The National Gallery Annual Report and Accounts for the year ended 31 March 2026

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Report presented to Parliament by Command of His Majesty

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Objectives and activities

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

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

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

The specific priorities of the National Gallery are:

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

Our strategic aims

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

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

These strategic pillars form the basis of the development of the Gallery's capital works and its public programme of activities which in 2025-26 focused on the Gallery's bicentenary celebrations. A new strategy is currently in development, to take effect from late 2026.

Review of achievements and performance in 2025-26

For over two hundred years, the National Gallery has been the custodian of some of the most significant works of art in history. Its collection, spanning eight centuries, is held in trust for the public. As the Gallery enters its third century, its role in caring for its collection is more important than ever, with a responsibility to share the human history embodied in these works and continue to educate, inform and inspire.

Since its foundation, the National Gallery has undergone periods of significant transformation. Its collection has expanded from an original bequest of thirty-eight paintings in 1824, to more than 2,400 works by 2026. Accompanied by its relocation from Pall Mall to Trafalgar Square in 1838, and the continued development of its estate and operations, the National Gallery has continued to evolve. Despite these changes, the founding principle of bringing people and paintings together has endured. The notice displayed at the entrance to the Gallery's first premises, stating that the collection was for the "use of the public", remains central to the institution's identity and purpose.

2025-26 marked an important period for the National Gallery. With the conclusion of its Bicentenary celebrations, the Gallery welcomed visitors to new architectural experiences and the most significant rehang of its permanent collection in decades. Alongside these changes on Trafalgar Square, the Gallery continued to engage with audiences across the United Kingdom, through its Bicentenary celebrations, ongoing programme of national activities & partnerships and its digital programmes. The Gallery also continued to engage with audiences globally through its learning programmes, digital offering and loans.

The achievements made during this period were underpinned by the Gallery's commitment to exploring its role across the UK, and to continue enriching the lives of all who interact with it as an institution. As a result of this, it has committed itself to an ever-closer relationship with its audiences and the wider UK public, launching a national citizens assembly to coincide with the launch of its new 10-year strategy.

Despite numerous successes across 2025-26, the National Gallery faced significant financial challenges that required immediate action to ensure its operational stability. To achieve this, the Gallery undertook a series of decisions from February 2026 focusing on strategically reviewing its operations, primarily focused on saving costs through reducing its programme expenditure and the size of its staff. Through reducing its deficit, the Gallery aimed to ensure it was able to fulfil its statutory requirements and protect its future operations.

The Gallery remains steadfast in its mission to inspire, educate, and connect people with the power of great art. Building on two centuries of achievement, it will continue to care for its collection to the highest standard, expand access both on-site and across the nation, and foster meaningful engagement with a diverse range of audiences. This is even more important in light of its recent announcement of record investments in its future through Project Domani, where these learnings will form the bedrock of considerations for its new wing and expanded collecting policy.

As it enters its third century, the National Gallery's commitment to being a space for discovery, reflection, and shared cultural experience ensures that it will remain a vital part of the United Kingdom's cultural and civic landscape for generations to come.

The Gallery Beyond 200

2025-26 saw the National Gallery enter the final phase of its Bicentenary celebrations and begin the transition into its third century of serving the public. What began on the 10 May 2024 through its Big Birthday Weekend, developed into a nationwide celebration of art and the Gallery's role in public life; with the completion of the first stage of its capital projects alongside the final celebrations of this milestone anniversary in 2025. The events, exhibitions and capital works that made up the Bicentenary provided a basis from which the Gallery would prepare to enter its next phase of existence. The legacy of these celebrations has been made even more important following the recent announcement of Project Domani. Following the historic commitment of the largest cash donation ever made to a cultural institution, the Gallery has committed to the construction of a new wing and change in its collecting policy to include works up to the present day.

With the return to full site capacity from May 2025, the Gallery was able to welcome a greater number of visitors, which combined with the interest created by a diversified offering, broad range of programmes and Bicentenary celebrations saw a total of 4,456,444 visits to its home on Trafalgar Square in the reporting period. This marked a significant increase on the previous financial year of 39%. This increase means the Gallery ranked as the 5th most visited attraction in the United Kingdom in the Association of Leading Visitor Attractions 2025 rankings, up two places from 2024. Whilst more time and subsequent research would be needed to identify a direct correlation between Bicentenary activity, a return to full operations and this increase to visitor figures, the trend of year-on-year increases in footfall is encouraging. Despite visitor numbers still not returning to pre-pandemic levels, it is hoped that the broader visitor offering and increased onsite capacity will create a basis from which the National Gallery can build from and surpass these numbers.

The NG200 Capital Projects were planned in two stages, with the first phase completing in June 2025, and the second scheduled to begin in May 2026. These works were designed to ensure the Gallery's facilities reflected the needs of its audiences whilst ensuring it was appropriately positioned to offer sector leading facilities that support its next century.

Phase 1 (completed in May 2025):

- The Sainsbury Wing: Refurbishment of the entrance, foyer, Pigott Theatre; creation of a new restaurant 'Locatelli', along with 'Bar Giorgio', in partnership with Searcy's and Michelin-starred chef Giorgio Locatelli; and investment in revenue generating facilities, including retail spaces, cafés and private hire venues.
- Supporters' House: A dedicated membership space for those wishing to engage more closely with the Gallery.
- The Roden Centre for Creative Learning (RCCL): A redesigned state of the art learning centre to accommodate the Gallery's expanding schools programme and support learners both on site and across the country.
- Public Realm: A reimagination of the spaces outside the Gallery, including the improvement of wayfinding and cleaning of the building's façade to provide an enhanced welcome.

Phase 2 (commenced May 2026):

- Underground Link: A new basement level tunnel that will connect the Sainsbury Wing and Wilkins Building under Jubilee Walk, improving visitor flow, security and journey.
- Research Centre: A refurbished dedicated Research Centre to support the Gallery's position as a world leader in research into historic painting, and communicate its work as a global thought leader in art history, digital humanities, conservation, and heritage science.

Following the completion of the Sainsbury Wing, the newly renovated space was formally opened by Their Majesties, King Charles III and Queen Camilla, during a special ceremony on 6 May 2025 that celebrated His Majesty's role as Royal Patron of the National Gallery. The ceremony also included the unveiling of the Gallery's temporary display of the Coronation State Portraits, commissioned from the artists Peter Kuhfeld and Paul S. Benney, a tour of the Roden Centre for Creative Learning and a walk through of the once in a generation rehang of its collection, C C Land: The Wonder of Art.

C C Land: The Wonder of Art opened alongside the newly refurbished Sainsbury Wing to the public on the 10 May 2025 and marked the most significant redisplay of works across the permanent collection for several decades. Over 1,000 works were redisplayed alongside new loans, including works by Andrea Mantegna, William Hogarth and Vincent van Gogh, as well as acquisitions by Nicolas Poussin, Eva Gonzalèz, and Hilaire-Germain-Edgar Degas. Whilst the redisplay followed a broadly chronological arrangement, it featured a range of thematic interventions, newly restored works returned to display, and a series of rooms featuring the work of individual artists. The rehang drew on extensive research about the Gallery's audiences, the type of stories they find most engaging and how they prefer to access them. This informed a new layered approach to interpretation, which set the collection in context, explored key themes and artists and integrated print with digital information. With almost 40% of the collection on display, the rehang offered visitors both old and new a unique opportunity to see the National Gallery's collection from a fresh perspective.

The reopening of the Sainsbury Wing and C C Land: The Wonder of Art marked exactly one year since the start of the Bicentenary celebrations. On the reopening weekend, the Gallery welcomed a total of 17,139 visitors. To mark the occasion, it offered one subscriber the chance to "Wake up to the Wonder of Art" through a special competition, with a prize of an overnight stay in the Gallery and an exclusive tour of the rehang with the Director of Collections and Research on the evening before reopening. The Gallery will have no major building works and minimal picture movements until May 2026, to ensure visitors can enjoy the rehang and new amenities in full before the next phase of its masterplan. Alongside the newly renovated Sainsbury Wing and rehang, visitors were also invited to enjoy the Gallery's final Bicentenary exhibition, Siena: The Rise of Painting, 1300 -1350. The exhibition focused on early Sienese works, reflecting the earliest period collected by the Gallery and its impact as the moment western art came to fruition, in contrast to the previous Van Gogh: Poets & Lovers bicentenary exhibition which celebrated the later period of the permanent collection through its display of the artist's final two years in Arles.

The final celebration of the Bicentenary occurred on the 26 July 2025, with the conclusion of the Triumph of Art, the culmination of a nationwide performance by Turner Prize winning artist Jeremy Deller, which focussed on the role of art and festivals in civic life, and the role artists can play as catalysts for collaboration and joy. In the run up to summer 2025, participatory public events took place in all four Nations, produced in partnership with The

Box, Plymouth, Duncan of Jordanstone College of Art and Design in Dundee, Mostyn Gallery Llandudno and The Playhouse in Derry-Londonderry. The concluding event on Trafalgar Square saw representatives from all partners take part in a day-long celebration commemorating the National Gallery's 200th anniversary on Trafalgar Square, which transformed the square into a dynamic canvas of art, performance, and community engagement. The celebrations began with a grand procession of performers from partners involved throughout the project forming up on King Charles Street, heading down Whitehall, and culminating in a triumphant arrival into Trafalgar Square. From photographic analysis, an estimated 6,500 and 7,500 visitors attended the celebration, with a subsequent 17,721 visits made to the Gallery that day, an increase of 113% compared to the same day the previous year.

With the Triumph of Art marking the formal conclusion of the National Gallery's Bicentenary, the Gallery has reflected on and celebrated its role and responsibility for audiences across the United Kingdom, as custodians of the national collection. With many Bicentenary projects, such as 200 Creators, continuing and the next stage of Capital works imminent, the Bicentenary has created a legacy for the Gallery and reaffirmed its commitment to inspiring all who engage with it.

Project Domani

Project Domani is a £750 million project that was launched on 9 September 2025 with the announcement of an unprecedented £375m of cash pledges including the two largest ever publicly reported single cash donations to a museum or gallery globally: £150 million has been pledged by Crankstart, the charitable foundation of Sir Michael Moritz KBE and his wife, Harriet Heyman, and £150 million from the Julia Rausing Trust. It is a project that will define the National Gallery for the next century, through a major capital development and the expansion of its collecting practices. It is the third stage of an ambitious masterplan commissioned by the Gallery in 2018, and its largest transformation since its foundation by Parliament in 1824. This will follow the NG200 capital projects, due for completion in 2028.

Project Domani will see the creation of an architecturally distinguished, sustainable and state-of-the-art new wing and transformed public realm, that will provide a beautiful and innovative environment for the experience of great art. The new development will symbolise the UK's commitment to culture and heritage, standing as a landmark of both national and international significance.

The Gallery's new wing will house new paintings galleries and additional space for exhibition programmes. In total, it is expected to add around 5,500–6,000 square metres of space to the Gallery estate, including around 2,400 square metres of new display galleries (for both the permanent collection and temporary exhibitions).

This new wing will be built on the site of the last remaining part of the National Gallery's current estate: St Vincent House, 30 Orange Street. The property was acquired nearly thirty years ago, for the purpose of expanding gallery space and currently houses a hotel and office complex. This will connect Trafalgar Square and Leicester Square, enabling the realisation of the long-term ambition for a renewed public realm in Westminster, for the benefit of those who live, work in and visit London. The new development will embed sustainability at every level maximising energy efficiency and supporting the Gallery's net zero ambitions.

In addition to a major transformation of the Gallery's estate, Project Domani also marks the Gallery's move to extend its collection, presenting the history of Western painting right up to the present day. It also marks a new partnership between Tate and the National Gallery, whilst continuing to work with other museums in the United Kingdom and around the world, to expand and enhance the UK's world-leading National Collection for the benefit of everyone, everywhere.

In January 2026, the National Gallery announced the appointment of its first Curator of Modern Paintings, a new position created as part of Project Domani. The Curator of Modern Paintings will develop the Gallery's collection of post-1900 painting through acquisitions, institutional exchanges both within the UK and Internationally, gifts and long-term loans.

The National Gallery was founded to make great art accessible to all. With this new physical and artistic expansion, the Gallery reaffirms its commitment to the public, broadening engagement with local, national and international visitors through enhanced displays, exhibitions, research, public programmes and learning initiatives. It is anticipated that Project Domani will be completed in the early 2030s.

The Gallery Serving the Nation

The National Gallery is inherently a national institution, and the conclusion of its Bicentenary year in May 2025 provided an opportunity to reflect on how the Gallery serves and interacts with audiences across the United Kingdom. The Bicentenary year included ambitious national projects, the successes of which continued through our regular programming of exhibitions and projects across the UK. Through this the Gallery reaffirmed its commitment to sharing the national collection and its resources with as broad an audience as possible.

2025-26 saw the National Gallery hold nine exhibitions in total at Trafalgar Square, five of which were free to access. This was in addition to the newly re-opened Sainsbury Wing and the coinciding rehang: C C Land: The Wonder of Art. Across its exhibitions programme, the National Gallery remains true to its founding and governing principle to enhance the widest possible public's enjoyment and understanding of painting and great art with a number of UK-first exhibitions enhancing the nation's cultural offering on a global stage.

- ***Siena: The Rise of Painting, 1300–1350:*** Celebrated some of the earliest works in the National Gallery's collection, bringing them together with some of the most innovative works in the Western painting tradition, many of which were part of larger ensembles before they were separated. The exhibition was organised by the National Gallery and The Metropolitan Museum of Art, New York.
- ***José María Velasco: A View of Mexico:*** The first monographic exhibition in the UK devoted to José María Velasco (1840–1912), Mexico's most celebrated 19th-century painter. The first ever exhibition dedicated to a Latin American artist at the National Gallery, it coincided with the 200th anniversary of the establishment of diplomatic relations between the UK and Mexico, and built on the Gallery's strategy of introducing British audiences to non-European art.
- ***Radical Harmony: Helene Kröller-Müller's Neo-Impressionists:*** The first exhibition held in the new Sainsbury Wing Exhibition Galleries, and the first UK exhibition dedicated to Neo-Impressionism, featuring works by Georges Seurat, Paul Signac, Anna Boch, Jan Toorop, and Théo van Rysselberghe. The exhibition explored the movement's innovative use of pointillism and its social and political themes, featuring works drawn largely from the Kröller-Müller Museum in the Netherlands.
- ***Wright of Derby: From the Shadows:*** The first major exhibition dedicated to the British artist's 'candlelight' paintings From the Shadows was organised in partnership with Derby Museums, where it will be exhibited from June – November 2026. Following recent exhibitions on Turner (2022) and Constable (2024), this exhibition put the spotlight on a well-known British artist in the National Gallery Collection whose work has come to symbolise an era of the national story.

The National Gallery also held four free exhibitions through its new Room 1 programme: The Carracci Cartoons: Myths in the Making; Millet: Life on the Land; Edwin Austen Abbey: By the Dawn's Eary Light; and Stubbs: Portrait of a Horse. These exhibitions spotlight artists and artworks within the collection, in the case of The Caracci Cartoons and George Stubbs, and provide rare opportunities to experience major works held in collections around the world, such as Jean-Francois Millet's L'Angelus and Edwin Austen Abbey's Study for The Hours.

In addition, the Gallery continued its long-running Artist in Residence programme, facilitating contemporary engagement and new artistic perspectives on the works in our care, whilst supporting the acquisition of contemporary art by partner institutions across the UK. The Artist in Residence for 2025 was Ming Wong, who was invited to respond to the collections of the National Gallery. From March 2025 to January 2026, Ming Wong was based in the National Gallery's on-site artist's studio, benefiting from proximity to the collection and archives. The residence culminated in 'Dance of the sun on the water/Saltatio solis in aqua', a new film and installation responding to the depictions of Saint Sebastian in the Gallery's collection, and to the work of British artist and filmmaker Derek Jarman (1942–94), which opened on the 15 January 2026, and will run until the 6 April 2026. The work will then become a permanent acquisition for Glynn Vivian Art Gallery, Swansea.

In addition to its programme at Trafalgar Square, the Gallery launched Art on Your Doorstep and continued the long-running Masterpiece Tour programme, UK-wide projects which demonstrate the Gallery's commitment to sharing the national collection, enabling access, and engaging with diverse audiences in all four nations of the UK. Art on Your Doorstep takes an innovative approach to sharing the national collection across the UK, and partners with organisations across the UK to help share masterpieces from the National Gallery with communities beyond Trafalgar Square. From 2025-28, Art on Your Doorstep will travel to a total of 12 locations. The first four exhibition partners from June 2025 to March 2026 were: Stoke-on-Trent City Council, Croydon Council, Torbay Council and Derry City & Strabane District Council. The National Gallery works with these partners to create exhibitions for local communities by choosing up to 30 printed reproductions of masterpieces from the collection, reproduced life-sized, in fine detail and in their frames. Outdoors and free to view, these exhibitions entwine great art with the everyday and offer new ways for audiences across the UK to engage with their national collection. In February 2026 it was announced that Art on Your Doorstep will take place in Kirklees, the Isle of Wight and Brentford, from April 2026 – February 2027.

This year's Masterpiece Tour programme saw the National Gallery collaborate with UK museums and galleries to display major works from the collection across the UK. 2025-26 saw partnerships with: the Sainsbury Centre for Visual Arts, Norwich; South Shields Museum and Art Gallery; Grundy Art Gallery, Blackpool; and Ferens Art Gallery, Hull (opening June 2026). Each institution developed an exhibition around Claude Monet's The Petit Bras of the

Seine at Argenteuil, 1872, using the work to respond to their local context, through the exhibition and associated learning and engagement programmes. Current data from the Sainsbury Centre shows that a total of 18,397 visits were made, with other sites awaiting to be reported. The Masterpiece Tour project is a three-year partnership, with further masterpieces from the National Gallery's collection displayed in subsequent years. The second year of these partnerships will be centred around the loan of Pierre Mignard's The Marquise de Seignelay, 1691.

The National Gallery facilitated six short-term loans of works from the collection in 2025-26 to exhibitions at Tate Britain (two works), Tate Modern, The Courtauld Institute of Art, MK Gallery Milton Keynes and Compton Verney, Warwickshire. This is in addition to the loan of Monet's The Petit Bras of the Seine at Argenteuil as part of the Masterpiece Tour programme, and the ongoing long-term loan of works from the collection.

The National Gallery's Learning programmes offer opportunities for learners from pre-school groups, through formal learning including further education, to adult learning, with programmes that provide first engagements with the arts up to nurturing career development and lifelong learning. In 2025-26 these programmes took place on site, including at the Roden Centre for Creative Learning, in schools and partner institutions across the UK and through digital projects and resources.

The Gallery's programmes, spaces and resources for children and young people provide them with opportunities to learn about art but also learn through art, and support schools across the UK to deliver creative learning

Take One Picture invites schools to explore a single artwork across the curriculum, fostering creativity, critical thinking, and interdisciplinary learning. A total of 83,000 pupils and 4,900 teachers were involved in the project in the most recent cycle, from October 2023 – June 2025, focussed on Pieter de Hooch's The Courtyard of a House in Delft (1658). This cycle culminated in a multi-site exhibition from 11 June - 31 August in locations around Westminster and through an Augmented Reality exhibition. Through this exhibition, 15,458 engagements were made, with a further 409,744 impressions recorded.

The National Gallery also continued its flagship oracy programme, Articulation. The annual Articulation Prize invites 16-19-year-olds to deliver 10-minute presentations on a chosen artwork, which is then assessed for content, delivery and originality. Schools hold internal heats before progressing to regional events at galleries and museums, culminating in the Grand Final at the National Gallery on 24th March 2026. Articulation reaches thousands of students annually and supports over 450 alumni pursuing arts-related careers. From April 2025 to 31 March 2026, 46,327 young people, teachers, alumni, and partners were reached through Articulation activities delivered by the National Gallery and its partner venues. For young people, 6,776 had sustained engagement with the project, with 37,809 engaging more broadly, for adults 407 were recorded as having sustained engagement and 1,355 having broader engagement. 82% of schools participating in on-site facilitated sessions in the 2024-25 academic year were state-funded.

The Roden Centre for Creative Learning, which opened in February 2025, welcomed 100,254 visitors between April 2025 and March 2026, an average of 283 daily. This was in addition to the Gallery's digital learning offering which saw a further 3,235 learners taking part in Art School Live and 5,435 leaners in Storytime. The Roden Centre for Creative Learning positions the National Gallery to be a sector-leader in nurturing lifelong creativity and learning for generations to come. Adult participation in digital learning programmes also maintained high levels in 2025-26, with 5,863 attendees at free online events and a further 34,845 taking part in online courses offered by the Gallery.

In August 2025, the Gallery announced NG Citizens, the first national citizens assembly by a UK museum or gallery, following on from earlier regional initiatives such as Birmingham Museums Citizens' Jury. NG Citizens is an assembly of 50 participants, selected by a civic lottery through invitations sent out to 15,000 households across the UK. The final group reflects the demography of the UK, including 36 of the 55 recruited assembly members (65%) who had never visited the National Gallery before. Over 5 full day sessions, the group has reflected on the Gallery's purpose, priorities and public value, drawing on evidence from a wide range of experts and perspectives. Through these sessions, the Assembly has worked on producing their own vision for the Gallery's future, to be achieved through a series of eight guiding principle. A long-term Citizens' Panel will continue to work with the Gallery to develop and implement ideas based off these principles. This structure ensures that the public voice is embedded not only now, but also throughout the Gallery's ongoing decision-making processes and governance structure over the next five years.

The Gallery on the Global Stage

The National Gallery is an international institution, not only due to its attraction as a global visitor destination and the nature of the collection, but also through its role in sharing its collection and expertise with the world. In 2025-26, the Gallery continued to engage broadly on the global stage, through welcoming international audiences, an enhanced digital offering, learning programmes, touring partnerships, loans and continuing in its role as a national resource for diplomatic engagement.

International visitors make up a key demographic of the National Gallery's total audience figures, and from 1 April 2025 to 31 March 2026 totalled 2.57 million, a 61% increase on the previous periods total of 1.59 million. This figure represents 58% of the total visitors' figure for this period. This reflected an increase on the total number of international visitors to the Gallery in comparison to recent previous years, with 50% of visitors being international in 2024-25 and 56% in 2023-24. Whilst these figures have not recovered to the pre-pandemic highs experienced by the Gallery, where international visitors made up on average 66% (2017-18 to 2019-20 average) this forms part of a broader trend of recovering numbers as seen by the total visitor figures. It is hoped that the return to full capacity will help sustain this growth and support the return of total visitor figures to pre-pandemic numbers.

International cooperation and partnerships are key to the National Gallery's ability to host major exhibitions and facilitate the loans necessary to delivering these exhibitions. In 2025-26, several exhibitions at the Gallery toured internationally, in partnership with other cultural institutions across the world. In 2025, José María Velasco: A View of Mexico travelled to the Minneapolis Institute of Arts from the National Gallery, and in 2026 Zurbarán will travel to the Musee du Louvre after its display in the National Gallery. Several exhibitions will also take place at partner institutions in 2026, before being displayed at the National Gallery, including Renoir and Love at the Musee d'Orsay in Paris, Waldmüller: Landscapes at the Belvedere in Vienna and Catharina van Hemessen at the Snijders&Rockoxhuis in Antwerp. In 2025-26, the Gallery facilitated and welcomed loans internationally, including continuing a number of long-term loans from the collection such as Gerrit Lundens, The Company of Captain Banning Cocq and Lieutenant Willem van Ruytenburch ('The Nightwatch'), After 1642, which has been on loan to the Rijksmuseum, Amsterdam, since 1958.

The National Gallery continues to serve as an important soft power asset for the United Kingdom. As an Arm's Length Body, the Gallery continues to support the Government's priorities around cultural diplomacy, global partnerships and the promotion of Britain on the international stage. Through its permanent collection, programme of exhibitions, international loans and collaborations with museums worldwide, the Gallery strives to ensure its work supports the UK's reputation as a leader in culture, research and innovation. The Gallery welcomes a broad range of international dignitaries to its site, through exhibition visits and requests directly from Government, Diplomatic Missions and partner institutions. A prominent example of this was the Gallery's role in facilitating the rededication ceremony of the George Washington Statue on its East Lawn on the 18 June 2025 on behalf of the Foreign, Commonwealth and Development Office. This ceremony was a significant occasion attended by the newly appointed United States ambassador to the United Kingdom, Mr Warren A. Stephens, in his first public appointment as Ambassador and the Secretary of State for Culture, Media and Sport, Rt Hon Lisa Nandy MP. This project underscored the institution's role in reflecting and reinforcing longstanding international relationships, particularly the transatlantic partnership.

The National Gallery's digital offering is vital in engaging with audiences across the UK and internationally. Through a growing range of sector-leading initiatives, the Gallery has shared its resources more widely than ever before and used digital technologies to enhance visitor experiences on site. Following its launch in March 2025, the National Gallery Imaginarium, an award-winning digital platform reimagining the experience of viewing the Gallery's permanent collection, has welcomed a total of 56k visitors, with 39k active users. Launched in 2019, National Gallery X (NGX) has continued to support projects that explore new digital museum experiences, including digital commissions. National Gallery Dreaming used computer vision, metadata and AI to create an interactive journey through the Gallery's collection, revealing connections between works in real time and transforming visitors' understanding of how paintings relate to one another. Carreg Ateb: Vision or Dream? invited audiences on an experimental AR experience inspired by the wartime story of the Gallery's paintings stored in the Welsh quarries, blending mythmaking, co-creation and digital storytelling to connect art, place and imagination. The Unseen Story? brought together young people, Gallery experts and interdisciplinary creatives to reinterpret Veronese's The Family of Darius before Alexander through a film that foregrounded diverse perspectives on historical narratives. Together, these projects expand the Gallery's digital impact and deepen participatory and interpretative possibilities for national and international audiences alike.

The Gallery has a strong following across its website and social media channels, which are used to bridge the gap between its audiences and the collection. A total of 14,666,120 visits were recorded on its website in 2025-26. With over 2.3 million followers on Instagram, 1.5 million on Facebook, 859.4k on X, 504k on Threads, 308.6k on TikTok and 365k subscribers on YouTube, its social channels are a central part of its communications strategy. To reflect the importance of procuring engagement through its social channels, the Gallery launched its 200 Creators network as part of the Bicentenary. This group of 200 UK-based digital content creators (including influencers, artists and experts) was formed to create a diverse range of behind-the-scenes social media content to connect the collection and exhibitions with new, younger audiences. Twenty of these creators were commissioned to produce original content inspired by the Gallery, while the remaining 180 joined the 200 Creators Network, gaining exclusive access to events and exhibitions. Content produced by the network in 2024-25 resulted in 42 million views and 2.2 million engagements across both NG channels and the creators' channels.. Following the success of the programme a second year has been initiated with a further 40 creators. Alongside invitations to exhibition Comms Views, the year two cohort have also been invited to three out-of-hours sessions in the Gallery so far. These have been incredibly successful, and the majority of content created by the creators so far has stemmed from these sessions. There are three more planned throughout the year, with the next one at the end of April. The Gallery also hosted a workshop with Meta in January to help the creators learn more about the platforms they are creating content for. So far, the new Creators content has accumulated 9.2 million views and 194K engagements, with successful examples including Jackie Todd's piece of content on Queen Charlotte, which has amassed 7.1m views, 47.1k likes and 1.1K comments

Another way in which the National Gallery has grown its online offering is through its [Re]Curated project, a series of virtually recreated exhibitions used to make films that explore these exhibitions. In 2025, the Gallery released its first [Re]Curated films focussing on The Artist's Eye, a series of exhibitions previously held at the National Gallery between 1975 and 1987 in which contemporary artists were invited to curate their own exhibitions from the collection. The exhibitions explored by [Re]Curated were by Richard Hamilton (1978), David Hockney (1981) and Lucian Freud (1987). At the Ars Electronica Festival 2025 in Linz, Austria, the Gallery presented [Re]Curated to demonstrate how the organisation is using digital innovation to rethink how its collection is experienced. Advancements in use of augmented reality were also made through the creation of a digital trail of the 2025 finalists for the Gallery's Take One Picture prize.

Alongside new digital content, the Gallery launched a new podcast, Stories in Colour, in May 2025. The series explores the histories behind the colours used in paintings, looking at how pigments and dyes were produced and traded, and how they shaped art, culture and science over time. The series featured conversations with curators, scientists, historians and artists, and builds on the Gallery's previous colour-focused projects. To date, combined YouTube and podcasting platform views have come to 263,808 listeners.

Advancing Research and Public Impact

The National Gallery is responsible for the care of the national collection for the benefit of the public, including some of the most important works in the Western painting tradition. It has a public duty to enable access to them, whether physically or through digital channels, and to share all kinds of knowledge about them with as many different audiences as possible.

Research has always been part of the Gallery's identity, central to its public role and embodied within its constitutional responsibilities. May 2025 saw the creation of a Research Department at the Gallery, overseen by a new full-time Head of Research - the first time that research has held departmental status in the Gallery's history. This new Department coordinates, supports, and champions research across the institution, advancing research as a core constitutional responsibility in all areas. It has brought a step-change in the Gallery's research agenda and made significant steps towards realising the ambitions of our 2024 Research Strategy. In addition to supporting the generation of new research within the Gallery, the Research Department also has oversight of: the Gallery's internationally ambitious research programming; its Library and Archive; its co-taught MA and PhD programmes; the growing scholarly networks and international research partnerships which continue to make the National Gallery a world leader in art historical research and its dissemination.

As the final Phase of the NG200 Capital works, the Research Centre project will consolidate the National Gallery's core research spaces, library, archive and staff spaces into a more visible and accessible National Gallery Research Centre in the west wing of the Wilkins Building – while elevating the quality of research and study spaces for the long-term benefit of researchers, curators, and others. The project will enhance the National Gallery's role as a world leader in interdisciplinary research into historic painting whilst opening its research collections to both specialist researchers and the general public. The Research Centre is due for completion in May 2028.

The Gallery's research programming has expanded this year to include a larger offering of free, public-facing research events, including: the revitalisation of the Research Seminar series, welcoming leading researchers from around the world; a series of new annual lectures, including the Paul Mellon Lectures and the Burlington Annual Lecture; several major international conferences linked to the Gallery exhibition programme; and smaller-scale workshops providing scholarly focus to timely topics in the field, for instance a highly successful event held in December focusing on best-practice in relation to World War II spoliation claims and the restitution of stolen Nazi-era artworks.

The Gallery continued to support a wide range of networks focusing on scholarly exchange and museum practice. The Subject Specialist Network (SSN) for Historic European Painting continues to serve over 150 museums and galleries which have collections that include historical European paintings, sharing and exchanging advice and guidance about collections, acquisitions, conservation, access, interpretation and research. The Women and the Arts Forum oversees an ongoing series of research events designed to expand knowledge of women artists and professionals of all kinds associated with the National Gallery and its collection, including the influential role of women framers, registrars, curators, and gallery educators. Additionally, the Gallery continued to support its well-established Interfaith Forum, a node for connecting scholars, artists, and faith leaders through collective experience of collections.

The digital face of Gallery research has developed significantly in the last year, including the presentation of several new highly detailed, born-digital catalogue entries of its paintings, made accessible to publics worldwide via its website. The Gallery also continued work on the '200 Paintings for 200 Years' project, originally launched as part of the Bicentenary, which continues to share the Gallery's ground-breaking research with scholars and the general public through 2,700 photographs, including 75 x-ray images, 155 infrared images, over 250 photomicrographs and over 2.2 million words of academic research, all available online, for free.

The National Gallery continued to undertake significant conservation efforts for many of the works in its care in 2025-26. The Conservation Department completed the restoration of Lord and Lady Ely (M1670) by Sir Joshua Reynolds as part of the National Programmes Project. The painting underwent extensive structural treatment, cleaning, and restoration. A complex cleaning of Diligence in the Snow (NG3242) by Gustave Courbet was also carried out in collaboration with Hugh Lane Gallery. Other significant treatments completed over the past year include Marriage at Cana (NG6372) by Mattia Preti and The Walk to Emmaus (NG1466) by Lelio Orsi. Work is also ongoing on the conservation of the Pratovecchio Altarpiece (NG584.1–6), a major work consisting of six panels by Jacopo di Antonio (The Master of Pratovecchio). These projects, alongside others have reached wider audiences through films published on the National Gallery's website and social media channels.

Commercial and Development

In 2025-26, the Development and Commercial teams made a significant contribution to the National Gallery's strategic objectives during a year of transition following the conclusion of the Bicentenary programme. The year was shaped by the reopening of the Sainsbury Wing, the introduction of new public and supporter focused spaces, and a changing trading environment that required active management and adaptability across both commercial and philanthropic activity.

The reopening of the Sainsbury Wing marked an important milestone for the Gallery, restoring a major part of the estate to public use while also creating new commercial opportunities. The project enabled the development of enhanced hospitality, events, and venue hire spaces, strengthening the Gallery's ability to generate high margin income and to diversify its commercial offer beyond traditional visitor trading. These new and refurbished spaces supported a strong programme of corporate, media, and cultural events during the year, reinforcing the Gallery's position as a distinctive destination for high profile activity and helping to mitigate pressures elsewhere in the commercial portfolio.

Across retail and exhibitions, performance during the year was more challenging. Visitor numbers and exhibition attendance, particularly in relation to Radical Harmony: Helene Kröller-Müller's Neo-Impressionists, were lower than originally projected, reflecting softer demand in the cultural sector and a more competitive leisure environment following the exceptional levels of engagement seen during the Bicentenary year. These factors directly affected exhibition ticket income and on-site retail, with exhibition linked retail particularly impacted by reduced footfall. As a result, income from these areas underperformed significantly against budget.

In response, the Gallery adopted a highly responsive approach to managing risk and protecting value. Stock levels, pricing strategies, and sales channels were adjusted in year, informed by close monitoring of conversion rates, average transaction values, and sell through. This disciplined approach limited exposure, supported cash management, and ensured that margins were protected despite lower volumes. While the overall outturn reflected the challenging trading environment, these actions demonstrated the resilience and maturity of the Gallery's commercial operations.

Alongside these pressures, venue hire, events, and hospitality delivered particularly strong performance and were a notable area of success in 2025-26. Demand for the Gallery's estate, including the newly reopened Sainsbury Wing and the Pigott Theatre, remained robust, with activity outperforming budget and delivering high margin income. These results underlined the strategic importance of investing in the Gallery's built environment to support diversified income generation and to make effective use of the estate throughout the year, including during traditionally quieter periods.

The year also saw the opening of Supporters' House, a dedicated space designed to enhance the experience of members and patrons and to deepen relationships with the Gallery's most committed supporters. Supporters' House provided a tangible expression of the Gallery's commitment to its supporter community, offering improved facilities for engagement, events, and stewardship, and reinforcing the value placed on long term philanthropic relationships.

Alongside this, the Gallery launched new membership tiers, refreshing and expanding the membership offer to better reflect different levels of engagement and support. These changes were designed to broaden the appeal of membership, strengthen progression routes for supporters, and provide greater flexibility and choice. The membership programme performed robustly during the year, continuing to provide an important source of unrestricted income and advocacy for the Gallery, as well as a stable foundation during a period of wider commercial uncertainty. Membership also played a key role in supporting fundraising ambitions and in building future pipelines of philanthropic support.

Development continued to play a critical role in underpinning the Gallery's financial resilience through fundraising and partnership activity. Operating in an increasingly competitive and uncertain philanthropic environment, the team sustained engagement across individual giving, trusts and foundations, corporate partnerships, and international supporters. Fundraising activity remained closely aligned with the Gallery's strategic priorities, supporting exhibitions, learning, research, and capital ambitions while maintaining a strong focus on stewardship and long term relationships.

Corporate development activity was a particular area of strength during 2025-26, with the corporate membership programme continuing to perform well and making a valuable contribution to both income and engagement. Corporate members provided important unrestricted financial support while also acting as advocates for the Gallery within the business community. The refreshed corporate offer, combined with the reopening of the Sainsbury Wing and the availability of enhanced hospitality and event spaces, strengthened the Gallery's ability to attract and retain corporate partners seeking meaningful cultural association and high quality engagement opportunities. Corporate membership activity supported the Gallery's wider objectives by fostering long term relationships, enabling tailored engagement around exhibitions and events, and contributing to the resilience and diversification of the Development portfolio during a year of wider commercial challenge.

A major focus during the year was fundraising in support of Project Domani, the Gallery's long term programme to transform its research, conservation, and collections infrastructure. Development activity for Project Domani emphasised its importance in safeguarding the national collection, strengthening the Gallery's international research leadership, and enhancing public access. Engagement with major donors, trusts, foundations, and international partners helped to build momentum and establish a strong philanthropic platform for the project's next phases, reflecting its significance to the Gallery's future.

As the National Gallery moves beyond its Bicentenary and into the next phase of its development, the experience of 2025-26 highlights the importance of a diversified income model, strong supporter relationships, and the ability to respond flexibly to changing external conditions. The Development and Commercial teams remain central to delivering these objectives and to enabling the Gallery to continue fulfilling its mission for the public benefit.

Exhibitions

Exhibition	*Dated*	*Location*	*Ticketed?*	*Final Attendance*
Siena: The Rise of Painting, 1300 –1350	8 March – 22 June 2025	Ground Floor Galleries	Yes	95,170
The Carracci Cartoons: Myths in the Making	10 April – 6 July 2025	Room 1	No	130,961
José María Velasco: A View of Mexico	29 March – 17 August 2025	Sunley Room	Yes	33,888
Millet: Life on the Land	7 August – 19 October 2025	Room 1	No	158,577
Radical Harmony: Helene Kröller-Müller's Neo-Impressionists	13 September 2025 – 8 February 2026	Sainsbury Wing	Yes	103,589
Wright of Derby: From the Shadows	7 November 2025 – 10 May 2026	Sunley Room	Yes	78,712
Edwin Austin Abbey: By the Dawn's Early Light	20 November 2025 – 15 February 2026	Room 1	No	174,962
The National Gallery Artist in Residence *Ming Wong: Dance of the sun on the water | Saltatio solis in aqua*	15 January – 5 April 2026	Rooms 10, 58, 59 and 60	No	Not recorded
Stubbs: Portrait of a Horse	12 March - 31 May 2026	Room 1	No	108,065

Financial Projections

Midway through 2025-26, the National Gallery faced an in-year deficit on its unrestricted general fund of £2m driven by a combination of commercial underperformance and continuing increased costs. Without immediate remedial action, the annual deficit was expected to grow to £6.2m by the close of the 2026-27 financial year. To address this the Gallery undertook an extensive exercise to identify a series of operational savings to ensure it was able to fulfil its statutory requirements and protect its future operations. These decisions were primarily focused on saving costs through reducing programme expenditure and staffing levels. On the 13 February 2026, the Gallery announced that it would launch a Voluntary Exit scheme. This scheme generated future annual savings of approximately £1.5 million. Combined with the estimated savings made from operational and programming budgets, on top of recovering to show a small deficit of £0.2m for 2025-26, the Gallery feels that a balanced financial plan has been developed for 2026-27.

Further information regarding financial performance for 2025-26 is contained within the Financial Review.

Whilst the reduction of the deficit through the forementioned cost saving measures was a welcome step towards greater financial stability, the Gallery recognises the need to reduce this further and build its reserves back to preexisting levels. To address this, the Gallery's new 10 Year Strategy is underpinned by an approach to its finances that balances its existing commitments with planned expansion and continued free access that ensures what belongs to everyone stays open to everyone.

Achieving this financial sustainability will require growth in self-generated income from £28m to £40–50m (an increase of 40–80% over the horizon). Grant-in-Aid, currently representing 36% of total operating income, has decreased in real terms over the past decade, which has in turn led to the Gallery placing greater reliance on self generated income streams. Whilst the aim is to achieve a surplus of £11.9 million by the end of the 10-year period, this is reliant on six high impact variants:

- Endowment delivery
- Visitor numbers
- Grant-in-Aid trajectory
- International potential

- AI and new technologies
- Capital and Estate costs

The recalibration of the Gallery's finances provided the institution with a new base to support the upcoming 10 year strategy. Achieving strategic success will require sustained discipline across cost, revenue, fundraising, and capital delivery over a full decade. The scale of uncertainty inherent in a 10-year plan of this scale means that there will be other unforeseen factors which will affect financial performance.

However, three actions materially improve the probability of a sustainable outcome: focus on international potential supported by a refreshed brand with dedicated investment; second, securing early commitments toward the £150m endowment to reduce timing risk; and third, building the commercial and fundraising capability and data-driven decision-making infrastructure required to grow self-generated income from £28m to £40–50m. The National Gallery is aware that every decision taken must be assessed against its contribution to this longer-term trajectory.

The Year Ahead

Now in its third century, the National Gallery will use the coming financial year to begin the delivery of its second phase of capital projects, continue with preparations for Project Domani and deliver a range of sector leading exhibitions and activities alongside its core programming. It will also use this period to consolidate the strategic reset required to ensure its operations are secure for the future and it is able to continue serving the public to the best of its ability.

Over 2026-2027 the National Gallery will engage in a broad range of activity including:

- ***Zurbarán (2 May – 23 August 2026):*** a major exhibition of Francisco de Zurbarán from 2 May to 23 August 2026 in the Sainsbury Wing, marking the first major UK show devoted to the artist in over 30 years. Bringing together around 50 works from international collections including the Musée du Louvre and the Art Institute of Chicago, the exhibition will explore the full range of Zurbarán's powerful religious paintings and still life.
- ***Waldmüller: Landscapes (2 July – 20 September 2026):*** The first UK exhibition dedicated to the 19th-century Austrian painter Ferdinand Georg Waldmüller (1793–1865), organised with the Belvedere Museum, Vienna. The show focuses on his landscape work, highlighting his detailed approach across his development as a landscapist as it follows his career from early Viennese park scenes through Alpine and Sicilian views.
- ***The National Gallery Masterpiece Tour (20 September 2025 – 13 September 2026):*** The Masterpiece Tour 2025–27 continues with Claude Monet's The Petit Bras of the Seine at Argenteuil (1872). Four partner organizations will collaborate with the Gallery and a community partner to showcase a different painting each year for three years.
- ***Art On Your Doorstep (5 June 2025 – spring 2028):*** Partnering with local authorities across the UK, the Gallery will continue to display life-size reproductions of up to thirty works from the collection in public spaces, aiming to inspire and engage communities. Over three years, twelve partnerships will bring the nation's collection to local doorsteps, especially in underserved areas. Each partner receives financial support to deliver the project, and access to educational resources and school programmes like Take One Picture and Articulation.
- ***Second Phase of the Capital Projects:*** From May 2026, the Gallery will begin its second phase of capital works focussing on the construction of a new underground link between the Sainsbury Wing and Wilkins Building, as well as the renovation of the Research Centre.
- ***Project Domani:*** The major expansion of the National Gallery to include construction of a new wing and expanding the collection to include 20th- and 21st-century painting. The project represents the most significant transformation of the Gallery in generations and in 2026 will see key milestones such as the appointment of the winning architect and design submission.
- ***10-Year Strategy:*** A new long-term strategy to guide the National Gallery over the next decade, centred on expanding the collection, reimagining the Gallery, deepening audience experience, and driving and showcasing innovative research. It will aim to secure financial stability and position the Gallery as a sector leader across all its activities and programming.

DCMS Key performance indicators

Below is specific information relevant to the Gallery's contribution to DCMS performance indicators for 2025-26 as set out in the Funding Agreement agreed with DCMS.

		Performance in 2025–26	**Performance in 2024–25**
1.	Number of visits to the Gallery (excluding virtual visitors)	4.5m	3.2m
2.	Number of unique website visits	14.7m	15.9m
3.	Number of visits by children under 16	441k	222k
4.	Number of overseas visits	2.6m	1.6m
5.	(a) Number of facilitated and self-directed visits to the Gallery by visitors under 18 in formal education	154k	129k
5.	(b) Instances of visitors under 18 participating in on-site organised activities	8.0k	4.2k
6.	% of visitors who would recommend a visit	94%	92%
7.	Number of UK loan venues	8	19
8.	(a) Self-generated income – admissions	£3.0m	£7.1m
8.	(b) Self-generated income – trading[1]	£6.3m	£4.9m
8.	(c) Self-generated income – fundraising	£36.1m	£50.7m

[1] Gallery only income, does not include consolidated income from NGG of £16.5m (2024: £11.7m)

Financial Review

Financial performance

The Group Statement of Financial Activities is set out on page 53 of this document. The group presents its income and expenditure across three groups of columns, being:

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

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

Income for 2025-26 amounted to £91.6 million (2025: £104.0 million); total expenditure amounted to £77.3 million (2025: £71.2 million), resulting in initial net income of £14.2 million (2025: £32.8 million). Adding in gains on investments of £1.5million (2025: £0.4 million) and the revaluation loss on property and plant & equipment of £26.8 million (2025: £0.1 million loss), we achieved final net expenditure of £11.2 million (2025: £33.2 million net income). The cost of acquisition of pictures is included in fixed asset additions.

In preparing the financial statements, the Trustees are required to assess the Gallery's ability to continue as a going concern for a 12 month period subsequent to preparation, and to make appropriate disclosures where necessary. The National Gallery has a statutory responsibility for keeping its collections and making them available for inspection by the public. The Trustees and Accounting Officer have assumed sufficient Government funding support will continue to be made available to fulfil those responsibilities.

In making this assessment, the Trustees have considered the Gallery's financial position, together with the latest financial forecasts and cash flow projections covering a period of at least twelve months from the date of approval of the financial statements. This assessment has been informed by the approved corporate plan, in-year financial performance, and updated forecasts reflecting the current operating environment.

The Gallery has faced a number of financial challenges during the year, including pressures on commercial income, ongoing cost inflation and delivery risks associated with major capital projects. In response, management has implemented a range of actions to maintain financial resilience. These have included strengthened financial planning and monitoring, active cost control, and targeted actions to support recovery in commercial performance. The Trustees have maintained close oversight of these actions through regular reporting to the Executive, Finance Committee and Board.

The Trustees have also considered the level of available liquidity and reserves, including cash balances and readily realisable investments, together with the timing of cash flows. In addition, they have taken into account the confirmed Grant-in-Aid settlement and ongoing engagement with the Department for Culture, Media and Sport regarding future funding.

As part of their assessment, the Trustees have reviewed downside scenarios and sensitivities on key assumptions, including visitor numbers, commercial income and cost pressures, together with the mitigating actions available. These scenarios demonstrate that the Gallery is able to operate within available resources and maintain sufficient liquidity under a range of plausible outcomes.

Based on this assessment, the Trustees are satisfied that the Gallery has adequate resources to continue in operational existence for the foreseeable future, being a period of at least twelve months from the date of approval of the financial statements. The Trustees have not identified any material uncertainties that would cast significant doubt on the Gallery's ability to continue as a going concern.

Accordingly, the financial statements have been prepared on a going concern basis.

Income

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

- Income from donations & legacies

- Income from other trading activities
- Investment income
- Income from charitable activities
- Other income

Further detail is available in notes 3-7.

Income from donations and legacies for the year totalled £60.6 million (2025: £72.2million). This figure includes income relating to picture acquisitions, Government grant-in-aid and other donations, as well as legacy income. Excluding grant-in-aid, this figure is £27.2 million (2025: £41.4 million). In kind services valued at £25K (2025: £30k) were received.

Income relating to picture acquisitions was attributable to the acquisition of four paintings listed in note 14 of the accounts. The value of donated paintings acquired for the main collection during 2025-26 was £0.9 million (2025: £5.6 million). A further three (2025: nil) works of art valued at £0.3million (2025: £nil nil) were donated to the contextual collection.

Income from charitable activities for the year totalled £3.0 million (2025: £7.1 million), this includes admission to exhibitions, exhibition touring income and other educational events.

Income from investments, including interest and dividends totalled £1.0 million (2025: £1.2m).

Income from trading activities rose to £25.9 million (2025: £23.5 million) primarily thanks to increased membership income relating to those members who joined the scheme in the prior year in order to attend the hugely successful Van Gogh and Siena exhibitions. Gallery income relating primarily to corporate and individual membership schemes, and sponsorship was £9.0 million (2025: £8.2 million). £15.9 million (2025: £15.3 million) related to commercial trading activities undertaken by National Gallery Global, the Gallery's trading subsidiary.

Expenditure

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

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

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

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

The group's total expenditure for the year was £77.3 million (2025: £71.2 million). Spend in the majority of areas increased dramatically from 2025-26 following the reopening of the Sainsbury Wing, as well as from significant additional inflationary pressures.

Financial position

The Consolidated and Gallery Balance Sheets are shown on page 55 of this document, with further analysis shown in notes 12-23.

The net movement in funds for the year amounted to a deficit of £11.2 million (2025: £33.2 million surplus). Of this, a deficit of £14.3 million relates to restricted funds and capital projects; with a £2.1 million surplus relating to donated works of art and donations received towards future acquisitions.

The net movement includes any gain or loss on the value of the Gallery's land and buildings, any gain or loss on its investments and the value of donated works of art capitalised as collection acquisitions. This year the movement includes a loss on revaluation of £26.8 million (2025: £0.1 million loss) and investment gains of £1.5 million (2025: £0.4 million).

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

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

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

Fundraising and resources

Grant-in-aid from the Department for Culture, Media and Sport (DCMS) amounted to £33.4 million for the year ended 31 March 2026 (2025: £30.8 million). Additional income was generated as a result of the Gallery's exhibitions, educational activities and fundraising programme. Fundraising is carried out by the Gallery's Development department, through donations, patrons and corporate supporter schemes.

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

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

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

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

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

In the year to 31 March 2026 there have been no failures to comply with the fundraising schemes and standards that the Gallery has committed to (2025: nil). During this period we received no formal complaints relating to our fundraising activities (2025: nil).

Investment policy

Scope of investment powers and power to delegate management of investments

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

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

Investment objectives

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

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

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

Attitude to risk

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

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

Types of investment

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

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

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

Investment management

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

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

Investment performance

The Gallery's investments had a strong performance for 2025-26, returning gains of £1.5m and dividend income of £0.5 million. After very strong performance throughout the year, results were significantly impacted in Q4 following the market reaction to the conflict in the Gulf.

The Gallery also holds some cash in fixed-rate interest accounts. Performance is measured against the official Bank Rate set by the Bank of England. In the year to 31 March 2026 the fixed rate weighted average interest rate was 2.4% (2025: 3.3%) compared with the weighted average base rate of 4.1% (2025: 4.8%). These current asset investments were largely disposed of during the year.

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

Reserves policy

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

As at 31 March 2026, the general fund stood at £5.2m, compared to a target range of between £4.6m to £9.2m.

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

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

The aggregate value of reserves is £827.8 million (2025: £838.9). A breakdown of these is shown in the Balance Sheet and in the Statement of Funds (note 22). A significant proportion of the funds (£366.9 million; 2025: £384.9 million) relate to the Gallery's land and buildings, being the Trafalgar Square site, plant and machinery, and equipment, and restricted funds for the future purchase of such assets. £425.1 million (2025: £419.5 million) is represented by the value at the date of acquisition of donations to the Collection and pictures acquired since 1 April 2001. A deficit of £1.8 million (£2025: £1.8 million surplus) exists against collection acquisition funds, reflecting future fundraising requirements against works acquired this year.

£13.0 million (2025: £11.7 million) is in permanent endowments, where the capital must be retained, and £18.1 million (2025: £14.3 million) represents other restricted funds.

The remaining balance of £5.2 million (2025: £5.4 million) undesignated general funds arises from the Gallery's fundraising, trading, and charitable activities. At their meeting in March 2026, the Board agreed this was an appropriate level to maintain, in accordance with the reserves policy.

The Trust Funds of the National Gallery

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

Reference and Administrative Details

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

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

History

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

Organisation

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

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

The principal address of the charity is:

The National Gallery

Trafalgar Square

London WC2N 5DN

The National Gallery website address is: www.nationalgallery.org.uk.

Advisors

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

Payment policy

The group aims to settle all bills either within the period stated by the supplier or within 30 days. The year-end creditor day ratio was 43 days (2025: 79 days), with the prior year figure being distorted by a disproportionately high creditor balance at year end relating to a wide range of projects, most notably NG200.

Immunity from Seizure Report 2025-26

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

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

Exhibitions including works for which protection under the IFS legislation was sought during 2025-26 are as follows:

Siena: The Rise of Painting, 1300-1350

8 March 2025 - 22 June 2025

José María Velasco: A View of Mexico

29 March 2025 - 17 August 2025

Radical Harmony: Helene Kröller-Müller's Neo-Impressionists

13 September 2025 - 8 February 2026

Millet: Life on the Land

7 August 2025 - 19 October 2025

Edwin Austen Abbey: By the Dawn's Early Light

20 November 2025 - 15 February 2026

Wright of Derby: From the Shadows

7 November 2025 - 10 May 2026

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

Sustainability report

As the National Gallery enters its third century, we are guided by a clear responsibility: to safeguard our collection and ensure it can be experienced and enjoyed by future generations, while responding decisively to the climate emergency. Reducing our environmental impact is central to this mission and essential to the long-term resilience of the Gallery.

We are integrating sustainable values and practices throughout our organisation, advancing decarbonisation across our buildings and operations, and seeking opportunities for innovation within our historic setting. From the care of our estate and collections to the delivery of new capital projects and daily activities, we are aligning our approach with the needs of the galleries of the future.

We are also strengthening our resilience to climate-related risks, protecting our collections, our people and our site, while working collaboratively with partners across the cultural sector and beyond. Through this work, the National Gallery aims to reduce its carbon footprint, support sector-wide progress, and demonstrate how a historic institution can adapt, innovate and lead in the transition to a more sustainable future.

The National Gallery reports:

• On climate-related financial disclosures in alignment with HM Treasury's TCFD-aligned disclosure application guidance, which interprets and adapts the framework for the UK public sector, and

• Against the requirements of the Greening Government Commitments (GGC). The current five-year GGC targets covering April 2025 to March 2030 are yet to be published, so we have reported progress against the categories common to both the 2021-2025 GGCs and the proposed new 2025-2030 GGCs.

TCFD Compliance Statement

The National Gallery is voluntarily reporting in alignment with HM Treasury's TCFD-aligned disclosure application guidance for the first time in 2025–26. While the Accounts Direction does not require these disclosures, the Gallery has chosen to adopt the guidance to enhance its reporting on climate-related risks and opportunities.

Recognising that implementation of the TCFD recommendations represents a significant change in how organisations assess and report on climate-related matters, HM Treasury's guidance sets out a phased approach to support effective adoption. In 2025–26, the National Gallery has applied the Phase 1 disclosure requirements and will continue to develop its reporting in line with the guidance over the coming years. This approach provides a foundation for progressively strengthening the Gallery's climate-related governance, risk management and reporting processes.

This table summarises our TCFD compliance, which is then discussed in more detail in the report below:

TCFD Recommendations	Supporting Recommended Disclosures	Compliance Statement
Governance Disclose the organisation's governance around climate-related risks and opportunities.	a) Describe the board's oversight of climate-related risks and opportunities. b) Describe the management's role in assessing and managing climate-related risks and opportunities.	Compliant for a and b.
Strategy Disclose the actual and potential impacts of climate-related risks and opportunities on the organisation's businesses, strategy, and financial planning where such information is material.	a) Describe the climate-related risks and opportunities the organisation has identified over the short, medium and long term. b) Describe the impact of climate-related risks and opportunities on the organisation's businesses, strategy and financial planning. c) Describe the resilience of the organisation's strategy, taking into consideration different climate-related scenarios including a 2°C or lower scenario.	Partially compliant for a – risks identified. Opportunities and time frames to be identified. Explained for b and c (see TCFD compliance statement, above).

Risk Management Disclose how the organisation identifies, assesses, and manages climate-related risks.	a) Describe the organisation's process for identifying and assessing climate-related risks. b) Describe the organisation's process for managing climate-related risks. c) Describe how processes for identifying, assessing, and managing climate-related risks are integrated into the organisation's overall risk management.	Compliant for a and b. Partially compliant -explained for c (see TCFD compliance statement, above).
Metrics and Targets Disclose the metrics and targets used to assess and manage relevant climate-related risk and opportunities where such information is material.	a) Disclose the metrics used by the organisation to assess climate-related risks and opportunities in line with its strategy and risk management process. b) Disclose Scope 1, Scope 2 and Scope 3 greenhouse gas (GHG) emissions, and the related risks. c) Disclose the targets used by the organisation to manage the climate-related risks and opportunities and performance against targets.	Compliant for a and partially for b (related risks to be added 2026-27). Explained for c. (see TCFD compliance statement, above).

Governance

Board:

The National Gallery Board is directly accountable to the Department of Culture, Media & Sport (DCMS) for all aspects of our performance, including sustainability, and the management of climate change related risks. The Board is responsible for ensuring that sustainability considerations are integrated into the Gallery's long-term strategic planning and decision-making processes, ensuring that the Gallery remains resilient to climate impacts.

The board receive an annual report on progress against the sustainability strategy and associated targets such as the GGCs. From 2026-27, this update will also include climate change related risks.

Senior Management:

The executive committee of the National Gallery receive an annual report on progress against the sustainability strategy and associated targets. From 2026-27, this update will also include climate change related risks as a distinct category.

Throughout the year, they receive updates on projects and approve as appropriate sustainability, estates and climate related initiatives. Senior management also set direction for those policies which affect multiple departments, for example travel policy or procurement policy.

Audit Committee and Corporate Risk Committee:

The Corporate Risk Committee, made up of heads of departments and directors of the National Gallery, meet five times per year and present updated risk registers to the Audit Committee which is made up of a subset of trustees who sit on the National Gallery board. Risks acknowledged on this register encompass the Gallery's entire estate, operation and strategic direction.

Sustainability Steering Group:

The sustainability steering group contains representatives from all departments in the Gallery and discusses all areas relating to the delivery of the sustainability strategy, advocacy and opportunities in sustainability, and in 2026-27 the group will also look at risk and resilience, procurement and digital sustainability.

Strategy

The National Gallery's sustainability strategy for 2025-2030 was ratified by the board in September 2024. One of the strategic objectives within the strategy is Resilience:

- Working to make sure The National Gallery's legacy continues into the net zero future.
- Ensuring the continued access and presence of our collection for future generations by aligning our operations with the requirements of the galleries of the future.

- Securing the Gallery's adaptation and risk mitigation to climate change.

In 2026-27, the Gallery will be undertaking a comprehensive climate change risk assessment, building on risks that have already been identified and recorded on the current risk registers. By 2027-28, these risks will have been fully mapped onto other strategies such as business continuity and management of estates programme and projects, comprising a climate change adaptation roadmap.

Current identified climate risks:

- Business continuity - challenges with procurement including cost of products, associated import costs and weather-related scarcity i.e. extreme temperatures in Europe impacting on supply.
- Increasing high external temperatures in summer approaching 40°C, causing loss of internal conditions in the Galleries.

Risk Management

The National Gallery's risk management framework is aligned with the Orange Book – Management of Risk Principles (2020). Each risk identified, including climate-related risks, is assigned an owner who reviews the risk every three months, and action owners are also assigned.

Identification processes	Climaterelated risks are identified through buildings condition surveys, conservation risk assessment, business continuity planning, and horizonscanning of policy and regulatory developments.
Assessment processes	Risks are evaluated using likelihood and severity criteria consistent with the organisational risk framework, considering impacts on collections, operations, finances, reputation, and compliance.
Prioritisation	Highest priority risks include flooding, heat and humidity control failure, and capital funding pressures associated with resilience and decarbonisation.
Integration with wider risk management	Climate risks are integrated into the corporate risk register, and estates and operations risk processes, ensuring alignment with other strategic and operational risks.
Monitoring and review	Risks are reviewed periodically to reflect regulatory change, incident experience, and changes to the estate or operations

Metrics & Targets

Metrics

Energy consumption	Monitoring of electricity and gas usage across the estate
Greenhouse gas emissions	Measurement of Scope 1 and Scope 2 and limited Scope 3 emissions in line with UK public-sector reporting requirements Measurement of full Scope 3 emissions using spend based measurement, to be integrated into reporting in 2026-27
Estate resilience indicators	Condition of building fabric, HVAC performance, flood vulnerability of critical spaces
Climaterelated expenditure	Capital and operational investment in climate adaptation, resilience, and emissions reduction

Targets

The National Gallery is an arms-length body of the UK government, required to report against the Greening Government Commitments. In 2026-27, we will be designing and agreeing additional complementary carbon reduction targets, expanding our measurement boundaries for scope 3 emissions, aligning our sustainability strategy and targets with the UN Sustainable Development Goals and aligning our climate change risks with our business continuity plans and management of estates programme and projects.

Accounting Boundary for Carbon

Current disclosed carbon emission measurement encompasses the Scope 1,2 and limited Scope 3 requested by HM Treasury's sustainability return. In 2026-27 we will be expanding our measurement to match the financial reporting boundary, using a spend based measurement for CO_2e. Working to 2030, we will be introducing activity-based reporting in stages across our Scope 3 emissions footprint.

The carbon calculations were made using the GHG Protocol approved methodologies. The National Gallery carbon intensity is calculated by multiplying the relevant emissions source by a specific carbon conversion factor (expressed as $kgCO_2e$ per kWh). The carbon factors are updated annually by the Department for Energy Security and Net Zero (DESNZ). The GHG scope 3 categories used in this measurement encompass categories 5 (Waste generated in operations) and 6 (Business Travel).

The Greenhouse Gas (GHG) Protocol calculates carbon emissions by combining activity data, such as the amount of fuel used, electricity consumed, or miles travelled, with emission factors that indicate how much greenhouse gas is released per unit of activity. Emissions are categorised into Scope 1 (direct emissions from owned or controlled sources), Scope 2 (indirect emissions from purchased energy), and Scope 3 (all other indirect emissions in the value chain). By multiplying activity data by the relevant emission factors and summing across all scopes, The National Gallery can determine their total carbon footprint in tCO_2-equivalent (tCO_2e) terms, allowing for consistent measurement and reporting.

Yearly Performance and Greening Government Commitments

The current five-year GGC targets covering April 2025 to March 2030 are yet to be published, so we have reported progress against the categories common to both the 2021-2025 GGCs and the proposed new 2025-2030 GGCs

Strengthening governance

Please see TCFD Governance section for current governance and planned progress in this area.

Reducing our emissions

Performance Indicator	Measure / Unit	2017-18 Baseline	2023-24	2024-25	2025-26
Visitor numbers	Thousands	5,053	3,034	3,203	4,456
Greenhouse Gas Emissions	Scope 1 (tCO_2e)	3,850	4,054	1,834	3,303
	Scope 2 (tCO_2e)	1,332	989	1,880	1,261
	Total	**5,182**	**5,043**	**3,714**	**4,564**
	Consumption per m^2 ($kgCO_2e/m^2$)	108	105	78	95
	Scope 3 Travel (tCO_2e)	9.7	16.0	21.3	16.4
Related Energy Consumption	Gas Consumption (kWh)	20,819,121	21,112,997	10,012,771	18,046,227
	Electricity Consumption (kWh)	10,457,345	10,492,631	9,077,844	12,918,680
	Total (kWh)	**31,276,466**	**31,605,628**	**19,090,615**	**30,964,907**
	Total Energy consumption per m2 GIA (kWh/m^2)	653	660	399	647

In 2025, the Sainsbury Wing reopened after significant refurbishment. This comprises almost 50% of our operational site, bringing a second loading bay, three additional shops, two additional restaurants and a busy event space back in operation. As a result, we have seen a significant increase in emissions this year across Scope 1 & 2, water, and waste; back to business as usual levels for the full estate.

Overall, the National Gallery carbon emissions increased from 3,203tCO2e to 4,456tCO2e (+20.3%) during the 2025-26 reporting period. The trend for gas and electrical consumption have remained within expectations at current operational levels considering the intermittent use of the sites CHP systems. Electrical emissions have continued helped by the reduction of overall grid electricity emissions factors.

The refrigeration gas leaks have continued to be zero following the continued refurbishment works of the chillers.

Travelling more sustainably

Performance Indicator	Measure / Unit	2017-18 Baseline	2023-24	2024-25	2025-26
Air travel (Domestic)	Domestic flights (1,000km)	14.4	25	40.3	19
	Domestic flights (tCO_2e)	3.9	6.8	6.5	2.6
Air travel (International)	Short Haul Economy (thousand km)	12.7	201.9	288.4	284.9
	Short Haul Premium Economy (1,000km)	-	-	-	-
	Short Haul Premium Business (1,000km)	-	-	-	-
	Long Haul Economy (1,000km)	20.5	389.2	274.5	370.2
	Long Haul Premium Economy (1,000km)	-	-	-	-
	Long Haul Business (1,000km)	-	-	-	32.9
	International Economy (1,000km)	1.5	43.7	12.1	96.4
	International Premium Economy (1,000km)	-	-	-	-
	International Business (1,000km)	-	-	-	-
	Total International (1,000km)	**34.7**	**634.8**	**575.0**	**784.4**
	International flights (tCO_2e)	6.3	146.9	64.5	55.3
Related Expenditure	Expenditure on energy (£'000)	950	2,881	2,551	1,893
	Expenditure on business travel (£'000)	35	180	219	268

Domestic flight distance fell from 40,260 km in 2024-25 to 19,085 km in 2025-26, a 52.5% reduction.

Overall, gallery travel emissions remain low at 1.5% of total emissions. The GGC target to cut domestic business flights by 30% was met, decreasing from 28 flights in 2017-18 (baseline) to 19 flights in 2025-26.

Reducing our water consumption

Performance Indicator	Measure / Unit	2017-18 Baseline	2023-24	2024-25	2025-26
Total water consumption	m^3	66,454	38,252	40,062	52,893
	Expenditure (£'000)	56	68	76	99
	Total Water Consumption per m^2 GIA (m^3/m^2)	1.4	0.8	0.8	1.1

Water consumption has increased from 2024-25 to 2025-26 by 32% from 40.062m^3 to 52,893m^3. The primary water use at the Gallery is for the restaurant areas, visitor facilities and maintaining gallery conditioned areas through adiabatic cooling.

Consumption was calculated using the opening and closing meter reads. The increase has predominantly been put down to the reopening of the Sainsbury Wing, and all the associated facilities post the NG200 refurbishment.

Finite Resource Use

Performance Indicator	Measure / Unit	2017-18 Baseline	2023-24	2024-25	2025-26
Total paper consumption	A4 reams	1,620	575	679	696
	A3 reams	180	56	87	61
	Expenditure (£'000)	4.0	3.6	4.3	4.15

Managing our waste and used ICT better

Performance Indicator	Measure / Unit	Old 2018	2024	2025	New 2026
	Landfill (tonnes)	-	-	-	0.00
	Recycled (tonnes)	197	170	210	434.72
	ICT waste (tonnes)	-	0.2	-	0.33
	Composted / Anaerobic digestion (tonnes)	-	61	55	118.71
	Incinerated with energy recovery (tonnes)	300	74.5	69	83.02
	Incinerated without energy recovery (tonnes)	-	-	-	-
	Total (tonnes)	**497**	**305.7**	**334**	**636.78**
	Waste Consumption per head (kg/visitor)	0.10	0.10	0.10	0.14
	Hazardous (£'000)	-	-	-	-
	Landfill (£'000)	-	-	-	-
	Recycled (£'000)	-	43	47	114.61
	ICT waste (£'000)	-	-	-	-
	Composted / Anaerobic digestion (£'000)	-	11	11	31.30
	Incinerated with energy recovery (£'000)	-	19	19	21.89
	Incinerated without energy recovery (£'000)	-	-	-	-
	Total (£'000)	**0**	**73**	**77**	**167.8**

The National Gallery sends zero waste to landfill and currently has an 80% recycling rate evidenced at external audit by our waste provider. Any non-recyclable waste is incinerated for energy. We encourage internal use of the waste hierarchy, instructing staff to 'Prevent, Reduce, Reuse, Recycle, Recover, disposal/treatment'.

Waste removal has increased again from 2024-25 to 2025-26 by 90% from 334 tonnes to 637 tonnes. This increase can be explained by the continuation of normal operations in the Sainsbury Wing post NG200 refurbishment and increased number of visitors.

In 2025, the Sainsbury Wing reopened, which comprises almost 50% of our operational site. We now have a second loading bay, three additional shops, two additional restaurants and a busy event space in operation. As a result, our waste levels have this year returned to business as usual for the National Gallery, plus a little extra due to initial opening operations, and we can begin to make reductions from this representative baseline from 2026-2030.

Reducing lifecycle emissions from ICT

In 2026-27, we are expanding our scope 3 carbon foot printing to include on-premises and cloud hosting. These measurements will inform streamlining and reduction of emissions in these activities in the digital sustainability strategy.

Through sustainable procurement and waste management, we aim to reduce emissions in ICT devices in line with the above target.

Restoring and enhancing nature

We do not currently have a Nature Recovery Plan as our estate has little to no outside area.

Making our procurement more sustainable

The National Gallery currently enacts appropriate and proportionate sustainability consideration in all highest and second tier contracts. Gold tier contracts weight sustainability and social value at 10%, and appropriate consideration is given to the current Government Buying Standards. There have been no gold tier contracts awarded in 2025-26, following some large awards preparing for the reopening of the Sainsbury Wing in 2024-25. We are currently working on our sustainable procurement framework for use with procuring contracts at all levels throughout the gallery.

We do not sell drinks in plastic bottles in any of our catering outlets and have introduced compostable packaging for food and drink packaging in the takeaway outlets for which we can't use ceramic tableware. For takeaway coffee cups, which are plastic lined to be liquid proof, we have a dedicated recycling stream. All of our retail stores use paper bags and minimise other plastic packaging. Although these listed items are still single use, where we are currently unable to remove this as a function, we have made sure they are reusable or recyclable as per the waste hierarchy.

Remuneration report

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

The Chairman and Board of Trustees neither received nor waived any remuneration for their services during the year (2025: £nil). The total value of expenses reimbursed to Trustees amounted to £136 for the year (2025: £185).

Director's remuneration and benefits

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

		Salary	Performance related pay	Benefits in kind (to nearest £100)	Pension benefits (to nearest £'000)	Total
		£'000	**£'000**	**£'000**	**£'000**	**£'000**
Sir Gabriele Finaldi *Director*	2026	195 – 200[2]	–	12.3	75	280 – 285
	2025	175 – 180[3]	35 – 40	7.9	69	290 – 295

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

Sir Gabriele is eligible for a performance–related bonus in the range of 0% to 14%. In the year to 31 March 2026 Sir Gabriele was offered and declined a bonus of £27,381 relating to performance in 2025-26. Total bonus payments offered in 2025-26 represent a decrease of 24% from 2024-25. In the year to 31 March 2025 Sir Gabriele was offered and accepted a bonus of £35,826 relating to performance in 2024-25.

Benefits in kind relate to private health insurance.

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

[2] The Director's basic salary for the year to 31 March 2026 was £195,572, reflecting an in-year consolidated increase of 9.2%.
[3] The Director's basic salary for the year to 31 March 2025 was £179,128, reflecting an in-year consolidated increase of 5.0%.

Senior managers' remuneration and benefits

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

		Salary	Performance related pay	Benefits in kind (to nearest £100)	Pension benefits (to nearest £'000)	Total
		£'000	£'000	£'000	£'000	£'000
Erica Boyer *Interim Director of Development (from 5 January 2026)*	2026	20 - 30[4]	–	–	9	30 - 35
	2025	–	–	–	–	–
Paul Gray *Deputy Director & Chief Operating Officer*	2026	150 - 155	–	9.4	60	220 - 225
	2025	135 - 140	10 - 15	6.0	55	210 – 215
Andy Hibbert *Chief Financial Officer*	2026	130 - 135	0 - 5	–	53	185 - 190
	2025	125 - 130	0 - 5	–	49	170 - 175
Jane Knowles *Director of Public Engagement (until 31/3/26)*	2026	115 - 120	0 - 5		47	165 – 167
	2025	115 - 120	0 - 5		45	160 – 165
Anh Nguyen *Director of Development*	2026	135 - 140	10-15	2.0	55	200 - 210
	2025	105 - 110[5]	10-15	1.3	45	165 – 170
Christine Riding *Director of Collections and Research*	2026	120 - 125	0 - 5	–	50	170 - 175
	2025	115 - 120	0 - 5	–	45	160 – 165
John Stack *Director of Digital, Innovation, and Technology*	2026	115 - 120	0 - 5	–	33	153 - 155
	2025	100 - 105[6]	–	–	30	130 - 134

One director left the organisation during the year under voluntary exit terms. Total exit payments of £130,177 were made, comprising £89,657 compensation and £40,518 payment in lieu of notice. The payments were made in accordance with the individual's contractual terms and were no more advantageous than those available under the Civil Service Compensation Scheme.

The Gallery's remuneration policy applies to all staff, including senior management. The pay of Directors is determined by their contracts.

Mr Gray was previously eligible for a performance–related bonus in the range of 0% to 10%, however from 2025-26 onwards, this bonus was consolidated into his overall basic salary. In the year to 31 March 2025, Mr Gray was offered and accepted a bonus of £14,491.

Ms Nguyen is eligible for a performance–related bonus in the range of 0% to 10%. In the year to 31 March 2026, Ms Nguyen was offered and accepted a bonus of £14,000. In the year to 31 March 2025, Ms Nguyen was offered and accepted a bonus of £11,500.

In line with all staff, other Directors in post as at 1 April 2025 were awarded a non-consolidated pro-rated bonus of £500 relating to performance in 2025-26 (2024-25: £500).

Benefits in kind relate to private health insurance.

No further provision is made within the contracts of the above individuals for non-cash benefits. The notice period for the above individuals is three months. The appointment of the above individuals is for an indefinite

[4] FTE 90 - 95
[5] FTE 115 – 120. Actual pay appears lower due to Ms Nguyen purchasing additional leave days during the year
[6] FTE 115 - 120

period and the compensation provisions are no more advantageous than those set out in the Civil Service Compensation Scheme.

Pensions

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

The accrued pension and lump sum payments as at 31 March 2026 for senior managers and the Director are as follows (audited):

Pension	Accrued pension at pension age as at 31 March 2026 and related lump sum	Real increase (decrease) in pension and related lump sum at pension age	CETV at 31 March 2026	CETV at 31 March 2025	Real increase (decrease) in CETV
	£'000	£'000	£'000	£'000	£'000
Sir Gabriele Finaldi	45 - 50	2.5 - 5	749	651	58
Erica Boyer	5 – 10	0 – 2.5	76	68	6
Paul Gray	25 – 30	2.5 - 5	414	347	42
Andy Hibbert	20 – 25	2.5 - 5	340	278	42
Jane Knowles	20 – 25	2.5 – 5	308	262	30
Anh Nguyen	15 – 20	2.5 - 5	220	178	27
Christine Riding	15 – 20	2.5 - 5	286	233	38
John Stack	45 - 50	0 – 2.5	866	799	18

Cash Equivalent Transfer Value

A Cash Equivalent Transfer Value (CETV) is the actuarially assessed capitalised value of the pension scheme benefits accrued by a member at a particular point in time. The benefits valued are the member's accrued benefits and any contingent spouse's pension payable from the scheme. A CETV is a payment made by a pension scheme or arrangement to secure pension benefits in another pension scheme or arrangement when the member leaves a scheme and chooses to transfer the benefits accrued in their former scheme. The pension figures shown relate to the benefits that the individual has accrued as a consequence of their total membership of the pension scheme, not just their service in a senior capacity to which disclosure applies. The CETV figures, and from 2003-04 the other pension details, include the value of any pension benefit in another scheme or arrangement which the individual has transferred to the Civil Service pension arrangements and for which the Cabinet Office's Civil Superannuation Vote has received a transfer payment commensurate with the additional pension liabilities being assumed. They also include an additional pension benefit accrued to the member as a result of their purchasing additional years of pension service in the scheme at their own cost. CETVs are calculated within the guidelines and framework prescribed by the Institute and Faculty of Actuaries and do not take account of any actual or potential reduction to benefits resulting from Lifetime Allowance Tax which may be due when pension benefits are drawn. CETV figures are calculated using the guidance on discount rates for calculating unfunded public service pension contribution rates that was extant at 31 March 2026. HM Treasury published updated guidance on 27 April 2023; this guidance will be used in the calculation of 2025-26 CETV figures.

Real increase in CETV

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

Calculation of pay differentials

Reporting bodies are required to disclose the relationship between the remuneration of the highest-paid director in their organisation and the remuneration of the first, second, and third quartiles of the organisation's workforce. The full year equivalent remuneration of the highest-paid director at the National Gallery during the year to 31 March 2026 was in the range £205,000 to £210,000 (2025: £220,000 to £225,000). Remuneration ranged from

£28,000 to £207,900 on a full year basis as at 31 March 2026 (2025: £26,800 to £222,700). Mean average total remuneration excluding the highest paid director was £40,442, an increase of 4.2% from the prior year figure of £38,797) (audited).

The quartiles are as follows

	2025-26			
Quartile	**Salary**	**Ratio**	**Total Remuneration**	**Ratio**
1	32,360	6.1:1	32,582	6.4:1
2	41,512	4.8:1	41,623	5.0:1
3	48,645	4.1:1	49,070	4.2:1

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

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

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

Signed:
Sir Gabriele Finaldi
Director and Accounting Officer **Dated: 13 July 2026**

Signed:
John Booth
On behalf of the Board of Trustees **Dated: 13 July 2026**

Staff report

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

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

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

Staff composition

The split of permanent and fixed term staff (excluding agency staff) by gender at 31 March 2026 was:

	Female	**Male**
Directors	4	4
Other employees	351	143

Sickness absence management

The average number of days of employee absence due to sickness was 5.8 days (2025: 3.8 days). Excluding long term sickness, the average number of days of absence was 3.5 days (2025: 2.7 days).

Diversity and inclusion

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

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

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

Employees receiving remuneration over £60,000 (audited)

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

	2026 No.	2025 No.
£60,000 – £69,999	23	27
£70,000 – £79,999	17	13
£80,000 – £89,999	6	2
£90,000 – £99,000	8	7
£100,000 – £109,999	–	1
£110,000 – £119,999	–	2
£120,000 – £129,999	3	2
£130,000 – £139,999	2	–
£140,000 – £149,999	–	1
£150,000 – £159,999	–	1
£160,000 – £169,999	1	–
£170,000 – £179,999	1	–
£200,000 – £209,999	1	–
£220,000 – £229,999	–	1
	62	57

All but 11 of the employees earning more than £60,000 participated in the Principal Civil Service Pension Scheme (PCSPS) pension schemes (2025: all but 10 participated in the Civil Service Pension arrangements).

Compensation payments (audited)

There were 37 exit packages agreed for staff between April 2025 and March 2026 (2025: three). Three departures were on voluntary redundancy terms (2025: one). Nine departures were following the end of fixed term contracts (2025: nil). Two members of staff left on Compulsory Redundancy terms during this period (2025: two). There were 23 departures agreed as voluntary exits (2025: nil).

	2025–26			2024–25		
Exit package cost band	**Number of compulsory redundancies**	**Number of other departures agreed**	**Total cost**	**Number of compulsory redundancies**	**Number of other departures agreed**	**Total cost**
	No.	**No.**	**£**	**No.**	**No.**	**£**
< £25,000	1	16	240,918	1	–	11,438
£25,001 – £50,000	–	13	457,835	1	–	30,093
£50,001 – £100,000	1	5	389,456	–	1	58,982
£100,001 to £150,000	–	1	130,177	–	–	–
Total number of exit packages	2	35	1,218,386	2	1	100,513

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

Whistleblowing policy and procedure

In 2025-26 the National Gallery received no whistleblowing reports (2025: one). All cases are investigated in accordance with whistleblowing policy.

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

Trade Union Facility Time

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

Relevant union officials

Relevant union officials

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

Percentage of time spent on facility time

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

Percentage of pay bill spent on facility time

Total cost of facility time	£0
Total pay bill	£30,016,000
Percentage of the total pay bill	0%

Paid trade union activities

Time spent on paid trade union activities as a percentage of total paid facility time hours[7]	0%

Off payroll engagements and advisory consultancy

Table 1: Highly paid off-payroll worker engagements as at 31 March 2026, earning £245 per day or greater.

No. of existing engagements as of 31 March 2026	**Of which, no. that existed:**	**less than one year**	**for between 1 and 2 years**	**for between 2 and 3 years**	**for between 3 and 4 years**	**for 4 or more years**
3		1	0	0	0	2

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

Table 2: All highly paid off-payroll workers engaged at any point during the year ended 31 March 2026, earning £245 per day or greater

No. of off-payroll workers engaged during the year ended 31 March 2026	Of which:	Not subject to off-payroll legislation	Subject to off-payroll legislation and determined as in-scope of IR35	Subject to off-payroll legislation and determined as out-of-scope of IR35	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
4		4	0	0	0	0

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

There was no expenditure on 'advisory consultancy' during the year (2025: £nil). All other consultancy fell within the 'business-as-usual' environment and has been classified as 'operational consultancy'.

Signed:
Sir Gabriele Finaldi
Director and Accounting Officer **Dated: 13 July 2026**

Signed:
John Booth
On behalf of the Board of Trustees **Dated: 13 July 2026**

Statement of Trustees' and Director's responsibilities

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

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

- observe the Accounts Direction[8] issued by the Secretary of State for Culture, Media and Sport, including the relevant accounting and disclosure requirements, and apply suitable accounting policies on a consistent basis;
- make judgements and estimates on a reasonable basis;
- state whether applicable accounting standards as set out in the *Government Financial Reporting Manual* have been followed, and disclose and explain any material departures in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to presume that the Gallery will continue in operation.

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

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

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

Signed:
Sir Gabriele Finaldi
Director and Accounting Officer **Dated: 13 July 2026**

Signed:
John Booth
On behalf of the Board of Trustees **Dated: 13 July 2026**

[8] a copy of which is available from the National Gallery, Trafalgar Square, London, WC2N 5DN.

Governance Statement

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

Governance framework

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

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

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

The Board usually meets six times a year. In the year to 31 March 2026, there were seven Board meetings, six of which were onsite at Trafalgar Square and included one Extraordinary Board meeting with Tate, and one which took place at the Villa von der Heydt in Berlin. Minutes of Board meetings are published on the Gallery's website.

The following is a list of the Trustees of the National Gallery who served for all or part of the year to 31 March 2026, together with a summary of their attendance at the meetings which they were eligible to attend. Overall, attendance by Board members at meetings they were eligible to attend during the year averaged 86% (2025: 88%).

	Attendance at Board meetings
John Booth CVO, FSA (Chairman)	7/7
David Marks	7/7
Sir John Kingman KCB, FRS (Deputy Chair)	6/7
Tonya Nelson (Deputy Chair)	7/7
Professor Dame Molly Stevens DBE, FRS, FREng	7/7
Stuart Roden	7/7
Catherine Goodman CBE, LVO	3/7
Diana Berry (until December 2025)	5/5
Dounia Nadar (until December 2025)	4/5
James Lambert OBE	7/7
Rosalind Nashashibi (Tate liaison trustee)	5/7
Andrew Marr	3/7
Professor Patricia Rubin	7/7

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

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

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

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

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

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

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

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

The Board delegates operational responsibility to management within an agreed framework. The Director and Accounting Officer as at 31 March 2026 is Sir Gabriele Finaldi. The Accounting Officer is responsible for accounting to Parliament, DCMS, the Board of Trustees and other stakeholders. The Accounting Officer has personal responsibility for ensuring propriety and regularity in the management of public funds and for the day-to-day management of the National Gallery.

The Director has appointed a number of senior staff to act as executive directors of certain functional areas. These individuals are considered senior managers for the purposes of the Remuneration Report. The individuals defined as senior managers at some point during the year ended 31 March 2026 were:

Erica Boyer

Paul Gray

Andy Hibbert

Anh Nguyen

Jane Knowles

Christine Riding

John Stack

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

Committees of the Board

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

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

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

The Audit Committee met four times during the year and provided assurance to the Board in the form of its Annual Report, which covered the work of external and internal auditors during the year as well as the overall

[9] Independent Committee member
[10] Independent Committee member
[11] Independent Committee member
[12] Independent Committee member
[13] Independent Committee Member

risk management framework. During the year, the Committee received a full report on Information Security, the Annual Fire, Health and Safety Report, the Counter Fraud Report, the Annual Security report and a Cyber Security Report.

The Finance Committee met five times during the year and continued to monitor closely the finances of the Gallery, receiving reports on the ongoing financial challenges at each meeting. and approved the Gallery's proposal to offer VE to all employees. The Committee was presented with the Gallery's three-year plan 2026-29 and approved the first year of the plan. It also received a presentation on the exhibitions programme and regular updates on Membership in Supporters' House.

The Governance Committee met once during the year. It discussed areas to cover in the Board Effectiveness Survey for 2026, taking into account the Cabinet Office's guidance for ALBs and Sponsoring Departments on completing Board Effectiveness Surveys, published in April 2022, and agreed a timetable to complete the survey.

The Nominations Committee met three times during the year. It considered and approved role specifications for three new Trustees for appointment in 2026. It discussed Trustee succession for 2027 and approved role specifications for six Trustee roles and discussed suitable candidates for these roles.

The Remuneration Committee met twice during the year and reviewed the performance of the Director, Sir Gabriele Finaldi, the Deputy Director and Chief Operating Officer, Paul Gray and the Director of Development, Anh Nguyen for the period to 31 March 2025 and to agree a recommended bonus for the Director, Deputy Director and Chief Operating Officer and Development Director for the period to 31 March 2025 (which recommendation was accepted by the Board).

The Masterplan Committee met five times during the year and continued to oversee progress in the capital projects across the whole site, including the successful delivery of the Roden Centre for Creative Learning, the refurbishment and re-opening of the Pigott Theatre, the opening of Supporters' House, and the re-opening of the Sainsbury Wing in May. It continued to oversee the Research Centre Project and to challenge where necessary. It received the design brief for Project Domani and had regular updates on the design competition. In March the six finalists' submissions were presented to the Committee with a recommendation from the jury of the competition. The Committee approved the jury's recommendation, and this was later endorsed by the Board. The Committee approved a new governance structure to oversee the capital projects in the future and agreed that from 1 April it would become The SVH Foundation Ltd.

The Corporate and Donations Review Committee met four times during the year. It discussed and considered sponsors and donors in accordance with the Sponsorship Venue Hire and Donations Acceptance Policy. The Committee considered and discussed the Museum Association's new Code of Ethics, and it approved an annual summary of its own activity in 2025.

Achievements and Effectiveness of the Board

Significant achievements of the Gallery during 2025-26 are recorded under the heading of 'Review of achievements and performance in 2025-2026', within the Annual Report.

During the course of the year, the Board:

- Attended and hosted at the various events planned around the re-opening of the Sainsbury Wing, which included being presented to Their Majesties the King and Queen who officially re-opened the building in early May and unveiled their coronation portraits which were on display in Central Hall for six weeks.
- Held a Board meeting in the Villa van der Heydt in West Berlin in July, and toured Museum Island and Kulturforum Museum District to inform themselves as to both the architecture and collections of other museums ahead of the launch of the design competition for Project Domani.
- Held a joint Board meeting with Tate as the first step towards a new agreement between the two museums.
- Received a presentation on the Architectural Competition.
- Received a presentation on the Modern Paintings Collection Development Strategy.
- Approved the Access Policy.
- Received a report on Exhibitions, 2024, and a presentation on forthcoming exhibitions.
- Received reports on Sustainability and on People.
- Received the Annual Freedom of Information Report.
- Received the Annual Safeguarding Report and approved the Safeguarding Policy

- Went on a tour of the library and were shown the spaces that will form the new Research Centre.
- Received regular updates on the Research Centre Project and Project Domani.
- Received a presentation on the submissions from the six shortlisted architects for Project Domani and endorsed the Masterplan Committee's recommendation to appoint Kengo Kuma and Associates, with BDP and Mica
- Approved a new 10-year strategy, 2026-2036.
- Approved the acquisition of paintings to enrich the collection.
- Approved the carrying out of all conservation work involving cleaning of paintings in the collection and following completion of such cleaning approved the paintings as ready to go back on display.
- Approved all loans out including approval to national touring of paintings within the UK and internationally.
- Received regular reports at Board meetings in relation to key areas of Gallery activity including curatorial, finance, security, education, national programmes, exhibitions, staffing, digital, marketing and buildings and facilities.
- Received reports from National Gallery Global Ltd and the Development Department at each meeting.
- Received the Minutes from all the Committee and Advisory Group meetings which took place throughout the year.

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

Risk Management

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

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

The Accounting Officer is responsible for managing risk and ensuring an effective system of internal control is in place. The Accounting Officer places assurance on the work of the Corporate Risk Committee, an executive committee which meets four times a year to review actively the risk environment, to monitor the adequacy of controls and to assess emerging risks. The Committee's membership includes the Chief Operating Officer, Chief Financial Officer, a number of Heads of Department responsible for areas of the Gallery's activity with high risk exposure, as well as a representative from Internal Audit. The Corporate Risk Committee uses a comprehensive operational risk register as a tool for managing risk and recommends areas for internal audit based on the analysis of risks in the register. The Corporate Risk Committee also reviews and is informed by the work of Internal Audit. The minutes of the Corporate Risk Committee, together with its assessment of operational risks, are reviewed by the Audit Committee at each meeting.

A continuing strategic risk relates to the long-term financial sustainability of the Gallery, particularly in the context of inflationary pressures, cost escalation across utilities, security and staffing, and uncertainty over future public funding settlements. This risk is mitigated through multi-year financial planning, active budgetary control, regular forecasting, and the development of diversified income streams, including commercial activity through the Gallery's wholly-owned trading subsidiary. Financial performance and resilience are monitored by the Executive Committee and scrutinised by the Audit Committee as part of its review of the adequacy of internal controls and assurances.

The protection, care and security of the Collection remains a core operational risk. The risk register continues to monitor several risks that recognise the possibility of damage to the collection, whether accidental or malicious. These risks continue to have high inherent scores, because of the impact that any such damage could have, but the Gallery's mitigating controls, including a detailed conservation plan to deal with any such incidents, means that the residual risk is tracking at the target level, and has been throughout the year. During the year, management continued to strengthen policies and procedures in these areas, supported by assurance activity from Internal Audit. Where audits identified control weaknesses or areas requiring improvement, management agreed actions to address these promptly, recognising the critical nature of these risks to the Gallery's reputation and statutory responsibilities.

The Gallery also faces material operational delivery risks, including health and safety, safeguarding of vulnerable visitors, and the resilience of key operational processes and systems. These risks have increased in profile given high visitor volumes and the growing complexity of the Gallery's activities. Management mitigates these risks through formal policies, training, incident reporting, and compliance monitoring, with escalation routes through the CRC and Audit Committee where appropriate. Internal Audit coverage during the year included several of these areas, providing independent assurance over the effectiveness of controls and management response.

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

Internal Audit

During 2025-26, Internal Audit completed a programme of assurance and advisory work covering a range of operational and strategic risk areas. Six assurance assignments were completed, of which three resulted in Substantial assurance and three in Reasonable assurance, indicating that controls were generally in place and operating effectively, albeit with scope for improvement in some cases. An additional advisory review was undertaken in relation to outsourced catering, where while a comprehensive contract and clear operational responsibilities were in place, weaknesses were identified in the consistency and effectiveness of contract governance and performance monitoring arrangements.

Across the work undertaken during the year, Internal Audit agreed a total of three high-priority, eight medium-priority and sixteen low-priority management actions. Management has accepted the findings and recommendations arising from internal audit work, and progress against agreed actions has been monitored through established tracking arrangements, with updates reported to the Audit and Risk Committee. Follow-up work undertaken by Internal Audit confirmed that adequate progress has been made in implementing actions arising from previous years' reviews.

The work of Internal Audit in response to identified risk is summarised below:

Risk area	Why this risk matters	Internal audit focus and outcome
Safeguarding	High visitor volumes and a diverse audience heighten the importance of robust safeguarding arrangements for vulnerable visitors and staff.	Assurance review completed with **Reasonable assurance**, identifying that key controls are in place but with opportunities to strengthen consistency and documentation.
Health and safety	The Gallery operates from complex, heavily used historic buildings and hosts a wide range of public activities.	Assurance review completed with **Substantial assurance**, indicating controls are well designed and operating effectively.
Cyber security	Increasing reliance on digital systems and growing cyber threat landscape pose operational and reputational risks.	Assurance review completed with **Reasonable assurance**, reflecting generally sound controls with scope for further enhancement.
Collections management and exhibition loans	The care, security and integrity of the Collection are core statutory responsibilities of the Gallery.	Assurance review completed with **Substantial assurance**, providing confidence over controls supporting exhibition loans activity.
Outsourced catering	Failure of key contractors could impact visitor experience, income generation and reputation.	Advisory review identified weaknesses in the consistency of contract governance and performance monitoring arrangements.
Use of corporate credit cards and expenses	Ensuring compliance with policies and safeguarding public funds remains a key financial control risk.	Assurance review completed with **Reasonable assurance**, identifying appropriate controls with some areas for improvement.
Ticketing	Ticketing arrangements directly affect income generation, customer experience and the effective operation of the Gallery's commercial activities.	Assurance review completed with **Substantial assurance**, providing confidence over the design and operation of controls supporting NGG's ticketing activities.

The Audit and Risk Committee has considered Internal Audit's findings, conclusions and overall assurance opinion alongside other sources of assurance in forming its view on the effectiveness of the Gallery's system of internal control, which supports the Accounting Officer's assessment in this Governance Statement.

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

Following a competitive tender process, the Gallery awarded the contract for Internal Audit services to Forvis Mazars for the 2026-27 financial year onwards, for a period of at least 3 years. This reflects a move from RSM, the incumbent Internal Audit provider since 2021-22.

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

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

Risk assessment

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

Data protection

There were 14 potential personal data breaches or losses during 2025-26 (2025: 12), none of which required reporting to the Information Commissioner's Office (2025: nil).

Compliance with Government Functional Standards

The National Gallery is required to have regard to, and where appropriate comply with, the Government Functional Standards, which set out the expectations for the management of key activities across government and arm's length bodies. These standards support consistent, effective and efficient delivery, and form part of the wider government internal control framework.

The Gallery is compliant with the mandatory ("shall") requirements of the Functional Standards in all material respects. Where elements of the standards are not directly applicable to the Gallery's operations, this has been considered and documented in line with the "comply or explain" principle.

Management has in place appropriate policies, procedures and controls to support compliance with the Functional Standards, including in relation to finance, commercial activity, project and programme delivery, risk management and internal audit. The effectiveness of these arrangements is informed by internal audit work, external audit findings, and ongoing management assurance processes.

No material instances of non-compliance with the Functional Standards were identified during the year which require disclosure. Where opportunities for improvement have been identified, these are being addressed through management action plans and continuous improvement activity.

The Accounting Officer is satisfied that the Gallery's arrangements for complying with the Functional Standards are proportionate to its scale and complexity, and remain effective in supporting the delivery of its objectives in line with Managing Public Money.

Signed:
Sir Gabriele Finaldi
Director and Accounting Officer **Dated: 13 July 2026**

Signed:
John Booth
On behalf of the Board of Trustees **Dated: 13 July 2026**

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 Gallery and its Group for the year ended 31 March 2026 under the Museums and Galleries Act 1992.

The financial statements comprise the following:

- Consolidated and 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 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 opinions

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 Gallery and its Group in accordance with the ethical requirements that are relevant to my audit of the financial statements in the UK. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements.

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises information included in the Annual Report but does not include the financial statements and my auditor’s certificate and report. The Board and Account Officers 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 part of the Remuneration Report to be audited has been properly prepared in accordance with Secretary of State directions issued under the Museums and Galleries Act 1992.

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

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

Matters on which I report by exception

In the light of the knowledge and understanding of the National Gallery and its Group and their 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 National Gallery and its Group; or
- I have not received all 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 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 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 Gallery 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 which includes the Remuneration Report, in accordance with the applicable financial reporting framework; and
- assessing the National Gallery and its Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board and the Accounting Officer, either intend 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 Museum 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 report 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 regulations, 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 Gallery and its Group's accounting policies, and performance incentives.
- inquired of management, the National Gallery and its Group's and head of internal audit and those charged with governance, including obtaining and reviewing supporting documentation relating to the National Gallery and its Group's policies and procedures on:
  - identifying, evaluating and complying with laws and regulations;
  - detecting and responding to the risks of fraud; and
  - the internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations including the National Gallery and its Group's controls relating to its compliance with the Museums and Galleries Act 1992, Charities Act 2011 and Managing Public Money.
- inquired of management, the National Gallery's and its Group's head of internal audit and those charged with governance whether:
  - they were aware of any instances of non-compliance with laws and regulations;
  - they had knowledge of any actual, suspected, or alleged fraud;
- discussed with the engagement team including relevant component audit teams, and external specialists, including land and building valuation experts, regarding how and where fraud might occur in the financial statements and any potential indicators of fraud.

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

I obtained an understanding of the National Gallery and its Group's framework of authority and other legal and regulatory frameworks in which it operates. I focused on those laws and regulations that had a direct effect on material amounts and disclosures in the financial statements or that had a fundamental effect on the operations of the National Gallery and its Group. The key laws and regulations I considered in this context included, the Museums and Galleries Act 1992, Charities Act 2011, Managing Public Money, employment law, tax legislation and pensions 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;
- I enquired of management, the Audit Committee and legal counsel concerning actual and potential litigation and claims;
- I reviewed minutes of meetings of those charged with governance and the Board of Trustees and internal audit reports;
- I 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
- I addressed the risk of revenue recognition by evaluating the design and implementation of controls; assessing the recognition of donations income in line with the accounting framework, evaluating the recognition points around the year end.

I communicated relevant identified laws and regulations and potential risks of fraud to all engagement team members including relevant component audit teams and external specialists, including land and building valuation experts, 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 14 July 2026**

Comptroller and Auditor General

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

Consolidated Statement of Financial Activities

for the year ended 31 March 2026

		OPERATING INCOME AND EXPENDITURE			Capital projects and revaluations (a)			Acquisitions for the collection (b)			TOTAL 2026				2025
	Note	Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	**Total**	Total
		£’000	£’000	£’000	£’000	£’000	£’000	£’000	£’000	£’000	£’000	£’000	£’000	**£’000**	£’000
Income															
Income from donations and legacies															
Grant-in-Aid	3	25,601	-	25,601	-	7,781	7,781	-	-	-	25,601	7,781	-	33,382	30,770
Other government grants	4	-	367	367	-	-	-	-	-	-	-	367	-	367	43
Donations	5	2,637	12,662	15,299	-	9,915	9,915	-	1,607	1,607	2,637	24,184	-	26,821	41,282
Legacies	5	14	-	14	-	-	-	-	-	-	14	-	-	14	60
Income from other trading activities	6	25,859	-	25,859	-	-	-	-	-	-	25,859	-	-	25,859	23,537
Investment income	7	487	101	588	-	-	-	121	291	412	608	392	-	1,000	1,192
Income from charitable activities											-	-			
Exhibitions		2,486	-	2,486	-	-	-	-	-	-	2,486	-	-	2,486	6,632
Educational activities		528	-	528	-	-	-	-	-	-	528	-	-	528	514
Other income		1,061	-	1,061	-	-	-	-	-	-	1,061	-	-	1,061	–
Total income		**58,673**	**13,130**	**71,803**	**-**	**17,696**	**17,696**	**121**	**1,898**	**2,019**	**58,794**	**32,724**	**-**	**91,518**	**104,030**
Expenditure on:															
Raising funds	9	(3,850)	(70)	(3,920)	(69)	(500)	(569)	–	–	–	(3,919)	(570)	-	(4,489)	(3,572)
Commercial trading	9	(15,020)	-	(15,020)	-	-	-	–	–	–	(15,020)	-	-	(15,020)	(11,747)
		(18,870)	(70)	(18,940)	(69)	(500)	(569)	–	–	–	(18,939)	(570)	-	(19,509)	(15,319)
Charitable activities															
Exhibitions	9	(1,505)	(3,500)	(5,005)	(31)	(224)	(255)	–	–	–	(1,536)	(3,725)	-	(5,261)	(7,826)
Broaden our appeal and provide an exceptional visitor experience	9	(16,692)	(2,144)	(18,836)	(342)	(2,507)	(2,849)	–	–	–	(17,034)	(4,651)	-	(21,685)	(17,033)
Preserve, enhance and develop the potential of our collections	9	(10,165)	(1,990)	(12,155)	(208)	(1,516)	(1,724)	–	–	–	(10,373)	(3,506)	-	(13,879)	(12,959)
Inspire learning and engagement	9	(3,137)	(3,255)	(6,392)	(64)	(467)	(531)	–	–	–	(3,201)	(3,722)	-	(6,923)	(7,891)
Invest in our staff, increase income and care for our physical facilities	9	(8,543)	(101)	(8,644)	(175)	(1,253)	(1,428)	–	–	–	(8,718)	(1,354)	-	(10,072)	(10,156)
		(40,042)	(10,990)	(51,032)	(820)	(5,967)	(6,788)	–	–	–	(40,862)	(16,958)	-	(57,819)	(55,865)
Total expenditure	9	**(58,912)**	**(11,060)**	**(69,972)**	**(889)**	**(6,468)**	**(7,357)**	**–**	**–**	**–**	**(59,801)**	**(17,528)**	**-**	**(77,328)**	**(71,184)**

Consolidated Statement of Financial Activities

for the year ended 31 March 2026 (continued)

		OPERATING INCOME AND EXPENDITURE			Capital projects and revaluations (a)			Acquisitions for the collection (b)			TOTAL 2026				2025
	Note	Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	**Total**	Total
		£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Realised and unrealised investment (losses)/gains	**16**	-	49	49	–	–	–	-	119	119	–	168	1,310	1,478	428
Net income/(expenditure) before transfers and other recognised gains and losses		**(239)**	**2,119**	**1,880**	**(889)**	**11,228**	**10,339**	**121**	**2,017**	**2,138**	**(1,006)**	**15,364**	**1,310**	**15,668**	**33,275**
Transfers	**22**	-	1,686	1,686	770	(2,396)	(1,626)	–	(59)	(59)	770	(770)	–	–	–
Net income/(expenditure) resources before other recognised gains and losses		**(239)**	**3,805**	**3,566**	**(119)**	**8,832**	**8,713**	**121**	**1,958**	**2,079**	**(236)**	**14,594**	**1,310**	**15,668**	**33,275**
Gain/(loss) on revaluation of fixed assets for charity's own use	**12**	–	–	–	–	(26,819)	(26,819)	–	–	–	–	(26,819)	–	(26,819)	(78)
Net movement in funds		**(239)**	**3,805**	**3,566**	**(119)**	**(17,987)**	**(18,106)**	**121**	**1,958**	**2,079**	**(236)**	**(12,224)**	**1,310**	**(11,150)**	**33,197**
Opening funds		**5,428**	**14,313**	**19,741**	**1,397**	**384,884**	**386,281**	**198**	**421,039**	**421,237**	**7,023**	**820,238**	**11,674**	**838,936**	**805,739**
Closing funds	**22**	**5,189**	**18,118**	**23,307**	**1,278**	**366,897**	**368,175**	**319**	**422,997**	**423,316**	**6,787**	**808,014**	**12,984**	**827,786**	**838,936**

(a) representing the value of capital assets, excluding the Collection, and any restricted funds for future additions.

(b) representing the value, at the date of acquisition, of donations to the Collection and picture acquisitions since 1 April 2001, and restricted and designated funds for future acquisitions.

All operations continued throughout the period.

There are no recognised gains and losses other than those shown above.

For full details of the prior year comparatives please see note 2. For an explanation of transfers please see note 22.

This Statement of Financial Activities is shown in this expanded format to enable a reader of the accounts to distinguish between the Gallery's operating activities and those activities relating to capital projects and acquisitions, which due to their high value could otherwise have a distorting effect on the overall presentation of income and expenditure.

The notes on pages 57 to 81 form part of these accounts.

Consolidated and Gallery Balance Sheets as at 31 March 2026

	Note	**Group**		**Gallery**	
		2026	2025	**2026**	2025
	Note	**£'000**	£'000	**£'000**	£'000
Fixed Assets					
Tangible Assets	**12**	**362,438**	382,811	**361,558**	381,903
Intangible Assets	**13**	**62**	170	**3**	95
Heritage Assets	**14**	**425,112**	419,264	**425,112**	419,264
Investments	**16a**	**20,336**	21,069	**20,336**	21,069
Investment in Subsidiary	**15**	**-**	–	**372**	372
		807,948	823,314	**807,381**	822,703
Current Assets					
Stock		**1,839**	1,798	**-**	–
Debtors	**17**	**23,330**	30,129	**23,748**	32,051
Investments	**16b**	**38**	3,329	**38**	3,329
Cash at bank and in hand	**24b**	**14,267**	16,030	**12,655**	13,563
		39,474	51,286	**36,441**	48,943
Creditors					
Amounts falling due within one year	**18a**	**(19,636)**	(35,497)	**(16,468)**	(32,979)
Net current assets		**19,838**	15,789	**19,973**	15,964
Total assets less current liabilities		**827,786**	839,103	**827,354**	838,667
Creditors:					
Amounts falling due in more than one year	**18b**	**-**	(167)	**-**	(167)
Net assets		**827,786**	838,936	**827,354**	838,500
Represented by:					
Restricted funds					
Restricted funds (excluding revaluation reserves)		**722,562**	707,961	**722,502**	707,754
Revaluation reserves		**85,458**	112,276	**85,458**	112,276
	22	**808,020**	820,237	**807,960**	820,030
Unrestricted funds					
Designated		**320**	199	**320**	199
Capital asset reserve		**1,276**	1,396	**1,276**	1,396
General funds		**5,186**	5,430	**4,814**	5,201
	22	**6,782**	7,025	**6,410**	6,796
Total income funds		**814,802**	827,262	**814,370**	826,826
Endowment funds	**22**	**12,984**	11,674	**12,984**	11,674
Total funds		**827,786**	838,936	**827,354**	838,500

The notes on pages 57 to 81 form part of these accounts.

Signed:
Sir Gabriele Finaldi
Director and Accounting Officer — **Dated: 13 July 2026**

Signed:
John Booth
On behalf of the Board of Trustees — **Dated: 13 July 2026**

Consolidated Statement of Cash Flows

for the year ended 31 March 2026

		2026 £'000	2025 £'000
Cash flows from operating activities:			
Net cash from operating activities	**24a**	**18,505**	40,572
Cash flows from investing activities:			
Dividends, interest and rents from investments		**1,000**	1,192
Purchase of property, plant and equipment		**(14,028)**	(42,014)
Purchase of intangible assets		**(21)**	–
Purchase of heritage assets	**14**	**(4,641)**	(7,072)
Proceeds from sale of investments		**5,927**	–
Purchase of investments		**(505)**	(358)
Net cash used in investing activities		**(12,268)**	(48,252)
Cash flows from financing activities:		**-**	
Cash inflows from new borrowings		**(8,000)**	8,000
Net cash used in investing activities		**(8,000)**	8,000
Change in cash and cash equivalents in the reporting period		**(1,763)**	320
Cash and cash equivalents at the beginning of the reporting period		**16,030**	15,710
Cash and cash equivalents at the end of the reporting period		**14,267**	16,030

The notes on pages 57 to 81 form part of these accounts.

Notes to the Financial Statements

1. Accounting policies

a. Accounting convention

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

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

– Going Concern

In preparing the financial statements, the Trustees are required to assess the Gallery's ability to continue as a going concern for a 12 month period subsequent to preparation, and to make appropriate disclosures where necessary. The National Gallery has a statutory responsibility for keeping its collections and making them available for inspection by the public. The Trustees and Accounting Officer have assumed sufficient Government funding support will continue to be made available to fulfil those responsibilities.

In making this assessment, the Trustees have considered the Gallery's financial position, together with the latest financial forecasts and cash flow projections covering a period of at least twelve months from the date of approval of the financial statements. This assessment has been informed by the approved corporate plan, in-year financial performance, and updated forecasts reflecting the current operating environment.

The Gallery has faced a number of financial challenges during the year, including pressures on commercial income, ongoing cost inflation and delivery risks associated with major capital projects. In response, management has implemented a range of actions to maintain financial resilience. These have included strengthened financial planning and monitoring, active cost control, and targeted actions to support recovery in commercial performance. The Trustees have maintained close oversight of these actions through regular reporting to the Executive, Finance Committee and Board.

The Trustees have also considered the level of available liquidity and reserves, including cash balances and readily realisable investments, together with the timing of cash flows. In addition, they have taken into account the confirmed Grant-in-Aid settlement and ongoing engagement with the Department for Culture, Media and Sport regarding future funding.

As part of their assessment, the Trustees have reviewed downside scenarios and sensitivities on key assumptions, including visitor numbers, commercial income and cost pressures, together with the mitigating actions available. These scenarios demonstrate that the Gallery is able to operate within available resources and maintain sufficient liquidity under a range of plausible outcomes.

Based on this assessment, the Trustees are satisfied that the Gallery has adequate resources to continue in operational existence for the foreseeable future, being a period of at least twelve months from the date of approval of the financial statements. The Trustees have not identified any material uncertainties that would cast significant doubt on the Gallery's ability to continue as a going concern.

Accordingly, the financial statements have been prepared on a going concern basis.

b. Income

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

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

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

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

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

c. Expenditure

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

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

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

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

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

d. Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The funds include bequests made to the Gallery where it was clearly the wish of the donor that the money is to be used for picture purchase but where no legal restriction exists as to the use made of the bequest. The details of each designated fund are disclosed in note 22.

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

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

e. Tangible fixed assets

Tangible fixed assets, other than collection acquisitions, are accounted for using modified historic cost accounting. However, adjustments to the net book value are only made where material. The Gallery applies a £5,000 threshold to the capitalisation of all fixed assets (2025: £5,000).

All of the Gallery's land, properties and plant and machinery are revalued for accounting purposes by external chartered surveyors in accordance with the Appraisal and Valuation Standards as published by the Royal Institute of Chartered Surveyors and with FRS 102, section 17 – Property, Plant and Equipment, every five years. The last quinquennial valuation of the Gallery's land, buildings and plant and machinery was carried out by BNP Paribas as at 31 March 2025. The valuation included the main Gallery site on Trafalgar Square and the connected Sainsbury Wing. In the years in between the full five yearly valuations the revaluation is based on a desktop exercise.

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

Freehold buildings 75 years

Plant and machinery 30 years

Fit out 25 years

Equipment 4 - 10 years

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

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

f. Intangible fixed assets

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

g. Heritage assets

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

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

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

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

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

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

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

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

h. Investments

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

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

i. Stocks

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

j. Debtors

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

k. Cash at bank and in hand

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

l. Creditors

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

m. Leases

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

n. Foreign currencies

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

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

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

o. Pensions

Staff of the National Gallery are employed under broadly the same conditions of service as Civil Servants, to whom the conditions of the Superannuation Acts 1965 and 1972 and subsequent amendments apply. Present and past employees are covered by the provisions of the Principal Civil Service Pension Scheme (PCSPS). The PCSPS is an unfunded multi-employer defined benefit scheme. Full details of the pension scheme are included in note 11.

p. Trust funds

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

q. Taxation

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

r. Provisions

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

s. Key Judgements

– Valuation of property, plant, and equipment

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

–Valuation of heritage assets

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

2. Prior year SOFA

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

	OPERATING INCOME AND EXPENDITURE			**Capital projects and revaluations (a)**			**Acquisitions for the collection (b)**			**TOTAL 2025**			
	Unrestricted funds	Restricted funds	Total core operations	Unrestricted funds	Restricted funds	Total capital projects and revaluations	Unrestricted funds	Restricted funds	Total collection acquisition funds	Unrestricted funds	Restricted funds	Permanent endowment	**Total**
	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Realised and unrealised investment gains/(losses)	-	12	12	–	–	–	-	98	98	-	110	318	428
Net income/(expenditure) before transfers and other recognised gains and losses	**2,527**	**(3,892)**	**(1,364)**	**(1,173)**	**25,404**	**24,231**	**90**	**9,999**	**10,089**	**1,444**	**31,512**	**318**	**33,275**
Transfers	-	3,862	3,862	595	(4,457)	(3,863)	–	–	–	595	(595)	-	-
Net income/(expenditure) resources before other recognised gains and losses	**2,527**	**(31)**	**2,498**	**(578)**	**20,947**	**20,369**	**90**	**9,999**	**10,089**	**2,039**	**30,917**	**318**	**33,275**
(Loss)/gain on revaluation of fixed assets for charity's own use	–	–	–	-	(78)	(78)	–	–	–	-	(78)	-	(78)
Net movement in funds	**2,527**	**(31)**	**2,498**	**(578)**	**20,869**	**20,291**	**90**	**9,999**	**10,089**	**2,039**	**30,839**	**318**	**33,197**
Opening funds	**2,901**	**14,344**	**17,245**	**1,975**	**364,015**	**365,990**	**108**	**411,040**	**411,148**	**4,984**	**789,399**	**11,356**	**805,739**
Closing funds	**5,428**	**14,313**	**19,743**	**1,397**	**384,884**	**386,281**	**198**	**421,039**	**421,237**	**7,023**	**820,238**	**11,674**	**838,936**

3. Grant-in-Aid

	2026 £'000	2025 £'000
Department for Culture, Media and Sport	**33,382**	30,770

This money is available for running costs, capital improvements and collection purchases. Of the total figure, £7.8 million (2025: £7.0 million) was restricted for capital purposes.

4. Other Government Grant

	2026 £'000	2025 £'000
UK Research and Innovation	**324**	43
European Union	**23**	–
Westminster Council	**20**	–
	367	43

5. Donations and Legacies

	2026 £'000	2025 £'000
Donations and legacies relating to Gallery activities excluding acquisitions and other capital expenditure can be split as follows:		
Individuals	**1,739**	1,668
Trusts and foundations	**13,535**	6,912
Gifts in kind	**25**	30
Legacies	**14**	60
	15,313	8,670

Restricted donations and legacies included above total £12,654k (2025: £6,221k).

	2026 £'000	2025 £'000
Donations and legacies relating to collection acquisitions can be split as follows:		
Individuals	**125**	6
Trusts and foundations	**216**	3,874
Donated assets	**1,266**	33
Acceptance-in-lieu	**-**	5,600
	1,607	9,513

	2026 £'000	2025 £'000
Donations relating to other capital expenditure can be split as follows:		
Trusts and foundations	**9,872**	22,914
Individuals	**43**	245
	9,915	23,159
Total donations and legacies	**26,835**	41,342

6. Income from other trading activities

	2026	2025
	£'000	£'000
Activities for generating funds		
Commercial trading	**15,907**	15,267
Other trading activities	**9,952**	8,270
	25,859	23,537

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

7. Investment income

	2026	2025
	£'000	£'000
Interest income	**524**	738
Dividend income	**476**	454
	1,000	1,192

8. Trustees' remuneration

The Chairman and Board of Trustees neither received nor waived any remuneration for their services during the year (2025: £nil). The total value of expenses reimbursed to Trustees amounted to £136 for the year (2025: £185).

9. Total expenditure

	Direct costs	Support costs	Depre-ciation	**Total 2026**	Total 2025
	£'000	£'000	£'000	**£'000**	£'000
Raising funds	3,356	564	569	**4,489**	3,573
Commercial trading	15,020	-	-	**15,020**	11,748
Total expenditure on raising funds	18,376	564	569	**19,509**	15,321
Exhibitions	4,768	237	255	**5,260**	7,825
Broaden our appeal and provide an exceptional visitor experience	16,740	2,115	2,830	**21,685**	17,032
Preserve, enhance and develop the potential of our collections	10,510	1,646	1,723	**13,879**	12,959
Inspire learning and engagement	5,159	1,233	531	**6,923**	7,891
Invest in our staff, increase income and care for our physical facilities	7,879	745	1,448	**10,072**	10,156
Total expenditure on charitable activities	45,056	5,976	6,787	**57,819**	55,863
Total expenditure	63,432	6,540	7,356	**77,328**	71,184

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

Cost type	Fundraising costs	Exhibitions	Appeal and visitor experience	Preserve, enhance and develop	Learning and engagement	Staff and physical facilities	**Total**	**Basis of allocation**
	£'000	£'000	£'000	£'000	£'000	£'000	**£'000**	
Finance	74	32	838	302	15	579	**1,840**	Direct expenditure of activity
Human Resources	153	64	357	413	391	16	**1,394**	Headcount
Information Services	323	135	754	871	824	35	**2,942**	Headcount
Governance	14	6	166	60	3	115	**364**	Direct expenditure of activity
	564	237	2,115	1,646	1,233	745	**6,540**	

Analysis of governance costs:

	2026	2025
	£'000	£'000
Staff costs	**136**	123
Auditor's remuneration	**81**	77
Internal audit fees	**67**	63
Legal fees	**82**	71
	366	334

Total expenditure includes the following:

	2026	2025
	£'000	£'000
Auditor's remuneration:		
National Audit Office – Statutory audit of consolidated accounts	**81**	77
Price Bailey – Statutory audit of trading subsidiary accounts	**24**	20
Leased rental payments on equipment	**18**	11
	123	108

Our auditor is The National Audit Office, on behalf of the Comptroller and Auditor General, who subcontract audit work to Deloitte. During the year no other services were provided by either the National Audit Office or Deloitte. No payments were made to our auditors (2025: £nil) for the provision of non audit services.

10. Staff costs

	2026	2025
	£'000	£'000
Wages and salaries	**22,556**	19,185
Social security costs	**2,831**	2,060
Pension costs	**4,629**	4,407
Apprenticeship levy	**66**	62
Agency staff	**649**	318
	30,731	26,032

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

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

	2026 Permanent contracts No.	**2026 Other contracts No.**	**2026 Total No.**	2025 Total No.
Fundraising	36	1	**37**	32
Commercial trading	165	-	**165**	115
Exhibitions	12	4	**16**	16
Broaden our appeal and provide an exceptional visitor experience	67	20	**87**	74
Preserve, enhance and develop the potential of our collections	59	41	**100**	86
Inspire learning and engagement	53	42	**95**	119
Invest in our staff, increase income and care for our physical facilities	4	-	**4**	4
Support	48	1	**49**	50
Governance	2	-	**2**	2
	446	**109**	**555**	498

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

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

11. Pension costs

Staff of the National Gallery are employed under broadly the same conditions of service as Civil Servants, to whom the conditions of the Superannuation Acts 1965 and 1972 and subsequent amendments apply.
All present and past employees are covered by the provisions of the Principal Civil Service Pension Scheme (PCSPS) or the Civil Servant and Other Pension Scheme (CSOPS) – known as 'alpha'.

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

For 2026, employer's contributions of £4,255,059 were payable to the PCSPS (2025: £4,130,704) at a rate of 28.97% of pensionable pay based on salary bands. The Scheme Actuary reviews employer contributions every four years following a full scheme valuation. The contribution rates are set to meet the cost of the benefits accruing during 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 stakeholder pension with an employer contribution. Employer's contributions of £58,063 (2025: £42,733) were paid to the appointed stakeholder pension provider. Employer contributions are age-related and range from 8% to 14.75% of pensionable pay. Employers also match employee contributions up to 3% of pensionable pay. In addition, employer contributions of £2,447 (2025: £1,670), 0.5% (2025: 0.5%) of pensionable pay, were payable to the PCSPS to cover the cost of the future provision of lump sum benefits on death in service and ill health retirement of these employees. Contributions due to the partnership pension provider at the balance sheet date were £5,363 (2025: £4,816).

No individuals retired early on ill-health grounds during the year ended 31 March 2026 (2025: none).

12. Tangible fixed assets

Group	Freehold land and buildings £'000	Plant and machinery £'000	Fit out £'000	Assets in the course of construction £'000	Equipment £'000	Total £'000
Cost or valuation						
As at April 2025	251,912	54,561	25,868	52,952	10,446	**395,739**
Additions	3,590	2,922	4,718	1,738	1,059	**14,027**
Disposals	-	-	-	-	(189)	**(189)**
Revaluation	(27,350)	(4,958)	5,489	-	-	**(26,819)**
Transfers	19,378	20,691	12,566	(52,635)	59	**59**
As at 31 March 2026	247,530	73,216	48,641	2,055	11,375	**382,817**
Depreciation						
As at 1 April 2025	1,810	1,861	1,068	–	8,189	**12,928**
Disposals	-	-	-	–	(189)	**(189)**
Charge for year	2,136	2,606	1,726	–	1,172	**7,640**
Transfers	(14)	-	14	–	-	**-**
As at 31 March 2026	3,932	4,467	2,808	–	9,172	**20,379**
Net book value						
31 March 2026	**243,598**	**68,749**	**45,833**	**2,055**	**2,203**	**362,438**
31 March 2025	250,102	52,700	24,800	52,952	2,257	382,811

Gallery	Freehold land and buildings £'000	Plant and machinery £'000	Fit out £'000	Assets in the course of construction £'000	Equipment £'000	Total £'000
Cost or valuation						
As at April 2025	251,912	54,561	25,868	52,952	8,857	**394,150**
Additions	3,590	2,922	4,718	1,738	712	**13,680**
Disposals	-	-	-	-	(189)	**(189)**
Revaluation	(27,350)	(4,958)	5,489	-	-	**(26,819)**
Transfers	19,378	20,691	12,566	(52,635)	59	**59**
As at 31 March 2026	247,530	73,216	48,641	2,055	9,439	**380,881**
Depreciation						
As at 1 April 2025	1,810	1,861	1,068	–	7,508	**12,247**
Disposals	-	-	-	–	(189)	**(189)**
Charge for year	2,136	2,606	1,726	–	797	**7,265**
Transfers	(14)	-	14	–	-	**-**
As at 31 March 2026	3,932	4,467	2,808	–	8,116	**19,323**
Net book value						
31 March 2026	**243,598**	**68,749**	**45,833**	**2,055**	**1,323**	**361,558**
31 March 2025	250,102	52,700	24,800	52,952	1,349	381,903

Transfers for the year largely represent moving costs related to major capital projects including the Sainsbury Wing and Supporters' House out of assets under construction following opening in May and June 2025. Transfers also include the reclassification of two assets previously recognised as heritage assets in 2025/26 in to the equipment asset class. See Note 14 for further detail.

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

"The freehold property was independently valued as at 31 March 2026 by Peter Sudell FRICS of BNP Paribas Real Estate, (the "Valuer") acting in the capacity of an external valuer. The valuation was in accordance with the requirements of the Government's Financial Reporting Manual, the Statement of Recommended Practice 'Accounting and Reporting by Charities', the current RICS Valuation – Professional Standards and FRS 102 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

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

- That the property would be sold as part of the continuing business (or entity) in occupation. The Valuer's opinion of Fair Value was primarily derived using:
- The depreciated replacement cost method of valuation because the specialised nature of the asset means that there are no market transactions of this type of asset except on the basis of a sale as part of the business or entity in occupation."

The Valuer has reported a total Fair Value of £357,700,000. The £26.8m impairment reflects the accounting impact of transferring NG200 capital works from Assets Under Construction into the operational estate and remeasuring them at valuation. While AUC is held at historic cost, completed assets are valued on a depreciated replacement cost basis. The external valuer has treated NG200 expenditure separately from the existing asset base and applied professional judgements on condition, useful lives and the extent to which works replace rather than add new capacity. Consequently, the valuation uplift is lower than cost, resulting in a non-cash impairment reflecting service potential rather than project performance.

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

	Freehold land and buildings £'000	**Plant and machinery £'000**
Effective value under historical cost model	192,945	33,945

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

13. Intangible fixed assets

	Group		**Gallery**	
	2026 £'000	2025 £'000	**2026 £'000**	2025 £'000
Cost or valuation				
As at April 2025	**719**	719	**438**	438
Additions	**21**	–	**–**	–
As at 31 March 2026	**740**	719	**438**	438
Depreciation				
As at 1 April 2025	**549**	418	**343**	251
Charge for year	**130**	131	**92**	92
As at 31 March 2026	**679**	549	**435**	343
Net book value				
31 March 2026	**62**	170	**3**	95
31 March 2025	301	301	187	187

14. **Heritage assets**

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

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

Heritage assets capitalised in the Balance Sheet

	Cost £'000	Valuation £'000	Total £'000
As at 1 April 2025	117,841	301,423	**419,264**
Additions	4,641	1,266	**5,907**
Transfers	(59)	-	**(59)**
As at 31 March 2026	122,423	302,689	**425,112**

All heritage assets acquired since 1 April 2001 have been included in the Balance Sheet at their cost or value at the date of acquisition. Transfers out reflect the reclassification of two assets previously recognised as heritage assets in 2025/26, as they represented equipment which supported heritage assets, but which on review did not meet the definition of heritage assets themselves.

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

Additions during the year ending 31 March 2026 include:

- Ferdinand Hodler, *Portrait of Louis Montchal*
- Angelica Kauffman, *Achilles discovered among the Daughters of Lycomedes*
- Alexandre Calame, *Four Large Trees*
- Rachel Ruysch, *Still Life of Roses*

Five year financial summary of acquisitions

	2026 **£'000**	2025 £'000	2024 £'000	2023 £'000	2022 £'000
Donated assets and acquisitions funded by donations	5,907	12,488	20,643	9,380	9,246
Other acquisitions	–	217	127	253	105
Total cost/value of acquisitions	5,907	12,705	20,770	9,633	9,351

Significant previous additions over the last five years include:

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

Heritage assets not capitalised on the Balance Sheet

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

	Total number of items	**Number capitalised**	**% capitalised**	**Number not capitalised**	**% not capitalised**
Pictures	2,410	122	5%	2,288	95%

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

Heritage asset management

Acquisitions

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

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

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

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

Preservation

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

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

Management

The Gallery's collection comprises 2,410 paintings and approximately 2,679 frames. As at 31 March 2026 914 (38%) paintings were on public display at the Gallery, 67 (3%) on loan elsewhere and the remainder were in the conservation and photographic studios or in storage.

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

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

Disposals

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

15. Subsidiaries

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

The NGG balance sheet is disclosed below.

	2025	2024
	£'000	£'000
Fixed assets		
Intangible assets	**58**	75
Tangible assets	**880**	907
	938	982
Current assets		
Stock	**1,839**	1,798
Debtors	**1,557**	1,764
Cash	**1,612**	2,466
	5,008	6,028
Creditors	**(5,146)**	(6,210)
Net assets	**800**	800
Capital and reserves		
Called up share capital	**800**	800
	800	800

During the period NGG generated turnover of £18.2m (2025: £16.5m) and incurred expenditure of £16.5m (2025: £12.9m), creating a net profit of £1.7m (2025: £3.6m). NGG made a gift aid payment of £1.7m to NG in 2025-26 (2025: £3.6m).

16. **Investments**

a. Fixed asset investments

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Market value as at 1 April	**21,069**	20,465	**21,069**	20,465
Investment portfolio additions	**505**	252	**505**	252
Disposals proceeds	**(2,637)**	–	**(2,637)**	–
Realised and unrealised gains	**1,478**	428	**1,478**	428
Management fees deducted from portfolio	**(80)**	(76)	**(80)**	(76)
Market value as at 31 March	**20,336**	21,069	**20,336**	21,069

Fixed asset investments comprise the following:

	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Authorised funds	**19,148**	20,386	**19,148**	20,386
Cash held as part of the investment portfolio	**1,188**	683	**1,188**	683
	20,336	21,069	**20,336**	21,069

Fair value reserve:

	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Investment in funds at historic cost	**16,480**	18,587	**16,480**	18,587
Fair value reserve	**2,668**	1,799	**2,668**	1,799
Cash held as part of the investment portfolio	**1,188**	683	**1,188**	683
Market value of investments	**20,336**	21,069	**20,336**	21,069

b. Current asset investments

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Current asset investments	**38**	3,329	**38**	**3,329**
Movement in the year				
Total as at 1 April	**3,329**	3,223	**3,329**	**3,223**
Net transfers in year	**(3,291)**	106	**(3,291)**	**106**
Total as at 31 March	**38**	3,329	**38**	**3,329**

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

17. Debtors

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Amounts falling due within one year				
Trade debtors	**1,888**	1,986	**709**	918
Other debtors	**100**	137	**99**	128
Tax and social security	**1,939**	3,253	**1,938**	3,253
Prepayments and accrued income	**18,820**	21,451	**18,459**	21,172
Amount due from subsidiaries	**-**	–	**1,960**	3,278
	22,747	26,827	**23,165**	28,749
Amounts falling due in more than one year				
Prepayments and accrued income	**583**	3,302	**583**	3,302
	23,330	30,129	**23,748**	32,051

18. Creditors

a. Creditors: amounts falling due within one year

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Trade creditors	**9,199**	8,534	**8,580**	7,925
Other creditors	**1,153**	1,051	**562**	449
Accruals and deferred income	**9,284**	17,912	**7,326**	16,605
Loans	**-**	8,000	**-**	8,000
	19,636	35,497	**16,468**	32,979

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

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Amounts falling due in more than one year				
In more than one year but not more than two years	**–**	167	**–**	167
	–	167	**–**	167

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

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
As at 1 April	**7,266**	5,903	**6,223**	5,221
Amounts released from previous years	**(2,630)**	(1,861)	**(1,949)**	(1,180)
Income deferred in the current year	**1,035**	3,224	**16**	2,182
As at 31 March	**5,671**	7,266	**4,290**	6,223

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

19. Financial instruments

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

	Measured at cost £'000	Measured at fair value £'000	Total £'000
At 31 March 2026			
Cash	14,267	-	14,267
Current asset investments	38	-	38
Trade and other debtors	3,941	-	3,941
Fixed asset investments	-	20,336	20,336
Trade and other creditors	(12,527)	-	(12,527)
	5,719	**20,336**	**26,055**
At 31 March 2025			
Cash	16,030	–	16,030
Current asset investments	3,329	–	3,329
Trade and other debtors	2,292	–	2,292
Fixed asset investments	–	21,069	21,069
Trade and other creditors	(27,389)	–	(27,389)
	(5,738)	**21,069**	**15,331**

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

Credit risk

The Gallery's credit risk arises from its investments, bank deposits, and trade and other debtors. Other than cash within the investment portfolio, term deposits and cash holdings are spread across regulated UK banks. The Gallery has not suffered any loss in relation to cash held by its bankers. Trade debtors of £0.7 million (2025: £0.9 million) are not considered a significant risk since major customers are familiar to the Gallery. The Gallery's debtor profile is reviewed regularly to ensure that prompt action is taken, and a provision is made at the end of the year against any debts considered doubtful. No provision (2024: £nil) was made against doubtful debts. Write-offs in the year for bad debts amounted to £7k. (2024: £2k).

Accrued income balances for 2025-26 remained high at £18.6m (2025: £23.9m), and mostly related to outstanding grant receipts. Even though these balances are high, donors are known to the Gallery so we do not deem there to be a significant credit risk.

Liquidity risk

The Gallery's reserves policy, set out in the Annual Report, helps provide a safeguard against volatile and unpredictable income streams. Grant-in-aid from the Department for Culture, Media and Sport represents 36% (2025: 30%) of the Gallery's income before transfers and revaluations. The Gallery holds £20.3m (2025: £21.1m) of readily realisable fixed asset investments help mitigate exposure to liquidity risk.

Market risk

a. Interest rate risk

The Gallery took a voted loan of £8m in March 2025 to support cash flow needs relating to the final stages of the NG200 capital project whilst we await payment of the final tranches of multi year grant pledges. This loan was repaid in full in December 2025.

Interest receivable is 0.5% of incoming resources before transfers and revaluations. The interest rate is not considered to be a significant risk for the Gallery in relation to income. The Gallery has made aggressive budgeting assumption in regard to the expected inflationary pressures on expenditure. A contingency is also maintained which further mitigates the risk of rising prices.

b. Price risk

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

c. Foreign currency risk

At the end of the year £6.5 million invested in US dollar denominated funds (2025: £10.1 million). Given the value compared to overall net assets, exposure to currency fluctuations is not considered significant enough to require sensitivity analysis.

20. **Financial commitments**

Capital Commitments

The Gallery had capital commitments totalling £0.6m (2025: £3.3m) as at 31 March 2026 relating to the Sainsbury Wing and National Gallery Research Centre capital projects. NGG held no capital commitments (2025: nil) as at 31 March 2026."

Commitments under operating leases

As at 31 March 2026 the National Gallery had commitments under operating leases for photocopiers payable as set out below:

	2026 **£'000**	2025 £'000
Operating leases which expire:		
Not later than one year	**22**	11
Later than one year and not later than five years	**70**	11
	92	22

21. **Contingent liabilities**

As at 31 March 2026 the Gallery recognised no contingent liabilities (2025: nil).

22. Group statement of funds

	At 1 April 2025 £'000	Income £'000	Expenditure £'000	Revaluation £'000	Transfers £'000	At 31 March 2026 £'000
Unrestricted funds						
Designated funds:						
Trust funds designated for the purchase of heritage assets	199	121	–	–	–	320
Total designated funds	**199**	**121**	**–**	**–**	**–**	**320**
General funds	5,430	58,673	(58,917)	–	–	5,186
Capital assets reserve	1,396	–	(889)	–	770	1,276
Total unrestricted funds	**7,025**	**58,794**	**(59,806)**	**–**	**770**	**6,782**
Restricted income funds						
Capital assets reserve	272,608	17,696	(6,465)	-	(2,397)	281,443
Building revaluation reserve	78,004	–	-	(27,350)	-	50,654
Plant and machinery revaluation reserve	34,272	–	-	532	-	34,804
Donated works of art reserve	346,558	990	-	-	4,451	351,999
Heritage assets acquired	72,606	–	-	-	(25)	72,581
History Collection reserve	321	276	-	-	(34)	563
Exhibitions programme fund	1,150	3,881	(3,063)	-	-	1,968
Running cost fund	6,453	9,148	(7,394)	-	1,686	9,893
Curatorial fund	1,326	-	(600)	-	-	726
Collection purchases fund	242	348	-	18	(4,451)	(3,843)
Collection purchases trust fund	1,310	284	-	101	-	1,695
Art historical research	5,387	101	-	49	-	5,537
Total restricted income funds	**820,237**	**32,724**	**(17,522)**	**(26,650)**	**(770)**	**808,020**
Endowment funds						
Collection purchase endowments	6,400	–	–	719	–	7,119
Art historical research endowment	2,165	–	–	243	–	2,408
General purpose endowments	3,109	–	–	349	–	3,458
Total endowment funds	**11,674**	**–**	**–**	**1,311**	**–**	**12,984**
Total funds	**838,936**	**91,518**	**(77,328)**	**(25,339)**	**–**	**827,786**

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

Unrestricted funds

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

Restricted income funds

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

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

Endowment funds

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

Transfers primarily reflect the capitalisation of fixed and heritage assets.

23. Analysis of net assets between funds

	Unrestricted Funds £'000	**Restricted Funds £'000**	**Permanent Endowment £'000**	**Total Funds 2026 £'000**	Total Funds 2025 £'000
Tangible assets	1,276	361,162	-	**362,438**	382,811
Heritage assets	-	425,112	-	**425,112**	419,264
Fixed asset investments	-	7,352	12,984	**20,336**	21,069
Other net assets	5,506	14,394	-	**19,900**	15,792
Total net assets	6,782	808,020	12,984	**827,786**	838,936

24. Note to the cash flow statement

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

	2026 £'000	2025 £'000
Net income for the reporting period (as per the SoFA)	**15,667**	33,274
Adjustments for:		
Donations to the collection	**(1,266)**	(5,633)
Depreciation charges	**7,640**	6,150
Amortisation charges	**130**	131
(Gains) on investments	**(1,478)**	(428)
Management fees deducted from portfolio	**80**	76
Dividends, interest and rents from investments	**(1,000)**	(1,192)
Cash inflows from new borrowings	**-**	(8,000)
Cash outflows from repayment of borrowings	**8,000**	-
(Increase) in stocks	**(41)**	(651)
Decrease in debtors	**6,801**	6,984
(Decrease)/increase in creditors	**(16,028)**	9,861
Net cash from operating activities	**18,505**	40,572

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

	Group		Gallery	
	2026	2025	**2026**	2025
	£'000	£'000	**£'000**	£'000
Balance with Government Banking Services	**9,361**	8,162	**9,361**	8,162
Balances held with commercial banks	**4,884**	7,848	**3,288**	5,396
Cash in hand	**22**	20	**6**	5
Cash balance at end of year	**14,267**	16,030	**12,655**	13,563

c. Analysis of changes in net debt

	2025	Cashflow	**2026**
	£'000	£'000	**£'000**
Cash	16,030	(1,763)	**14,267**

25. **Related party transactions**

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

All balances with related parties are settled in cash.

The Charity SORP 2019 also requires disclosure of donations received from Trustees and other related parties. During the year £2,003,750 (2025: £1,630,010) was received from Trustees. There were no donations from Executive Directors in respect of general donations (2025: nil).

Related party	**Nature of relationship**	**Income**	**Expenditure**	**Outstanding balances**	**Nature of transaction**
		£	**£**	**£**	
British Museum	Entity sponsored by DCMS	-	658	-	Case hire fees and loan fees
John Booth Charitable Trust	John Booth is a Trustee of the related party	(1,250,000)	-	-	Capital donation for the Gallery's Bicentennary Project
Lisburne Holdings Ltd	James Lambert (Trustee) is Director of the related party	(50,000)	–	–	Capital donation for the Gallery's Bicentennary Project
National Gallery Global Limited	Gabriele Finaldi, Andy Hibbert (from February 2026) and Paul Gray (until February 2026) (all Directors) are Non-Executive Directors of the related party	(1,496,042)	2,250,144	1,959,960	Income for use of commercial & office within the National Gallery, salary charges and recharges, venue hire costs, payment for publications and Gift Aid
National Portrait Gallery	Entity sponsored by DCMS	(531,494)	-	43,592	Charge for use of space, associated utilities and secondment fees and transport costs
Natural History Museum	Entity sponsored by DCMS	-	800	-	Licences, Subscriptions & Registration Fees

Related party	Nature of relationship	Income	Expenditure	Outstanding balances	Nature of transaction
		£	£	£	
Tate Gallery	Entity sponsored by DCMS, Katrin Henkel and Rosalind Nashashibi are trustees of the related party	(3,720)	-	-	Case hire and glazing costs
Victoria & Albert Museum	Entity sponsored by DCMS	-	3,651	-	Preparation of paintings for hanging/display and safe casing costs and Estate valuation report

26. **Post Balance Sheet events**

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

On the 1 April 2026, two Gallery trustees were appointed to the board of the SVH Foundation (SVHF), the vehicle through which the Project Domani construction work will be undertaken. With the Gallery already having one shared trustee on the SVHF board, this change in board composition is considered to give rise to potential de facto control by the Gallery from that date, as defined under FRS 102 and the Charities SORP.

The appointment occurred after the balance sheet date and therefore constitutes a non-adjusting post balance sheet event for the year ended 31 March 2026. No consolidation or recognition impact has been reflected in these financial statements.

At the date of approval of the financial statements additional independent external trustees are in the process of being appointed. As a result, the extent to which the Gallery will have control, joint control, or significant influence over SVHF as at 31 March 2027 remains uncertain.

The Gallery will continue to monitor the governance arrangements and will assess the appropriate accounting treatment, including consolidation considerations, in future reporting periods.

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