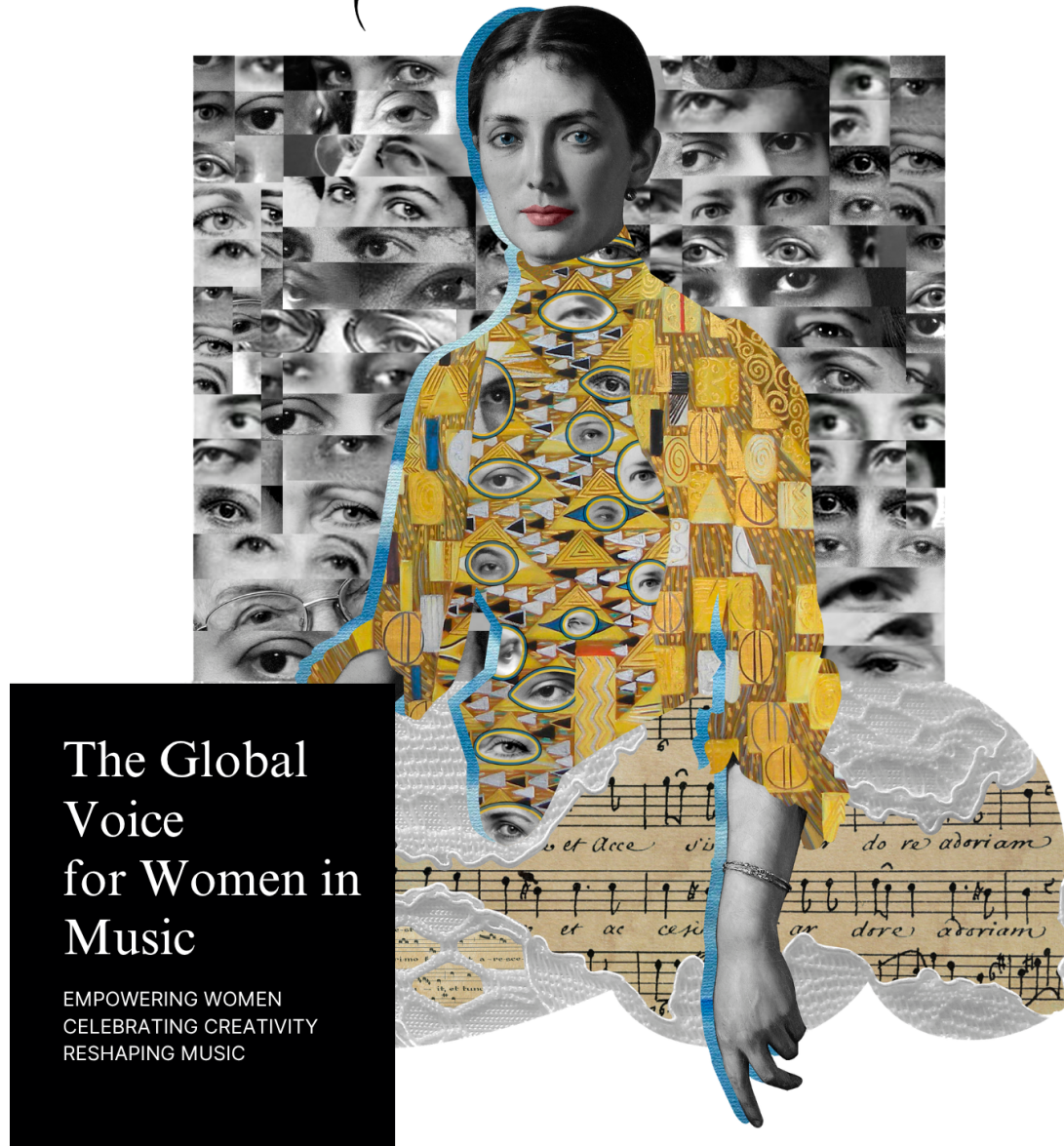


donne



The Global Voice for Women in Music

EMPOWERING WOMEN
CELEBRATING CREATIVITY
RESHAPING MUSIC

DONNE FOUNDATION

Annual Report 2024/2025

For the year 2 November 2024 to 1 November 2025

Registered Charity Number: 1191758

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TRUSTEES' ANNUAL REPORT

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity Name: Donne Foundation

Registered Charity Number: 1191758

Registered Address: 9 Hogarth Close, London W5 2JT

Trustees:

Cheryll Rogers

Claire Gevaux

Claudia Quinonez

Gabriela Job Di Laccio

Islée Oliva Salinas

Kahwa Douoguih

Louise Garner

Metka Potočnik

STRUCTURE, GOVERNANCE AND MANAGEMENT

The Donne Foundation is a UK-registered charity dedicated to creating more opportunities for women in music.

The organisation is led by its founder, Gabriella Di Laccio MBE, with the support and oversight of the Board of Trustees. The trustees are responsible for the charity's strategic direction, governance, financial oversight and compliance.

Trustees are appointed by resolution of the Board of Trustees in accordance with the Foundation's constitution. In selecting trustees, the Board has regard to the skills, knowledge and experience required for the effective administration of the charity, as well as the needs and development of the organisation.

OBJECTIVES AND ACTIVITIES

Our vision is a musical world in which women are seen, heard and celebrated for their talent.

We advance women in music by:

- Creating performance opportunities across musical genres.
- Building supportive networks and communities.
- Amplifying women's voices, music and achievements.
- Producing research that increases understanding of inequality and representation in music.
- Developing free resources that increase access to music created by women.
- Developing initiatives that expand access to education and industry connections.

PUBLIC BENEFIT

The trustees have had regard to the Charity Commission's guidance on public benefit when planning and reviewing the Foundation's activities.

The Foundation provides public benefit by increasing access to musical heritage and repertoire that has historically been overlooked; creating and maintaining free public resources; producing research that enables institutions, professionals and the public to understand patterns of representation in music; creating opportunities for artists and composers; and broadening the range of music available to audiences and future generations.

The Foundation's charitable objects are the promotion of equality and diversity for the public benefit by supporting female musicians and artists facing gender discrimination and inequality; the advancement of the arts for the public benefit in the UK through concerts with increased participation of women artists and educational talks about women's contribution to music; and the advancement of education in the art of music for the public benefit, including by raising awareness of and providing information about female artists and composers.

Many of Donne's principal resources, including The Big List and its published research, are freely available online and can be accessed by musicians, educators, researchers, students, programmers, institutions and members of the public internationally.

ACHIEVEMENTS AND PERFORMANCE 2024/2025

During 2024/25, the Donne Foundation continued to combine research, artistic programming, public resources and advocacy to address the underrepresentation of women in music.

Research and Evidence

Independent research remained a central part of the Foundation's work during 2024/25, providing robust evidence to increase understanding of gender and racial inequality in classical music programming and to support meaningful change across the sector.

During the year, Donne published its BBC Proms 2024 Programming Analysis, examining all 574 works performed across 89 concerts. The research found that women composers accounted for 13.6% of works programmed but just 8.6% of total performance time. It also found that the twenty composers whose music received the greatest amount of performance time were all white men.

The analysis forms part of Donne's continuing longitudinal research into representation in classical music. By systematically collecting and publishing programming data, the Foundation is building an evidence base that makes patterns of representation visible and enables change to be measured over time. This is particularly important in a sector where discussions about equality and diversity can otherwise rely on individual examples or perceptions rather than comparable data.

The public benefit of this work extends beyond the publication of the research itself. Donne's findings provide orchestras, festivals, artistic directors and programmers with evidence that can inform programming decisions; give musicians, composers and sector organisations a clearer understanding of where inequalities persist; provide researchers and journalists with data through which progress can be scrutinised; and enable audiences and the wider public to engage with questions about whose music is being heard and preserved.

Through this work, Donne is not only documenting underrepresentation but helping to establish a means of measuring progress and accountability. Repeating this research over time allows the Foundation and the wider sector to identify where representation is improving, where progress has stalled and where further action is required.

The research was supported by the Incorporated Society of Musicians and received coverage in specialist and international music media, including *OperaWire*, *Arts Professional*, *Limelight* and *MUSIC:ED*. This wider dissemination extended the reach of the findings beyond Donne's own audiences and contributed to broader industry discussion about representation in classical music.

Performance and Artistic Programming

Alongside its research, the Foundation continued to create opportunities for music by women to be performed, heard and discovered by audiences.

During the year, Donne held a fundraising dinner and concert at the Royal Albert Hall and presented *Fortissima* — a femmage to the heroines of music at the Elgar Room.

The concert featured Sony Classical cellist Raphaela Gromes and pianist Julian Riem and was connected with Gromes' recording project devoted to major works by women composers, including music that had been lost, unpublished or excluded from the established repertoire.

This artistic work is an important part of Donne's charitable activity because increasing representation is not only about identifying overlooked composers: their music needs opportunities to be performed and heard. By bringing this repertoire to the stage, the Foundation gives audiences opportunities to encounter music they might otherwise never hear and increases the visibility of women composers and their contribution to musical history.

In this way, Donne's performance activity complements its research and public resources: the Foundation identifies where representation is lacking, helps make overlooked repertoire discoverable, and creates opportunities for that music to reach audiences.

The Big List and Public Resources

The Foundation continued to develop **The Big List**, its free and continually expanding database of women composers and songwriters.

The resource addresses a practical barrier faced by musicians, educators, researchers and programmers by making information about women who have created music across different periods, countries and genres easier to discover. By bringing this information together in one freely accessible resource, Donne helps users move from an intention to include more music by women towards actually being able to find composers and explore their work.

The Foundation also continued to provide free digital resources, including its role as an **Apple Music curator**, developing and expanding more than ten curated playlists dedicated to music by women

composers across different genres. Through this ongoing work, Donne increases the discoverability of works by women on a major global music platform, helping listeners encounter repertoire that might otherwise remain difficult to find. Donne also continues to host the Donne Talks | Conversations for Change podcast.

These resources extend the public benefit of Donne's work beyond individual performances or projects. The Foundation's website, database, research and digital resources are openly available internationally, enabling musicians to discover repertoire, educators and students to explore a broader musical history, researchers to access information, and programmers to identify composers whose work could be included in future programming.

Together, these resources support one of the Foundation's central aims: making music created by women easier to find, explore, hear and ultimately perform.

Supporting Wider Industry Change

The Foundation continued its role as a designated resource supporting films in meeting the Academy of Motion Picture Arts and Sciences' Representation and Inclusion Standards for Oscars® eligibility, specifically under Standard B (Creative Leadership and Project Team) and Standard C (Industry Access and Opportunities).

This role extends the practical application of Donne's resources beyond classical concert programming and into the wider music and screen industries. It provides another route through which the Foundation's work to increase the visibility and discoverability of women in music can support organisations seeking to broaden representation within their professional activity.

Recognition

During the year, the Foundation's founder and Artistic Director, Gabriella Di Laccio, was appointed Member of the Order of the British Empire (MBE) for services to music and gender equality.

The trustees recognise this as significant acknowledgement of the field of work to which the Foundation is dedicated and of the sustained advocacy that led to Donne's creation and development.

FINANCIAL REVIEW

At 1 November 2025, the Foundation held total cash funds of £16,795.27 and had no debtors, creditors or other liabilities.

Restricted funding received during the year was fully applied to its designated purposes, with no restricted funds carried forward.

The Foundation continues to operate without regular core funding and relies substantially on project

funding, fundraising and voluntary contribution. This places constraints on organisational capacity, and the trustees recognise the importance of developing more sustainable sources of funding to support the Foundation's future activities and charitable objectives.

The charity does not currently have a formal reserves policy. The trustees are mindful of maintaining prudent financial management to safeguard the Foundation's future activities.

Full financial information is provided in the charity's accounts, submitted separately.

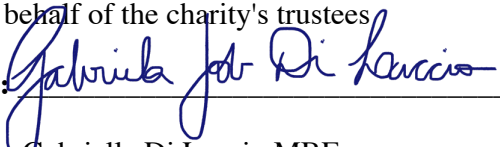
CUSTODIAN TRUSTEE

The Donne Foundation did not act as a custodian trustee during the year.

DECLARATION

Signed on behalf of the charity's trustees

Signature:

A handwritten signature in blue ink, reading "Gabriella Di Laccio", written over a horizontal line.

Full name: Gabriella Di Laccio MBE

Position: Trustee and Founder

Date: 28th August 2026.

Charity Registration Number: 1191758 (England and Wales)

Donne Foundation

Accounts Report

For the Year 2 November 2024 to 1 November 2025



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Charity Information

Trustees: Cheryll Rogers
Claire Gevaux
Claudia Quinonez
Gabriela Job Di Laccio
Islée Oliva Salinas
Kahwa Douoguih
Louise Garner
Metka Potočnik

Registered Office Address: 9 Hogarth Close
London
W5 2JT

Charity Registration Number: 1191758

The Donne Foundation makes positive change and addresses gender inequality in music. We celebrate and promote women who made and are still making a difference to our society to ensure there are more role models for future generations. We do that by creating events, educational material, a rich multimedia platform, which provides valuable resources including the biggest database of women composers.

Website: www.donne-uk.org

Receipts and Payments Account for Year Ended 1st November 2025

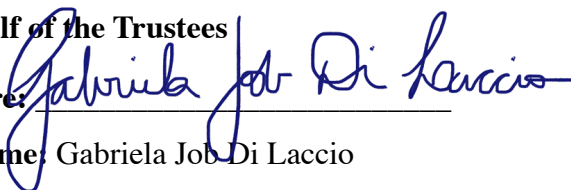
	2025 £	2024 £
Receipts		
Donations and online giving	£16,007.37	
Gift Aid received	£3,917.50	
Sponsorship and fundraising income	£14,000.00	
Sale of donated piano	£2,950.00	
	£36,874.87	£18,775
Payments		
Fundraising event costs	£6,999.86	
Research and project delivery	£8,013.59	
Marketing and communications	£3,126.38	
Administration and governance	£1,275.95	
Digital services, software and subscriptions	£757.01	
	£20,172.79	£19,454
Net receipts / (payments) for the year	£16,702.08	(£679)
Restricted funds carried forward	£0.00	

Statement of Assets and Liabilities at 1st November 2025

	2025 £	2024 £
Fixed assets		
Tangible fixed assets	0.00	0.00
	0.00	0.00
Current assets		
Cash at bank	£16,696.15	£41
PayPal balance	£99.12	—
	£16,795.27	£41
Funds		
Total cash funds	£16,795.27	£41

On behalf of the Trustees

Signature:



Print name: Gabriela Job Di Laccio

Founder and Trustee

Date of approval: 28th August 2026.

Notes to the Accounts

1. Basis of preparation The accounts have been prepared on a receipts-and-payments basis and summarise cash received and cash paid during the year together with the charity's assets and liabilities at the year end.

2. Restricted funds Restricted income during the year totalled £4,000: £1,000 from the Incorporated Society of Musicians for the BBC Proms Report, £2,000 from PRS for Music for the Equality & Diversity in Concert Repertoire Report, and £1,000 from the Musicians' Union for the Equality & Diversity in Concert Repertoire Report. The full £4,000 was spent on the specified projects by 1 November 2025. Restricted funds carried forward were £0.

3. PayPal PayPal is treated as a charity cash account. Gross PayPal receipts are included in receipts and PayPal processing fees are included in payments. Internal transfers between the charity bank/card and PayPal are not treated as additional income or expenditure.

4. Cash at year end Cash funds at 1 November 2025 were £16,795.27, comprising £16,696.15 held at bank and £99.12 held in PayPal.

5. Assets and liabilities The charity held no fixed assets and had no debtors or creditors/liabilities at 1 November 2025.

Independent examiner's report on the accounts

Report to the trustees of: **Donne Foundation**

On accounts for the year ended: **1 November 2025**

Charity no.: **1191758**

Set out on pages: **1 to 3 of the accounts**

Responsibilities and basis of report

I report to the trustees on my examination of the accounts of Donne Foundation ("the Charity") for the year ended 1 November 2025.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

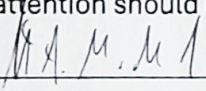
I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008, other than any requirement that the accounts give a "true and fair view," which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report.

Signed: 

Name: Renato Antonio Machado Martins Filho

Date: 24/08/2026

Independent examiner's report on the accounts

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On accounts for the year ended: **1 November 2025**

Charity no.: **1191758**

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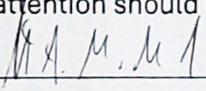
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