
- assessing the National Portrait 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 Trustees and the Accounting Officer either intends to liquidate the entity or to cease operations, or have 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, I:

- considered the nature of the sector, control environment and operational performance including the design of the National Portrait Gallery and its Group's accounting policies and key performance indicators.

- inquired of management, internal audit and those charged with governance, including obtaining and reviewing supporting documentation relating to the National Portrait 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 Portrait Gallery's controls relating to the National Portrait 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 Portrait 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 Portrait Gallery and its Group's framework of authority and other legal and regulatory frameworks in which the National Portrait 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 Portrait Gallery. The key laws and regulations I considered in this context included, the Museums and Galleries Act 1992, the Charities Act 2011, Managing Public Money, employment law and pensions legislation and tax legislation.

Audit response to identified risk

To respond to the identified risks resulting from the above procedures I:

- reviewed the financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described above as having direct effect on the financial statements;
- enquired of management and the Audit and Risk Committee concerning actual and potential litigation and claims;
- reviewed minutes of meetings of those charged with governance and the Trustees and internal audit reports;
- addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and other adjustments; assessing whether the judgements on estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business; and
- addressed the risk of revenue recognition due to fraud, assessing the recognition of income in line with the accounting framework and undertaking procedures to test the occurrence and cut-off of donations income.

I communicated relevant identified laws and regulations and potential risks of fraud to all engagement team members including internal specialists and the component audit teams and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

A further description of my responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of my certificate.

Other auditor's responsibilities

I am required to obtain sufficient appropriate audit evidence to give reasonable assurance that the expenditure and income 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.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control I identify during my audit.

Report

I have no observations to make on these financial statements.

Gareth Davies Date: 13 July 2026

Comptroller and Auditor General
National Audit Office

157-197 Buckingham Palace Road
Victoria
London
SW1W 9SP

FINANCIAL STATEMENTS

Consolidated Statement of Financial Activities Incorporating an Income and Expenditure Account for the year ended 31st March 2026

	Notes	INCOME AND EXPENDITURE 2025-26 Unrestricted funds £000	INCOME AND EXPENDITURE 2025-26 Restricted funds £000	INCOME AND EXPENDITURE 2025-26 Total funds £000	CAPITAL 2025-26 Unrestricted funds £000	CAPITAL 2025-26 Restricted funds £000	CAPITAL 2025-26 Total funds £000	COLLECTIONS 2025-26 Unrestricted funds £000	COLLECTIONS 2025-26 Restricted funds £000	COLLECTIONS 2025-26 Total funds £000	TOTAL 2025-26 Unrestricted funds £000	TOTAL 2025-26 Restricted funds £000	TOTAL 2025-26 Endowment funds £000	TOTAL 2025-26 Total funds £000	2024-25 Total funds £000
Income and endowments from:															
Donations and legacies															
Grant in Aid	*4*	8,075	-	8,075	267	2,667	2,934	-	-	-	8,342	2,667	-	11,009	10,986
Other donations and legacies		4,039	2,515	6,554	-	1,150	1,150	-	2,207	2,207	4,039	5,872	-	9,911	10,009
Charitable activities	5	6,096	178	6,274	-	-	-	-	-	-	6,096	178	-	6,274	5,538
Other trading activities	*6*	4,997	15	5,012	-	-	-	-	-	-	4,997	15	-	5,012	6,176
Investments	*15*	168	-	168	-	-	-	-	-	-	168	-	-	168	-
Total		**23,375**	**2,708**	**26,083**	**267**	**3,817**	**4,084**	-	2,207	2,207	**23,642**	**8,732**	-	**32,374**	32,709
Expenditure on:															
Raising funds															
Costs of raising donations and legacies	*8*	2,327	9	**2,336**	153	55	**208**	-	-	**-**	2,480	64	-	**2,544**	1,679
Fundraising trading: cost of goods sold and other costs	*8*	4,685	140	**4,825**	274	99	**373**	-	5	**5**	4,959	244	-	**5,203**	4,934
Investment management costs	*8*	-	-	**-**	-	-	**-**	-	5	**5**	-	5	-	**5**	2
Charitable activities	*8*	18,301	2,839	**21,140**	1,356	489	**1,845**	-	-	**-**	19,657	3,328	75	**23,060**	22,171
Total		**25,313**	**2,988**	**28,301**	**1,783**	**643**	**2,426**	**-**	**10**	**10**	**27,096**	**3,641**	**75**	**30,812**	28,786
Net gains on investments	*18*	395	-	395	-	-	-	-	218	218	395	218	62	**675**	629
Net income/(expenditure)		**(1,543)**	**(280)**	**(1,823)**	**(1,516)**	**3,174**	**1,658**	**-**	**2,415**	**2,415**	**(3,059)**	**5,309**	**(13)**	**2,237**	4,552
Transfers between funds	*18*	156	(144)	**12**	2,419	(2,448)	**(29)**	-	17	**17**	2,575	(2,575)	-	**-**	-
Other recognised gains/(losses):															
Gain/(loss) on revaluation of fixed assets	*18*	-	-	**-**	495	1,423	**1,918**	-	-	-	495	1,423	-	**1,918**	769
Net movement in funds		**(1,387)**	**(424)**	**(1,811)**	**1,398**	**2,149**	**3,547**	**-**	**2,432**	**2,432**	**11**	**4,157**	**(13)**	**4,155**	5,321
Reconciliation of funds:															
Funds brought forward at 1 April 2025	*18*	6,556	5,397	**11,953**	24,344	71,692	**96,036**	-	69,352	**69,352**	30,900	146,441	1,637	**178,978**	173,657
Funds carried forward at 31 March 2026		**5,169**	**4,973**	**10,142**	**25,742**	**73,841**	**99,583**	**-**	**71,784**	**71,784**	**30,911**	**150,598**	**1,624**	**183,133**	178,978

All operations of the National Portrait Gallery continued throughout both periods and no operations were acquired or discontinued in either period. There are no recognised gains or losses other than those shown above.

To provide better understanding of the accounts, the National Portrait Gallery provides enhanced Statement of Financial Activities disclosure beyond the requirements of the SORP. Full comparative information for 2024-25 for this statement can be found in Note 2. The notes on pages 66 to 102 form part of these accounts.

Consolidated and National Portrait Gallery Balance Sheets

		Group		National Portrait Gallery	
		2026	2025	**2026**	2025
	Notes	£000	£000	£000	£000
Fixed assets					
Intangible assets	*9*	370	658	370	658
Tangible assets	*10*	99,212	95,377	99,212	95,377
Heritage assets	*11*	69,436	67,040	69,436	67,040
Investments	*12*	2,651	2,663	2,651	2,663
Total fixed assets		**171,669**	165,738	**171,669**	165,738
Current assets					
Stocks	*13*	904	772	-	-
Debtors and prepayments	*14*	4,026	2,795	5,426	4,825
Investments	*12*	9,811	12,037	9,811	12,037
Cash and liquid resources	*15*	8,437	12,040	7,531	10,416
Total current assets		**23,178**	27,644	**22,768**	27,278
Creditors: amounts falling due within one year	*16*	(5,848)	(8,063)	(5,438)	(7,697)
Provisions: amounts falling due within one year	*16*	(309)	(281)	(309)	(281)
Net current assets		**17,021**	19,300	**17,021**	19,300
Total assets less current liabilities		**188,690**	185,038	**188,690**	185,038
Creditors: amounts falling due after more than one year	*16*	(5,557)	(6,060)	(5,557)	(6,060)
Total net assets		**183,133**	178,978	**183,133**	178,978
Represented by:					
Restricted reserves					
Restricted funds (excluding revaluation reserves)	18	120,430	117,471	120,430	117,471
Revaluation reserves		30,168	28,970	30,168	28,970
Subtotal		**150,598**	146,441	**150,598**	146,441
Unrestricted reserves					
Designated (excluding revaluation reserves)		21,314	20,052	21,314	20,052
Revaluation reserves		4,428	4,292	4,428	4,292
General		5,169	6,556	5,169	6,556
Subtotal		**30,911**	30,900	**30,911**	30,900
Total funds		**181,509**	177,341	**181,509**	177,341
Endowments	*18*	1,624	1,637	1,624	1,637
Total funds		**183,133**	178,978	**183,133**	178,978

The notes on pages 66 to 102 form part of these accounts.
The financial statements on pages 63 to 65 were approved by the Trustees on 7 July 2026.

Signed

Victoria Siddall
Director and Accounting Officer

Professor Shearer West CBE
Chair of the Board of Trustees

Consolidated Statement of Cash Flows for the year ended 31st March 2026

	Notes	2026 £000	2025 £000
Cash flows from operating activities:			
Net cash provided by operating activities	*20*	**2,679**	3,090
Cash flows from investing activities:			
Dividends and interest	*15*	**168**	210
Purchase of intangible assets	*9*	**(45)**	(228)
Purchase of tangible assets	*10*	**(4,016)**	(715)
Purchase of heritage assets	*11*	**(1,219)**	(159)
Proceeds from sale of investments	*12*	**2,909**	763
Net cash used in investing activities		**(2,203)**	(129)
Cash flows from financing activities:			
Receipt of loan	*16*	**-**	-
Repayment of loan	*16*	**(4,091)**	(597)
Net cash used by financing activities		**(4,091)**	(597)
Unrealised loss from changes in foreign currency exchange rates	*20*	**12**	17
Change in cash and cash equivalents in the reporting period		**(3,603)**	2,381
			-
Cash and cash equivalents at the beginning of the reporting period		**12,040**	9,659
Cash and cash equivalents at the end of the reporting period	*15*	**8,437**	12,040

The notes on pages 66 to 102 form part of these accounts.

NOTES TO THE ACCOUNTS

1. Accounting policies

Basis of accounting

The accounts have been prepared in accordance with the accounts direction given by the Secretary of State for Culture, Media and Sport, with the approval of Treasury. The particular policies adopted by the National Portrait Gallery are described below; they have been applied consistently in dealing with items that are considered material in the accounts.

The financial statements are prepared under the historical cost convention as modified for the revaluation of certain fixed assets and the inclusion of investments at market value. The accounts are prepared with regard to the requirements of the Government Reporting Manual, and are compliant with the requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (the SORP) FRS102 and applicable accounting standards under UK GAAP.

The FRS 102 Periodic Review 2024 issued in September 2024, which is effective for accounting periods beginning on, or after, 1 January 2026, will result in changes to the accounting and disclosure of key areas such as income and leases. An assessment of the likely impact of these changes is set out in Note 26.

The National Portrait Gallery is a public benefit entity.

Basis of consolidation

The National Portrait Gallery's financial statements consolidate the results of the National Portrait Gallery and its wholly-owned subsidiary the National Portrait Gallery Company Limited (company number 6015724). A separate Statement of Financial Activity for the National Portrait Gallery has been presented in Note 3.

Statement of Financial Activities (SOFA)

This statement discloses the total resources receivable by the NPG during the year and their disposition. The NPG has provided enhanced disclosure in the Statement of Financial Activity beyond the requirements of the SORP in order to allow readers of the accounts to distinguish between the ongoing revenue income and costs of operating the NPG, and the impact of donations in support of capital expenditure and Collection acquisitions.

Going Concern

The Trustees confirm that it is appropriate for the National Portrait Gallery to adopt the going concern principle in preparing its accounts.

The Trustees have reviewed budgets, forecasts, and anticipated Grant in Aid receipts, and together with considering the potential impacts on its financial position from both internal and external risks, have concluded there is a reasonable expectation that the Gallery has adequate resources to continue in operational existence for a period of at least 12 months from the date that the accounts are approved. The Trustees are not aware of any legislative changes to the Gallery's functions or funding mechanism as set out in the *Museums and Galleries Act*, 1992. The Gallery therefore continues to adopt the going concern basis in preparing its consolidated financial statements.

Key judgements and estimates

The areas where key judgements have been made are listed below:

- Recognition of donations and legacies (note 4) – donations and legacies are recognised by the Gallery where the conditions of receipt have been met, as detailed below.
- Heritage assets (note 11) - additions to the Collection acquired since 1 April 2001 are capitalised and recognised in the balance sheet, at the cost or value of the acquisition. Where works of art are included at valuation, external valuations are used where available; more usually assets are valued internally by the National Portrait Gallery staff. In reaching these valuations, curators compare portraits donated to the Collection with the values of comparable items on the open market, taking account of differences in condition, size, status and market desirability.

- Investments (note 12) - the National Portrait Gallery's Investment Committee has appointed an external Investment Manager to manage the Gallery's investment portfolio, in line with the Gallery's Investment Strategy. Day-to-day judgements on investment allocations are delegated to the Investment Manager, within agreed overall objectives. During 2025-26 Partners Capital were the Gallery's Investment Managers. Partners Capital report on the closing market value of investments at each quarter-end, and at the year-end the reported value is reflected in the investment values in the financial statements.

- Capitalisation (notes 9 & 10) – Expenditure on tangible and intangible assets expected to have a useful life of more than one year is capitalised (see *Fixed Assets* below). Capitalisation policy is guided by the Charities SORP. The cost of staff that are directly attributable to capital projects is also capitalised – in 2025-26 staff costs amounting to £333k were capitalised.

- The Remuneration Report disclosures are normally judged to cover the requirements of SORP 9.32 in relation to the disclosure of remuneration and benefits received by key management personnel.

- The valuations of the Gallery's property holdings using the DRC and EUV bases (see below and note 10) are a significant judgment which the Trustees believe to be the most appropriate means of reflecting the values of these holdings in the financial statements.

The areas where significant estimates have been made are listed below:

- Depreciation (note 10) - the useful economic lives of tangible fixed assets are based on an estimate outlined on page 69 of this report for each category of asset. Depreciation commences when assets are available for use i.e. capable of operating in the manner intended by management.

- Valuation of tangible assets (note 10) - a full revaluation of the National Portrait Gallery's land, property and plant & machinery assets is normally undertaken on a quinquennial basis (although this was undertaken at both March 2023 and March 2024), with desktop valuations undertaken in the intervening years for land and building assets which can readily be valued on a market basis. Other building assets are indexed in years when no full valuation is undertaken. This process was used to revalue assets at 31st March 2026. Further details of this are included on page 70 and in note 10.

Income and endowments

Income and endowments are shown net of Value Added Tax. In general, income is accounted for on a receivable basis. The following accounting policies are applied to income:

Donations and legacies
Grant in Aid from DCMS is recognised on receipt. Membership income is non-refundable and recognised on receipt; in substance it is similar to a donation and is classified as such within the financial statements. Donated works of art are recognised as income based on the value at the date of acceptance. Donations of works of art are normally valued by the National Portrait Gallery curators who are experts in their fields, with external validation when required. Donation income, including lottery and grant income, is recognised as income when the conditions for its receipt have been met. Receipt of a legacy will be recognised when there has been grant of probate; the executors have established that there are sufficient assets in the estate; that any conditions attached to the legacy are within the control of the National Portrait Gallery or have been met; and it is possible to estimate with sufficient accuracy the amount receivable. Where a payment is received from an estate or is notified as receivable by the executors after the reporting date and before the accounts are authorised for issue, but it is clear that the payment had been agreed by the executors prior to the end of the reporting period, then it is treated as an adjusting event and accrued as income if receipt is probable.

Other trading activities
Income which arises in the National Portrait Gallery Company Limited, and from trading activity carried out by the Gallery, is recognised on a receivable basis.

Investments
Dividend and interest income is recognised on a receivable basis.

Charitable activities
Admissions income is recognised on a receivable basis when it becomes due, which is normally on or before the date of the event to which it relates. Other charitable income, including legacies, is recognised in accordance with the requirements of the SORP.

Sponsorship income is included in income from exhibitions which is charitable activity. It is recognised as income when the conditions for its receipt have been met and when the sponsored activity has taken place.

Deferred income
Income relating to the future provision of services is deferred until the services are provided and entitlement to the income is earned. This includes admissions income from exhibition tickets where the provision is based on the date the visit to the exhibition occurs.

Expenditure

All expenditure is accounted for on an accruals basis and is classified on the following bases:

Costs of raising donations and legacies
Comprises the costs associated with raising donations and legacies, trading income and income raised from other activities.

Charitable activities
Comprises the costs associated with the performance of: Gallery activities (all those costs associated with the public programmes of the National Portrait Gallery and of the media programmes and website, including exhibitions, education and communications and marketing expenditure); Gallery operations (visitor services and operations costs); and the costs of maintaining the Collection (including conservation, art handling, photography and acquisitions-related expenditure).

Support costs
Comprises governance costs (including relevant legal costs and finance staff, as well as audit fees), finance, human resources, information technology, estate and facilities and general administration

and support. These costs are allocated to the various categories of expenditure based on the most appropriate method for each support department, as described in note 8.

Heritage Assets

Additions to the Collection acquired since 1 April 2001 are capitalised and recognised in the balance sheet, at the cost or value of the acquisition. In accordance with the Charities SORP, such items are subsequently carried at valuation, and are not depreciated or revalued as a matter of routine. Expenditure to conserve the works is included under charitable activities in the Statements of Financial Activities. Where works of art are included at valuation, external valuations are used where available; more usually assets are valued internally by the National Portrait Gallery staff. In reaching these valuations, curators compare portraits donated to the Collection with the values of comparable items on the open market, taking account of differences in condition, size, status and market desirability. The capitalised heritage assets reflect a small proportion of the Gallery's Collection. For the remaining works, the appropriate and relevant valuation information is not available; the Trustees do not consider that the cost of valuing the remainder of the Collection is commensurate with the benefits to the users of the financial statements. Where assets have been acquired with another party, their carrying value reflects the proportion of the Gallery's holding, which is determined with reference to the contract with the joint party.

Expenditure which is required to preserve or prevent further deterioration of individual collection items is recognised in the Statement of Financial Activities when it is incurred.

Fixed assets

The threshold for capitalisation of tangible fixed assets is as follows:

IT hardware assets	£1,000
Other assets	£5,000

With the exception of assets in the course of construction and fixtures, fittings and equipment, tangible fixed assets are stated at modified historic cost in the accounts, being revalued annually. A professional revaluation of assets is normally undertaken on a quinquennial basis. In the years in between professional valuations, indices are used to adjust the net book value of the assets, along with a desktop valuation of the land element and assets valued on the basis of existing use.

Material variations from historical cost are reflected in the balance sheet value. Unrealised gains are taken to reserves; unrealised losses are taken to reserves where applicable, and where there is no pre-existing reserve, are disclosed in the Statement of Financial Activities.

Due to the completion of the building project in 2023-24, a full revaluation of the Trustees' property holdings was undertaken at 31st March 2024 by Montagu Evans, independent property consultants. Specialised operational assets are valued on a Depreciated Replacement Cost (DRC) basis, which is used where no market exists for the property due to its specialisation, and is calculated as the current cost of replacing the asset with its modern equivalent, less accumulated depreciation; operational assets are valued on the basis of Existing Use Value. In 2025-26 Montagu Evans carried out a desktop valuation of the Gallery's land and those buildings which could be valued on the basis of existing use (the Orange Street Offices and the Kiosk). Other buildings and plant were revalued using an index.

Impairment reviews are carried out at the end of each reporting period, in accordance with the Charities SORP (FRS 102), to ensure that the carrying values of the assets reflect the recoverable amounts. This does not apply to assets under construction which will be revalued when brought into use.

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost or valuation of each asset evenly over its expected life; a full year's depreciation is charged in the year of acquisition and none is charged in the year of disposal. The useful economic lives of the tangible fixed assets are as follows:

Land	- not depreciated
Buildings and leasehold improvements	- 5 to 70 years
Plant and fit-out	- 5 to 25 years
Fixtures, fittings and equipment	- 3 to 10 years

Assets under construction represent all costs incurred in relation to capital projects, measured at historical cost. In accordance with the Charities SORP (FRS 102), all costs incurred to bring the asset into its intended working condition are included in the measurement of cost, such as site preparation, borrowing costs and any other directly attributable costs.

Depreciation on assets commences when the asset is available for use i.e. when it is in the location and condition necessary for it to be capable of operating in the manner intended by management.

Intangible Assets

The threshold for capitalisation of intangible fixed assets is £1,000.

Purchased software is held at historic cost and amortised on a straight-line basis over the expected life of the license.

Expenditure relating to the development of new software that is incurred between establishing technical feasibility and the asset becoming ready for use is capitalised when it meets the criteria in FRS 102. Expenditure on research activities, and on development activities that do not meet the above criteria, is charged to the heading 'Charitable Activities' in the Statement of Financial Activities as incurred. Internally developed intangible assets are held at historic cost and amortised on a straight line basis over their useful economic lives. Amortisation of intangible assets under construction commences when the asset is available for use.

A full year's amortisation is charged in the year of acquisition or when the asset is ready for use and none is charged in the year of disposal.

Impairment reviews are carried out at the end of each reporting period to ensure that the carrying values of the assets reflect the recoverable amounts.

The useful economic lives of the intangible assets are as follows:

Purchased software	- 2 to 5 years
Internally generated software	- 10 years

Intangible assets under construction comprises all directly attributable costs necessary to create, produce and prepare the asset to be capable of operating in the manner intended by management.

Impairments of Financial Assets

An assessment of whether there is objective evidence of impairment is carried out for all financial assets or groups of financial assets (with the exception of assets under construction) at the balance sheet date. A financial asset, or group of financial assets, is considered to be impaired if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset (a 'loss event') and that loss event has an impact on the estimated future cash flows of the asset or group of assets that can be reliably estimated.

Where there is objective evidence that an impairment loss exists on loans and receivables carried at amortised cost, impairment provisions are made to reduce the carrying value to the present value of estimated future cash flows, discounted at the financial asset's original effective interest rate. The charge to the Statement of Financial Activities represents the movement in the level of provisions, together with any amounts written off, net of recoveries in the year.

Investments

Investments are stated at market value rather than at historical cost, based on the bid-market price. Any unrealised gains or losses are disclosed in the Statement of Financial Activities.

Stock

Stock is stated at the lower of cost or net realisable value and is reviewed for obsolescence at year-end. When calculating stock provisions, management considers the nature and condition of the stock, as well as applying assumptions around anticipated saleability. All stock is held by the National Portrait Gallery Company Limited.

Cash and liquid resources

Funds placed on money market deposit for more than one day are defined as liquid resources. Funds held in cash or in current or call accounts are defined as cash.

Foreign currencies

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the year-end. Transactions in foreign currencies are translated at the rate ruling at the time of transaction. All exchange differences go to the Statement of Financial Activities.

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities over the life of the lease.

Pensions

The Principal Civil Service Pension Scheme (PCSPS) is an unfunded multi-employer defined benefit scheme, of which the National Portrait Gallery is not able 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). For more information, please see note 8. Pensions are accounted for as a defined benefit scheme for members of the PCSPS. A partnership pension account is also available which is a defined contribution stakeholder pension scheme. The National Portrait Gallery Company Limited operates a separate defined contribution pension scheme for staff employed by the Company. All costs in the Company are unrestricted expenditure.

Redundancy costs

Redundancy and other departure costs are paid in accordance with the provisions of the Civil Service Compensation Scheme, a statutory scheme under the *Superannuation Act* 1972. Exit costs are accounted for when a legal or constructive obligation exists at the reporting date, either as a provision or an accrual depending on the level of certainty around timing and amount.

Fund accounting

The National Portrait Gallery maintains unrestricted, designated, restricted and endowment funds as set out in note 18.

Taxation

The National Portrait Gallery is exempt under section 505 of the *Income and Corporation Taxes Act* 1988 from taxes on income arising from the pursuit of its charitable objectives. The taxable profits of the National Portrait Gallery Company Limited are distributed to the National Portrait Gallery under Gift Aid rules and no tax liability is expected for the year ended 31 March 2026.

Liabilities

Liabilities are recognised when a present legal or constructive obligation exists, it is more likely than not that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured or estimated reliably. Voted loans from DCMS are accounted for on an amortised cost basis using the effective interest rate method. Provisions for liabilities are measured at the best estimate of their settlement amount.

Financial instruments

As required by accounting standards, certain items are classified as financial instruments. Creditors under one year are accounted for at carrying value, as disclosed in note 16. Investments are held at market value, as they are classified as being held at fair value since the funds are actively managed. Trade debtors are measured at their recoverable amounts. When assessing impairment, factors including the current circumstances of debtors, the ageing profile of debtors and historical experience are considered. Where external factors indicate a lower likelihood of debt recoverability, this is also taken into account.

2. Prior Year Consolidated Statement of Financial Activities

		INCOME AND EXPENDITURE			CAPITAL			COLLECTIONS			TOTAL				
		2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2024-25	2023-24
		Unrestricted funds	Restricted funds	Total funds	Unrestricted funds	Restricted funds	Total funds	Unrestricted funds	Restricted funds	Total funds	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Total funds
	Notes	£000	£000	£000	£000	£000	£000	£000	£000	£000	£000	£000	£000	£000	£000
Income and endowments from:															
Donations and legacies															
Grant in Aid	*4*	10,337	-	10,337	649	-	649	-	-	-	10,986	-	-	**10,986**	10,985
Other donations and legacies		2,582	5,223	7,805	-	-	-	-	2,204	2,204	2,582	7,427	-	**10,009**	25,288
Charitable activities	5	5,538	-	5,538	-	-	-	-	-	-	5,538	-	-	**5,538**	5,425
Other trading activities	*6*	6,048	128	6,176	-	-	-	-	-	-	6,048	128	-	**6,176**	5,021
Investments	*12*	-	-	-	-	-	-	-	-	-	-	-	-	**-**	200
Total		**24,505**	**5,351**	**29,856**	**649**	**-**	**649**	**-**	**2,204**	**2,204**	**25,154**	**7,555**	**-**	**32,709**	46,919
Expenditure on:															
Raising funds															
Costs of raising donations and legacies	*8*	1,593	(55)	1,538	98	43	141	-	-	-	1,691	(12)	-	**1,679**	1,802
Fundraising trading: cost of goods sold and other costs	*8*	4,544	27	4,571	252	111	363	-	-	-	4,796	138	-	**4,934**	4,970
Investment management costs	*8*	-	-	-	--	-	-	-	2	2	-	2	-	**2**	16
Charitable activities	*8*	18,258	2,286	20,544	1,093	480	1,573	-	-	-	19,351	2,766	54	**22,171**	22,596
Total		**24,395**	**2,258**	**26,653**	**1,443**	**634**	**2,077**	**-**	**2**	**2**	**25,838**	**2,894**	**54**	**28,786**	29,384
Net gains on investments	*18*	517	-	517	-	-	-	-	37	37	517	37	75	**629**	320
Net income/(expenditure)		**627**	**3,093**	**3,720**	**(794)**	**(634)**	**(1,428)**	**-**	**2,239**	**2,239**	**(167)**	**4,698**	**21**	**4,552**	17,855
Transfers between funds	*18*	158	11	169	180	115	295	-	(431)	(431)	338	(305)	(33)	**-**	-
Other recognised gains/(losses):															
Gain/(loss) on revaluation of fixed assets	*18*	-	-	-	248	521	769	-	-	-	248	521	-	**769**	(2,365)
Net movement in funds		**785**	**3,104**	**3,889**	**(366)**	**2**	**(364)**	**-**	**1,808**	**1,808**	**419**	**4,914**	**(12)**	**5,321**	15,490
Reconciliation of funds:															
Funds brought forward at 1 April 2024	*18*	5,771	2,293	8,064	24,710	71,690	96,400	-	67,544	67.544	30,481	141,527	1,649	**173,657**	158,167
Funds carried forward at 31 March 2025		**6,556**	**5,397**	**11,953**	**24,344**	**71,692**	**96,036**	**-**	**69,352**	**69,352**	**30,900**	**146,441**	**1,637**	**178,978**	173,657

3. Gallery Statement of Financial Activity

	2025-26 Unrestricted funds (£000)	2025-26 Restricted funds (£000)	2025-26 Endowment funds (£000)	2025-26 Total funds (£000)	2024-25 Total funds (£000)
Income and endowments from:					
Donations and legacies					
- Grant in Aid	8,342	2,667	-	**11,009**	10,986
- Other donations and legacies	4,514	5,872	-	**10,386**	11,243
Charitable activities	6,096	178	-	**6,274**	5,538
Other trading activities	229	15	-	**244**	624
Investments	148	-	-	**148**	-
Total	**19,329**	**8,732**	-	**28,061**	28,391
Expenditure on:					
Raising funds					
- Costs of raising donations and legacies	2,422	64	-	**2,486**	1,679
- Fundraising trading: cost of goods sold and other costs	2,573	244	-	**2,817**	4,934
- Investment management costs	-	5	-	**5**	2
Charitable activities	17,788	3,328	75	**21,191**	17,857
Total	**22,783**	**3,641**	75	**26,499**	24,472
Net gains on investments	395	218	62	**675**	629
Net income/(expenditure)	**(3,059)**	**5,309**	**(13)**	**2,237**	4,548
Transfers between funds	2,575	(2,575)	-	-	-
Other recognised losses:					
- Gains/(losses) on revaluation of fixed assets	495	1,423	-	**1,918**	769
Net movement in funds	**11**	**4,157**	**(13)**	**4,155**	5,317
Reconciliation of funds					
Total funds brought forward	30,900	146,441	1,637	**178,978**	173,661
Total funds carried forward	**30,911**	**150,598**	**1,624**	**183,133**	178,978

Prior year comparative

	2024-25 Unrestricted funds (£000)	2024-25 Restricted funds (£000)	2024-25 Endowment funds (£000)	2024-25 Total funds (£000)	2023-24 Total funds (£000)
Income and endowments from:					
Donations and legacies					
- Grant in Aid	10,986	-	-	**10,986**	10,985
- Other donations and legacies	3,816	7,427	-	**11,243**	25,288
Charitable activities	5,538	-	-	**5,538**	5,425
Other trading activities	496	128	-	**624**	1,336
Investments		-	-		179
Total	**20,836**	**7,555**	**-**	**28,391**	43,213
Expenditure on:					
Raising funds					
- Costs of raising donations and legacies	1,691	(12)	-	**1,679**	1,799
- Fundraising trading: cost of goods sold and other costs	4,796	138	-	**4,934**	2,664
- Investment management costs	-	2	-	**2**	16
Charitable activities	15,037	2,766	54	**17,857**	21,421
Total	**21,524**	**2,894**	**54**	**24,472**	25,900
Net gains on investments	517	37	75	**629**	320
Net income/(expenditure)	**(171)**	**4,698**	**21**	**4,548**	17,633
Transfers between funds	338	(305)	(33)	**-**	-
Other recognised losses:					
- Gains/(losses) on revaluation of fixed assets	248	521	-	**769**	(2,365)
Net movement in funds	**415**	**4,914**	**(12)**	**5,317**	15,268
Reconciliation of funds					
Total funds brought forward	30,485	141,527	1,649	**173,661**	158,393
Total funds carried forward	**30,900**	**146,441**	**1,637**	**178,978**	173,661

4. Grants, Donations and Legacies (Group)

	2026 **£000**	2025 £000
Grant in Aid	**11,009**	10,986
Grants & donations	**6,136**	6,252
Legacies	**14**	135
Fundraising events	**1,013**	102
Individual giving	**1,571**	1,226
National Lottery Heritage Fund	**-**	442
Donated works of art	**1,177**	1,852
Total	**20,920**	20,995
of which the following is taken to (see pages 63 and 73)		
Income and expenditure	**14,629**	18,142
Capital	**4,084**	649
Collections	**2,207**	2,204

Grant in Aid is available for running costs, capital improvements and Collection purchases. Of the total Grant in Aid figure, £2,934k (£649k in 2024-25) was provided for capital purposes.

Restricted income included in the above total amounted to £5,873k for 2025-26 (£7,427k for 2024-25.)

All the above income relates to the parent charity rather than the National Portrait Gallery Company Limited.

5. Charitable activities (Group)

	2026 £000	2025 £000
Exhibitions income	**6,178**	5,480
Learning income	**96**	58
Total	**6,274**	5,538
of which the following is taken to (see pages 63 and 73)		
Income and expenditure	6,274	5,538
Capital	-	-
Collections	-	-
Restricted income included in the above total	178	-

Of the above income, £nil relates to the Trading Company (£nil in 2024-25).

6. Other trading activities (Group)

	2026 £000	2025 £000
Trading	**4,815**	5,959
Other activities for raising funds	**197**	217
Total	**5,012**	6,176
of which the following is taken to (see pages 63 and 73)		
Income and expenditure	**5,012**	6,176
Capital	**-**	-
Collections	**-**	-

Restricted income included in the above totals was £15k (£128k in 2024-25).

Included within the above totals for income from other trading activities for the group is £4,768k (£5,569k in 2024-25) of income generated by the National Portrait Gallery Company Limited. An additional £361k of income due from the National Portrait Gallery to the National Portrait Gallery Company Limited has been eliminated on consolidation (£89k 2024-25 from National Portrait Gallery Company Limited to the National Portrait Gallery). This relates to the management charge. Company profits of £476k (£1,239k in 2024-25) have been gift aided to the Gallery for 2025-26. In total, this brings the Gallery's non-consolidated trading income to £244k (£624k in 2024-25).

7. Net income/(expenditure)

Net income/expenditure is stated after charging:

	2026 £000	2025 £000
Auditors' remuneration		
National Audit Office	76	72
PKF Littlejohn LLP – Gallery taxation & technical advice	-	2
PKF Littlejohn LLP – Subsidiary audit	14	14
PKF Littlejohn LLP – Subsidiary taxation & technical advice	-	1
Lease rentals		
Land and buildings	495	452
Equipment	17	21
Depreciation	2,093	1,867
Amortisation	333	209
Loss on disposal of fixed assets	6	-

No non-audit services were provided by the National Audit Office.

8. Total expenditure

	Staff costs £000	Other direct costs £000	Support costs £000	Depreciation & Amortisation £000	**2026 Total £000**	2025 Total £000
Raising funds						
Costs of raising donations and legacies	1,233	529	574	208	**2,544**	1,679
Fundraising trading: cost of goods sold and other costs	1,830	1,919	1,081	373	**5,203**	4,934
Investment management costs	-	5	-	-	**5**	2
Total costs of raising funds	**3,063**	**2,453**	**1,655**	**581**	**7,752**	6,615
Charitable activities						
Extending and broadening audiences	2,855	1,287	1,339	484	**5,965**	5,766
Developing the Collection	2,986	2,666	1,527	681	**7,860**	7,285
Increasing understanding and engagement	3,770	2,833	1,952	680	**9,235**	9,120
Total charitable activities	**9,611**	**6,786**	**4,818**	**1,845**	**23,060**	22,171
Total	**12,674**	**9,239**	**6,473**	**2,426**	**30,812**	28,786

Support costs breakdown by activity

	Governance costs £000	Finance and Legal £000	Human resources £000	Information systems £000	Estates £000	Other £000	**2026 Total £000**	2025 Total £000
Raising funds								
Costs of raising donations and legacies	26	81	47	132	241	47	574	437
Fundraising trading: cost of goods sold and other costs	56	172	85	236	431	101	1,081	1,152
Investment management costs	-	-	-	-	-	-	-	-
Total costs of raising funds	**82**	**253**	**132**	**368**	**672**	**148**	**1,655**	1,589
Charitable activities								
Extending and broadening audiences	61	189	110	307	560	112	1,339	1,343
Developing the Collection	83	256	155	96	787	150	1,527	1,596
Increasing understanding and engagement	98	303	155	431	787	178	1,952	1,981
Total charitable activities	**242**	**748**	**420**	**834**	**2,134**	**440**	**4,818**	4,920
Total	**324**	**1,001**	**552**	**1,202**	**2,806**	**588**	**6,473**	6,509
Basis of allocation	expenditure	expenditure	average FTE	FTE excluding visitor services	average FTE	expenditure		

Support costs include an element of staff costs amounting to £2,521k (£2,381k in 2024-25).

Staff costs (group)

	2026 £000	2025 £000
Wages and salaries	10,580	10,029
Pension costs	2,469	2,274
Social Security costs	1,330	971
Redundancy costs	3	-
Total employee costs	**14,382**	13,274
Agency staff costs	119	83
Total employee and agency staff costs	**14,501**	13,357

Not included in the above is £333k of staff costs relating to staff working on capital projects that were capitalised in 2025-26 (£72k in 2024-25). The average number of full-time equivalent (FTE) staff directly employed on capital projects was 4 in 2025-26 (2 in 2024-25).

The Gallery's average gender profile for the year is 23% male, 76% female and 1% non-binary in 2025-26 (23% male, 76% female and 1% non-binary in 2024-25). Of the Director's Group within the Gallery (as listed on page 52) 13% are male, and 87% are female in 2025-26 (13% male and 87% female in 2024-25).

The key management personnel of the Gallery comprise the Director and the Chief Financial Officer (CFO). The total employee benefits including employer's pension and national insurance contributions of the key management personnel were £366,852 (£365,447 in 2024-25).

The number of National Portrait Gallery employees, (including those who occupied the office of Director during the year) whose emoluments as defined for taxation purposes amounted to over £60,000 in the year was as follows:

Staff pay brackets over £60,000

	2026 No.	2025 No.
£60,000 - £69,999	4	2
£70,000 - £79,999	4	3
£80,000 - £89,999	3	4
£100,000 - £109,999	1	1
£150,000 - £159,999	1	0
Total	**13**	10

Of the staff earning more than £60,000, 23% are male and 77% are female (30% male and 70% female in 2024-25).

Of the staff earning more than £60,000, 10 are members of a defined benefit pension scheme (7 in 2024-25); 3 are members of the defined contribution pension scheme (2 in 2024-25) and nil not in either pension scheme (1 in 2024-25). Further information on Directors' and senior managers' pay can be found in the remuneration report from page 40.

The Trustees neither received nor waived any emoluments during the year (also in 2024-25). Expenses reimbursed or paid on behalf of Independent Committee Members for travel amounted to £NIL (£NIL in 2024-25).

£495,941 was spent on off-payroll workers during the year (£216,559 in 2024-25) as established by the FReM guidance and set out in the table on page 44. There were no off-payroll engagements of board members or senior officials with significant financial responsibility between 1 April 2025 and 31 March 2026.

The average number of full-time equivalent (FTE) staff during the year was 246 (237 in 2024-25). Included within this total are 28 FTE staff on fixed-term contracts (49 in 2024-25).

Breakdown of average FTE staff by occupational group

	2026 No.	2025 No.
Costs of raising funds		
Costs of raising donations and legacies	18	14
Costs of fundraising trading	32	35
Charitable activities	161	156
Other resources expended – support costs	35	32
Total	**246**	237

There were no exit packages in 2025-26 (nil in 2024-25). The redundancy costs included in the Staff Costs table on the prior page relate to additional payments for redundancies agreed in prior years. Redundancy and other departure costs are paid in accordance with the provisions of the Civil Service Compensation Scheme, a statutory scheme under the *Superannuation Act* 1972.

Pension benefits for the Gallery are provided through the Civil Service pension arrangements. The Principal Civil Service Pension Scheme (PCSPS) – known as “Alpha” – is an unfunded multi-employer defined benefit scheme introduced from 1 April 2015. The Gallery is unable to identify its share of the underlying assets and liabilities. The scheme actuary valued the PCSPS as at 31 March 2020. Details are included in the resource accounts of the Cabinet Office: Civil Superannuation, for reference please see; https://www.civilservicepensionscheme.org.uk/about-us/resource-accounts/. Prior to 1 April 2015, civil servants participated in the Principal Civil Service Pension Scheme (PCSPS). The PCSPS has four sections: 3 providing benefits on a final salary basis (classic, premium or classic plus) with a normal pension age of 60; and one providing benefits on a whole career basis (nuvos) with a normal pension age of 65.

A new valuation cycle is underway for 2024 with an effective date of 31 March 2024. The Government published directions to enable these 2024 valuations in May 2026, but the results are not yet finalised and do not replace the 2020 valuation.

For 2025-26, employers’ contributions of £2,239,817 for Alpha were payable to the PCSPS (£2,077,215 in 2024-25) at the rate of 28.97% of pensionable pay in all salary bands. The scheme’s Actuary reviews employer contributions usually every four years following a full scheme valuation. The contribution rates are set to meet the cost of the benefits accruing during 2025-26 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 defined contribution pension scheme with an employer contribution. Employers’ contributions of £263,115 (£222,545 in 2024-25) were paid to one or more of a panel of two appointed stakeholder pension providers (this includes payments from both the Gallery and the trading company). Employer contributions are age-related and ranged from 8% to 14.75%. Employers also match employee contributions up to 3% of pensionable earnings. In addition, employer contributions of £2,162 (£1,513 in 2024-25), 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 of £6,399 (£18,801 in 2024-25) were due to the partnership pension providers at the balance sheet date. There were no contributions prepaid at that date. Any liabilities or expenses relating to the defined contribution pension scheme are allocated to unrestricted funds and restricted funds on the same basis as other employee-related costs unless the terms of a restriction prohibit the allocation of such costs to a restricted fund.

In 2025-26, £42,087 of pension contributions have been capitalised (£18,730 in 2024-25).

Further details about the Civil Service pension arrangements can be found at the website www.civilservicepensionscheme.org.uk.

9. Intangible Assets (Group)

	Intangible Assets £000
Value at 1 April 2025	1,108
Additions at cost	45
Transfer of assets	-
Gain/(Loss) on valuation	-
Value at 31 March 2026	**1,153**
Amortisation at 1 April 2025	450
Charge for the year	333
Gain/(Loss) on valuation	-
Amortisation at 31 March 2026	**783**
Net book value at 31 March 2026	**370**
Net book value at 31 March 2025	**658**

Intangible assets consist of purchased software and internally generated software.

10. Tangible assets

Group & National Portrait Gallery Assets

	Land	Leasehold & Freehold Buildings	Plant & Machinery	Fixtures Fittings and Equipment	Asset Under Construction	**Total Tangible Assets**
	£000	£000	£000	£000	£000	**£000**
Value at 1 April 2025	36,302	37,885	21,217	3,835	89	**99,328**
Additions at cost	-	233	2,340	164	1,279	**4,016**
Transfer of assets	-	-	-	-	-	**-**
Gain/(Loss) on valuation	308	1,218	62	-	-	**1,588**
Disposals	-	-	-	(239)	-	**(239)**
Other adjustments				552		**552**
Value at 31 March 2026	**36,610**	**39,336**	**23,619**	**4,312**	**1,368**	**105,245**
Depreciation at 1 April 2025	-	634	863	2,454	-	**3,951**
Charge for the year	-	670	1,091	332	-	**2,093**
(Gain)/Loss on valuation	-	(155)	(175)	-	-	**(330)**
Disposals	-	-	-	(233)	-	**(233)**
Other adjustments				552		**552**
Depreciation at 31 March 2026	**-**	**1,149**	**1,779**	**3,105**	**-**	**6,033**
Net book value at 31 March 2026	**36,610**	**38,187**	**21,840**	**1,207**	**1,368**	**99,212**
Net book value at 31 March 2025	**36,302**	**37,251**	**20,354**	**1,381**	**89**	**95,377**

Prior year comparative

	Land	Leasehold & Freehold Buildings	Plant & Machinery	Fixtures Fittings and Equipment	Asset Under Construction	**Total Tangible Assets**
	£000	£000	£000	£000	£000	**£000**
Value at 1 April 2024	36,368	37,516	20,239	4,296	-	98,419
Additions at cost	-	-	513	113	89	715
Transfer of assets	-	-	-	-	-	-
Gain/(Loss) on valuation	(66)	369	465	-	-	768
Disposals	-	-	-	(574)		(574)
Value at 31 March 2025	**36,302**	**37,885**	**21,217**	**3,835**	**89**	**99,328**
Depreciation at 1 April 2024	-	-	-	2,658	-	2,658
Charge for the year	-	634	863	370		1,867
(Gain)/Loss on valuation						
Disposals		-	-	(574)	-	(574)
Depreciation at 31 March 2025	**-**	**634**	**863**	**2,454**	**-**	**3,951**
Net book value at 31 March 2025	**36,302**	**37,251**	**20,354**	**1,381**	**89**	**95,377**
Net book value at 31 March 2024	36,368	37,516	20,239	1,638	-	95,761

The freehold of National Portrait Gallery at St Martin's Place was transferred from the Secretary of State for the Environment and the Crown to the Board of Trustees of the Gallery in January 1994. The freehold land and buildings were brought into the books in 1994 at a net book value of £43.7m.

The land and buildings at 39-45 Orange Street and 1 Charing Cross Road were purchased by the Gallery in 1988/89 for £1.5 million. This conveyance contains a covenant which states: "*that the property shall not be used for any purpose other than for the purposes of The National Portrait Gallery as a non-profit making public art gallery and offices, library and storage and shop for the sale of books, souvenirs and pictures and restaurant and catering for visitors to the public and/or other similar. In each case strictly ancillary to the use of the property or the premises now known as The National Portrait Gallery as a public art gallery*." They were reconstructed to provide new accommodation for the archives and gallery administration. The buildings were brought into the balance sheet in 1994 at a value of £9.1 million (including plant and machinery). The Weston Wing (East Wing) was purchased during 2018-19 from the National Gallery for £2,600,000.

Valuation of the NPG's estate is inherently subjective due to the complex and unique nature of its buildings. As a result, the valuation of the estate is subject to a high degree of uncertainty. Following completion of the buildings project, a full revaluation of the Trustees' property holdings was undertaken at 31st March 2024 by Montagu Evans, independent property consultants. The revaluation was in accordance with the Royal Institution of Chartered Surveyors' "Red Book", RICS Appraisal and Valuation Standards. Non-specialised property is valued at market value for existing use, whilst specialised property is valued at depreciated replacement cost (DRC). DRC is used where no market exists for the property due to its specialisation, and is calculated as the current cost of replacing the asset with its modern equivalent, less accumulated depreciation. In 2025-26 land and the offices and Portrait Pavilion have been the subject of a desktop revaluation exercise by Montagu Evans. The valuation was based primarily on movements in the property market in the area and in the wider economy since the previous asset valuation as at 31st March 2025. The Gallery's other buildings and plant have been indexed using the PUBSEC Tender Price Index (non-Housing) which showed an increase of 2.8% for the year.

The following are considered significant assumptions as management make a judgement in setting these assumptions and a small variation can result in a significant change in the valuation:

Depreciated Replacement Cost

- Modern Equivalent Asset (MEA) identified: management has determined that the Museum's buildings have a MEA of the same size and location of the existing assets.
- Build cost of the MEA identified: are based on actual construction project data adjusted for inflation and location. Management has determined that the historic significance of the existing assets is judged to be intrinsic to the benefit derived from it therefore build costs include costs in relation to reproducing historic features.

Existing Use Value (EUV)

The Gallery's non-specialised operational assets are made up of offices in central London, and are valued using EUV, as there is a reliable market valuation for these assets. This valuation method involves estimating the cost of purchasing a replacement asset that has the same operational use and characteristics. The following are considered significant assumptions as management make a judgement in setting these assumptions and a small variation can result in a significant change in the valuation:

- Market rent per annum: the higher end of the range of available market data for offices has been used as the properties being valued have been recently refurbished.
- Yields, or annual return on investment: at the lower end of comparable data has been used because the properties being valued are offices who have a similar commercial function to the other properties in the lower range of the market data.

During 2022-23, the Gallery purchased 11a Charing Cross Road ("The Portrait Pavilion"), which previously operated as a ticket booth, for £2.7m. The Portrait Pavilion came into use in November 2023 and has been included in the year end revaluation undertaken by Montagu Evans. The 2025-26 revaluation resulted in a £0.2m increase in the value of the Pavilion.

The financial effect of revaluing fixtures, fittings and equipment is considered to be immaterial and therefore they have been disclosed at their historical cost value.

Assets under construction primarily relate to the Heat Decarbonisation Plan which is designed to improve the environmental performance of the NPG's buildings.

11. Heritage assets

Collection Cost and Valuation

	Value at March 2025 £000	Additions £000	**Value at March 2026 £000**
Cost			
Primary Collection	50,626	1,207	**51,833**
Reference Collection	73	2	**75**
Photographs Collection	898	10	**908**
Valuation			
Primary Collection	11,038	1,131	**12,169**
Reference Collection	3,255	1	**3,256**
Photographs Collection	1,150	45	**1,195**
Total	67,040	2,396	**69,436**

In the year 2025-26, 162 works (121 in 2024-25) were added to the Collection of which 75 were included at cost price (25 in 2024-25) and 87 have been valued (96 in 2024-25).

Five-year financial summary of heritage asset transactions

	2021-22 £000	2022-23 £000	2023-24 £000	2024-25 £000	**2025-26 £000**
Cost					
Purchased assets	127	1,562	25,756	159	**1,219**
Valuation					
Donated assets	305	1,859	350	1,851	**1,177**
Total additions	432	3,421	26,106	2,010	**2,396**

Further Information on the National Portrait Gallery's Collection

The Gallery's Collection is held in support of its statutory obligations to promote, through the medium of portraits, the appreciation and understanding of the men and women who have made and are making British history and culture, and to promote the appreciation and understanding of portraiture in all media.

The Collection is displayed at the National Portrait Gallery and through loans to temporary national and international exhibitions. Access to the permanent collection on display at the National Portrait Gallery is free of charge. Most of the temporary exhibitions are ticketed providing an essential source of revenue. Normally items not on display can be made available for viewing via the Acquisitions & Displays Registrar. The Collection is also made widely available via the Portrait Explorer within the Gallery, on the internet (at www.npg.org.uk) and in Gallery and other publications.

Primary Collection

The National Portrait Gallery's Collection is among the largest and most prestigious collections of portraits in the world in all media. The Primary Collection of paintings, sculpture, miniatures, drawings, prints, photographs, silhouettes and mixed/new media works contains portraits of the most famous people in British history.

Reference Collection

The Archive and Library's Reference Collection complements the Gallery's primary Collection of portraits and contributes to a better understanding of British Portraiture generally. The Reference Collection comprises mainly prints but also drawings, paintings, sculptures, and a small but growing collection of popular ceramics. The Reference Collection is used for study and exhibition, and has been extensively reproduced in books and other publications. The majority of the Collection is catalogued; cataloguing of the remaining items, all historic acquisitions, is ongoing.

Photographs Collection

The Photographs Collection is one of the most important collections of photographic portraits in the world, containing original photographic images approximately half of which are original negatives. They date from the 1840s to the present day. The Collection is divided into two parts; photographic portraits that are subsumed into the Gallery's Primary Collection of portraits, and the remainder which form the Photographs Collection. Actively collected since 1972, photographic holdings include large archives of negatives and prints from the studios of including Bassano, Elliott &Fry and Lafayette - the National Photographic Record, commissioned by the Gallery from 1916-1970 and albums including Camille Silvy's daybooks from the 1860s. Women photographers represented include Olive Edis working with autochromes, Art Deco portraitist Dorothy Wilding, Yevonde working in colour in the 1930s and Ida Kar documenting the mid-20th century artistic scene. Other major photographers' bodies of work include Cecil Beaton, Bill Brandt, Lewis Morley, Snowdon and Norman Parkinson as well as an active collection of contemporary photographs. The majority of the Collection is catalogued; cataloguing of the remaining items, which are larger archives of both prints and negatives and historic acquisitions, is ongoing.

Further information on the Collection may be found in the annual report on page 16. More information is available on the National Portrait Gallery's website, www.npg.org.uk.

Preservation and Management of the Collection

The Collection is under the care of the Collections Services department. The Conservation staff perform one of the Gallery's core functions, the long-term preservation of all Collection items, to make them accessible now and in the future.

The Primary, Photograph and Reference Collections are recorded on the Gallery database, Multi Mimsy, and this database serves as the register of the Collection.

The condition and storage of acquisitions for the Collection are considered at the point of acquisition. Items in the various collections are kept in environmentally controlled conditions. The condition and the management of the collections are then subject to review on a portrait-by-portrait basis as and when portraits are used for exhibition or other use at the Gallery or elsewhere.

The condition and the management of the Collection is also subject to review in other ways, firstly across a whole group of objects in a particular medium as and when opportunity or the need arises for a wider survey, secondly at a particular location as a matter of regular review and, thirdly as a matter of day-to-day review by staff working with the collections on display and in store.

The Collection is subject to periodic random audit to make sure that portraits are located as recorded on the database.

There is close and frequent liaison between Collection managers, curators and conservators, and also with security staff as necessary.

Acquisitions

Acquisitions for the Primary Collection are subject to the approval of the Board of Trustees which meets four times a year. The Gallery's formal collecting policy is set out in Collections Development Policy, which can be viewed on the Gallery's website:
https://www.npg.org.uk/about/corporate/gallery-policies/collections-development-policy

Acquisitions for the Reference Collection (Photograph and Archive) are delegated to the Director and are formally approved by the monthly Curatorial Meeting.

Disposals

The Trustees have a statutory responsibility to hold and maintain the Collection in trust for future generations in accordance with the Gallery's objectives. The Trustees are empowered to dispose of objects the Gallery owns, but only in certain circumstances. The procedures are laid out in the Collections Development Policy mentioned above.

Capitalisation of the Collection

Additions to the Collection acquired since 1 April 2001 are capitalised and recognised in the balance sheet, at the cost or value of the acquisition. In accordance with the Charities SORP (FRS 102), such items are subsequently carried at initial valuation, and are not depreciated or revalued as a matter of routine. Expenditure to conserve the works is included under charitable activities in the Statement of Financial Activities.

Where works of art are included at valuation, external valuations are used where available; more usually assets are valued internally by the National Portrait Gallery staff. In reaching these valuations curators compare portraits donated to the Collection with the values of comparable items on the open market, taking account of differences in condition, size, status and market desirability. For the remaining works, the appropriate and relevant valuation information is not available; the Trustees do not consider that the cost of valuing the remainder of the Collection is commensurate with the benefits to the users of the financial statements. Where assets have been acquired with another party, their carrying value reflects the proportion of the Gallery's holding.

12. Investments

The National Portrait Gallery holds both fixed and current asset investments. The National Portrait Gallery Company does not hold any investments. Partners Capital LLP manage all investments, with the exception of deposits held in notice accounts with the Gallery's bankers where the notice period exceeds three months.

<u>Fixed asset investments</u>

	2026 £000	2025 £000
Market value at 1 April 2025	**2,663**	2,200
Investment portfolio additions	**-**	-
Investment portfolio disposals	**(75)**	(53)
Investment Management Charges deducted	**-**	-
Reclassification from/(to) current investments	**(145)**	390
Gains/(losses) on revaluation	**208**	126
Market value at 31 March 2026	**2,651**	2,663

Fixed asset investments are held for the purposes of producing a long-term return and are not intended to be spent within the next 12 months. Fixed asset investments consist of the Master Portfolio (TMP) and the Heinz Archive fund.

The Master Portfolio (TMP)

The Master Portfolio (TMP) is a collective investment scheme within the Portrait Fund, created by Partners Capital, which invests across a range of asset classes and securities (which may include investments in other collective investment schemes).

The Master Portfolio is valued at year-end based on the value of the underlying assets within the fund, of which 26% are listed and market-priced. These include individual securities, daily dealing funds, stock and bond futures, and the cash balance, which is held predominantly in a money market fund. The non-listed element is invested in investment funds and non-traded derivatives such as total return swaps (which are used for risk and exposure management).

Heinz Archive Fund

As the income and capital relating to the Heinz Archive fund are ring-fenced it has been classified within fixed asset investments.

39% of the fixed asset investments are held outside the UK (39% in 2024-25). Unrealised gains and losses are included in the Statement of Financial Activities.

Current asset investments

	2026 **£000**	2025 £000
Market value at 1 April	**12,037**	12,635
Investment portfolio additions	**-**	-
Investment portfolio disposals	**(3,988)**	(709)
Investment management charges deducted	**(4)**	(2)
Reclassification (to)/ from fixed investments	**145**	(390)
Deposits held in notice accounts classified as investments	**1,154**	-
Gains/(losses) on revaluation	**467**	503
Market value at 31 March	**9,811**	12,037

Current asset investments are held for the purposes of producing a return, but the Gallery considers that they should remain highly liquid and available at short notice if required. Current asset investments consist of all investments, except for the Heinz Archive fund and the Master Portfolio and deposits held in notice accounts with a notice period greater than three months. Aside from cash, investments held include fixed income investments, credit investments, and inflation-linked bonds, all held via third party investment vehicles.

At the year-end, £3,319k (2025: £2,924k) of current asset investments relate to unrestricted reserves. The rest relates to the remainder of the Portrait Fund, the DCMS *Inspiring People* loans (see note 16) and deposits held in notice accounts with a notice period greater than three months. The investments are valued at the year-end value of the underlying assets, 99.6% (2025: 99.6%) of which is listed and market-priced.

Investment Portfolio

	2026 Market value £000	2025 Market value £000
Investments in the UK		
Government stocks (inflation linked gilts)	**465**	473
Money market funds	**7,739**	11,109
Cash	**1,186**	87
Multi-asset class	**13**	-
Investments held outside the UK		
Corporate bonds	**-**	-
Absolute return	**-**	-
Multi-asset class	**408**	368
Cash	**-**	-
Total	**9,811**	12,037

Unrealised gains and losses are included in the Statement of Financial Activities.

13. Stock

	Group		National Portrait Gallery	
	2026 £000	**2025 £000**	**2026 £000**	2025 £000
Goods for resale	**825**	**683**	-	**-**
Work in progress	**79**	**89**	-	**-**
Total	**904**	**772**	-	**-**

14. Debtors

	Group		National Portrait Gallery	
	2026 £000	2025 £000	**2026 £000**	2025 £000
Trade debtors	**831**	856	**519**	252
Provision for bad debts	**(34)**	(44)	**(18)**	(28)
Subtotal	**797**	812	**501**	224
Amounts due from group companies	**-**	-	**1,835**	2,853
Other debtors	**114**	120	**95**	117
Prepayments	**262**	252	**240**	227
Accrued Museums & Galleries Exhibition Tax Relief income	**1,249**	947	**1,249**	947
Accrued income	**1,068**	540	**970**	333
VAT recoverable	**536**	124	**536**	124
Total	**4,026**	2,795	**5,426**	4,825

Museums & Galleries Exhibition Tax Relief income is claimed in arrears by the Gallery. The accrued income remaining relates to 2023-24, 2024-25 and 2025-26.

15. Cash and liquid resources

Cash held at/in:	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Interest-bearing accounts	7,122	10,672	6,315	9,251
Cash and non-interest-bearing accounts	1,315	1,368	1,216	1,164
Total	**8,437**	12,040	**7,531**	10,415

Income from UK bank deposits

	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Income from UK bank deposits	**168**	210	**148**	190
Total	**168**	210	**148**	190

16. Creditors

Amounts falling due within one year

	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Trade creditors	**3,037**	1,686	**2,940**	1,592
DCMS loan repayment	**574**	4,003	**574**	4,003
Other creditors	**190**	161	**187**	155
Taxation and social security	**522**	482	**446**	418
Accruals	**1,076**	1,263	**948**	1,129
Deferred income	**449**	468	**343**	400
Total	**5,848**	8,063	**5,438**	7,697

Amounts falling due after more than one year

	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Other creditors	**5,557**	6,060	**5,557**	6,060
Total	**5,557**	6,060	**5,557**	6,060

Creditors falling due after more than one year comprise two loans from DCMS. During 2017-18 a loan for £2,600,000 was provided by DCMS to fund the purchase of the East Wing freehold from the National Gallery. £1,670,000 of this loan remains due after more than one year, with a further £150,000 due in 2026-27.

Further loans were agreed with DCMS in 2020-21 for £8,800,000. These loans funded the forecast operational deficit during closure and cashflow for the *Inspiring People* project. £3,887,000 of these loans remain due after more than one year, with a further £353,000 due in 2026-27.

Loans

	Year of receipt	Value (£000)	Interest Rate	Principal Due Date
East Wing Loan	2017-18	2,600	1.63%	2037-38
IP loan tranche 1	2020-21	2,108	0.34%	2037-38
IP loan tranche 2	2020-21	500	0.29%	2037-38
IP loan tranche 3	2021-22	459	1.00%	2037-38
IP loan tranche 5	2022-23	2,233	1.71%	2037-38

IP loan tranche 4 was repaid in 2025-26

Deferred income

	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Deferred income brought forward	**468**	541	**400**	448
Released in year	**(316)**	(529)	**(260)**	(448)
Deferred in year	**298**	456	**204**	400
Deferred income carried forward	**450**	468	**344**	400

Deferred income released during the year related to sponsorship, where the underlying activities were completed during the year. Income deferred in the year relates to sponsorship & exhibition ticket sales.

Provisions

	Group		National Portrait Gallery	
	2026	2025	**2026**	2025
	£000	£000	**£000**	£000
Provisions brought forward	**281**	281	**281**	281
Released in year	**-**	-	**-**	-
Charged in year	**28**	-	**28**	-
Provisions carried forward	**309**	281	**309**	281

The provisions relate to supplier accounts relating to the *Inspiring People* project and obligations arising from exhibitions liabilities. The timing and amount of any payment is currently uncertain; the provision created represents the Gallery's current best estimate of the obligation.

17. Leases

The National Portrait Gallery does not hold any finance leases or material operating leases.

The Gallery has an agreement with the Tate Gallery for the provision of storage facilities under a licence to occupy which is cancellable subject to notice; the total cost of this arrangement in 2025/26 was £248k (£224k in 2024/25).

The National Portrait Gallery Company Limited does not hold any leases.

18. Group Statement of funds

2025-26	Opening Funds £000	Transfers £000	Income £000	Expenditure £000	Gain/(Loss) on revaluation £000	Gain/(Loss) on investment £000	**Closing Funds £000**
Unrestricted							
Designated							
Land & Buildings	1,948	2	-	(27)	258	-	**2,181**
Assets Under Construction	-	144	-	-	-	-	**144**
Plant & Machinery, Fixtures & Fittings, Intangibles	16,241	4,579	-	(1,601)	-	-	**19,219**
Plant & Machinery revaluation reserve	6,155	(2,039)	-	(155)	237	-	**4,198**
Inspiring People Fund	-			-			**-**
Subtotal	**24,344**	**2,686**	**-**	**(1,783)**	**495**	**-**	**25,742**
Unrestricted funds	6,556	(112)	23,642	(25,313)	-	396	**5,169**
Total unrestricted funds	**30,900**	**2,574**	**23,642**	**(27,096)**	**495**	**396**	**30,911**
Restricted							
Asset Under Construction	89	1,136	-	-	-	-	**1,225**
Land & Buildings	42,633	362	-	(548)	-	-	**42,447**
Land & Buildings revaluation reserve	28,970	(129)	-	(96)	1,423	-	**30,168**
Heritage Assets	67,040	1,220	1,176	-	-	-	**69,436**
Restricted reserves for the purchase of heritage assets:	-	-	-	-	-	-	**-**
Portrait Fund	2,045	(133)	-	(5)	-	217	**2,124**
Dame Helen Gardner Fund	17	(6)	-	-	-	-	**11**
Grants & Donations Fund for Acquisitions	251	(1,063)	1,030	(4)	-	-	**214**
Grants & Donations Fund for *Inspiring People*	-	-	-	-	-	-	**-**
Grants & Donations Fund for other activities	5,396	(3,961)	6,526	(2,988)	-	-	**4,973**
Total restricted income funds	**146,441**	**(2,574)**	**8,732**	**(3,641)**	**1,423**	**217**	**150,598**
Endowments							
Heinz Archive Fund	1,604	-	-	(75)	-	62	**1,591**
Heinz Acquisitions Fund	33	-	-	-	-	-	**33**
Total endowment funds	**1,637**	**-**	**-**	**(75)**	**-**	**62**	**1,624**
Total funds	**178,978**	**-**	**32,374**	**(30,812)**	**1,918**	**675**	**183,133**

Prior Year Group Statement of Funds

2024-25	Opening Funds £000	Transfers £000	Income £000	Expenditure £000	Losses on revaluation £000	Losses on investment £000	**Closing Funds £000**
Unrestricted							
Designated Land & Buildings	**2,193**	-	-	(26)	(218)	-	**1,948**
Plant & Machinery, Fixtures & Fittings, Intangibles	**16,829**	854	-	(1,442)	-	-	**16,241**
Plant & Machinery revaluation reserve	**5,688**	-	-	-	467	-	**6,155**
Inspiring People Fund	**23**	(23)	-	-	-	-	-
Subtotal	**24,733**	**831**	-	**(1,468)**	**248**	**-**	**24,344**
Unrestricted funds	**5,748**	(493)	25,154	(24,370)	-	517	**6,556**
Total unrestricted funds	**30,481**	**338**	**25,154**	**(25,838)**	**248**	**517**	**30,900**
Restricted							
Asset Under Construction	-	89	-	-	-	-	**89**
Land & Buildings	**43,241**	-	-	(608)	-	-	**42,633**
Land & Buildings revaluation reserve	**28,449**	-	-	-	521	-	**28,970**
Heritage Assets	**65,030**	-	2,010	-	-	-	**67,040**
Restricted reserves for the purchase of heritage assets:							
Portrait Fund	**2,043**	(33)	-	(2)	-	37	**2,045**
Dame Helen Gardner Fund	**16**	-	-	-	-	-	**16**
Grants & Donations Fund for Acquisitions	**455**	(398)	194	-	-	-	**251**
Grants & Donations Fund for *Inspiring People*	**1,576**	(2,197)	1,566	(995)	-	-	**(50)**
Grants & Donations Fund for other activities	**717**	2,234	3,785	(1,289)	-	-	**5,447**
Total restricted income funds	**141,527**	(305)	7,555	(2,894)	**521**	**37**	**146,441**
Endowments							
Heinz Archive Fund	**1,576**	7	-	(54)	-	75	**1,604**
Heinz Acquisitions Fund	**73**	(40)	-	-	-	-	**33**
Total endowment funds	**1,649**	**(33)**	-	**(54)**	-	**75**	**1,637**
Total funds	**173,657**	-	**32,709**	**(28,786)**	**769**	**629**	**178,978**

Fair value analysis

	Investment in funds at historic cost £000	Fair value adjustment £000	Market value of investments March 2026 £000
Restricted			
Portrait Fund	1,659	466	2,125
Unrestricted			
General fund	8,115	598	8,713
Endowments	1,602	22	1,624
Total	**11,376**	**1,086**	**12,462**

Prior year

	Investment in funds at historic cost £000	Fair value adjustment £000	Market value of investments March 2025 £000
Restricted			
Portrait Fund	1,771	274	2,045
Unrestricted			
General fund	10,021	997	11,018
Endowments	1,540	97	1,637
Total	**13,332**	**1,368**	**14,700**

The accounts comprise a number of individual funds that divide into distinct categories, which are defined as follows:

Designated funds

Funds designated for a particular use by the Trustees.

Designated funds and the purpose for which their income may be applied are:

- *Land & Buildings* – funds applied towards the purchase of land and buildings
- *Plant & Machinery, Fixtures & Fittings, Intangibles* – funds applied towards the purchase of plant, machinery, fixtures, equipment and intangibles.
- *Plant & Machinery Revaluation reserve* – the reserve arising from the 5-yearly revaluation and the indexation of historical asset values of plant and machinery to arrive at a modified historical cost.

Unrestricted funds

Funds available for general use.

Restricted funds

Funds restricted for particular purposes either by the wishes of the donor or by the nature of the fundraising appeal.

Restricted funds and the purpose for which their income may be applied are:

- *Assets Under Construction* – funds applied towards the purchase of specific assets under construction.
- *Land and Buildings* – the value of the National Portrait Gallery's estate vested in the Board of Trustees by the Secretary of State for the Environment and adjusted for subsequent valuations and disposals.
- *Land and Buildings Revaluation reserve* – the reserve arising from the 5-yearly revaluation and the indexation of historical asset values to arrive at a modified historical cost.
- *Heritage assets* – funds applied towards the purchase of acquisitions for the Collection together with all donated works of art since 1 April 2001.
- *Portrait fund* – funds raised specifically for the development of the Collection (acquisitions and related costs such as conservation and displays) as set out in the Portrait fund deed.
- *Dame Helen Gardner fund* – funds provided by royalties received under Dame Helen Gardner's bequest restricted to purchasing literary or early 17th century portraits.
- *Grants and donations fund for acquisitions* – funds from various grants and donations given for the purchase of acquisitions.
- *Grants and donations fund for other activities* – funds from various grants and donations given for specified purposes (not including acquisitions).

Endowment funds

Endowment funds are funds that the donor has stated are to be held as capital.

The endowment funds and the purpose for which their income may be applied are:

- *Drue Heinz Archive Fund* – legacy endowment to support and maintain the Heinz Library & Archives. The capital element of this endowment remains permanently intact and only the income can be spent;
- *Drue Heinz Acquisition Fund* – legacy endowment for purchase of acquisitions for the Collection.

Fund transfers 2025-26

Material fund transfers during the year relate to:

- The revaluation/indexation of the Gallery's property holdings that was undertaken at March 2026;
- Funding of capital expenditure in year

19. Group analysis of net assets between funds

	Unrestricted designated funds £000	Unrestricted general funds £000	Restricted funds £000	Endowment funds £000	**Total 2026 £000**	Total 2025 £000
Intangible and Tangible assets	25,742	-	73,840	-	99,582	96,038
Heritage assets	-	-	69,436	-	69,436	67,040
Fixed Investments	-	-	1,027	1,624	2,651	2,663
Net current assets	-	10,726	6,295	-	17,021	19,297
Long-term creditors	-	(5,557)	-	-	(5,557)	(6,060)
Total net assets	**25,742**	**5,169**	**150,598**	**1,624**	**183,133**	178,978

20. Cash flow information

Reconciliation of net income to net cash inflow from operating activities

	Notes	**2026 £000**	2025 £000
Net income for the reporting period		**2,239**	4,552
Adjustments for:			
Amortisation charges	*9*	**333**	209
Depreciation charges	*10*	**2,093**	1,867
Loss on disposal of property, plant and equipment	*10*	**6**	-
Dividends and interest	*15*	**(168)**	(210)
Unrealised gain from changes in foreign currency exchange rates		**(11)**	(17)
Gain on investments		**(676)**	(629)
Investment management fees	*12*	**4**	2
Donations of works of art - received	*11*	**(1,177)**	(1,851)
Working capital movements:			
Increase in stocks	*13*	**(133)**	(156)
Increase in debtors	*14*	**(1,228)**	(39)
Decrease in creditors	*16*	**1,352**	(565)
Increase in provisions	*16*	**29**	-
(Decrease)/increase in deferred income	*16*	**16**	(73)
Net cash inflow from operating activities		**2,679**	3,090

Analysis of cash and cash equivalents

	2026 £000	2025 £000
Balances held with commercial banks	**8,428**	12,028
Cash in hand	**9**	12
Cash balance at end of year	**8,437**	12,040

Analysis of changes in net debt

	At 31 Mar 2025 £000	Cash flows	Foreign exchange movements	**At 31 Mar 2026 £000**
Cash	**12,040**	(2,437)	(12)	**9,591**
Cash equivalents	**-**	-	-	**-**
Total	**12,040**	**(2,437)**	**(12)**	**9,591**
Loans falling due within 1 year	**4,091**	(3,517)	-	**574**
Loans falling due after more than 1 year	**6,060**	(503)	-	**5,557**
Total	**10,151**	**(4,020)**	-	**6,131**

21. Capital commitments

Capital Financial commitments

	2026 £000	2025 £000
Capital expenditure contracted for, but not provided in the accounts	-	-
Acquisition of works of art contracted for, but not provided in the accounts	98	5
Total	**98**	5

Capital Opening and Closing Financial commitments

	Capital expenditure £000	**Works of art £000**
Opening commitments at 31 March 2025	5	**1,189**
Less paid for during the year	(5)	(1,189)
Less commitments written out	-	-
Additional Commitments	-	98
Closing commitments at 31 March 2026	-	**98**

Prior year comparative

	Capital expenditure £000	**Works of art £000**
Opening commitments at 31 March 2024	**125**	**5**
Less paid for during the year	(125)	-
Less commitments written out	-	-
Additional commitments	-	1,184
Closing commitments at 31 March 2025	**-**	**1,189**

Commitments to acquire works of art are made throughout the year with the timing of payments dependent upon bringing the work into the National Portrait Gallery's premises and satisfactory completion of condition checks. Payments for works are normally expected to take place within the following year and will be funded via donations already pledged to the acquisitions as well as further fundraising during the coming months.

22. Subsidiaries

The Board of Trustees of the National Portrait Gallery owns the whole of the issued share capital of the National Portrait Gallery Company Limited (Company Number 06015724), comprising 1 ordinary share of £1.

The National Portrait Gallery Company Limited

The National Portrait Gallery Company Limited's principal activities comprise the management and operation of restaurant, café and ancillary services for the benefit of visitors to the National Portrait Gallery; venue hire; and the sale of books and other products and merchandise associated with the Collection and the National Portrait Gallery activities.

Balance Sheet figures taken from the National Portrait Gallery Company Limited accounts

	2026 £000	2025 £000
Fixed assets	**-**	-
Current assets	**2,245**	3,217
Current liabilities	**(2,245)**	(3,217)
Long-term liabilities	**-**	-
Net liabilities	**-**	-
Capital and reserves	**-**	-
Total capital and reserves	**-**	-

Current assets include stock (goods for resale) of £904k (£772k in 2024-25).

Profit and loss figures taken from the National Portrait Gallery Company Limited accounts

	2026 £000	2025 £000
Turnover	**4,640**	5,573
Cost of sales	**(1,982)**	(1,944)
Gross profit	**2,658**	3,629
Other income	**-**	-
Administrative expenses	**(2,202)**	(2,410)
Trading profit	**456**	1,219
Interest receivable	**20**	20
Net contribution	**476**	1,239

The profits of the National Portrait Gallery Company Limited are gift-aided to the National Portrait Gallery via a Deed of Covenant.

23. Related party transactions

The National Portrait Gallery is a Non-Departmental Public Body whose sponsoring body is the DCMS. The DCMS is regarded as a related party. During the year the National Portrait Gallery had a number of transactions with the Department and with other entities for which the Department is the sponsor, for example; the National Gallery and the Tate Gallery.

The National Portrait Gallery also entered into transactions with other related parties during the year as set out below. Where the nature of the relationship is stated as 'Trustee' that should be taken to mean 'Trustee of the National Portrait Gallery'.

Party	Nature of Relationship	Transaction	Income for the year ended March 2026	Expenditure for the year ended March 2026	Debtor balance as at March 2026	Creditor balance as at March 2026
Blake Shorthouse	Trustee	Table purchased for Portrait Gala	£25,000	-	-	-
David Ross	Trustee	Gallery donation	£100,000	-	-	-
Ina Sarikhani Weston via Garfield Weston Foundation	Trustee	Table purchased for Portrait Gala	£30,000	-	-	-
Robert Suss	Trustee	Tickets purchased for Portrait Gala	£4,000	-	-	-
Professor Shearer West CBE	Trustee	Tickets purchased for Portrait Gala	£12,000	-	-	-
Nadya Prokopenya (transaction with Viktor Prokopenya)	Trustee	Table purchased for Portrait Gala Tickets purchased for Portrait Gala afterparty Auction prizes purchased at Portrait Gala	£20,000 £400 £70,000	-	-	-
Lydia Forte	Trading Company Board Adviser	Gallery donation	£10,000			
Department for Media, Culture and Sport (DCMS)	Government Departmental Sponsor	Grant In Aid Loan Interest Museum Loans	£11,009,000	£71,000		£6,131,000
National Gallery	DCMS Sponsored body	Utilities Estates Services Seconded Staff		£471,000 £20,000 £50,000		£40,000 £15,000
Tate Gallery	DCMS Sponsored body	Rental/Storage		£248,000		

Prior year comparative

Party	Nature of Relationship	Transaction	Income for the year ended March 2025	Expenditure for the year ended March 2025	Debtor balance as at March 2025	Creditor balance as at March 2025
Ross Foundation	David Ross is the Chair of the Board of Trustees of the National Portrait Gallery and a Director of the Ross Foundation.	Donations for various events and also final donation for IP project	£502,500	-	-	-
Roger Blundell	Trustee	Membership	£145	-	-	-
Dr Rachel Wang	Trustee	Membership	£38	-	-	-
Professor Shearer West CBE	Trustee	Membership	£66	-	-	-
The Rt. Hon. the Lord Grayling	Trustee	Membership	£155	-	-	-
Inaya Folarin Iman	Trustee	Membership	£90	-	-	-
Blake Shorthouse	Trustee	Hosted an offsite dinner for potential donors	£1000	-	-	-
Clive Humby	Trustee	Membership	£265	-	-	-
Robert Suss	Trustee	Patron membership	£2,000	-	-	-
Department for Media, Culture and Sport (DCMS)	Government Departmental Sponsor	Grant In Aid Loan Interest Museum Loans	£10,986,000	£88,000		£10,151,000
National Gallery	DCMS Sponsored body	Utilities Estates Services Seconded Staff		£526,000 £20,000 £36,000		£190,000 £15,000
Tate Gallery	DCMS Sponsored body	Rental/Storage		£224,000		

24. Financial instruments

FRS102 Section 11, Basic Financial Instruments required entities to provide disclosures which allow users of the accounts to evaluate the significance of financial instruments for the entity's financial position and performance and the nature and extent of risks arising from financial instruments during this period.

As a significant proportion of the cash requirements of the Gallery are met through Grant in Aid received from DCMS, financial instruments play a more limited role in creating risk than would apply to a non-public sector body of a similar size. The majority of financial instruments are cash relating to the running of the operation. The charity's main exposure is investments and debtors.

Credit risk

The National Portrait Gallery is exposed to a credit risk of £797k representing trade debtors (£812k in 2024-25), however the risk is not considered significant as major customers are known to the National Portrait Gallery.

Cash is held by the National Portrait Gallery's bankers. The charity has not suffered any loss in relation to cash held by its bankers. See note 15.

Liquidity risk

The National Portrait Gallery manages liquidity risk through its reserves policy and regular monitoring of cashflows. As a result, the National Portrait Gallery is not exposed to significant liquidity risks. There are sufficient funds to cover existing current liabilities.

Market risk

The National Portrait Gallery is not exposed to significant market risk from financial instruments. Interest and there were no net investment losses in 2025-26 (and losses in 2024-25 represented less than 3% of incoming resources). The National Portrait Gallery is therefore not exposed to significant interest or investment risk.

Foreign currency risk

The National Portrait Gallery's exposure to foreign currency risk is not significant.

25. Post balance sheet events

There are no post balance sheet events to disclose.

26. Accounting standards issued but not yet effective

The revised FRS 102 and Charities SORP will both be effective for accounting periods beginning on, or after, 1 January 2026, and will therefore be applied to these accounts in 2026-27. The most significant changes to the accounting standards are to income and leases, with other less significant changes impacting fair value measurement.

Management's assessment of the new accounting standards is ongoing, but to date has identified that:

- Income: Overall, this is not expected to materially impact the Gallery. There are two income streams which will be kept under review as follows:

    - Membership and Patron income (2025-26: £1.7m). Per the change in standard, this is expected to move from recognition at the point of payment to recognition over the life of the associated membership. However, Gallery membership and patron income is, generally, non-refundable and this aspect in particular will need to be considered in determining any impact from the change in this standard. In the event of a change in the approach to income recognition, in terms of the net revenue position, this would generally affect the first-year of application with the impact smoothing out thereafter.

    - Sponsorship income (2025-26: £1.06m). The nature and profile of the Gallery's existing sponsorship arrangements mean that the impact of the change in the standard is likely to be immaterial, however management will remain vigilant in circumstances where sponsorship arrangements and/or associated events span more than one financial year.

  Recognition of non-exchange income is not expected to change materially, although some individual grants and donations may now become recognisable at an earlier point when grant or donation is initially agreed, rather than when the cash is later received.

- Leases: the new requirements are expected to result in the recognition of on-balance sheet ‘right of use’ assets (based on the discounted future payments plus prepayments and lease incentives) and associated lease liabilities (based on discounted future lease payments). The Gallery has one potential “in-scope” arrangement, - relating to storage facilities provided by the Tate Gallery, as set-out in Note 17. Management anticipate that the impact of the change in standard, in this instance, will be below the Gallery’s materiality threshold.

- Other changes to the standards are not expected to have a material impact upon these accounts.

27. Approval of accounts

The annual report and accounts were approved by the Accounting Officer and Trustees on 7 July 2026 and authorised for issue on the date they were certified by the Comptroller and Auditor General.

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978-1-5286-6708-1