



2018-2019 Season Overview

JULY 2019

Report Summary

The following is a report on the gender distribution of choreographers whose works were presented in the 2018-2019 seasons of the fifty largest ballet companies in the United States. The data is separated into subsections, focusing on different aspects of the distribution of male and female choreographic work included in the 2018-2019 season. DDP cites sources and discusses limitations and important disclaimers at the end of the report as well as a comparison with 2019-2020 season announced works.

Introduction

The report contains three sections. **Section I** details the total distribution of male and female choreographic works for the 2018-2019 (or equivalent) season. It also discusses gender distribution within programs, defined as productions made up of full-length or mixed-repertory works. **Section II** examines the distribution of male and female-choreographed world premieres for the 2018-2019 season of the same companies, as well as main stage and non-main stage premieres. **Section III** compares findings from the present Report to works announced for the upcoming 2019-2020 season.

Highlights of DDP Findings

Following the May *First Look* Report, DDP recalculated the gender distribution of the 2019-2020 seasons (announced to date) of the Top 50 companies, in order to include companies who announced their seasons following the report's release. The following highlights compare the 2018-2019 data with the updated 2019-2020 data (as of July 15, 2019).

Works

(includes both full or evening-length and mixed-repertory works)

- 81% of works in the 2018-2019 seasons are choreographed by men
- 79% of works in the 2019-2020 seasons are choreographed by men.

Programming/Seasons

(a program is a performance that includes either one full-length work or two to three mixed-repertory works)

- 70% of programs in the 2018-2019 season featured work choreographed exclusively by men.
- 62% of programs in 2019-2020 seasons featured work choreographed exclusively by men.

Best of the Top 50

(contains companies staging the most gender-diverse repertoire)

- For the 2018-2019 season, the ten companies staging the most work by women were: Ballet Hispanico of New York (63%), Eugene Ballet Company (60%), Dayton Ballet (57%), Hubbard Street Dance Chicago (50%), Sacramento Ballet (47%), Ballet Austin (40%), Cincinnati Ballet (36%), American Ballet Theatre (35%), Charlotte Ballet (33%), and Ballet Memphis (31%). Five of these companies have female artistic directors.
- For the 2019-2020 season, the ten companies staging the most work by women are: Sacramento Ballet (67%), American Ballet Theatre (67%), Eugene Ballet Company (60%), Cincinnati Ballet (56%), Kansas City Ballet (38%) Richmond Ballet (38%), Nashville Ballet (35%), Hubbard Street Dance Chicago (33%), Joffrey Ballet (25%), and Pacific Northwest Ballet (23%). Four of these companies have female artistic directors.
- The Top 10 companies for staging work by women in both seasons are: American Ballet Theatre, Cincinnati Ballet, Eugene Ballet Company, Hubbard Street Dance Chicago and Sacramento Ballet

Worst of the Top 50

(contains companies staging the least gender-diverse repertoire)

- According to company press releases and websites, the following companies' 2018-2019 seasons were exclusively-male: Pittsburgh Ballet Theatre, Ballet Arizona, Texas Ballet Theater, Colorado Ballet, BalletMet, Oklahoma City Ballet, California Ballet.
- For the 2018-2019 season, the ten least gender diverse companies (for which data was available) by percentage male were: Pittsburgh Ballet Theatre (100%), Ballet Arizona (100%), Texas Ballet Theater (100%), Colorado Ballet (100%), BalletMet (100%), Oklahoma City Ballet (100%), California Ballet (100%), Pacific Northwest Ballet (95%), New York City Ballet (95%), and Atlanta Ballet (94%).
- For the 2019-2020 season (to date), the ten least gender-diverse companies are: Ballet Arizona (100%), Texas Ballet Theater (100%), New York City Ballet (94%), Sarasota Ballet of Florida (93%), Miami City Ballet (92%), Pennsylvania Ballet (92%), Atlanta Ballet (92%), Alvin Ailey American Dance Theater (91%), San Francisco Ballet (91%), and Pittsburgh Ballet Theatre (90%).

The Seasons by Numbers

	<u>2018-2019</u>	<u>2019-2020*</u>
Total works:	645	467
Total by Men:	520	369
Total by Women:	109	87
% Works Choreographed by Men:	81	79
% Works Choreographed by Women:	17	19
% Programs Choreographed by Men Only:	70	62
% Programs Choreographed by Women Only:	4	6
% Programs Choreographed by Both:	26	32
% World Premieres Choreographed by Men:	65	62
% World Premieres Choreographed by Women:	34	38

**Announced to date*

The **Top 50**, as we named them in early 2018, are the 50 companies that domestically operate with the largest budgets (as measured by annual expenditures reported in publicly-released Forms 990).

DDP’s list of the Top 50 companies remains the same in this report as in all previous reports released in 2019. Our team tracks expenditures on a yearly basis and will update the Top 50 list as appropriate in January 2020. DDP obtains all factual data regarding works presented or scheduled via public records. Sources are detailed at the end of the report. DDP rounds all percentages up to the nearest whole number.

Top 50 Domestic Companies

The fifty domestic companies that make up DDP’s **Top 50** operate on both regional and international stages. DDP orders them from largest to smallest budget expenditures, as follows:

- | | |
|------------------------------------|------------------------------|
| New York City Ballet | Richmond Ballet |
| San Francisco Ballet | Oregon Ballet Theatre |
| American Ballet Theatre | Milwaukee Ballet |
| Alvin Ailey American Dance Theater | Carolina Ballet |
| Houston Ballet | BalletMet Columbus |
| Boston Ballet | Orlando Ballet |
| Pacific Northwest Ballet | Nashville Ballet |
| Joffrey Ballet | Ballet Hispanico of New York |
| Miami City Ballet | Dance Theatre of Harlem |
| Pennsylvania Ballet | Alonzo King LINES Ballet |
| Ballet West | Aspen Santa Fe Ballet |
| Kansas City Ballet | Nevada Ballet Theatre |
| Atlanta Ballet | Ballet Memphis |
| Pittsburgh Ballet Theatre | Smuin Ballet |
| Washington Ballet | American Repertory Ballet |
| Cincinnati Ballet | Los Angeles Ballet |
| Dayton Ballet | Louisville Ballet |
| Hubbard Street Dance Chicago | Oklahoma City Ballet |
| Ballet Arizona | Grand Rapids Ballet |
| Texas Ballet Theater | Sacramento Ballet |
| Colorado Ballet | Jose Mateo Ballet Theatre |
| Sarasota Ballet of Florida | Eugene Ballet Company |
| Ballet Austin | California Ballet |
| Charlotte Ballet | Alabama Ballet |
| Tulsa Ballet | LA Dance Project |

Section I: Gender Distribution In Seasonal Repertoire

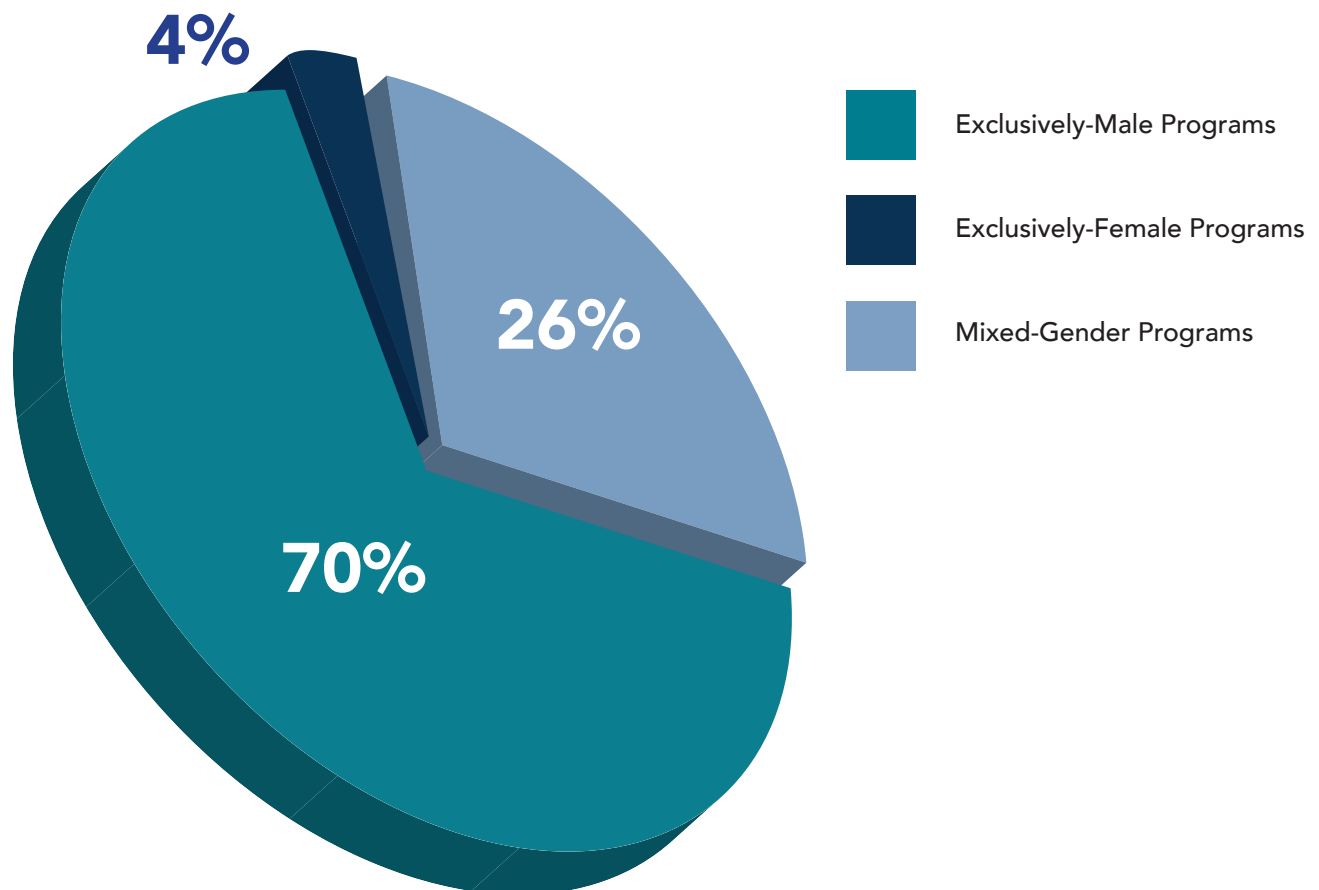
The statistics in **Section I** are divided into categories of gender and program type (full-length or mixed-repertory).

Gender Distribution Within Programs

DDP breaks down the gender distribution in company programs, defined as combinations of single-act works (typically three, known as a triple-bill or mixed-repertory production) or a full-length production performed by a company. For example, a full-length *Swan Lake* is one program and an evening of three single-act works, like *In the Upper Room*, *Rubies*, and *Bliss!*, is also one program.

The graphic below shows the percentage of programs that feature exclusively-female works, exclusively-male works, and mixed-gender works (or unannounced rosters).

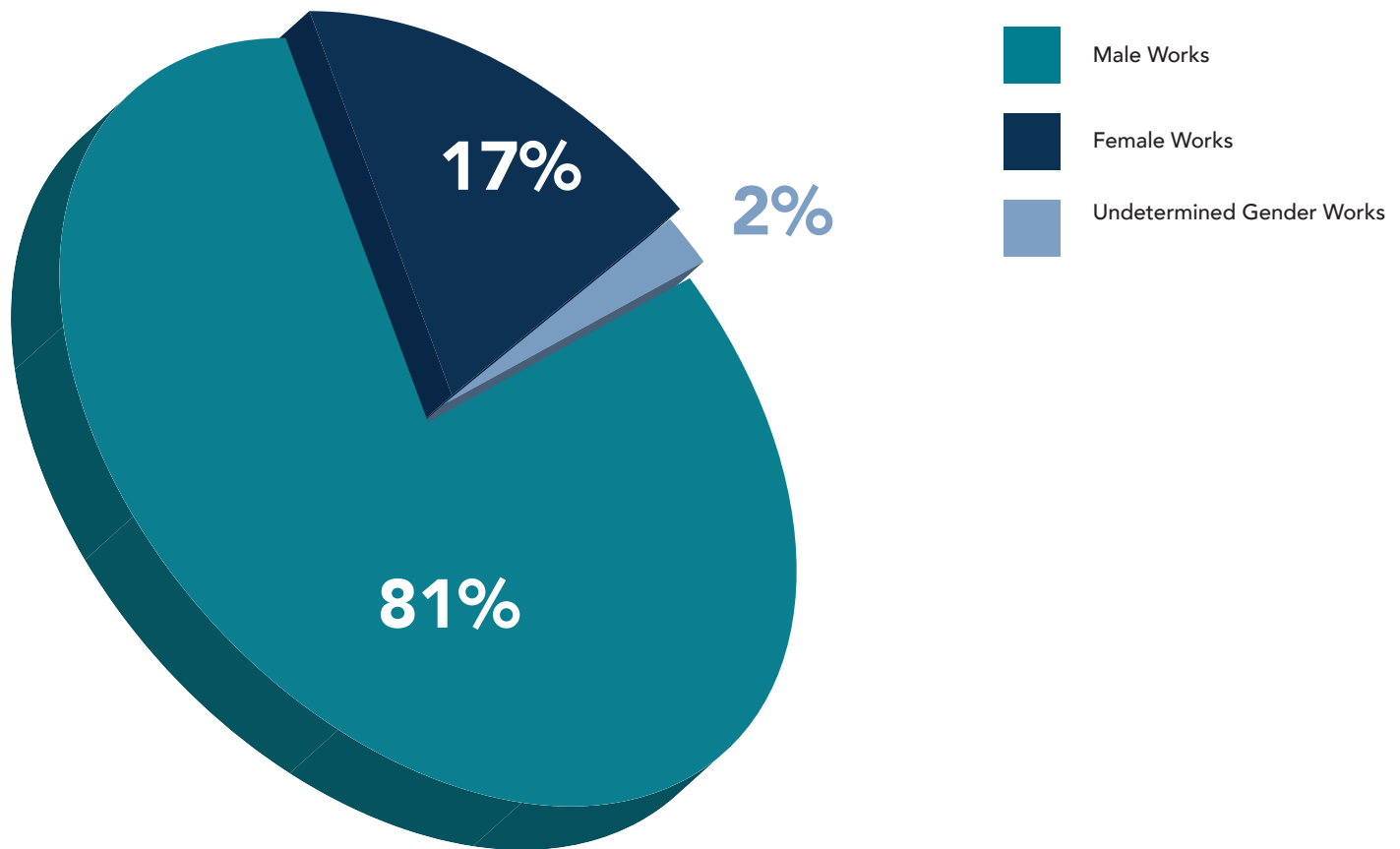
Gender Distribution of 2018-19 Company Programs



2018-2019 Season Gender Distribution

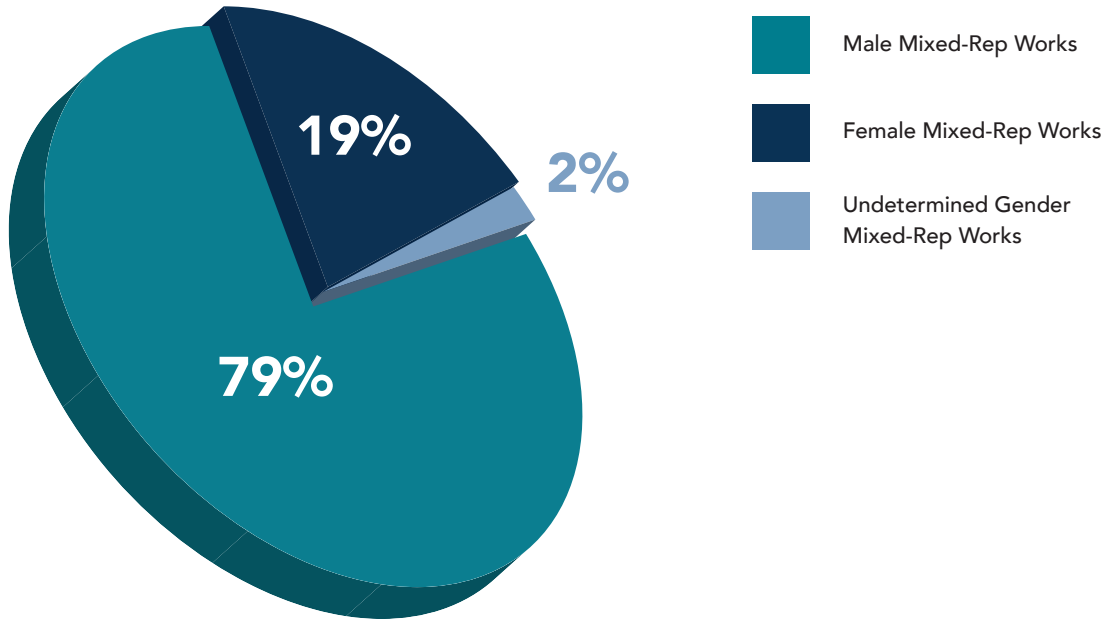
Among all 645 works produced for 2018-2019 season, 520 were choreographed by men and 109 were choreographed by women. (DDP was unable to identify choreographers of 16 works or these works were by multiple choreographers of mixed gender and were therefore not counted for one gender over another [see *Limitations*].)

Gender Distribution of All 2018-19 Works



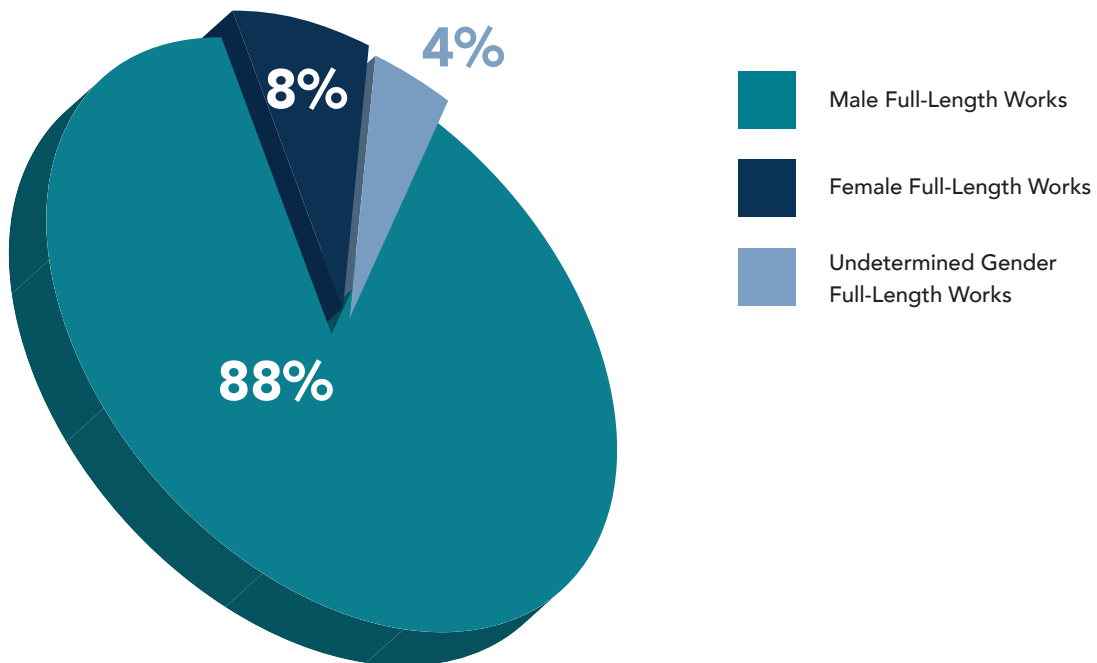
Mixed-Repertory Productions

Gender Distribution of 2018-19 Mixed-Repertory Works



Full-Length Productions

Gender Distribution of 2018-19 Full-Length Works



SECTION II: WORLD PREMIERES

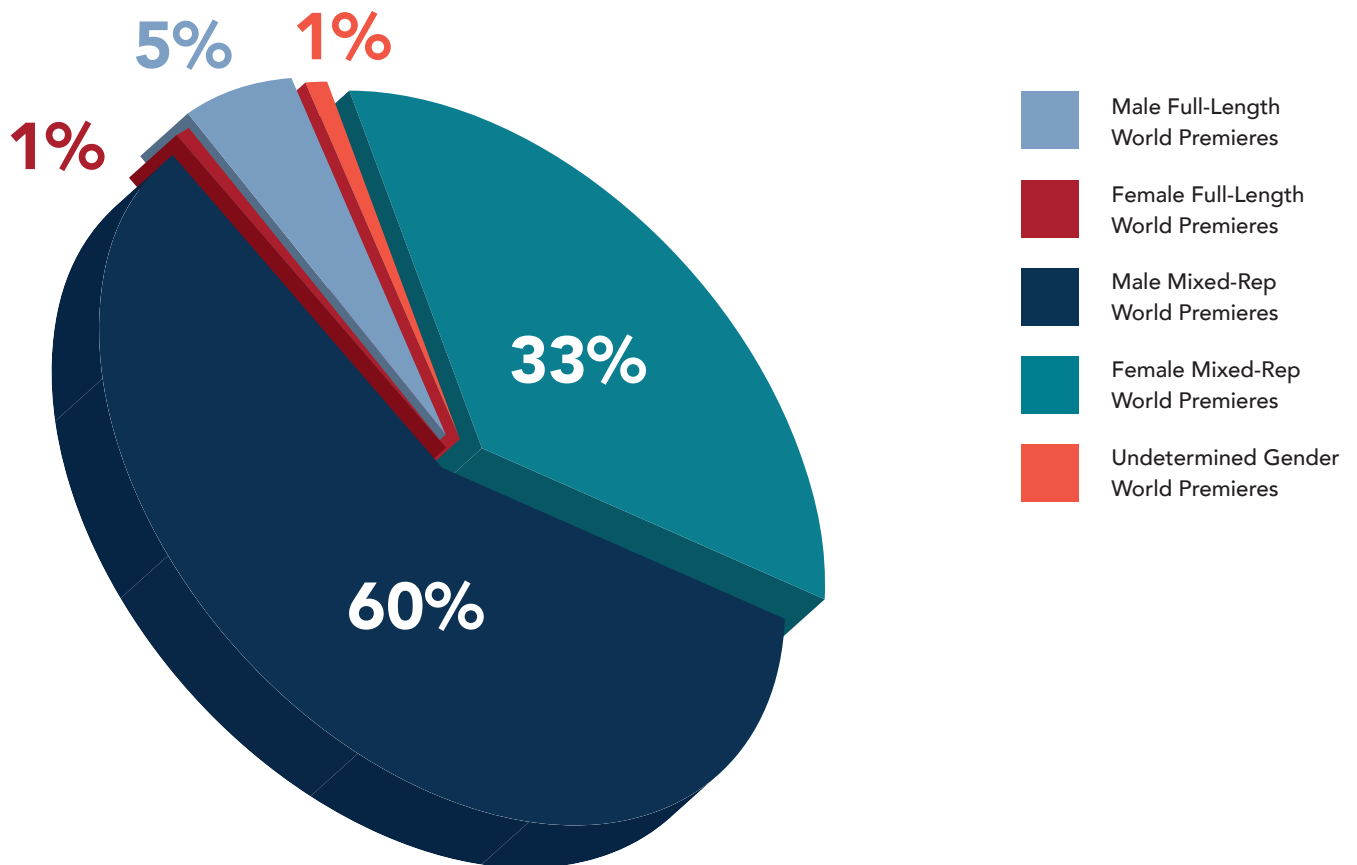
Section II contains the gender distribution of choreographers for world premieres within the 2018-2019 seasonal repertoire. DDP defines world premieres as brand-new works of either single-act or multi-act duration commissioned by a company.

The majority of world premieres are mixed-repertory, main stage works.

DDP included only the 39 companies that listed world premieres this season in calculations for **Section II** of the report.

World Premiere Duration & Gender

2018-19 World Premiere Gender Distribution by Duration



60% of the world premieres of the 2018-2019 season were male-choreographed mixed-repertoire works.

33% of the world premieres of the 2018-2019 season were female-choreographed mixed-repertoire works.

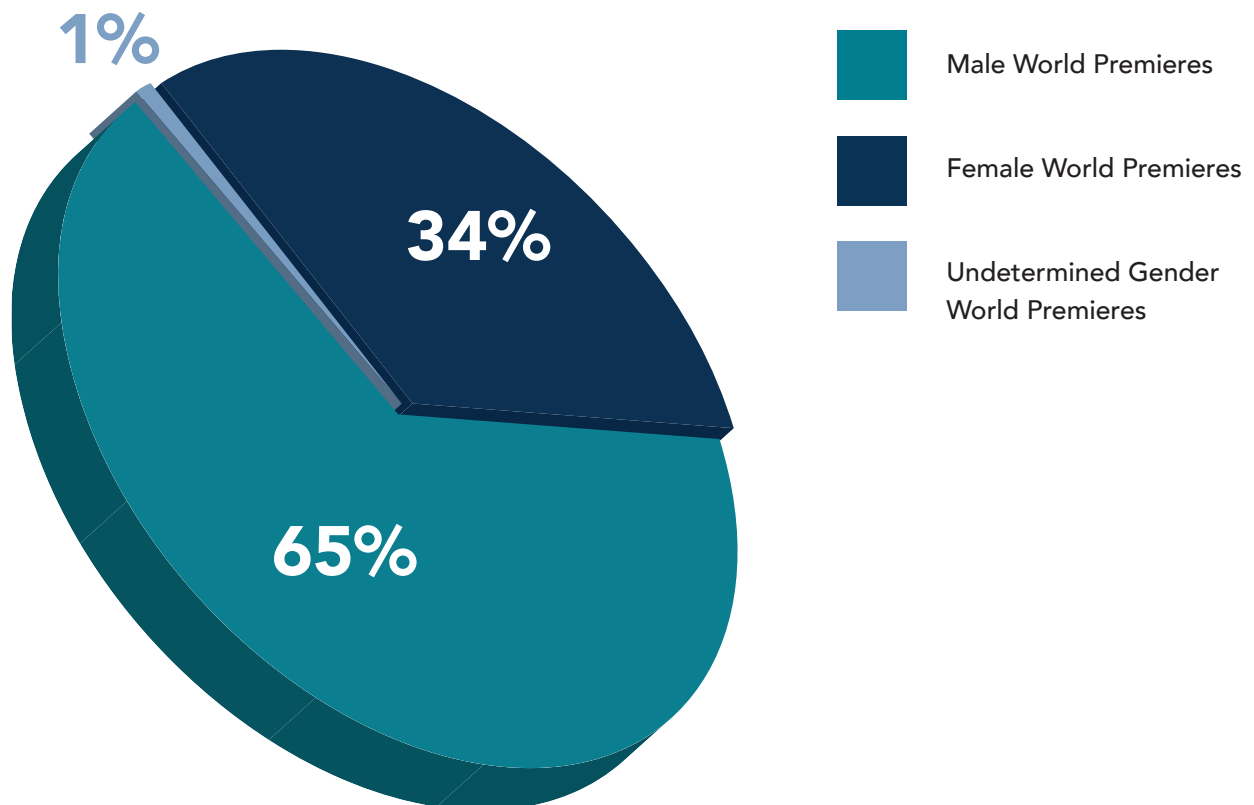
5% of the world premieres of the 2018-2019 season were male-choreographed full-length productions.

There was 1 female-choreographed full-length world premiere for the 2018-2019 season, Sacramento Ballet's commission of *The Nutcracker*, by artistic director Amy Seiwert.

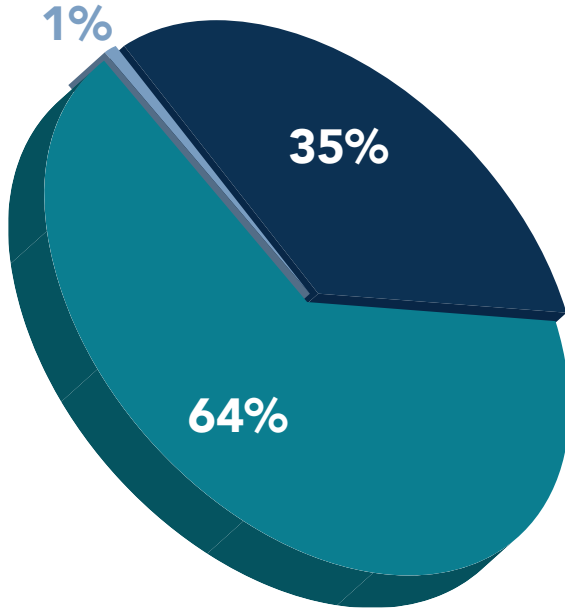
Also of note is Cathy Marston's recent Northern Ballet commission, *Jane Eyre*, which had its U.S. premiere in New York this June with American Ballet Theatre and will appear in Joffrey Ballet's upcoming season.

World Premiere Gender Distribution

Gender Distribution of 2018-19 World Premieres

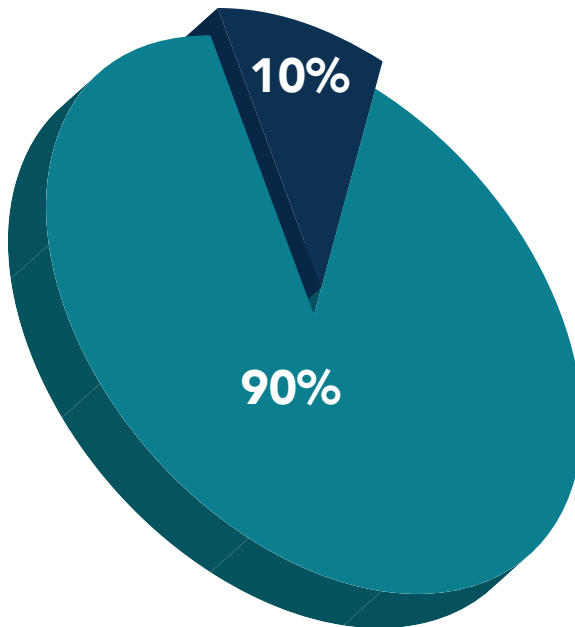


Gender Distribution of 2018-19 Mixed-Repertory World Premieres



- Male Mixed-Rep World Premieres
- Female Mixed-Rep World Premieres
- Undetermined Gender Mixed-Rep World Premieres

Gender Distribution of 2018-19 Full-Length World Premieres



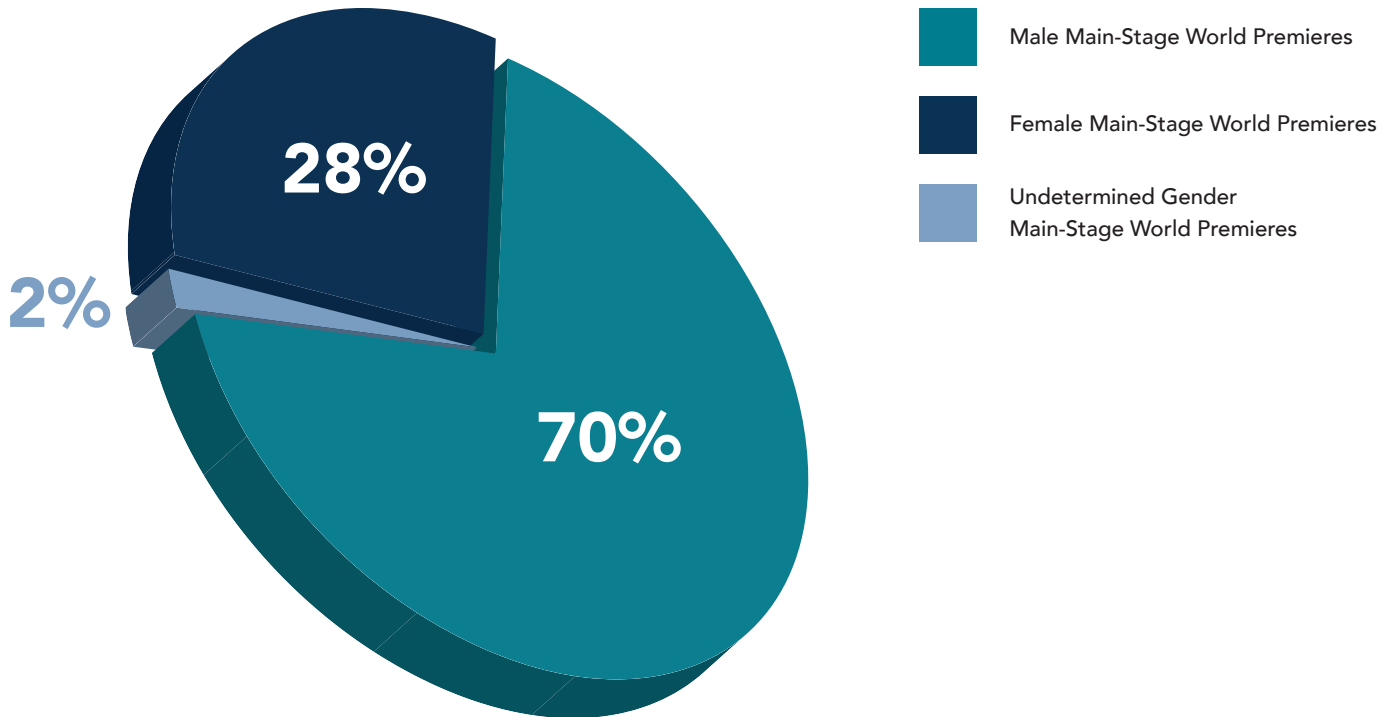
- Male Full-Length World Premieres
- Female Full-Length World Premieres

World Premiere Staging & Gender

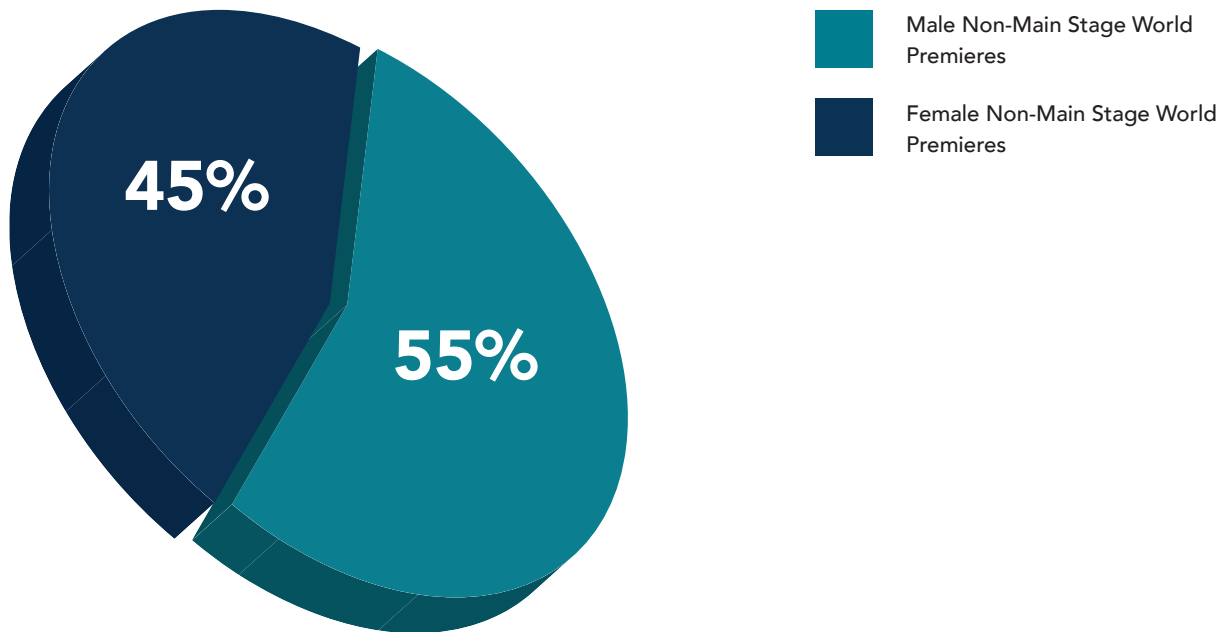
Companies often debut world premieres in-studio or in black-box theater programs before bringing them to the main stage. Occasionally, they are commissioned for second company programs.

The one area where world premiere commissions for female choreographers outpaces that for their male counterparts is in smaller venues. This is an encouraging trend but indicates that women are still not being trusted with big budget premieres.

Gender Distribution of 2018-19 Main Stage World Premieres



**Gender Distribution of 2018-19
Non-Main Stage World Premieres**



World Premiere Count

2018-2019

Total World Premieres: 172
 Female World Premieres: 58
 Male World Premieres: 112
 *2 total undetermined gender or male/female team

Total Mixed-Rep World Premieres: 162
 Female Mixed-Rep World Premieres: 57
 Male Mixed-Rep World Premieres: 103
 *2 undetermined gender or male/female team

Total Full-Length World Premieres: 10
 Female Full-Length World Premieres: 1
 Male Full-Length World Premieres: 9

2019-2020 (announced to date)

Total World Premieres: 100
 Female World Premieres: 38
 Male World Premieres: 62

Total Mixed-Rep World Premieres: 93
 Female Mixed-Rep World Premieres: 34
 Male Mixed-Rep World Premieres: 59

Total Full-Length World Premieres: 7
 Female Full-Length World Premieres: 1
 Male Full-Length World Premieres: 6

Section III: Comparison of 2018-2019 Seasons to 2019-2020 Seasons

Section III compares DDP's findings on the announced 2019-2020 seasons of the Top 50 companies to the updated statistics for the 2018-2019 season. DDP includes the four companies, American Ballet Theatre, Hubbard Street Dance Chicago, California Ballet, and Los Angeles Ballet, who announced after the May DDP *First Look* Report in this comparison. For more information regarding the 12 companies from whom DDP did not obtain data for the *First Look* Report (including the aforementioned four companies), see the limitations section.

DDP's examination of these four seasons was [published on our website](#), and can be found at dancedataproject.com/research.

Overall Gender Distribution

In the 2018-2019 season, 81% of works were choreographed by men and 17% by women. The 2019-2020 season data reveals a slight improvement, as 79% of works will be choreographed by men and 19% by women.

The distributions within the categories of mixed-repertory (or single-act) works follow a similar trend. For the 2018-2019 season, 79% of mixed-repertory works were choreographed by men. For the 2019-2020 season, 78% of these works will be choreographed by men.

DDP research indicates within full-length works, companies will commission more women for the 2019-2020 season. In the 2018-2019 distribution, 88% of full-length works were choreographed by men, 8% by women, and 4% by male/female teams or unknown choreographers. In the 2019-2020 distribution, 83% of full-length works will be choreographed by men, 10% by women, and 7% by male/female teams or unknown choreographers. It should be noted that a number of mixed-repertory works are yet to be announced and will likely change the current conclusions.

World Premieres: Gender Distribution

World premieres are designated as a section and category in DDP reports due to their expense and exposure. Companies often give more marketing attention and devote more resources to the commission of a new work.

DDP research suggests there is a marked positive trend in the gender distribution of choreographers within the category of world premieres.

For the 2018-2019 season, five companies presented an overall majority (>50%) of world premieres choreographed by women: American Ballet Theatre (67%), Boston Ballet (75%), Nevada Ballet Theatre (60%), Sacramento Ballet (54%), and Eugene Ballet Company (100%). [Boston Ballet and Nevada Ballet Theatre's premieres by women were

non-main stage.]

For the 2019-2020 season, 11 companies will present an overall majority [>50%] of announced (at time of report) world premieres choreographed by women: American Ballet Theatre (100%), Joffrey Ballet (100%), Pittsburgh Ballet Theatre (100%), Colorado Ballet (100%), Nevada Ballet Theatre (100%), Eugene Ballet Company (100%), Ballet West (67%), The Washington Ballet (67%), Hubbard Street Dance Chicago (67%), Grand Rapids Ballet (67%), and Sacramento Ballet (67%).

Mixed-Repertory World Premieres

- Of mixed-repertory world premieres in the 2018-2019 season, 64% were choreographed by men and 35% by women.
- Of mixed-repertory world premieres announced so far in the 2019-2020 season, 63% will be choreographed by men and 37% by women.

Full-Length World Premieres

In DDP's *First Look* at the 2019-2020 season, we wrote, "100% of the main company full-length world premieres are choreographed by men, while one of the seven full-length world premieres will be a second company production, *Snow White*, choreographed by two women."

This largely mirrors the 2018-2019 season, in which all but one full-length world premiere were choreographed by men. This single production was Amy Seiwert's *The Nutcracker* commissioned by the Sacramento Ballet, of which Seiwert is Artistic Director.

Another notable work of longer duration by a woman is Claudia Schreier's *Passage*, performed in three parts, which has been announced as a work in Dance Theatre of Harlem's upcoming season and tours. DDP did not include this work in calculations due to the company's incomplete announcement of upcoming seasonal repertoire. The US premiere of Cathy Marston's *Jane Eyre*, another work in the premiere category, staged by American Ballet Theatre in its 2018-2019 season (and in the 2019-2020 season by Joffrey Ballet) was not included in world premiere calculations due to its world premiere having occurred in the United Kingdom.

Main Stage World Premieres

- For the 2018-2019 season, 70% of all main stage world premieres were works by men.
- For the 2018-2019 season, 50% percent or more of the main stage world premieres of the following companies were by women: American Ballet Theatre, Dayton Ballet, Hubbard Street Dance Chicago, Charlotte Ballet, Richmond Ballet, Smuin Ballet, American Repertory Ballet, Sacramento Ballet, and Eugene Ballet Company.

Non-Main Stage World Premieres

- For the 2018-2019 season, 55% of non-main stage world premieres (works produced in company in-studio initiatives and similar performances) were works by men.
 - Possible Conclusion: Women are given their opportunity on a secondary stage before being commissioned for work in the company's primary venue.

DDP could not obtain comprehensive data for main stage versus non-main stage premieres for the 2019-2020 seasons.

Company Collaboration Programs

DDP is committed to recognizing companies for all their creative and inclusive commissions. However, companies may occasionally collaborate on programs with new commissions or repeat works. Often these programs are collaborations of companies within the Top 50 with one or more companies that do not qualify for the Top 50. These programs are inconsistent in presentation venue (main stage, blackbox, full-length, mixed-repertory, etc.), which can confound results if included in counts with main company season programs, particularly because it is often unclear which company within the program performs what work. Therefore, DDP has chosen to exclude these programs from calculations = for the 2018-2019 season and acknowledge them separately. Below are the known instances of collaboration within company programs:

- **Joffrey Ballet:** Joffrey Ballet traveled to Paris, France, at the invitation of *Les Étés de la Danse*. This performance, featuring two works, is not part of the Joffrey Ballet's season.
- **Kansas City Ballet:** One program, *New Dance Partners*, was a collaboration with three other companies for which Kansas City Ballet premiered a work by Annabelle Lopez Ochoa. DDP does not consider this a KCB program for purposes of the study.
- **Pittsburgh Ballet Theatre:** Two programs were shared with Dance Theatre of Harlem; DDP does not consider these two programs main stage Pittsburgh Ballet Theatre or Dance Theatre of Harlem programs.
- **Dayton Ballet:** One program, the *Season Opening Spectacular* was a combination of Dayton Performing Arts Alliance works and thus is not included in DDP's study.
- **Hubbard Street Dance Chicago:** One program was shared with Malpas Dance Company; DDP did not consider this program an HSDC program for purposes of the study.
- **Texas Ballet Theater:** One full-length work was a co-production with National Ballet of Canada; DDP did not consider this a TBT program for purposes of the study.

- **Colorado Ballet:** One program was shared with Wonderbound and Cleo Parker Robinson Dance; DDP did not consider this program a Colorado Ballet program for purposes of the study.
- **Nevada Ballet Theatre:** One program was shared with Cirque du Soleil; DDP did not consider this program a Nevada Ballet Theatre program for purposes of the study.

Sources

The research team obtained information concerning the previous 2018-2019 season and the upcoming 2019-2020 season exclusively from the websites and press releases of the Top 50 domestic companies (see full list in the introduction).

Data Limitations and Company Notes

General Limitations

Important Disclaimer: Although the greatest care is taken by Dance Data Project® to ensure that these findings are accurate, DDP assumes no liability for any inadvertent errors or exclusions and maintains our belief that company transparency is key to the most accurate findings. With this in mind, the data used in calculations for this report is accessible via request and can also be found on the Research page of the DDP website.

DDP collects all company programming data from company website archives, season announcement press releases, or other primary sources. Data collection would be unreliable and inconsistent from any other source (i.e., reviews, local news articles, non-company sourced videos and social media) if not replicated for each company. Therefore, omissions of programs and works that are not directly accessible to the public should be expected, although DDP invites any company that should see a work or program omitted to contact our team to rectify the error.

Our Reports capture the most comprehensive roster of works and programs of the sample of the Top 50 companies, but we will always strive to improve our accuracy and incorporate more data where available.

DDP does its best to capture the most accurate data from each company's season and provide sample statistics for that data, despite a large amount of variation within company operations as to organization and presentation of such data. When a company or a work does not meet certain common parameters required to include it in calculations, DDP excludes that company or work from calculations or notes it in our statement of limitations.

In total, DDP was able to obtain 2018-2019 seasonal data for 44 of the Top 50 companies. The six companies without appropriate data available were **Alvin Ailey**

American Dance Theater, Dance Theatre of Harlem, Alonzo King LINES Ballet, Aspen Santa Fe Ballet, Jose Mateo Ballet Theatre, and LA Dance Project. DDP included only the 39 companies that listed world premieres this season in calculations for **Section II** of the report. The 11 companies without appropriate data for world premieres were the aforementioned six companies without seasonal data and **Colorado Ballet, BalletMet, Ballet Hispanico of New York, Los Angeles Ballet, and California Ballet.**

Irregular Seasons/Production Style

The majority of domestic companies follow the same seasonal schedule. Seasons are usually presented as Fall/Spring and are labeled and announced as 2018-2019 or 2019-2020 seasons. DDP included repertoire of the following companies, although their operations do not occur within the traditional 2018-2019 season:

- **American Ballet Theatre** (ABT's Fall Season features rotating performances of the same mixed-repertory works. To avoid confusion, its program counts were excluded from the DDP total but its individual works were included.)
- **San Francisco Ballet** (SFB's equivalent of an upcoming season is the 2019 Season, which began in Spring of 2019 and will continue into the Fall with a tour of their Spring works. The programming recorded for the 2018-2019 season were performances that began in January of 2018 and were continued into the Fall of 2018. No works from the Spring of 2019 are included in data for this report (as they are part of the 2019 season which continues through Fall of 2019 and were included in DDP's *First Look* report from May of 2019.)
- **Ballet Hispanico** (Ballet Hispanico tours with mixed-repertory programs. DDP was unable to determine the variations of repertory within each performance and therefore excluded Ballet Hispanico from counts of programs. DDP included the works performed by Ballet Hispanico in counts of mixed-repertory works.)
- **Ballet Memphis** (DDP considered Ballet Memphis programs staged within the company's headquarters main stage, despite this type of program often being categorized as blackbox or in-studio at other companies. DDP only considered the company's *Giselle Redux* program a non-mainstage work.)
- **Smuin Ballet** (Smuin Ballet performs in rotating mixed-repertory programs.)

The seasons of three companies were excluded from this report so as to avoid confounding the results in aggregating the statistics of companies operating under more common season parameters:

- **Aspen Santa Fe Ballet:** Aspen Santa Fe Ballet performs both in Aspen and in Santa Fe. The company also tours productions around the country. DDP excluded the company as it does not operate under parameters that appear to be comparable with the rest of the Top 50 sample. The company did, however, feature work by women in its previous touring season.

- **Jose Mateo Ballet Theatre:** Jose Mateo Ballet Theatre's season does not align with a regular seasonal schedule and this company now appears to be a pre-professional company.
- **LA Dance Project:** LA Dance Project's season does not align with a regular schedule and its work is often a collaboration of different art mediums, making its season significantly different from other Top 50 company seasons.

Programs of Unknown Works

DDP was unable to obtain a roster of works performed in program(s) of the following companies. DDP included these programs in the total count but excluded them from gender distribution calculations:

- **Houston Ballet:** One program with unknown works
- **Joffrey Ballet:** One program with unknown works
- **Ballet Arizona:** One program with unknown works
- **Smuin Ballet:** One program is a full-length program by one choreographer that may include multiple works performed consistently each season. DDP counted this program as a full-length work in the May *First Look Report* and subsequently the present Report - *The Christmas Ballet*.
- **Alabama Ballet:** One program with unknown works - *At Home*, a non-main stage program

Works with Unknown Choreographers

DDP was unable to determine the choreographer(s) of certain works of the following companies. DDP included these ballets in the total count of works but excluded them from gender distribution counts:

- **Houston Ballet:** One mixed-repertory work with unlisted choreographer - *Merry Widow Pas de Deux*.
- **Orlando Ballet:** Six pieces by unknown choreographers make up a program (the program was included in counts of programs and works were counted in total works without gender counts included).

Multiple Choreographers of Dual Gender

The following works have both male and female choreographers (two choreographers). DDP excluded these works from gender distribution counts:

- **Miami City Ballet:** One mixed-repertory work was choreographed by a male-female team - *Brahms/Handel* by Jerome Robbins and Twyla Tharp.
- **Ballet West:** Two full-length works were created by a male-female team of choreographers - *Swan Lake* by Adam Sklute, Mark Goldweber, and Pamela Robinson Harris and *Beauty and the Beast* by Adam Sklute, Pamela Robinson-Harris, and Peggy Dolkas

- **The Washington Ballet:** One full-length work was by a male-female team - *The Sleeping Beauty* by Julie Kent and Victor Barbee
- **Hubbard Street Dance Chicago:** One mixed-repertory work was choreographed by a male-female team - *Common Thread* by Rena Butler and Florian Lochner
- **Oregon Ballet Theatre:** One mixed-repertory work was choreographed by a male-female team - *Big Shoes* by Jamey Hampton and Ashley Roland
- **Ballet Memphis:** One full-length work was created by a team of one woman and two men - *The Nutcracker* by Janet Parker, Steven McMahon and Joseph Jefferies
- **Los Angeles Ballet:** One full-length work was by a male-female team - *The Nutcracker* by Thordal Christensen and Colleen Neary
- **Louisville Ballet:** One full-length work was by a male-female team of choreographers - *Cinderella* by Alun Jones and Helen Starr

Repeat Works & Choreographers

Some companies repeat the same work in different programs. DDP counts works and choreographers each time their name appears in a new program. For this reason, a production that appeared in a company's second program and in a company's eighth program would be counted twice (and its choreographer's gender would also be counted twice). Examples of such instances:

- **San Francisco Ballet:** *Sleeping Beauty* (Helgi Tomasson) was counted twice in total works for San Francisco Ballet because it was performed in both Spring of 2018 and Spring of 2019 in separate programs.
- **American Ballet Theatre:** *Songs of Bukovina* (Alexei Ratmansky) and in the *Upper Room* (Twyla Tharp) were counted twice each in total works for American Ballet Theatre, as they were featured in programs in ABT's fall and spring seasons. (ABT divides its seasons into fall and spring, rather than the traditional 2018-2019 seasonal structure; see *Irregular Seasons/Production Style*.)

Second Company Works/Programs

The following companies listed second company productions alongside their main season or the second company frequently performed within a main company program. DDP included these works and programs in all counts but separated them in certain calculations detailed in **Section II** of the report:

- **Ballet West** (One full-length work was a second company production.)
- **Cincinnati Ballet** (Two full-length works were second company productions.)
- **Ballet Austin** (One full-length work was a second company production.)
- **Tulsa Ballet** (Two mixed-repertory programs were second company productions.)

- **Milwaukee Ballet** (One mixed-repertory program was a second company production.)
- **Orlando Ballet** (One mixed-repertory program was a second company production with an unknown number of world premieres by two male choreographers; DDP excluded this program from all counts except number of programs.)
- **Grand Rapids Ballet** (Two full-length second company productions were listed.)

Non-Main Stage Programs

The following companies listed programs/works that did not appear to be main stage programs or that were second company works/programs. DDP included these programs in all counts but separated them in certain calculations detailed in **Section II** of the report:

- **American Ballet Theatre** (One work by Lauren Lovette)
- **Boston Ballet** (One program)
- **Ballet West** (Two programs)
- **Kansas City Ballet** (One program)
- **Atlanta Ballet** (Two programs)
- **Cincinnati Ballet** (Two programs)
- **Ballet Arizona** (Two programs)
- **Ballet Austin** (One program)
- **Charlotte Ballet** (Two programs)
- **Tulsa Ballet** (Three programs)
- **Richmond Ballet** (Three programs)
- **Milwaukee Ballet** (Two programs)
- **Orlando Ballet** (One program)
- **Nashville Ballet** (One program)
- **Nevada Ballet Theatre** (One program)
- **Ballet Memphis** (One program)
- **Louisville Ballet** (One program)
- **Sacramento Ballet** (One program)
- **Alabama Ballet** (One program)

2019-2020 New Data

In July of 2019, DDP collected data from the websites of 12 additional companies not available when DDP conducted research for the May *First Look* Report. The calculations for gender distributions of the upcoming seasons of the Top 50 companies were reconducted and the limitations are stated below for each of the 12 companies that were not included in the May report.

The following five companies have announced 2019-2020 seasons and their data has been incorporated into calculations with the following limitations:

- **American Ballet Theatre:** ABT has three special programs in its Fall 2019 Season. DDP included these special programs in all counts but notes here that the Family Friendly Matinee, Herman Cornejo 20th Anniversary, and 2019 Fall Gala programs are not part of the three core programs of the season. DDP excluded the works (*pièces d'occasion*), in the Cornejo Anniversary and Gala programs that are yet to be announced, from all calculations.
 - In 2020, ABT will perform *Callirhoe*, a world premiere by Alexei Ratmansky. The entire Spring 2020 season is not yet announced. DDP excluded this work from all calculations due to the absence of the other programs in its season.
- **Hubbard Street Dance Chicago:** no limitations
- **Ballet Memphis:** Season includes one TBA program, *Winter Mix* (likely multiple mixed-repertory works) and has one full-length work by a male/female team of choreographers (*The Nutcracker*). Both programs were excluded from gender distribution calculations but were included in the count of total works/programs.
- **Los Angeles Ballet:** Season includes two full-length works by a male/female team of choreographers (*The Nutcracker* and *The Sleeping Beauty*). DDP excluded these works from gender distribution calculations but included them in the count of total works/programs.
- **California Ballet:** Season includes two TBA programs (likely multiple mixed-repertory works), *Rock + Blues* and *Beer & Ballet*. To avoid skewed results due to 2 out of 3 of California Ballet's programs not having listed works, DDP excluded its data from all calculations.

Four companies have not announced 2019-2020 seasonal repertoire. These companies are:

- **American Repertory Ballet**
- **Jose Mateo Ballet Theatre**
- **Alabama Ballet**
- **LA Dance Project**

Three companies have not announced complete 2019-2020 seasonal repertoire but advertise works on their site that will appear in the coming months:

- **Alonzo King LINES Ballet:** LINES Ballet announced an upcoming world premiere with musical collaborations but no information on the choreographer or other works in the coming season were provided. DDP excluded this work from all calculations.
- **Ballet Hispanico of New York:** Ballet Hispanico will go on tour this summer in Israel, performing *CARMEN.Maquia* by Gustavo Ramirez Sansano. Starting late summer, the company will tour with an all-latina program of works, including

Con Brazos Abiertos, a mixed-repertory work from choreographer Michelle Manzanales. Because the rest of the program's repertoire is unavailable, DDP excluded Ballet Hispanico's works from calculations.

- **Dance Theatre of Harlem:** DTH has announced that Claudia Schreier's world premiere, *Passage*, will appear in its repertoire this year. However, given the lack of a complete season roster to include in DDP calculations and prevent skewed data, Schreier's work was not included in calculations. DDP mentions the work in **Section III** of the report.

Questions/Comments

The DDP team is willing to discuss any further questions pertaining to the limitations and restrictions to findings. To request a discussion, please visit our [Contact Us](#) page on dancedataproject.com/contact-us.

Appendix A- Most Female Inclusion

2018/19 ALL WORKS - MOST FEMALE					
COMPANY	TOTAL WORKS	MALE WORKS	%	FEMALE WORKS	%
Ballet Hispanico of New York	8	3	38%	5	63%
Eugene Ballet Company	5	2	40%	3	60%
Dayton Ballet	7	3	43%	4	57%
Hubbard Street Dance Chicago	10	4	40%	5	50%
Sacramento Ballet	19	10	53%	9	47%
Ballet Austin	10	6	60%	4	40%
Cincinnati Ballet	14	9	64%	5	36%
American Ballet Theatre	23	15	65%	8	35%
Charlotte Ballet	18	12	67%	6	33%
Ballet Memphis	16	10	63%	5	31%
Kansas City Ballet	13	9	69%	4	31%
Boston Ballet	20	14	70%	6	30%
Ballet West	10	5	50%	3	30%
Nevada Ballet Theatre	10	7	70%	3	30%
Richmond Ballet	11	8	73%	3	27%
Grand Rapids Ballet	18	14	78%	4	22%
Los Angeles Ballet	6	4	67%	1	17%
Smuin Ballet	13	11	85%	2	15%
Nashville Ballet	20	17	85%	3	15%
Tulsa Ballet	15	13	87%	2	13%
Houston Ballet	16	13	81%	2	13%
Joffrey Ballet	8	7	88%	1	13%
Sarasota Ballet of Florida	16	14	88%	2	13%
Alabama Ballet	8	7	88%	1	13%
Washington Ballet	18	15	83%	2	11%
Carolina Ballet	18	16	89%	2	11%
American Repertory Ballet	9	8	89%	1	11%
Oregon Ballet Theatre	11	9	82%	1	9%
Louisville Ballet	12	10	83%	1	8%
Pennsylvania Ballet	13	12	92%	1	8%
San Francisco Ballet	41	38	93%	3	7%
Milwaukee Ballet	15	14	93%	1	7%
Atlanta Ballet	17	16	94%	1	6%
New York City Ballet	79	75	95%	4	5%
Pacific Northwest Ballet	21	20	95%	1	5%
Miami City Ballet	11	10	91%	0	0%
Pittsburgh Ballet Theatre	6	6	100%	0	0%
Ballet Arizona	11	11	100%	0	0%
Texas Ballet Theater	11	11	100%	0	0%
Colorado Ballet	5	5	100%	0	0%
BalletMet Columbus	9	9	100%	0	0%
Orlando Ballet	13	7	54%	0	0%
Oklahoma City Ballet	6	6	100%	0	0%
California Ballet	5	5	100%	0	0%
Alvin Ailey American Dance Theater					
Dance Theatre of Harlem					
Alonzo King LINES Ballet					
Aspen Santa Fe Ballet					
Jose Mateo Ballet Theatre					
LA Dance Project					

2019/20 ALL WORKS - MOST FEMALE					
COMPANY	TOTAL WORKS	MALE WORKS	%	FEMALE WORKS	%
Sacramento Ballet	9	3	33%	6	67%
American Ballet Theatre	18	6	33%	12	67%
Eugene Ballet Company	5	1	20%	3	60%
Cincinnati Ballet	16	7	44%	9	56%
Kansas City Ballet	8	5	63%	3	38%
Richmond Ballet	8	5	63%	3	38%
Nashville Ballet	20	13	65%	7	35%
Hubbard Street Dance Chicago	9	6	67%	3	33%
Joffrey Ballet	8	6	75%	2	25%
Pacific Northwest Ballet	13	10	77%	3	23%
Carolina Ballet	13	9	69%	3	23%
Oregon Ballet Theatre	9	7	78%	2	22%
Ballet West	10	8	80%	2	20%
Washington Ballet	10	6	60%	2	20%
Tulsa Ballet	11	8	73%	2	18%
Grand Rapids Ballet	11	9	82%	2	18%
Nevada Ballet Theatre	6	5	83%	1	17%
Oklahoma City Ballet	6	5	83%	1	17%
Houston Ballet	13	11	85%	2	15%
Boston Ballet	13	11	85%	2	15%
BalletMet Columbus	7	6	86%	1	14%
Smuin Ballet	7	6	86%	1	14%
Ballet Austin	9	8	89%	1	11%
Aspen Santa Fe Ballet	9	8	89%	1	11%
Louisville Ballet	9	8	89%	1	11%
Pittsburgh Ballet Theatre	10	9	90%	1	10%
Alvin Ailey American Dance Theater	23	21	91%	2	9%
Miami City Ballet	12	11	92%	1	8%
Pennsylvania Ballet	12	11	92%	1	8%
Atlanta Ballet	12	11	92%	1	8%
New York City Ballet	62	58	94%	4	6%
San Francisco Ballet	32	29	91%	2	6%
Ballet Arizona	10	10	###	0	0%
Texas Ballet Theater	9	9	###	0	0%
Sarasota Ballet of Florida	14	13	93%	0	0%
Charlotte Ballet	6	5	83%	0	0%
Los Angeles Ballet	5	3	60%	0	0%
Ballet Memphis	3	2	67%	0	0%
California Ballet					
Dayton Ballet					
Colorado Ballet					
Milwaukee Ballet					
Orlando Ballet					
Ballet Hispanico of New York					
Dance Theatre of Harlem					
Alonzo King LINES Ballet					
American Repertory Ballet					
Jose Mateo Ballet Theatre					
Alabama Ballet					
LA Dance Project					

Appendix B - Most Male Inclusion

2018/19 ALL WORKS - MOST MALE					
COMPANY	TOTAL WORKS	MALE WORKS	%	FEMALE WORKS	%
Pittsburgh Ballet Theatre	6	6	100%	0	0%
Ballet Arizona	11	11	100%	0	0%
Texas Ballet Theater	11	11	100%	0	0%
Colorado Ballet	5	5	100%	0	0%
BalletMet Columbus	9	9	100%	0	0%
Oklahoma City Ballet	6	6	100%	0	0%
California Ballet	5	5	100%	0	0%
Pacific Northwest Ballet	21	20	95%	1	5%
New York City Ballet	79	75	95%	4	5%
Atlanta Ballet	17	16	94%	1	6%
Milwaukee Ballet	15	14	93%	1	7%
San Francisco Ballet	41	38	93%	3	7%
Pennsylvania Ballet	13	12	92%	1	8%
Miami City Ballet	11	10	91%	0	0%
Carolina Ballet	18	16	89%	2	11%
American Repertory Ballet	9	8	89%	1	11%
Joffrey Ballet	8	7	88%	1	13%
Sarasota Ballet of Florida	16	14	88%	2	13%
Alabama Ballet	8	7	88%	1	13%
Tulsa Ballet	15	13	87%	2	13%
Nashville Ballet	20	17	85%	3	15%
Smuin Ballet	13	11	85%	2	15%
Washington Ballet	18	15	83%	2	11%
Louisville Ballet	12	10	83%	1	8%
Oregon Ballet Theatre	11	9	82%	1	9%
Houston Ballet	16	13	81%	2	13%
Grand Rapids Ballet	18	14	78%	4	22%
Richmond Ballet	11	8	73%	3	27%
Boston Ballet	20	14	70%	6	30%
Nevada Ballet Theatre	10	7	70%	3	30%
Kansas City Ballet	13	9	69%	4	31%
Charlotte Ballet	18	12	67%	6	33%
Los Angeles Ballet	6	4	67%	1	17%
American Ballet Theatre	23	15	65%	8	35%
Cincinnati Ballet	14	9	64%	5	36%
Ballet Memphis	16	10	63%	5	31%
Ballet Austin	10	6	60%	4	40%
Orlando Ballet	13	7	54%	0	0%
Sacramento Ballet	19	10	53%	9	47%
Ballet West	10	5	50%	3	30%
Dayton Ballet	7	3	43%	4	57%
Eugene Ballet Company	5	2	40%	3	60%
Hubbard Street Dance Chicago	10	4	40%	5	50%
Ballet Hispanico of New York	8	3	38%	5	63%
Alvin Ailey American Dance Theater					
Dance Theatre of Harlem					
Alonzo King LINES Ballet					
Aspen Santa Fe Ballet					
Jose Mateo Ballet Theatre					
LA Dance Project					

2019/20 ALL WORKS - MOST MALE					
COMPANY	TOTAL WORKS	MALE WORKS	%	FEMALE WORKS	%
Ballet Arizona	10	10	100%	0	0%
Texas Ballet Theater	9	9	100%	0	0%
New York City Ballet	62	58	94%	4	6%
Sarasota Ballet of Florida	14	13	93%	0	0%
Miami City Ballet	12	11	92%	1	8%
Pennsylvania Ballet	12	11	92%	1	8%
Atlanta Ballet	12	11	92%	1	8%
Alvin Ailey American Dance Theater	23	21	91%	2	9%
San Francisco Ballet	32	29	91%	2	6%
Pittsburgh Ballet Theatre	10	9	90%	1	10%
Ballet Austin	9	8	89%	1	11%
Aspen Santa Fe Ballet	9	8	89%	1	11%
Louisville Ballet	9	8	89%	1	11%
BalletMet Columbus	7	6	86%	1	14%
Smuin Ballet	7	6	86%	1	14%
Houston Ballet	13	11	85%	2	15%
Boston Ballet	13	11	85%	2	15%
Charlotte Ballet	6	5	83%	0	0%
Nevada Ballet Theatre	6	5	83%	1	17%
Oklahoma City Ballet	6	5	83%	1	17%
Grand Rapids Ballet	11	9	82%	2	18%
Ballet West	10	8	80%	2	20%
Oregon Ballet Theatre	9	7	78%	2	22%
Pacific Northwest Ballet	13	10	77%	3	23%
Joffrey Ballet	8	6	75%	2	25%
Tulsa Ballet	11	8	73%	2	18%
Carolina Ballet	13	9	69%	3	23%
Hubbard Street Dance Chicago	9	6	67%	3	33%
Ballet Memphis	3	2	67%	0	0%
Nashville Ballet	20	13	65%	7	35%
Kansas City Ballet	8	5	63%	3	38%
Richmond Ballet	8	5	63%	3	38%
Washington Ballet	10	6	60%	2	20%
Los Angeles Ballet	5	3	60%	0	0%
Cincinnati Ballet	16	7	44%	9	56%
American Ballet Theatre	18	6	33%	12	67%
Sacramento Ballet	9	3	33%	6	67%
Eugene Ballet Company	5	1	20%	3	60%
California Ballet					
Dayton Ballet					
Colorado Ballet					
Milwaukee Ballet					
Orlando Ballet					
Ballet Hispanico of New York					
Dance Theatre of Harlem					
Alonzo King LINES Ballet					
American Repertory Ballet					
Jose Mateo Ballet Theatre					
Alabama Ballet					
LA Dance Project					