

Equality & Diversity

in Global Repertoire



111 Orchestras worldwide
ORCHESTRAS SEASON 2021-2022

donne

Equality & Diversity *in* Global Repertoire

ORCHESTRAS SEASON
2021 - 2022



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ACKNOWLEDGMENTS & INFORMATION

EQUALITY & DIVERSITY IN GLOBAL REPERTOIRE

Orchestras Season 2021–2022
111 orchestras worldwide
SEPTEMBER 2022

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SUPPORTED BY



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To the very dedicated team who worked so hard to create this
report. To the international community that strongly supports
our work and make us to always strive to do better, and to all
women who keep inspiring us in our journey. Thank you!

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Foreword

In a society focused on the latest technologies, celebrity, and this week's trend on social media, it may be difficult to see the relevance of equality and diversity in classical music repertoire.

However, with more music being produced today than ever before, classical music and the study of composition is an essential building block for creators across all music genres.

The reality is that classical music is part of our daily lives, not only in concert halls but in theatre productions, film soundtracks, gaming, commercial advertising, and online media.

The inequality and lack of diversity that our data demonstrates across classical music reflects the lack of opportunity that women face across all musical genres.

Orchestras from around the world work with international guest musicians and conductors, playing for audiences in iconic venues, multiplying their reach through live streaming, many with the support of established brands as sponsors. The prestige and reputation of these orchestras and their sponsors puts them in a privileged position where they could be an example for others and act as a game changer when it comes to creating real impact.

Yet, when you look at the data, it is very clear that the industry is missing an opportunity to create an inspirational environment that is more inclusive and diverse, and that gives everyone an opportunity to be seen and heard.

With so many resources available, it is difficult to understand why change remains so slow.

Thank you for reading this report. This research aims to raise awareness and open up conversations to see how we together can make a difference.

By promoting equality and diversity in the music industry, we can create a more vibrant and inspiring musical landscape for everyone to enjoy.

I trully believe that together, we can make much faster progress and make a real positive impact for equality and diversity in music.



Gabriella Di Laccio [✉](#)

Founder & Director
Donne, Women in Music

Executive Summary

111
orchestras
from 31
countries



This latest research by Donne - Women in Music continues to improve our understanding of the response of worldwide orchestras to the current and very important issue of equality and diversity in global concert repertoire. It builds on our previous ground-breaking research carried out in 2018/2019, 2019/2020 and 2020/2021.

Our new results presented in this report were determined through in-depth analysis of composers' works scheduled for the 2021–2022 season by 111 orchestras across 31 countries.

Our research shows that:

Of the 20,400 compositions scheduled:

Only 7.7% of the works were written by women,
of which, **5.5% were white women.**

Only 2.1% of the works were written by global majority women composers:

- 1.02% by Black women;
- 0.66% by Asian women;
- 0.31% by Mixed Heritage women;
- 0.05 by Middle Eastern women;
- 0.09% by Indigenous women composers.

92.3% of the works were written by men,
of which **87.7% were white men.**

Only 4.5% of the works were written by global majority men composers:

- 2.37% by Black men;
- 1.11% by Asian men;
- 0.52% by Mixed Heritage men;
- 0.33% by Middle Eastern men;
- 0.06% by Indigenous men.

Less than 0.1% of the works were written by nonbinary composers.

More detailed data as well as individual results for each orchestra are included in this report.

These numbers represent a marginal improvement over last year, when Donne's report from the 2020-2021 season found that **5.0% of works were written by women with 1.1% written by Black and Asian women.** This year's report has grown to include more information on racial and ethnic identities.

But disappointingly, in this recent season **more than three quarters (76.4%) of all pieces scheduled were written by dead white men.**

The top 10 composers (those with the most pieces scheduled) were all historical white European men. Together they account **for 27.5% of all scheduled works,** nearly **four times more than ALL works by women combined.**

The question remains:

How can we **move beyond tokenism for political correctness and aim for comprehensive and genuine inclusivity to permeate through the layers:** the artists we see on stage, the repertoire presented in concerts and in our educational syllabuses, the personnel leading organisations and the audiences we are trying to reach?

We hope this updated report will continue to help raise awareness and bring more people into this conversation and that together, we can find real, concrete ways to generate faster change.

Methodology

This research contains data analysis of 111 orchestras from 31 countries with the purpose of identifying equality and diversity in concert programming. Within this research, diversity refers exclusively to gender representation and ethnic representation.

Mainstage orchestral concerts were analysed. Gala concerts, touring and family concerts were only included when the information available comprised a full programme of the pieces performed.

Chamber music concerts were included if they were performed by members of the orchestra.

Anonymous and traditional pieces were considered when the name of the composer responsible for the arrangement was clearly stated.

Original season brochures and digital concert season brochures were the preferred options for data collection. Information was compiled from the orchestra's official websites and press releases and included the most up-to-date information between March and June 2022.

The data collected included:

- The composers programmed within each scheduled performance.
- The composition programmed from each composer.
- In this report, each work was counted every time it appeared on the orchestra's season programme, indicating the composer's performance presence for the season.

Information has been added to reflect the gender and ethnicity of the composer of each piece, and whether the composer was living or historical (deceased).

For historical composers this information was identified by using conventional historical sources such as *The New Grove Dictionary of Music and Musicians*. Where ethnic or racial identity was unknown and historical records were inconclusive, we contacted several specialists to help us to identify ethnicities as accurately as current information and access would allow.

For living composers this information was identified by using information found on the Big List of women composers (Donne's database with more than 5,000 women composers) as well as the Composer Diversity Database, which includes over 1450 living composers, whose information is self-reported. We also cross referenced the information with each composer's biography on their official website, when available.

Where historical status was unknown, we calculated this information by applying the length of a standard lifespan to the composer's birth year.

Any living composers who could not be identified through existing records or resources, within any of the categories stated above were personally contacted and in the case of no response, they have been

categorized as unknown. This has happened to 0,15% of the entries. From this complete data set of all scheduled works from 111 orchestras globally, **the following numbers were determined:**

- The total number of pieces scheduled by composer's gender (men, women, nonbinary, unknown).
- The total number of pieces scheduled by composer's racial/ethnic identity (White, Black, Asian, Mixed Heritage, Middle Eastern, Indigenous and unknown).
- The total number of pieces scheduled by whether the composer is living or historical.
- The total number of pieces scheduled by any combination of composer's gender, racial ethnicity, and whether the composer is living or historical.

For individual orchestras analysis, the following numbers were determined:

- The total number of pieces scheduled by composer's gender (men, women, nonbinary, unknown).
- The total number of pieces scheduled by whether the composer is white or of the global majority (Black, Asian, Mixed heritage, Middle eastern, Indigenous).

There are **many more layers** to genuine ethnically diverse representation in the industry. We look forward to continuing to improve the scope, scale, and rigour of our research in the years to come, as we advocate for equality and diversity in music.

FAQ

What does "People of the Global Majority" mean?

Global majority refers to people who are Black, Asian, Brown, dual-heritage, indigenous to the global south, and/or have been referred to as "ethnic minorities". Globally this group currently represents approximately 80% of the world's population, making them the global majority. This wording also points out the demographic inaccuracy of the euphemism "minority".

How to credit this report?

When mentioning this report or any extract of it please add:

Source: **Equality & Diversity in Global Repertoire**
Report by Donne, Women in Music #DonneReport2022

Please ensure that you include the [link to the research](#) and also tag us in all social media posts

Twitter: @donne_uk Facebook: @donneuk Instagram: @donne_uk LinkedIn: @donneuk TikTok: @donne_UK

TOTAL NUMBER OF ORCHESTRAS

111

Canada

Orc. Symphonique de Montreal
 Toronto Symphony Orchestra
 Vancouver Symphony Orchestra

United States

Boston Symphony Orc.
 Chicago Sinfonietta
 Chicago Symphony Orc.
 Cincinnati Symphony Orc.
 Cleveland Orchestra
 Dallas Symphony Orc.
 Houston Symphony Orc.
 Los Angeles Philharmonic
 Minnesota Orchestra
 National Philharmonic
 New York Philharmonic
 Philadelphia Orchestra
 Pittsburgh Symphony Orc.
 ROCO - River Oaks Chamber Orc.
 San Francisco Symphony Orchestra

Mexico

Mexico City Philharmonic Orc.

Brazil

Filarmônica de Minas Gerais
 Orq. Sinfônica Brasileira
 Orq. Sinfônica de Porto Alegre
 Orq. Sinfônica do Paraná
 OSESP

Uruguay

Orquesta Filarmónica de Montevideo

Chile

Orquesta Sinfónica Nacional de Chile

Argentina

Buenos Aires Philharmonic Orchestra

Norway

Bergen Philharmonic Orc.
 Oslo Philharmonic
 Trondheim Symphony Orc.

Sweden

Gothenburg Symphony Orc.
 Royal Stockholm Philharmonic Orc.
 Swedish Radio Symphony Orc.

Iceland

Iceland Symphony Orchestra

Denmark

Copenhagen Philharmonic Orc.
 Odense Symphony Orchestra
 Sønderjylland's Symphony Orchestra

United Kingdom

Academy Of St Martin In The Fields
 BBC Concert Orchestra
 BBC National Orchestra of Wales
 BBC Philharmonic
 BBC Scottish Symphony Orc.
 BBC Symphony Orchestra
 Bournemouth Symphony Orc.
 Brighton Philharmonic Orchestra
 Chineke! Orchestra
 City of Birmingham Symphony Orc.
 English Symphony Orchestra
 Hallé Orchestra
 London Contemporary Orchestra
 London Philharmonic Orchestra
 London Symphony Orchestra
 Philharmonia Orchestra
 Royal Liverpool Philharmonic Orc.
 Royal Scottish National Orchestra
 Scottish Chamber Orchestra
 Southbank Sinfonia
 The Aurora Orchestra
 Ulster Orchestra

Europe

Mahler Chamber Orchestra

Finland

Finnish Radio Symphony Orc.
Helsinki Philharmonic
Tampere Philharmonic Orc.
Turku Philharmonic
Lahti Symphony Orc.

Russia

St. Petersburg Philharmonic Orchestra
St. Petersburg Symphony Orchestra

China

Guangzhou Symphony Orchestra
Shanghai Symphony Orchestra

Japan

NHK Symphony Orchestra
Tokyo Metropolitan Symphony Orch.
Japan Philharmonic Orchestra
Yomiuri Nippon Symphony

Singapore

Singapore Symphony Orchestra

Germany

Bavarian Radio Symphony Orc.
Berlin Philharmonic
Dresden Staatskapelle
Leipzig Gewandhaus Orc.

Spain

Orq. Sinfónica de Madrid
Orq. y coro de Radio
Televisión Española
Orq. y Coro Nacionales de España

France

Orc. Colonne
Les Siècles
Orc. de Paris | Philharmonie de Paris
Orc. Lamoureux
Orc. National de France
Maison de la Radio
Orc. des Concerts Padeloup

Austria

Vienna Philharmonic

Czech Republic

Czech Philharmonic

The Netherlands

Royal Concertgebouw
Rotterdam Philharmonic Orc.



Australia

Adelaide Symphony Orchestra
Melbourne Symphony Orchestra
Queensland Symphony Orchestra
Sydney Symphony Orchestra

Belgium

Antwerp Symphony Orchestra
Brussels Philharmonic
Orc. Philharmonique Royal
de Liege
Flanders Symphony Orchestra
Belgian National Orchestra

Switzerland

Bern Symphony Orchestra
Tonhalle-Orchester Zürich

New Zealand

New Zealand Symphony Orchestra

Israel

Israel Philharmonic

Hungary

Budapest Festival Orchestra

Portugal

Orquestra Sinfónica do Porto
Casa da Música
Orquestra Gulbenkian
Orquestra Sinfónica Portuguesa

Italy

La Verdi Orchestra Sinfonica
RAI Orchestra
Teatro alla Scala - Symphonic Season

Equality & Diversity in Global Repertoire

111 ORCHESTRAS WORLDWIDE WORKS INCLUDED IN THE 2021-2022 SEASON

TOTAL NUMBER OF SCHEDULED PIECES

20,400

The vast majority of the pieces were composed by men.

Only 7.7% of the pieces were written by women.

18,819 | 92.3%

● Composed by men

7.7% | 1,564

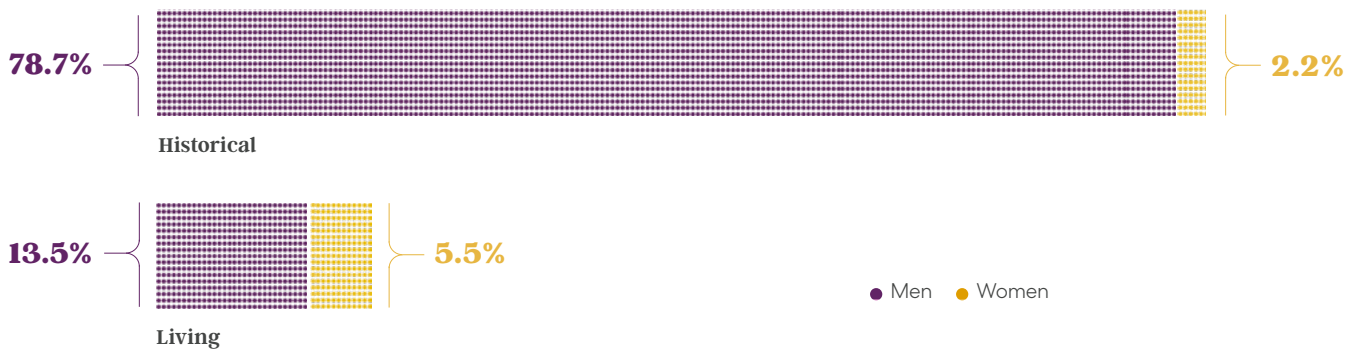
● Composed by women

● Men ● Women ● Non-binary

Less than 0.1% of the pieces were written by non-binary composers.

Breakdown of Works

BREAKDOWN OF WORKS BY GENDER & LIVING/HISTORICAL



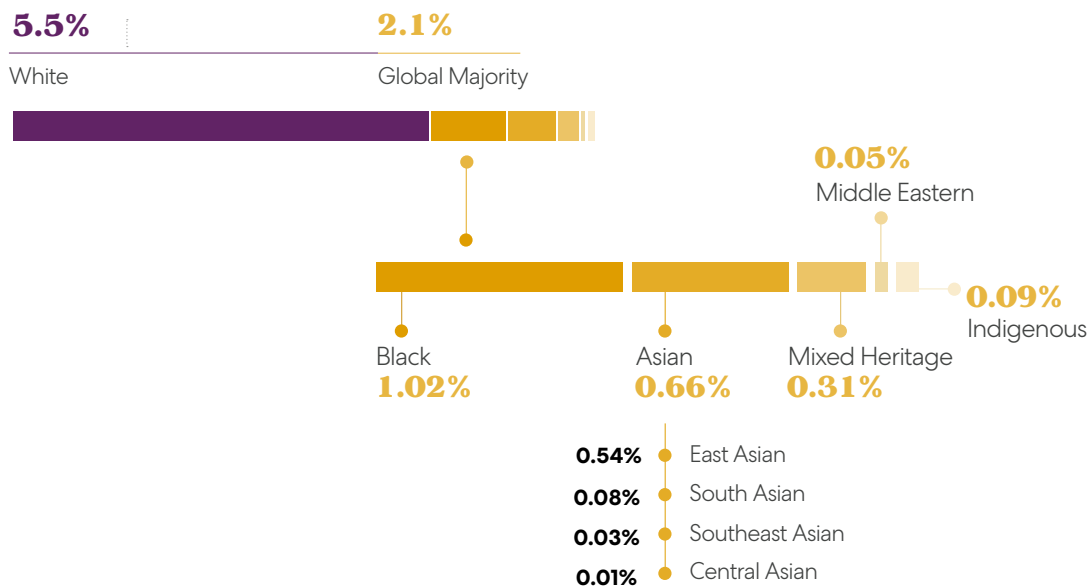
Breakdown of Works

BREAKDOWN OF WORKS BY GENDER & RACE/ETHNICITY



87.7% of pieces were written by white men.

RACE/ETHNICITY OF WOMEN COMPOSERS

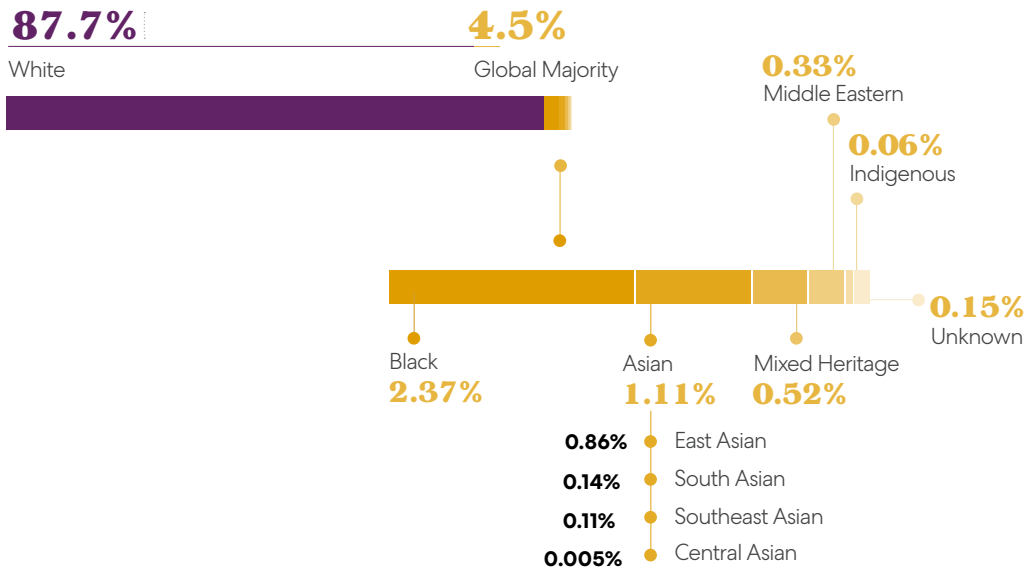


Only 7.7% of the works were written by women, of which 5.5% were white women.

Only 2.1% of the works were written by global majority women composers:

- 1.02% by Black women;
- 0.66% by Asian women;
- 0.31% by Mixed Heritage women;
- 0.05% by Middle Eastern women;
- 0.09% by Indigenous women composers.

RACE/ETHNICITY OF MEN COMPOSERS

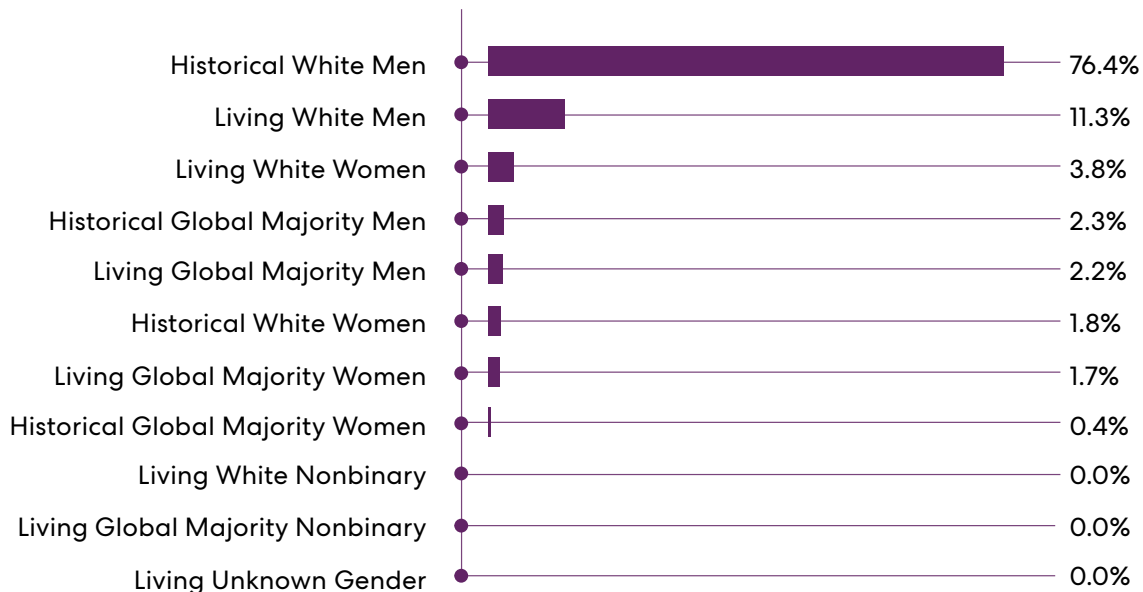


92.3% of the works were written by men, of which 87.7% were white men.

Only 4.5% of the works were written by global majority men composers:

- 2.37% by Black men,
- 1.11% by Asian men,
- 0.52% by Mixed Heritage men
- 0.33% by Middle Eastern men
- 0.06% by Indigenous men

A Closer Look



76.4% of works were written by dead white male composers

Living/Historical	Race/Ethnicity	Gender	Pieces	Percent
Historical	White	Men	15,582	76.4%
Living	White	Men	2,311	11.3%
Living	White	Women	770	3.77%
Historical	White	Women	359	1.76%
Historical	Black	Men	340	1.67%
Living	Asian	Men	158	0.77%
Living	Black	Men	143	0.70%
Living	Black	Women	134	0.66%
Living	Asian	Women	134	0.66%
Living	Mixed heritage	Men	88	0.43%
Historical	Black	Women	74	0.36%
Historical	Asian	Men	68	0.33%
Living	Mixed heritage	Women	60	0.29%
Historical	Middle Eastern	Men	47	0.23%
Living	Unknown race	Men	30	0.15%
Living	Middle Eastern	Men	21	0.10%
Historical	Mixed heritage	Men	19	0.09%
Living	Indigenous	Women	19	0.09%
Living	Middle Eastern	Women	8	0.04%
Living	White	Nonbinary	8	0.04%
Living	Indigenous	Men	7	0.03%
Historical	Indigenous	Men	5	0.02%
Historical	Mixed heritage	Women	4	0.02%
Historical	Middle Eastern	Women	2	0.01%
Living	Mixed heritage	Nonbinary	2	0.01%
Living	Asian	Unknown gender	2	0.01%
Living	Black	Nonbinary	2	0.01%
Living	Indigenous	Nonbinary	2	0.01%
Living	Asian	Nonbinary	1	0.00%

Top 10 Most Played Composers



Ludwig van Beethoven



Wolfgang Amadeus Mozart



Pyotr Ilyich Tchaikovsky



Johannes Brahms



Antonín Dvořák



Igor Stravinsky



Richard Strauss



Dmitri Shostakovich



Jean Sibelius



Maurice Ravel

27.5%
of all pieces performed globally were by these 10 composers (all white, historical, European men)

1	Ludwig van Beethoven	971	4.8%
2	Wolfgang Amadeus Mozart	941	4.6%
3	Pyotr Ilyich Tchaikovsky	677	3.3%
4	Johannes Brahms	550	2.7%
5	Antonin Dvořák	450	2.2%
6	Igor Stravinsky	432	2.1%
7	Richard Strauss	415	2.0%
8	Dmitri Shostakovich	403	2.0%
9	Jean Sibelius	402	2.0%
10	Maurice Ravel	365	1.8%

Their pieces have been performed nearly four times more than ALL pieces by women combined.



Ludwig van Beethoven

The most scheduled composer was Ludwig van Beethoven, whose works were scheduled 971 times.



Pyotr Ilyich Tchaikovsky

Tchaikovsky was performed roughly as often as all Black composers combined (3.3% and 3.4%, respectively).



Ludwig van Beethoven



Johannes Brahms

● **Beethoven and Brahms together** accounted for roughly as many performances as **all women composers combined (7.5% vs 7.7%)**.



Wolfgang Amadeus Mozart



Richard Strauss

● **Mozart and R. Strauss together** accounted for roughly as many performances as **all global majority composers combined (6.6% vs 6.7%)**.



Florence Price

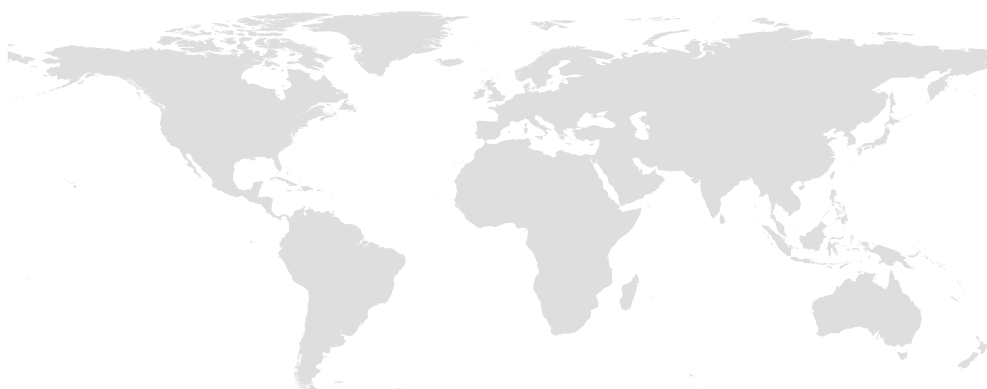
The woman with the most works scheduled was Florence Price, who ranked 50th overall with 61 pieces scheduled.

2.1% of all pieces performed were by these 10 women

Overall Rank	Composer	Frequency	Percentage
50	Florence Price	61	0.3%
55	Kerstin Andeby	56	0.3%
57	Lili Boulanger	50	0.2%
70	Kaija Saariaho	41	0.2%
72	Jessie Montgomery	39	0.2%
73	Unsuk Chin	38	0.2%
75	Clara Schumann	37	0.2%
75	Missy Mazzoli	37	0.2%
79	Sofia Gubaidulina	35	0.2%
85	Anna Clyne	31	0.2%

Global Repertoire

ORCHESTRAS SEASON
2021 - 2022



Orchestral Research

INDIVIDUAL RESULTS

EUROPE & MIDDLE EAST 72

NORTH AMERICA 19

SOUTH AMERICA 08

OCEANIA 05

ASIA 07

COMPOSITIONS BY:










- Men
- Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Academy Of St Martin In The Fields</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUNE 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>260</p>	<p>254 97.7%</p> <p>6 2.3%</p> <p>1 0.4%</p> <p>2 0.8%</p>
<p>Name BBC Concert Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>70</p>	<p>57 81.4%</p> <p>1 1.4%</p> <p>12 17.1%</p> <p>11 15.7%</p> <p>0 0.0%</p> <p>10 14.3%</p>
<p>Name BBC National Orchestra of Wales</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>83</p>	<p>72 86.7%</p> <p>11 13.3%</p> <p>0 0.0%</p> <p>0 0.0%</p>
<p>Name BBC Philharmonic Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>169</p>	<p>153 90.5%</p> <p>16 9.5%</p> <p>4 2.4%</p> <p>6 3.6%</p>
<p>Name BBC Scottish Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis AUG 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>161</p>	<p>136 84.5%</p> <p>25 15.5%</p> <p>6 3.7%</p> <p>6 3.7%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name BBC Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>152</p>	<p>133 87.5%</p> <p>5 3.3%</p> <p>19 12.5%</p> <p>4 2.6%</p>
<p>Name Bournemouth Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis OCT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>193</p>	<p>186 96.4%</p> <p>13 6.7%</p> <p>7 3.6%</p> <p>4 2.1%</p>
<p>Name Brighton Philharmonic Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - MAR 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>42</p>	<p>39 92.9%</p> <p>0 0.0%</p> <p>3 7.1%</p> <p>0 0.0%</p>
<p>Name Chineke! Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>100</p>	<p>84 84.0%</p> <p>52 52.0%</p> <p>16 16.0%</p> <p>14 14.0%</p>
<p>Name City of Birmingham Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>388</p>	<p>361 93.0%</p> <p>17 4.4%</p> <p>27 7.0%</p> <p>7 1.8%</p>
<p>Name English Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>114</p>	<p>109 95.6%</p> <p>8 7.0%</p> <p>5 4.4%</p> <p>1 0.9%</p>
<p>Name Hallé Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>400</p>	<p>350 87.5%</p> <p>10 2.5%</p> <p>50 12.5%</p> <p>6 1.5%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name London Contemporary Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis OCT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>26</p>	<p>15 57.7%</p> <p>1 3.8%</p> <p>10 38.5%</p> <p>5 19.2%</p> <p>0 0.0%</p> <p>3 11.5%</p>
<p>Name London Philharmonic Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>212</p>	<p>202 95.3%</p> <p>10 4.7%</p> <p>9 4.2%</p> <p>0 0.0%</p>
<p>Name London Symphony Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>484</p>	<p>423 87.4%</p> <p>1 0.2%</p> <p>60 12.4%</p> <p>31 6.4%</p> <p>1 0.2%</p> <p>17 3.5%</p>
<p>Name Philharmonia Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>185</p>	<p>168 90.8%</p> <p>17 9.2%</p> <p>7 3.8%</p> <p>0 0.0%</p>
<p>Name Royal Liverpool Philharmonic Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>252</p>	<p>226 89.7%</p> <p>26 10.3%</p> <p>9 3.6%</p> <p>3 1.2%</p>
<p>Name Royal Scottish National Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis OCT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>144</p>	<p>128 88.9%</p> <p>2 1.4%</p> <p>14 9.7%</p> <p>3 2.1%</p> <p>0 0.0%</p> <p>1 0.7%</p>
<p>Name Scottish Chamber Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>228</p>	<p>203 89.0%</p> <p>25 11.0%</p> <p>0 0.0%</p> <p>0 0.0%</p>








COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Southbank Sinfonia</p> <p> United Kingdom</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>84</p>	<p>75 89.3%</p> <p>9 10.7%</p> <p>3 3.6%</p> <p>2 2.4%</p>
<p>Name The Aurora Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>67</p>	<p>60 89.6%</p> <p>7 10.4%</p> <p>0 0.0%</p> <p>4 6.0%</p>
<p>Name Ulster Orchestra</p> <p> United Kingdom</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>60</p>	<p>50 83.3%</p> <p>10 16.7%</p> <p>1 1.7%</p> <p>1 1.7%</p>
<p>Name Buenos Aires Philharmonic Orchestra</p> <p> Argentina</p> <p>Period of Analysis JUL 21 - NOV 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>36</p>	<p>34 94.4%</p> <p>2 5.6%</p> <p>0 0.0%</p>
<p>Name Adelaide Symphony Orchestra</p> <p> Australia</p> <p>Period of Analysis FEB 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>128</p>	<p>100 78.1%</p> <p>28 21.9%</p> <p>1 0.8%</p> <p>2 1.6%</p>
<p>Name Melbourne Symphony Orchestra</p> <p> Australia</p> <p>Period of Analysis JAN 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>240</p>	<p>180 75.0%</p> <p>4 1.7%</p> <p>56 23.3%</p> <p>8 3.3%</p> <p>4 1.7%</p> <p>17 7.1%</p>
<p>Name Queensland Symphony Orchestra</p> <p> Australia</p> <p>Period of Analysis FEB 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>93</p>	<p>90 96.8%</p> <p>2 2.2%</p> <p>1 1.1%</p> <p>1 1.1%</p> <p>0 0.0%</p>








COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Sydney Symphony Orchestra</p> <p> Australia</p> <p>Period of Analysis FEB 21 - NOV 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>224</p> <p>93.7%</p> <p>239</p>	<p>15</p> <p>6.3%</p> <p>6</p> <p>2.5%</p> <p>0</p> <p>0.0%</p>
<p>Name Vienna Philharmonic</p> <p> Austria</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>380</p> <p>97.9%</p> <p>388</p>	<p>8</p> <p>2.1%</p> <p>1</p> <p>0.3%</p> <p>0</p> <p>0.0%</p>
<p>Name Antwerp Symphonic Orchestra</p> <p> Belgium</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>204</p> <p>96.2%</p> <p>212</p>	<p>8</p> <p>3.8%</p> <p>3</p> <p>1.4%</p> <p>0</p> <p>0.0%</p>
<p>Name Brussels Philharmonic</p> <p> Belgium</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>276</p> <p>97.2%</p> <p>284</p>	<p>8</p> <p>2.8%</p> <p>5</p> <p>1.8%</p> <p>1</p> <p>0.4%</p>
<p>Name Orchestre Philharmonique Royal de Liège</p> <p> Belgium</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>175</p> <p>100.0%</p> <p>175</p>	<p>0</p> <p>0.0%</p> <p>4</p> <p>2.3%</p> <p>0</p> <p>0.0%</p>
<p>Name Flanders Symphony Orchestra</p> <p> Belgium</p> <p>Period of Analysis OCT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>119</p> <p>100.0%</p> <p>119</p>	<p>0</p> <p>0.0%</p> <p>6</p> <p>5.0%</p> <p>0</p> <p>0.0%</p>
<p>Name Belgian National Orchestra</p> <p> Belgium</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>166</p> <p>98.2%</p> <p>169</p>	<p>3</p> <p>1.8%</p> <p>6</p> <p>3.6%</p> <p>0</p> <p>0.0%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Filarmônica de Minas Gerais</p> <p> Brazil</p> <p>Period of Analysis MAR 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>173</p>	<p>173</p> <p>98.9%</p> <p>4 2.3%</p> <p>2 1.1%</p>	<p>2</p> <p>1.1%</p> <p>0 0.0%</p>
<p>Name Orquestra Sinfônica Brasileira</p> <p> Brazil</p> <p>Period of Analysis MAY 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>87</p>	<p>85</p> <p>97.7%</p> <p>8 9.2%</p> <p>2 2.3%</p>	<p>2</p> <p>2.3%</p> <p>0 0.0%</p>
<p>Name Orquestra Sinfônica de Porto Alegre</p> <p> Brazil</p> <p>Period of Analysis MAY 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>137</p>	<p>135</p> <p>98.5%</p> <p>20 14.6%</p> <p>2 1.5%</p>	<p>2</p> <p>1.5%</p> <p>1 0.7%</p>
<p>Name Orquestra Sinfônica do Paraná</p> <p> Brazil</p> <p>Period of Analysis JAN 21 - NOV 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>36</p>	<p>36</p> <p>100.0%</p> <p>0 0.0%</p>	<p>0</p> <p>0.0%</p> <p>0 0.0%</p>
<p>Name OSESP</p> <p> Brazil</p> <p>Period of Analysis JAN 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>486</p>	<p>474</p> <p>97.5%</p> <p>28 5.8%</p> <p>12 2.5%</p>	<p>12</p> <p>2.5%</p> <p>6 1.2%</p>
<p>Name Orchestre Symphonique de Montréal</p> <p> Canada</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>87</p>	<p>84</p> <p>96.6%</p> <p>2 2.3%</p> <p>3 3.4%</p>	<p>3</p> <p>3.4%</p> <p>0 0.0%</p>
<p>Name Toronto Symphony Orchestra</p> <p> Canada</p> <p>Period of Analysis NOV 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>285</p>	<p>249</p> <p>87.4%</p> <p>37 13.0%</p> <p>36 12.6%</p>	<p>36</p> <p>12.6%</p> <p>12 4.2%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Vancouver Symphony Orchestra</p> <p> Canada</p> <p>Period of Analysis OCT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>122</p>	<p>104 85.2%</p> <p>2 1.6%</p> <p>16 13.1%</p> <p>8 6.6%</p> <p>2 1.6%</p> <p>5 4.1%</p>
<p>Name Orquesta Sinfónica Nacional</p> <p> Chile</p> <p>Period of Analysis JAN 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>122</p>	<p>118 96.7%</p> <p>4 3.3%</p> <p>6 4.9%</p> <p>4 3.3%</p>
<p>Name Guangzhou Symphony Orchestra*</p> <p> China</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>143</p> <p><small>*One composer's gender is unknown</small></p>	<p>114 79.7%</p> <p>28 19.6%</p> <p>36 25.2%</p> <p>28 19.6%</p>
<p>Name Shanghai Symphony Orchestra*</p> <p> China</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>105</p> <p><small>*One composer's gender is unknown</small></p>	<p>101 96.2%</p> <p>3 2.9%</p> <p>16 15.2%</p> <p>2 1.9%</p>
<p>Name Bern Symphony Orchestra</p> <p> CH Switzerland</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>139</p>	<p>137 98.6%</p> <p>2 1.4%</p> <p>1 0.7%</p> <p>0 0.0%</p>
<p>Name Tonhalle-Orchestra Zürich</p> <p> CH Switzerland</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>249</p>	<p>245 98.4%</p> <p>4 1.6%</p> <p>0 0.0%</p> <p>0 0.0%</p>
<p>Name Czech Philharmonic</p> <p> Czech Republic</p> <p>Period of Analysis AUG 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>216</p>	<p>216 100.0%</p> <p>0 0.0%</p> <p>3 1.4%</p> <p>0 0.0%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Copenhagen Philharmonic Orchestra</p> <p> Denmark</p> <p>Period of Analysis OCT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>84</p>	<p>76 90.5%</p> <p>8 9.5%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Odense Symphony Orchestra</p> <p> Denmark</p> <p>Period of Analysis AUG 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>106</p>	<p>103 97.2%</p> <p>3 2.8%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Sønderjylland's Symphony Orchestra</p> <p> Denmark</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>95</p>	<p>95 100.0%</p> <p>0 0.0%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Mahler Chamber Orchestra</p> <p> Europe</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>223</p>	<p>223 100.0%</p> <p>0 0.0%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Orchestre des Concerts Padeloup</p> <p> France</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>32</p>	<p>28 87.5%</p> <p>4 12.5%</p> <p>1 3.1%</p> <p>0 0.0%</p>	
<p>Name Orchestre Colonne</p> <p> France</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>68</p>	<p>67 98.5%</p> <p>1 1.5%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Les Siècles</p> <p> France</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>153</p>	<p>152 99.3%</p> <p>1 0.7%</p> <p>0 0.0%</p> <p>0 0.0%</p>	








COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Orchestre de Paris Philharmonie de Paris</p> <p> France</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>257</p> <p>270</p>	<p>95.2%</p> <p>10 3.7%</p> <p>5 1.9%</p>
<p>Name Orchestre Lamoureux</p> <p> France</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>42</p> <p>48</p>	<p>87.5%</p> <p>0 0.0%</p> <p>0 0.0%</p>
<p>Name Orchestre National de France Maison de la Radio</p> <p> France</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>164</p> <p>166</p>	<p>98.8%</p> <p>1 0.6%</p> <p>2 1.2%</p>
<p>Name Helsinki Philharmonic Orchestra</p> <p> Finland</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>172</p> <p>188</p>	<p>91.5%</p> <p>13 6.9%</p> <p>0 0.0%</p>
<p>Name Lahti Symphony Orchestra</p> <p> Finland</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>149</p> <p>166</p>	<p>89.8%</p> <p>2 1.2%</p> <p>2 1.2%</p>
<p>Name Finnish Radio Symphony Orchestra</p> <p> Finland</p> <p>Period of Analysis AUG 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>192</p> <p>215</p>	<p>89.3%</p> <p>2 0.9%</p> <p>0 0.0%</p>
<p>Name Tampere Philharmonic Orchestra</p> <p> Finland</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>106</p> <p>121</p>	<p>87.6%</p> <p>6 5.0%</p> <p>0 0.0%</p>








COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Turku Philharmonic</p> <p> Finland</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>207</p> <p>221</p>	<p>93.7%</p> <p>0.0%</p> <p>0</p> <p>1</p> <p>0.5%</p>	<p>14</p> <p>6.3%</p> <p>1</p> <p>0.5%</p>
<p>Name Bavarian Radio Symphony Orchestra</p> <p> Germany</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>195</p> <p>203</p>	<p>96.1%</p> <p>0.5%</p> <p>1</p> <p>0.5%</p>	<p>8</p> <p>3.9%</p> <p>1</p> <p>0.5%</p>
<p>Name Berlin Philharmonic</p> <p> Germany</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>317</p> <p>321</p>	<p>98.8%</p> <p>0.0%</p> <p>0</p> <p>0.0%</p>	<p>4</p> <p>1.2%</p> <p>0</p> <p>0.0%</p>
<p>Name Staatskapelle Dresden</p> <p> Germany</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>84</p> <p>84</p>	<p>100.0%</p> <p>0.0%</p> <p>0</p> <p>0.0%</p>	<p>0</p> <p>0.0%</p> <p>0</p> <p>0.0%</p>
<p>Name Leipzig Gewandhaus Orchestra</p> <p> Germany</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>374</p> <p>390</p>	<p>95.9%</p> <p>2.6%</p> <p>10</p> <p>0.5%</p>	<p>16</p> <p>4.1%</p> <p>2</p> <p>0.5%</p>
<p>Name Budapest Festival Orchestra</p> <p> Hungary</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>536</p> <p>540</p>	<p>99.3%</p> <p>2.8%</p> <p>15</p> <p>0.0%</p>	<p>4</p> <p>0.7%</p> <p>0</p> <p>0.0%</p>
<p>Name Iceland Symphony Orchestra</p> <p> Iceland</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>117</p> <p>141</p>	<p>83.0%</p> <p>0.7%</p> <p>1</p> <p>0.7%</p>	<p>24</p> <p>17.0%</p> <p>1</p> <p>0.7%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Israel Philharmonic</p>  Israel	<p>SCHEDULED COMPOSITIONS</p> <p>198</p>	<p>193 97.5%</p> <p>8 4.0%</p>	<p>5 2.5%</p> <p>2 1.0%</p>
<p>Name La Verdi Orchestra Sinfonica</p>  Italy	<p>SCHEDULED COMPOSITIONS</p> <p>113</p>	<p>106 93.8%</p> <p>0 0.0%</p>	<p>7 6.2%</p> <p>0 0.0%</p>
<p>Name RAI National Symphony Orchestra</p>  Italy	<p>SCHEDULED COMPOSITIONS</p> <p>160</p>	<p>158 98.8%</p> <p>3 1.9%</p>	<p>2 1.3%</p> <p>2 1.3%</p>
<p>Name Teatro alla Scala Orchestra</p>  Italy	<p>SCHEDULED COMPOSITIONS</p> <p>39</p>	<p>39 100.0%</p> <p>0 0.0%</p>	<p>0 0.0%</p> <p>0 0.0%</p>
<p>Name Japan Philharmonic Orchestra</p>  Japan	<p>SCHEDULED COMPOSITIONS</p> <p>130</p>	<p>130 100.0%</p> <p>10 7.7%</p>	<p>0 0.0%</p> <p>0 0.0%</p>
<p>Name NHK Symphony Orchestra</p>  Japan	<p>SCHEDULED COMPOSITIONS</p> <p>134</p>	<p>134 100.0%</p> <p>2 1.5%</p>	<p>0 0.0%</p> <p>0 0.0%</p>
<p>Name Yomiuri Nippon Symphony</p>  Japan	<p>SCHEDULED COMPOSITIONS</p> <p>115</p>	<p>115 100.0%</p> <p>2 1.7%</p>	<p>0 0.0%</p> <p>0 0.0%</p>

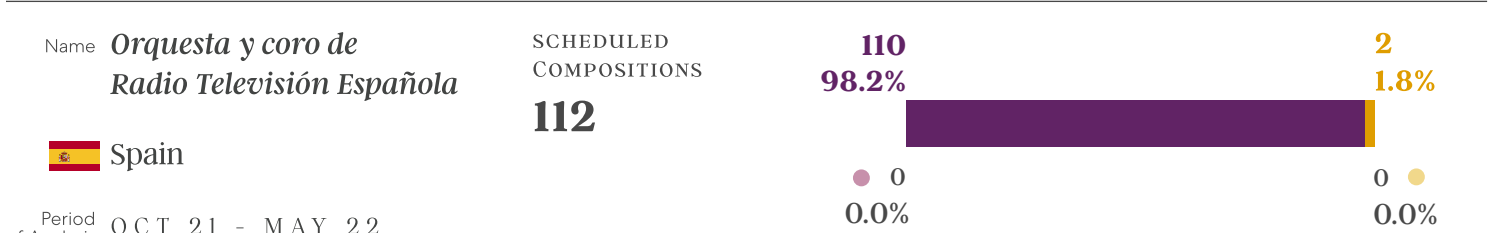
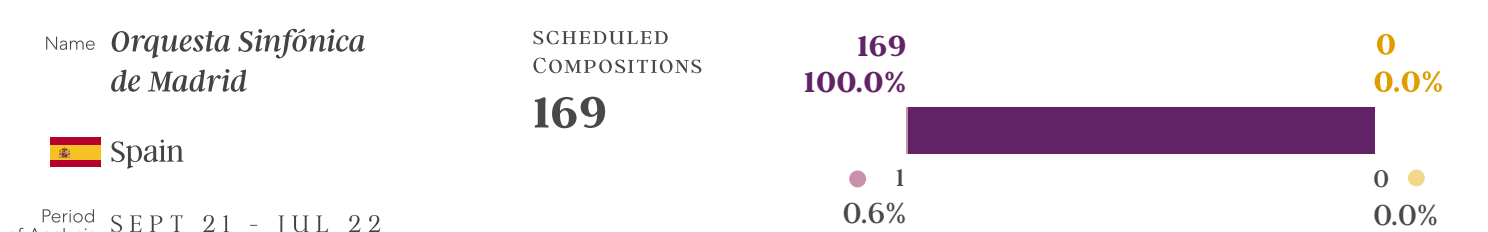
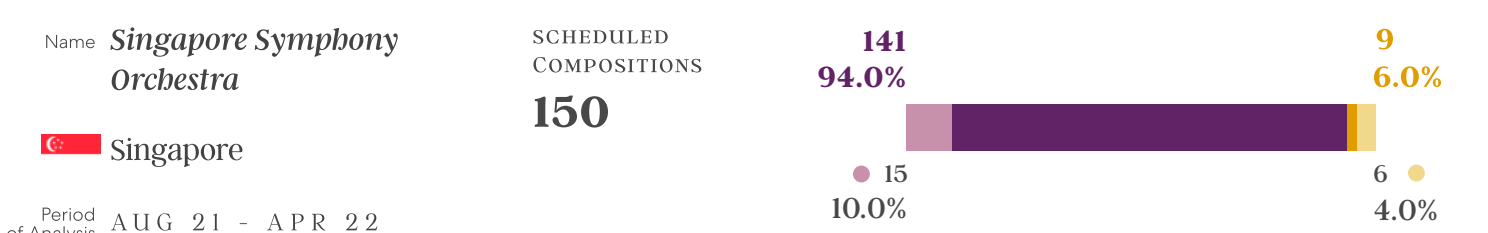
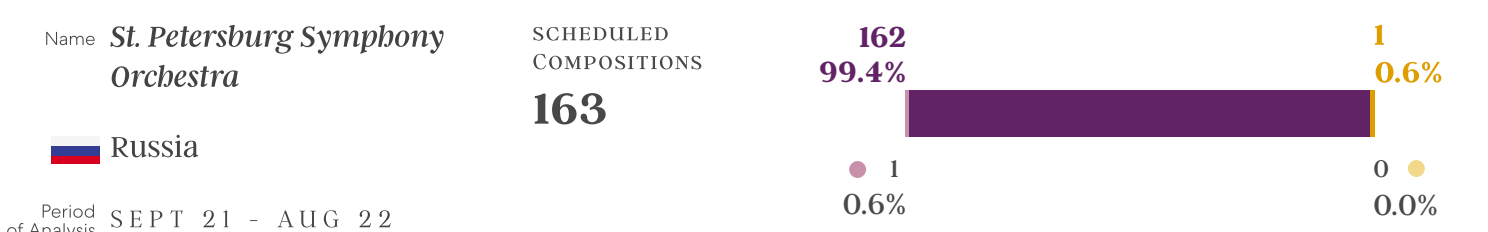
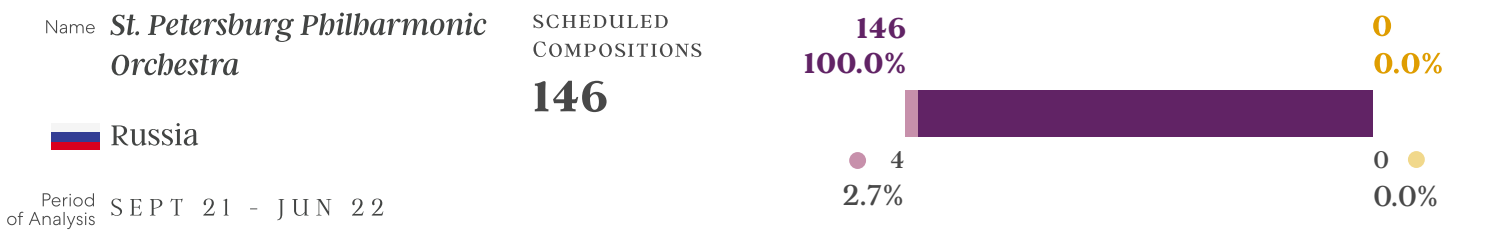
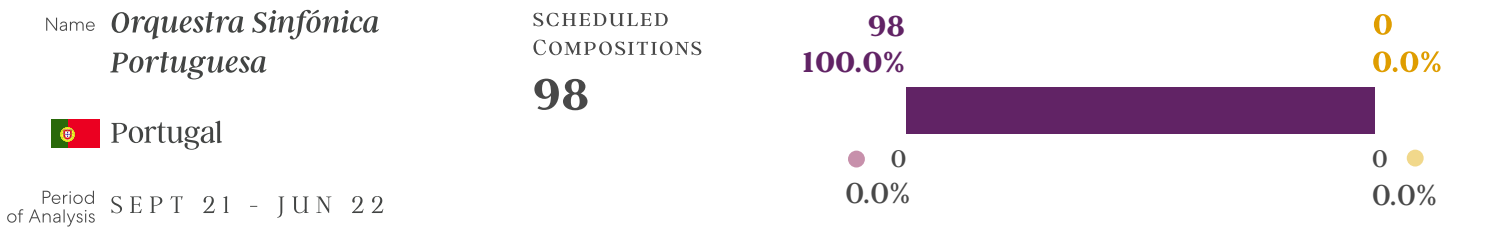
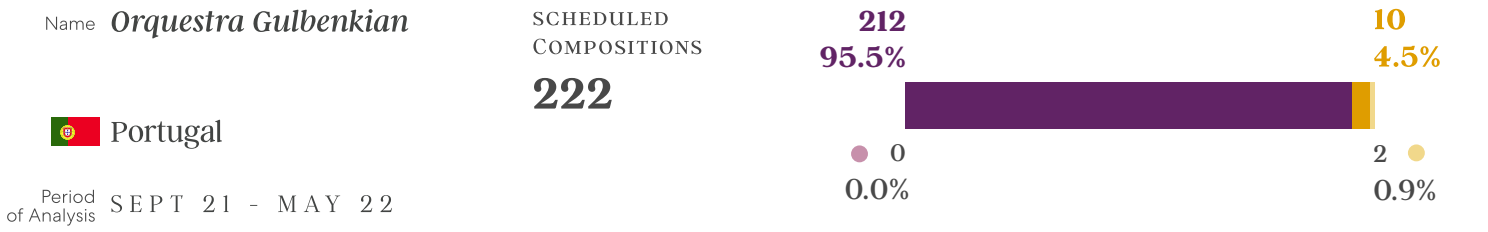
COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Tokyo Metropolitan Symphony</p> <p>● Japan</p> <p>Period of Analysis APR 21 - MAR 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>103</p>	<p>103</p> <p>100.0%</p> <p>● 4 3.9%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>	<p>0</p> <p>0.0%</p>
<p>Name Mexico City Philharmonic Orchestra</p> <p> Mexico</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>209</p>	<p>198</p> <p>94.7%</p> <p>● 10 4.8%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>	<p>11</p> <p>5.3%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>
<p>Name Bergen Philharmonic Orchestra</p> <p> Norway</p> <p>Period of Analysis SEPT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>99</p>	<p>95</p> <p>96.0%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>	<p>4</p> <p>4.0%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>
<p>Name Oslo Philharmonic</p> <p> Norway</p> <p>Period of Analysis AUG 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>171</p>	<p>153</p> <p>89.5%</p> <p>● 0 0.0%</p> <p>● 1 0.6%</p> <p>● 1 0.6%</p>	<p>18</p> <p>10.5%</p> <p>● 0 0.0%</p> <p>● 1 0.6%</p>
<p>Name Trondheim Symphony Orchestra</p> <p> Norway</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>141</p>	<p>123</p> <p>87.2%</p> <p>● 11 7.8%</p> <p>● 4 2.8%</p> <p>● 4 2.8%</p>	<p>18</p> <p>12.8%</p> <p>● 0 0.0%</p> <p>● 4 2.8%</p>
<p>Name New Zealand Symphony Orchestra</p> <p> New Zealand</p> <p>Period of Analysis FEB 21 - NOV 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>108</p>	<p>85</p> <p>78.7%</p> <p>● 4 3.7%</p> <p>● 4 3.7%</p> <p>● 4 3.7%</p>	<p>23</p> <p>21.3%</p> <p>● 0 0.0%</p> <p>● 4 3.7%</p>
<p>Name Orquestra Sinfónica do Porto Casa da Música</p> <p> Portugal</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>163</p>	<p>161</p> <p>98.8%</p> <p>● 2 1.2%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>	<p>2</p> <p>1.2%</p> <p>● 0 0.0%</p> <p>● 0 0.0%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

















COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Orquesta y Coro Nacionales de España</p> <p> Spain</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>307</p> <p>345</p>	<p>89.0%</p> <p>38</p> <p>11.0%</p> <p>8 2.3%</p> <p>4 1.2%</p>	
<p>Name Gotteborg Symphony Orchestra</p> <p> Sweden</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>252</p> <p>282</p>	<p>89.4%</p> <p>30</p> <p>10.6%</p> <p>16 5.7%</p> <p>5 1.8%</p>	
<p>Name Royal Stockholm Philharmonic Orchestra</p> <p> Sweden</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>344</p> <p>439</p>	<p>78.4%</p> <p>95</p> <p>21.6%</p> <p>9 2.1%</p> <p>3 0.7%</p>	
<p>Name Swedish Radio Symphony Orchestra</p> <p> Sweden</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>248</p> <p>271</p>	<p>91.5%</p> <p>23</p> <p>8.5%</p> <p>0 0.0%</p> <p>0 0.0%</p>	
<p>Name Royal Concertgebouw Orchestra</p> <p> The Netherlands</p> <p>Period of Analysis AUG 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>290</p> <p>305</p>	<p>95.1%</p> <p>15</p> <p>4.9%</p> <p>10 3.3%</p> <p>2 0.7%</p>	
<p>Name Rotterdam Philharmonic Orchestra</p> <p> The Netherlands</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>93</p> <p>96</p>	<p>96.9%</p> <p>3</p> <p>3.1%</p> <p>4 4.2%</p> <p>0 0.0%</p>	
<p>Name Orquesta Filarmonica de Montevideo</p> <p> Uruguay</p> <p>Period of Analysis AUG 21 - DEC 21</p>	<p>SCHEDULED COMPOSITIONS</p> <p>140</p> <p>151</p>	<p>92.7%</p> <p>11</p> <p>7.3%</p> <p>1 0.7%</p> <p>1 0.7%</p>	

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name <i>Boston Symphony Orchestra</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>275</p>	<p>243 88.4%</p> <p>● 29 10.5%</p> <p>● 6 2.2%</p>	<p>32 11.6%</p> 
<p>Name <i>Chicago Sinfonietta</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>24</p>	<p>12 50.0%</p> <p>● 6 25.0%</p>	<p>12 50.0%</p> <p>● 10 41.7%</p> 
<p>Name <i>Chicago Symphony Orchestra</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>340</p>	<p>298 87.6%</p> <p>● 23 6.8%</p>	<p>42 12.4%</p> <p>● 22 6.5%</p> 
<p>Name <i>Cincinnati Symphony Orchestra</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>170</p>	<p>142 83.5%</p> <p>● 15 8.8%</p>	<p>28 16.5%</p> <p>● 12 7.1%</p> 
<p>Name <i>Cleveland Orchestra</i></p> <p> USA</p> <p>Period of Analysis OCT 21 - AUG 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>232</p>	<p>215 92.7%</p> <p>● 30 12.9%</p>	<p>17 7.3%</p> <p>● 6 2.6%</p> 
<p>Name <i>Dallas Symphony Orchestra</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>333</p>	<p>309 92.8%</p> <p>● 16 4.8%</p>	<p>24 7.2%</p> <p>● 14 4.2%</p> 
<p>Name <i>Houston Symphony Orchestra</i></p> <p> USA</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>154</p>	<p>138 89.6%</p> <p>● 31 20.1%</p>	<p>16 10.4%</p> <p>● 4 2.6%</p> 

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

<p>Name Los Angeles Philharmonic</p> <p> USA</p> <p>Period of Analysis OCT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>311</p>	<p>268 86.2%</p> <p>43 13.8%</p> <p>2 0.6%</p> <p>41 13.2%</p> <p>0 0.0%</p> <p>16 5.1%</p>
<p>Name Minnesota Orchestra</p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>204</p>	<p>183 89.7%</p> <p>26 12.7%</p> <p>15 7.4%</p>
<p>Name National Philharmonic</p> <p> USA</p> <p>Period of Analysis OCT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>37</p>	<p>22 59.5%</p> <p>2 5.4%</p> <p>5 13.5%</p>
<p>Name New York Philharmonic</p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUL 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>321</p>	<p>259 80.7%</p> <p>27 8.4%</p> <p>62 19.3%</p> <p>26 8.1%</p>
<p>Name Philadelphia Orchestra</p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>400</p>	<p>360 90.0%</p> <p>42 10.5%</p> <p>40 10.0%</p> <p>30 7.5%</p>
<p>Name Pittsburgh Symphony Orchestra</p> <p> USA</p> <p>Period of Analysis SEPT 21 - JUN 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>165</p>	<p>151 91.5%</p> <p>6 3.6%</p> <p>14 8.5%</p> <p>7 4.2%</p>
<p>Name River Oaks Chamber</p> <p> USA</p> <p>Period of Analysis SEPT 21 - MAY 22</p>	<p>SCHEDULED COMPOSITIONS</p> <p>42</p>	<p>37 88.1%</p> <p>7 16.7%</p> <p>5 11.9%</p> <p>2 4.8%</p>

COMPOSITIONS BY:

- Men
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Men
- Women
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous Women
- Non-binary
- Black, Asian, Mixed-Heritage, Middle Eastern, Indigenous non-binary

Name **San Francisco
Symphony Orchestra**

SCHEDULED
COMPOSITIONS

379

318
83.9%

61
16.1%

 USA

● 29
7.7%

● 38
10.0%

Period of Analysis SEPT 21 - JUL 22



Be the Change

Talent is everywhere but opportunity is not.

Hillary Clinton

We are on a mission to ensure that women have equal opportunities across the music world. We recognise the power of partnerships to accelerate progress. We want to unite the music industry leaders, decision-makers and creatives to join our international network so together we can create **faster change**.

It's a sad reality that many artists don't feel inspired to create music when they can't see people who look like themselves being celebrated.

As a result, we are all missing out on great music.

Join one of our memberships and become part of an international network dedicated to creating a more equal and diverse music industry for all.

MEMBERSHIP OPTIONS:

1. Professional Orchestras
2. Arts Organisations
3. Individuals



Visit: www.donne-uk.org/membership/

WHY JOIN?

- **You see our work and the impact we are making and you want to ensure we can continue this work;**
- You will be able to interact and network with Donne's rich network of world-class professionals, industry leaders and an international community at our events;
- Funded organisations will be more successful at fundraising and reaching diversity and inclusion targets by joining and supporting our current work;
- Access to an international team to support professional orchestras and music organisations to curate more inspiring concert seasons;
- Your programmes would be successful;
- Your audiences will be more diverse;
- You will be supporting faster change;
- You will expand your knowledge and access to a broader repertoire of composers to expand their broadcast content and audiences;
- You will be part of a supportive and international network.

By working together, we can create an environment where all voices can be heard and respected, and where everyone has a chance to succeed.

In a world that is moving ever faster, together we can make sure that the music industry keeps pace.

CORPORATE SPONSORS

If you are a corporation, donor or patron of the arts, we need your influence and power to change the status quo and the structures that still hold inequality together. **We have several exciting partnership opportunities for like-minded brands wishing to lead the way, looking to engage and inspire.**

All Donne's initiatives contribute to the UN's Sustainable Development Goals (SDG) and make a conclusive impact, helping to build a more inclusive, equal and sustainable society. The purpose of the fundraising is to cover costs of activities in support of the SDGs. Donne's initiatives support goals 4, 5 and 10.



More ways you can help

- If you have a blog or website, write about our work and link to us
- If you have a YouTube channel, talk about our work and link to us
- [Sign up for our Newsletter](#)

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LinkedIn:
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TikTok
[@donne_uk](#) [↗](#)

Deeds, not words

Dame Ethel Smyth (1858-1944)



Donne, Women in music is a charitable foundation that celebrates, advances and amplifies women in music. UK Registered Charity No: 1191758.

Our Mission

We are dedicated to achieving **gender equality** in the music industry. We are here to connect and empower **anyone who identifies as a woman** in order to **create a more equitable music industry**.

Our Vision

A world of musical equality where **gender is irrelevant**, where women are seen, heard and appreciated for their talent, creating a legacy of inspiration for future generations.

A musical world where our stages reflect **the richness of equality and diverse**, generating more inspiration and opportunities for everyone.

Our Values

Equality & Inclusion

Our organisation exists to promote and support **anyone who identifies as a woman**, including trans women and gender expansive categories.

Intesectionality is paramount to us

We recognise the complex challenges that women face, in addition to their gender, due to race, sexuality and/or sexual identity, cultural nuances, faith, ability etc. Therefore, **we are committed to promoting all women equally**.

Impact

We create impact through **education and inspiration**. We create supportive material to educate and transform the future of gender equality in music.

We celebrate progress

We champion the achievements and success of women in the music industry as we believe **this will inspire others**. Every personal achievement helps to raise awareness and inspire audiences globally to celebrate women in music.

Our Founder

Listed as one of the BBC's 100 most inspirational and influential women in the world, multi award-winning soprano Gabriella Di Laccio is the inspirational driving force behind the Donne Foundation, spearheading the drive to equality for women in music globally.

What We Do

The Donne Foundation is an international organisation **leading in insights and evidence**, making valuable resources **freely available to all**, increasing access, supporting under-represented communities and **connecting people worldwide**.

Check out some of our resources:

[The Big List of Women Composers](#)

The BIG LIST of Women Composers is an ever-expanding list featuring more than 5,000 women composers (and counting). From pre-medieval composers to 21st century singer-songwriters, pick a country, a century, a music genre: you will find a woman there!



[Multimedia Resources:](#)

We create educational videos, playlists, organize online events, podcast series, share the stories of inspirational women and connect with thousand of women in music who still feel very invisible around the world.



[Orchestral Works by Women Composers Database:](#)

Here you can find more than 500 orchestral pieces by women plus some extra suggestions. But don't stop there. There is much to be discovered! You can find links to a great number of these in our YouTube Playlist.



Get in touch if you want to be part of making a real positive impact for equality and diversity in music.

www.donne-uk.org

Email: info@donne-uk.org

Visit our Shop [↗](#)

Buy unique items and **support women in music.**

All the revenue from sales will go to support many initiatives that advance diversity, create opportunities, and have a direct impact in the future of women in music.



POSTERS



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