



# Artistic and Executive Leadership Report

JUNE 2021

## Report Summary

The following Report is the third annual Dance Data Project® Artistic and Executive Leadership Report and the most comprehensive study to date. For the 2021 Report, the research team produced two parts. The first, [Largest 50 U.S. ballet companies and Scope of the Industry](#), was published in May 2021 and listed the Largest 50 U.S. ballet companies, ordered by budget, as well as the Next 50, for a total of 100 companies surveyed. The Report also detailed the combined expenses of the Largest 50 and Next 50, and revealed that while the Largest 50 command approximately \$665,000,000 in operating expenses, the Next 50 total budgets comprise only 7% of that figure, demonstrating a significant disparity in resources favoring the few largest companies.

This second Report examines the leadership positions at the Largest 50 and Next 50 U.S. ballet companies and compares the number of men and women in the roles, as well as their respective compensation. The Report goes further to give year-by-year comparisons and further insight into the highest compensated employees at the ballet companies with the largest operating budgets.

The Report demonstrates that the position of Artistic Director is held by far more men than women, while the position of Executive Director is much more equitably distributed. However, in both Artistic and Executive Director roles, men are compensated at a higher rate than their female counterparts. This Report finds that in the Largest 50 U.S. ballet companies in 2019, women earned 73 cents for every dollar earned by men as Artistic Director and 85 cents for every dollar earned by men as Executive Director.

The Report is broken up into the following sections:

- Part I - Gender Distribution of Leadership
- Part II - Artistic and Executive Director Compensation
- Part III - Notes and Limitations
- Appendix A - Largest 50 and Next 50 U.S. ballet companies
- Appendix B - Adjusted Compensation Figures

Our research would not be possible without the support of our ally companies and leaders. We would especially like to acknowledge the respondents of our data verification and Self Report Survey, as they have demonstrated meaningful commitment to equity through their participation.

We extend our gratitude to the following thirty companies who participated in the data verification and/or Self Report Survey:

Arts Ballet Theatre of Florida  
Atlanta Ballet  
Ballet Arkansas  
Ballet Fantastique  
Ballet Memphis  
Ballet Theatre of Maryland  
BalletX  
Brooklyn Ballet  
Carolina Ballet  
Charlotte Ballet

Charlottesville Ballet  
City Ballet of San Diego  
Collage Dance Collective  
Colorado Ballet  
Diablo Ballet  
Eugene Ballet  
Festival Ballet Providence  
Houston Ballet  
Hubbard Street Dance  
Chicago  
Los Angeles Ballet

James Sewell Ballet  
Madison Ballet  
Miami City Ballet  
Nashville Ballet  
Pittsburgh Ballet Theatre  
Portland Ballet (Maine)  
Smuin Contemporary Ballet  
State Street Ballet  
The Richmond Ballet  
Verb Ballets

## Part I: Gender Distribution

This section gives the gender distribution of Artistic, Executive, and Associate/Assistant Directors using the most current information available.

### Artistic Directors Distribution by Gender:

In the **Largest 50** U.S. ballet companies,  
there are 15 Female and 35 Male Artistic Directors  
**30% Female | 70% Male**

#### GENDER DISTRIBUTION OF ARTISTIC DIRECTORS Largest 50 U.S. ballet companies



In the **Largest 10**, there is just one Female Artistic Director  
10% Female | 90% Male

In the **Largest 25**, there are 5 Female and 20 Male Artistic Directors  
20% Female | 80% Male

In the **Next 50**, there are 26 Female and 25 Male Artistic Directors  
51% Female | 49% Male

Overall, in the **Largest 100**, there are 41 Female and 60 Male Artistic Directors  
41% Female | 60% Male

**Note:** The largest U.S. ballet companies have a high percentage of Male Artistic Directors, but as the list moves to incorporate companies with lower budgets, the percentages of Female Artistic Directors rises.

## Executive Directors Distribution by Gender:

In the Largest 50 U.S. ballet companies, women hold a greater percentage of Executive Director positions than they do Artistic Director.

In the Largest 50, there are 27 Female and 23 Male Executive Directors:

**54% Female** | **46% Male**

### GENDER DISTRIBUTION OF EXECUTIVE DIRECTORS Largest 50 U.S. ballet companies



In the **Largest 10**, there are 7 Female and 3 Male Executive Directors  
70% Female | 30% Male

In the **Largest 25**, there are 11 Female and 14 Male Executive Directors  
44% Female and 56% Male

In the **Next 50**, there are 27 Female and 13 Male Executive Directors  
68% Female | 33% Male

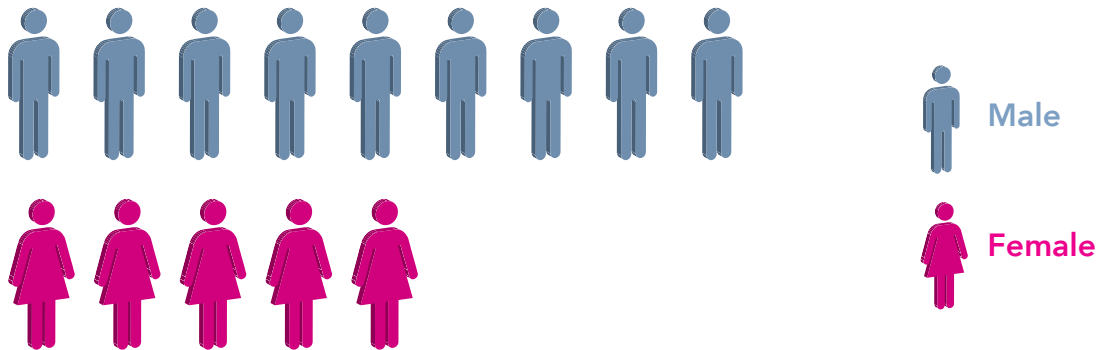
Overall, in the **Largest 100**, there are 54 Female and 36 Male Executive Directors  
60% Female | 40% Male

## Associate (Assistant) Artistic Director Distribution by Gender:

Some companies in the Largest 100 have Associate Artistic Directors, who work with the Artistic Director in artistic curating and programming. These positions are filled by more men than women in the Largest 50 U.S. ballet companies and by more women than men in the Next 50.

In the **Largest 50**, there are 5 Female and 9 Male Associate Artistic Directors  
36% Female | 64 % Male

### Gender Distribution of Associate Artistic Directors Largest 50 U.S. ballet companies



In the **Largest 10**, there is 1 Female and 2 Male Associate Artistic Directors  
33% Female | 66% Male

In the **Largest 25**, there are 2 Female and 5 Male Associate Artistic Directors  
29% Female | 71% Male

In the **Next 50**, there are 7 Female and 2 Male Associate Artistic Directors  
78% Female | 22% Male

Overall, in the **Largest 100**, there are 12 Female and 11 Male Associate Artistic Directors  
52% Female | 48% Male

Some companies have staff with titles such as “Assistant Artistic Director” and “Artistic Curator.” The following counts combine these positions and Associate Artistic Director positions, although it should be noted that the roles may vary from company to company and between titles. DDP has chosen to exclude any staff with the title “Assistant to the Artistic Director,” with the understanding that this tends to denote a supporting role rather than one in leadership or management.

In the **Largest 50**, there are 8 Female & 12 Male Associate/Assistant Artistic Directors  
40% Female | 60% Male

In the **Largest 10**, there are 2 Female & 3 Male Associate/Assistant Artistic Directors  
40% Female | 60% Male

In the **Largest 25**, there are 5 Female and 7 Male Associate/Assistant Artistic Directors  
42% Female | 58% Male

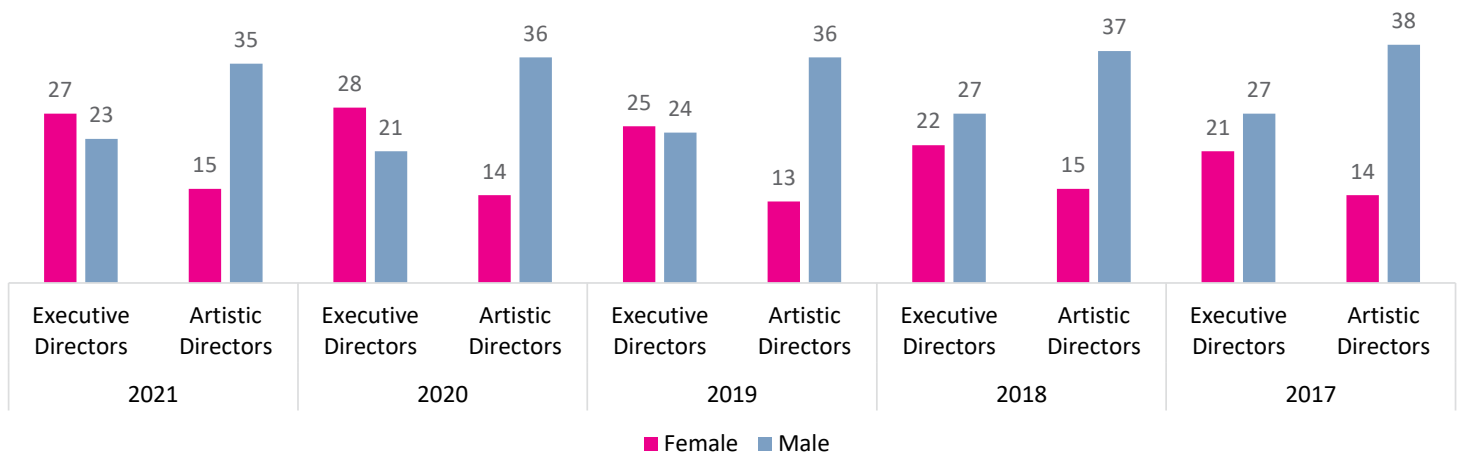
In the **Next 50**, there are 7 Female & 4 Male Associate/Assistant Artistic Directors  
64% Female | 36% Male

Overall, in the **Largest 100**, there are 15 Female & 16 Male Associate/Assistant Artistic Directors  
48% Female | 52% Male

## Gender Distribution Graphs

The graphs below show the gender distribution of Artistic and Executive Directors in the Largest 50 U.S. ballet companies as a year-by-year comparison. These figures have been updated to reflect, over the past five years, leadership at the companies comprising the Largest 50 list published by DDP in 2021. When leadership transitioned mid-year, DDP recorded the gender of the employee who served the longest in that fiscal year or noted, if applicable, that the position was empty.

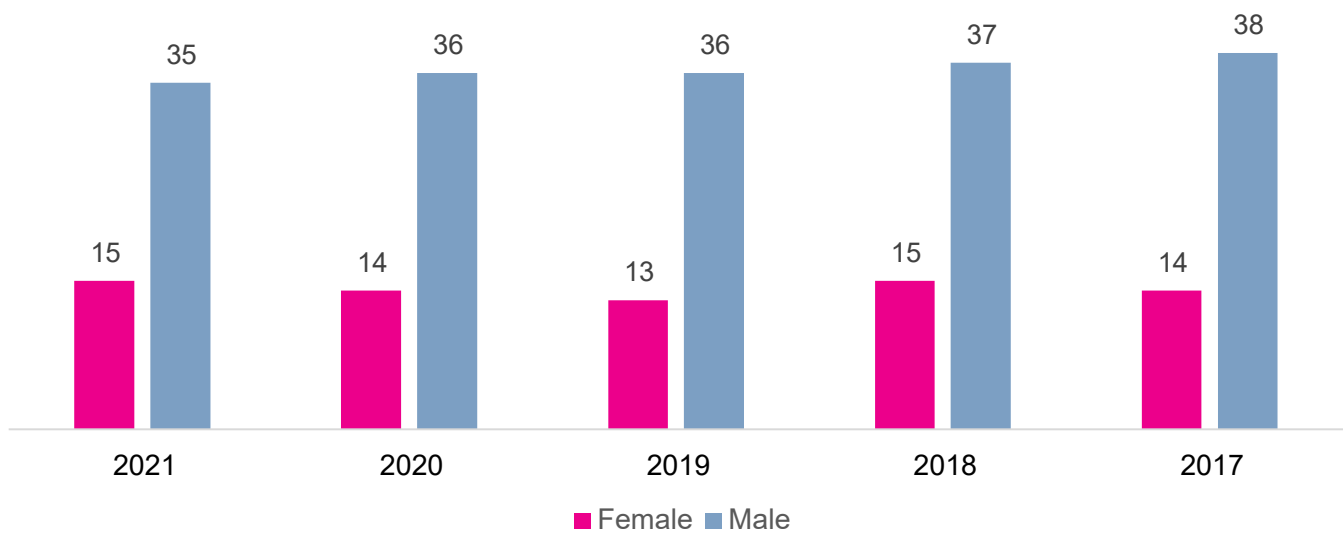
### NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Year-by-Year Comparison



The following graph shows the counts of Male and Female Artistic Directors in the Largest 50 U.S. Ballet Companies from 2017 - 2021.

**Note:** A significant disparity between counts exists for each of the five years.

### NUMBER OF ARTISTIC DIRECTORS BY GENDER Year-by-Year Comparison

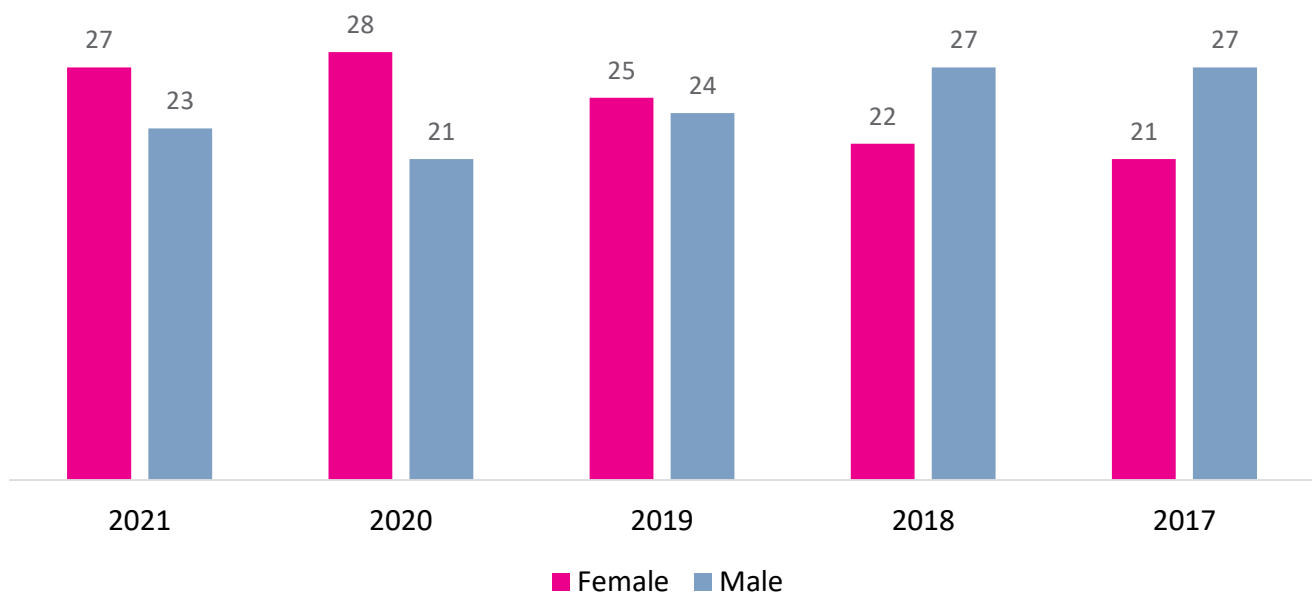




The following graph shows the counts of Male and Female Executive Directors in the Largest 50 U.S. Ballet Companies from 2017 - 2021.

**Note:** The gender ratios are much closer than in Artistic Director positions, with Female Executive Directors barely outnumbering Male Executive Directors in 2019, 2020, and 2021.

### NUMBER OF EXECUTIVE DIRECTORS BY GENDER Year-by-Year Comparison



## PART II: Artistic and Executive Director Compensation

This section examines the compensation of Artistic and Executive Directors and the level of pay equity between male and female leaders. It also gives a year-by-year comparison and, for the first time, investigates the compensation of other key employees.

**Staff Note:** The compensation averages and pay gap findings are skewed by the absence of 2018 and 2019 compensation data for the Artistic and Associate Artistic Directors of New York City Ballet, the largest US company by expense budget. New York City Ballet (NYCB) underwent a leadership transition beginning January 1, 2018 with Peter Martins' resignation. In February 2019, NYCB announced a new Male Artistic Director (Jonathan Stafford) and Female Associate Artistic Director (Wendy Whelan), whose compensation have not been reported by NYCB. Inclusion of the new Artistic Director's salary would likely increase the overall pay average for Male Artistic Directors. **Please see the *Nota Bene* at the end of this section for further details, including ongoing compensation information regarding New York City Ballet's previous Artistic Director.**

### Artistic and Executive Director Compensation by Gender

New Findings:

- In the Largest 100 U.S. Ballet Companies,
  - In 2019, women earned 60 cents for every dollar men earned as Artistic Director.
  - In 2019, women earned 80 cents for every dollar men earned as Executive Director.
- In the Largest 50 U.S. Ballet Companies,
  - In 2019, women earned 73 cents for every dollar men earned as Artistic Director.
  - In 2019, women earned 85 cents for every dollar men earned as Executive Director.

### Year-by-Year Comparison Between Genders

The following statistics come from the Largest 50 (previously "Top 50") Reports conducted by Dance Data Project® since 2019.

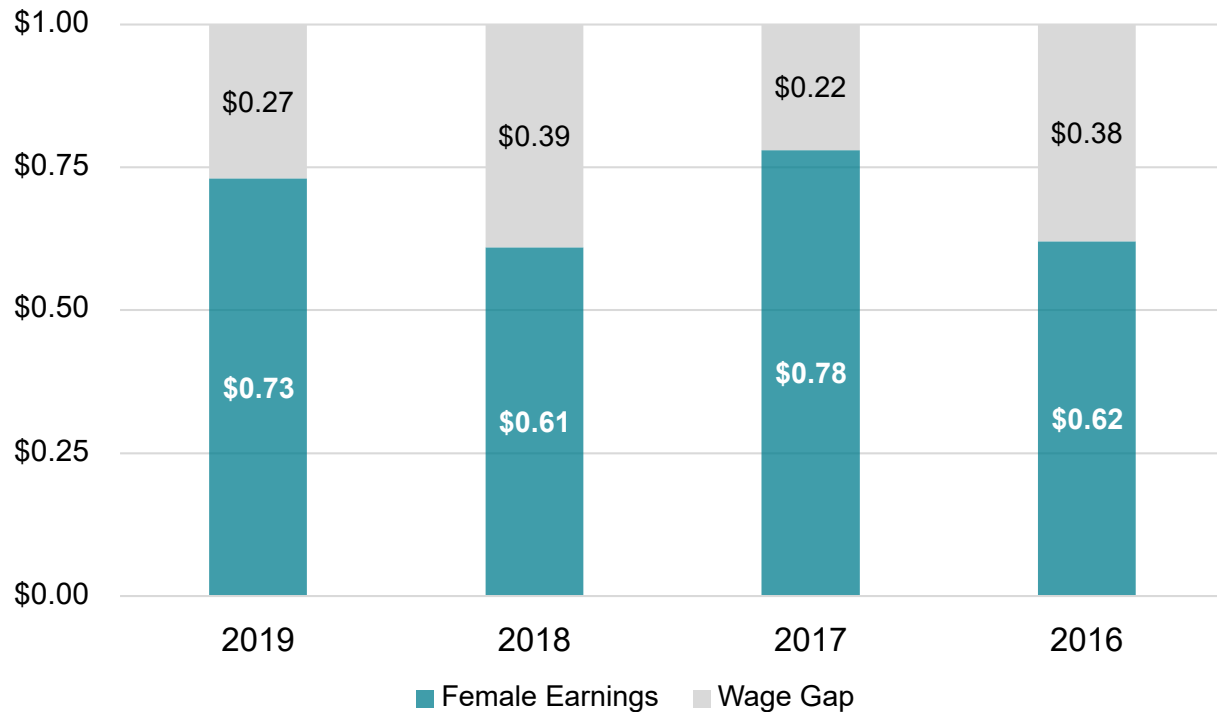
- Artistic Directors in the Largest 50 U.S. Ballet Companies:
- In 2016, women earned 62 cents for every dollar men earned as Artistic Director.
  - In 2017, women earned 68 cents for every dollar men earned as artistic Director.
  - In 2018, women earned 61 cents for every dollar men earned as Artistic Director.<sup>1</sup>
  - In 2019, women earned 73 cents for every dollar men earned as Artistic Director.<sup>2</sup>

<sup>1</sup> When including payment made in fiscal year 2018 to Peter Martins, former Artistic Director of New York City Ballet and School of American Ballet, female Artistic Directors earned 54 cents for every dollar men earned as Artistic Director in 2018. See Appendix B for further details.

<sup>2</sup> When including payment made in fiscal year 2019 to Peter Martins, female Artistic Directors earned 68 cents for every dollar men earned as Artistic Director in 2019. See Appendix B for further details.

As shown in the above findings and the following figure, Female Artistic Directors are consistently compensated less than their male counterparts.

### Artistic Directors in Largest 50 U.S. Ballet Companies Female Earnings for Every Dollar Earned by Men



Executive Directors in the Largest 50 U.S. ballet companies:

In 2016, women earned 90 cents for every dollar men earned as Executive Director.

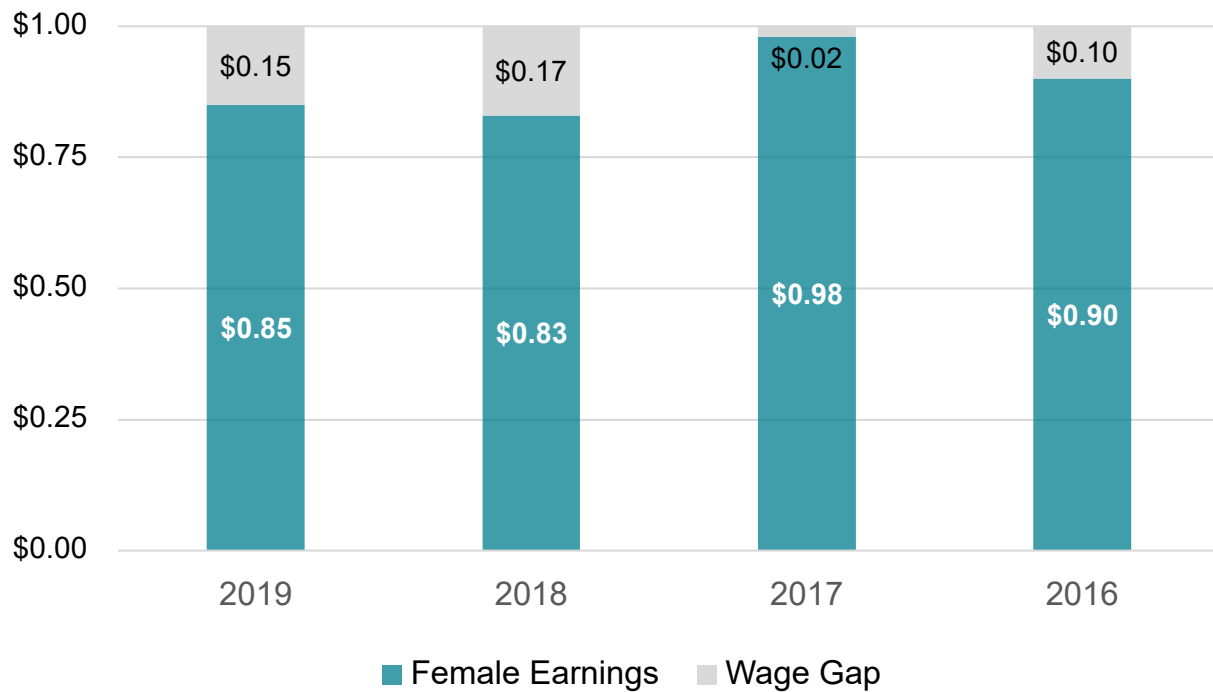
In 2017, women earned 98 cents for every dollar men earned as Executive Director.

In 2018, women earned 83 cents for every dollar men earned as Executive Director.

In 2019, women earned 85 cents for every dollar men earned as Executive Director.

As indicated in the findings above and figure below, in the role of Executive Director women are, on average, compensated less than their male counterparts. However, payment is more equitable between genders here than in the role of Artistic Director, and in 2017 Female Executive Directors made, on average, only \$0.02 less than Male Executive Directors in the Largest 50 U.S. Ballet Companies. Unfortunately this number fell to \$0.17 the next year and to \$0.15 in 2019.

**Executive Directors in Largest 50 U.S. Ballet Companies  
Female Earnings for Every Dollar Earned by Men**



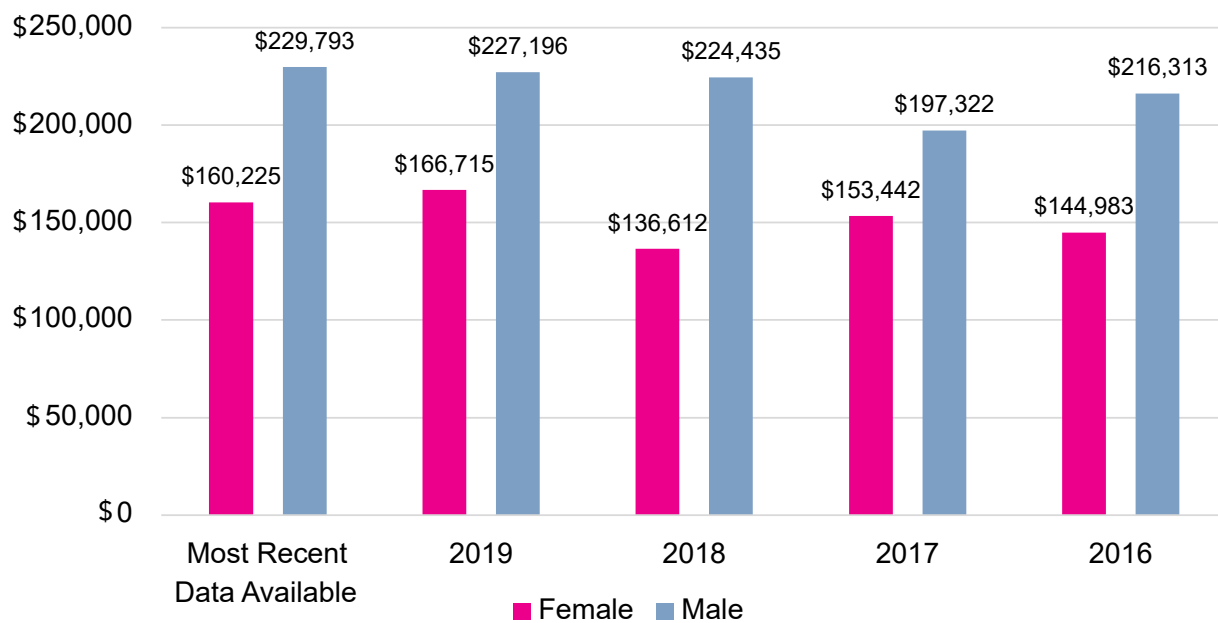
## Average Compensation of Artistic and Executive Directors:

The following findings refer to the most recent data available.

### In the **Largest 50 U.S. Ballet Companies:**

The average compensation was \$160,225 for Female Artistic Directors and \$229,793 for Male Artistic Directors.

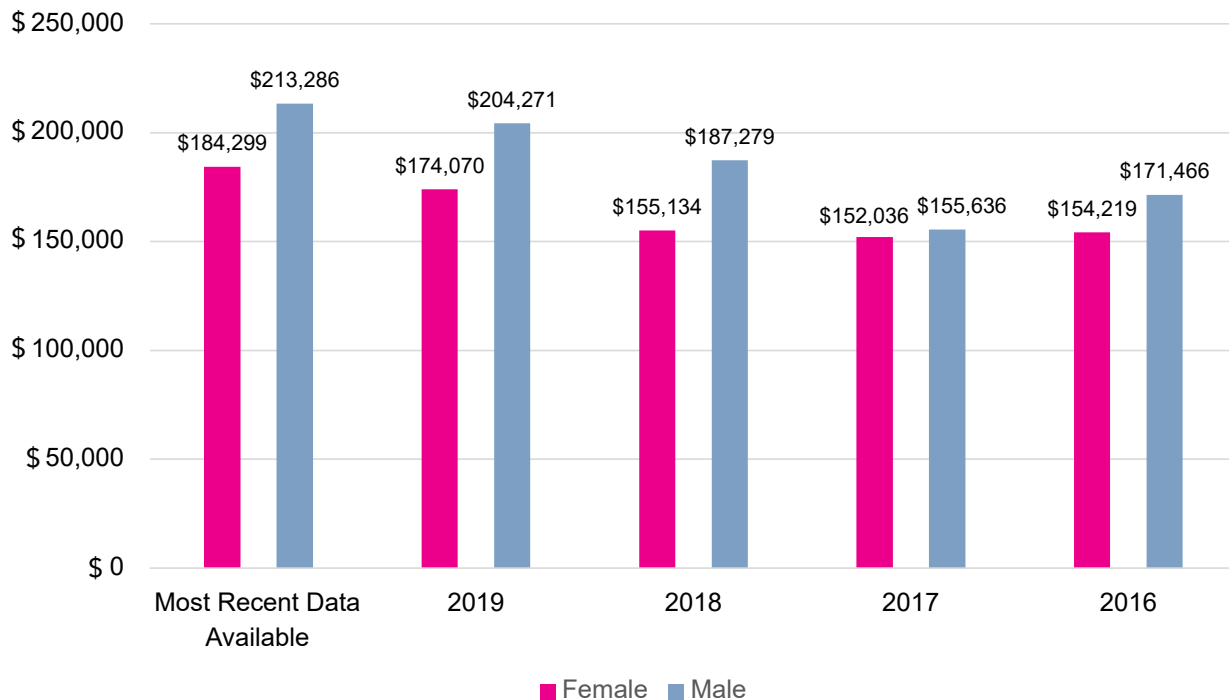
### Average Compensation of Artistic Directors by Gender Largest 50 U.S. Ballet Companies



In the **Largest 50 U.S. Ballet Companies:**

The average compensation was \$184,299 for Female Executive Directors and \$213,286 for Male Executive Directors.

### Average Compensation of Executive Directors by Gender Largest 50 U.S. Ballet Companies



### Largest 10:

The sole Female Artistic Director was compensated \$517,955, while the average compensation for the nine Male Artistic Directors was \$461,923.

The average compensation was \$400,282 for Female Executive Directors and \$397,867 for Male Executive Directors.

### Largest 25:

The average compensation was \$268,097 for Female Artistic Directors and \$307,491 for Male Artistic Directors.

The average compensation was \$300,986 for Female Executive Directors and \$242,529 for Male Executive Directors.

### Next 50:

The average compensation was \$58,894 for Female Artistic Directors and \$54,006 for Male Artistic Directors.

The average compensation was \$56,519 for Female Executive Directors and \$56,237 for Male Executive Directors.

### Largest 100:

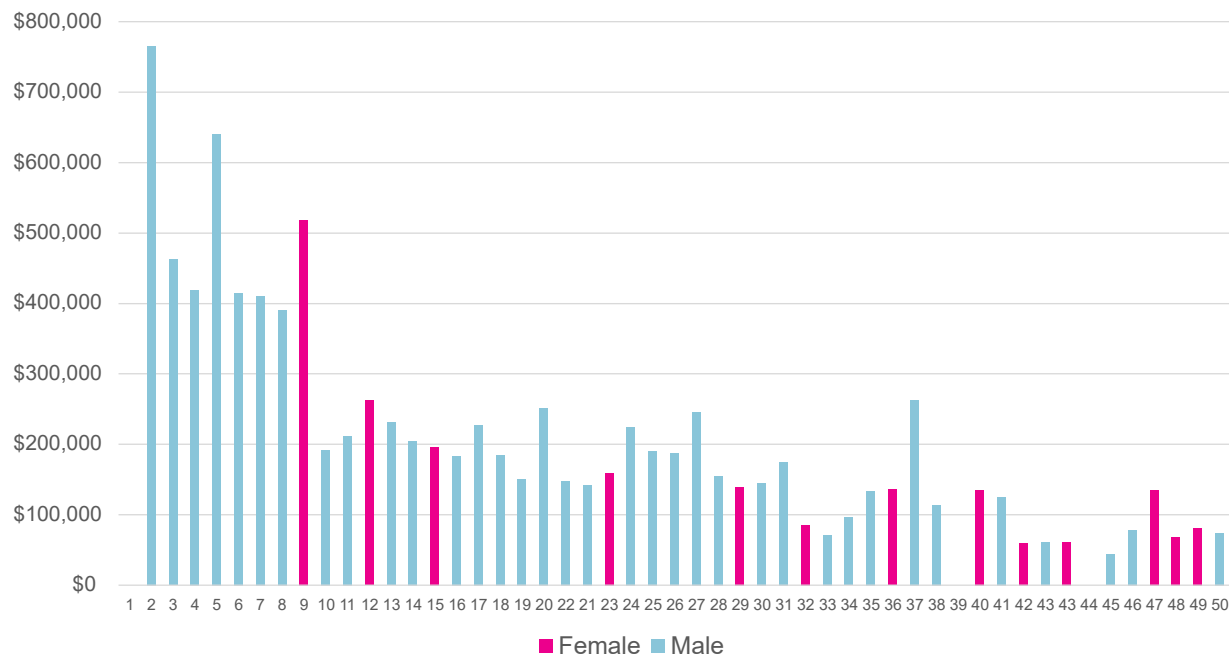
The average compensation was \$104,656 for Female Artistic Directors and \$173,541 for Male Artistic Directors.

The average compensation was \$134,434 for Female Executive Directors and \$160,936 for Male Executive Directors.

## Artistic and Executive Director Compensation by Size of Company Expenditures

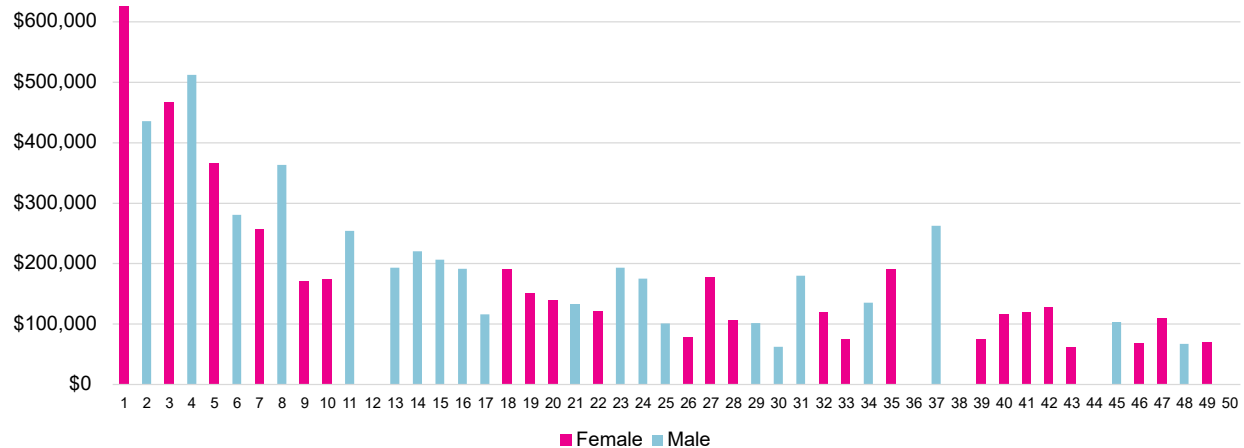
The following graph shows the compensation of Artistic and Executive Directors in the Largest 50 for fiscal year 2019, ordered by size of company expenditures.<sup>3</sup>

**ARTISTIC DIRECTOR COMPENSATION IN ORDER OF 2019  
COMPANY EXPENDITURES**  
Largest 50 U.S. Ballet Companies



<sup>3</sup> Note: Compensation data is absent for the Artistic Director of New York City Ballet, which is the largest company by size of annual expenses, with a budget of approximately \$35 million more per annum than the second largest by size.

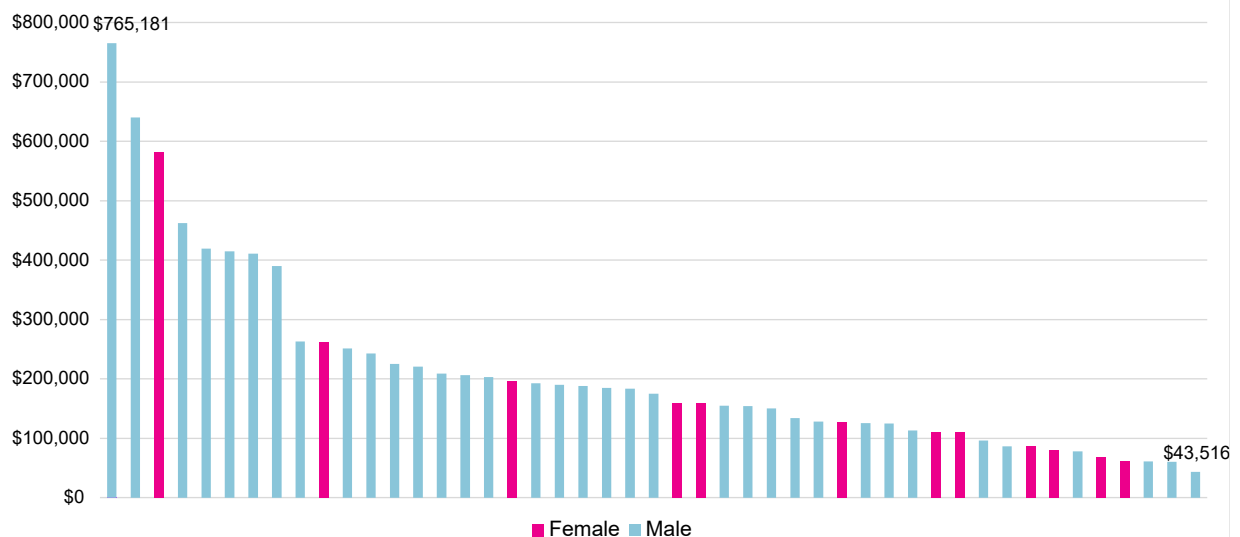
## EXECUTIVE DIRECTOR COMPENSATION IN ORDER OF 2019 COMPANY EXPENDITURES Largest 50 U.S. Ballet Companies



## Artistic and Executive Director Compensation Ranges

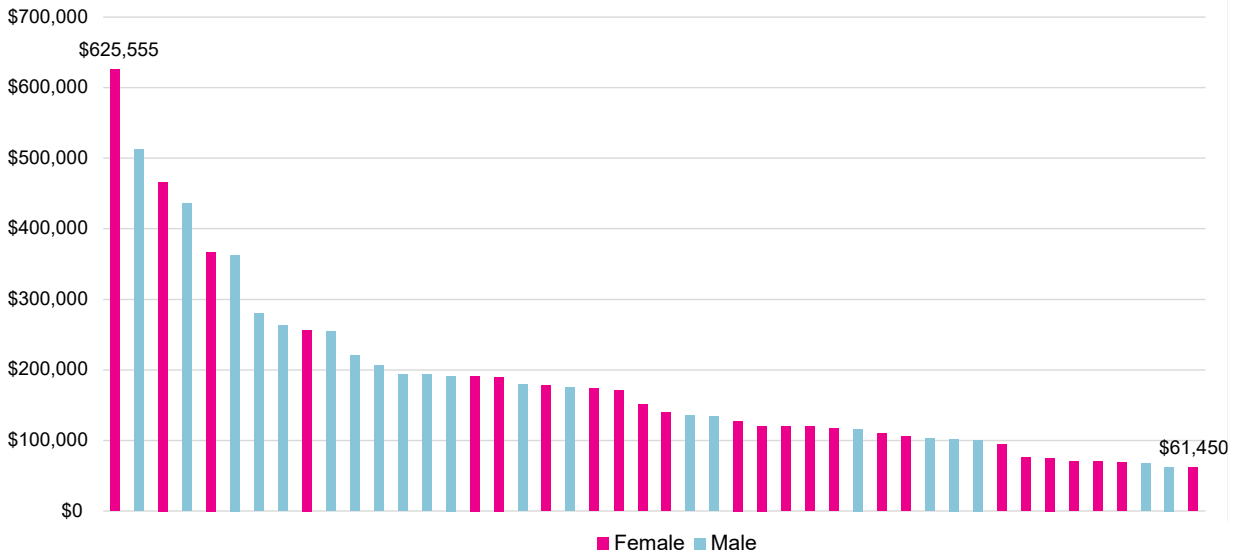
The following graphs show the respective compensations of Artistic and Executive Directors in the Largest 50 U.S. Ballet Companies, ordered from the largest reported compensation to the smallest and color coded by gender.

## RANGE OF COMPENSATION FOR ARTISTIC DIRECTORS 2019 Largest 50 U.S. Ballet Companies





## RANGE OF COMPENSATION FOR EXECUTIVE DIRECTORS 2019 Largest 50 U.S. Ballet Companies



## Other Highly Compensated Employees

While the Artistic and Executive Directors are in most cases the highest compensated key employees, distribution of compensation ranges between ballet companies. The following information comes from Form 990s for the fiscal year 2019.

### Resident Choreographers:

- Two companies, New York City Ballet and American Ballet Theatre, reported Resident Choreographers among their Highest Compensated Key Employees in 2019.
- These Resident Choreographers are both male, and in 2019 the average of their compensations was \$293,617.

### Highly Compensated Employees:

- New York City Ballet reported 176 employees compensated over \$100,000 each. (NOTE: DDP is unclear whether this is due to the inclusion of Koch Theater employees).
- San Francisco Ballet reported the second highest number of employees paid over \$100,000 each at 49 employees - 3.6 times fewer than New York City Ballet.
- In the Largest 50, the average number of employees compensated over \$100,000 was 9. With New York City Ballet removed, this average falls to 5 employees.
- In the Largest 10, the average number of employees compensated over

\$100,000 was 35. With New York City Ballet removed, this average falls to 20 employees

- In the Largest 25, the average number of employees compensated over \$100,000 was 16. With New York City Ballet removed, this average falls to 9 employees.

**Nota Bene:**

- The former Ballet Master and Artistic Director of New York City Ballet (NYCB), Peter Martins, retired on January 1, 2018 amidst accusations of misconduct ([New York Times](#)),
- NYCB's Form 990 for the fiscal year 2017<sup>4</sup> reports compensation to Martins of \$900,000 as an employee ([990 pg 21](#)), as well as a business transaction of \$16,750 to Martins for "choreographic royalties/fees" ([990 pg 57](#)). He was further compensated \$127,748 from School of American Ballet, the separate but affiliated school ([990 pg 20](#)).
- In that same year, the next highest compensated Artistic Director made \$705,153.
- In the next fiscal year (2018), for which Martins as Ballet Master in Chief served through December, NYCB did not report compensation to Martins as a Key Employee. They did, however, record payment to "Peter Martins Productions, Inc." of \$986,000 as an Independent Contractor for "services performed as Ballet Master In Chief" ([990 pg 8](#)), as well as an additional \$14,625 to Peter Martins for "choreographic royalties/fees" ([990 pg 61](#)). School of American Ballet compensated Martins \$128,386 ([990 pg 20](#)). Together, these figures total \$1,129,011, which is 1.5 times larger than the compensation of the next highest paid Artistic Director in that year.
- In fiscal year 2019, New York City Ballet paid "Peter Martins Productions Inc." \$975,273 for "services performed by Peter Martins as choreographer, etc." ([990 pg 8](#)). This is 1.3 times larger than the highest paid Artistic Director in that year.
- Between 2001 and Martins' departure in 2018, the largest transaction marked to Martins for "Choreographic royalties/fees" on NYCB IRS Form 990s Schedule L was \$82,550 in fiscal year 2013 ([990 pg 40](#)).
- In the fiscal year 2020, NYCB reported payments of \$624,000 and \$2,625 to Martins for work as "choreographer, etc" and "choreographic royalties/fees" respectively ([990 pg 60](#)). In that same year, the newly appointed Artistic Director and Associate Artistic Director were compensated \$368,461 and \$295,857 respectively.

Please note that this Nota Bene was updated June 30, 2021 to reflect the most recent available data and to clarify the difference between calendar year and fiscal year.

<sup>4</sup> NYCB's fiscal year is July 1 - June 30, i.e. fiscal year 2017 refers to July 1, 2016 - June 30, 2017. Compensation to key employees is reported for the calendar year which ended within the fiscal year.

## PART III: Notes and Limitations

### Methodology and Fiscal Years

DDP accessed IRS Form 990s via ProPublica's NonProfit Explorer and the IRS Tax Exempt Database. Compensation data derives from reportable compensation as required in the Form 990's Part VII Section A: Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees.

Additionally, DDP contacted each company considered in this Report with the opportunity to verify this information and to share more recent data via the DDP [Self Report Survey](#).

It should be noted, as timelines can become extremely confusing, that fiscal years, which are used to denote years in this report, vary between organizations. For example, American Ballet Theatre uses the fiscal year January 1 - December 31, while New York City Ballet uses the fiscal year July 1 - June 30. DDP defines fiscal year by the year it ended, ie. 2019 or fiscal year 2019 was January 1, 2019 - December 31, 2019 for American Ballet Theatre and July 1, 2018 - June 30, 2019 for New York City Ballet.

There is also a lag between the end of the fiscal year and the time when tax forms are publicly available, allowing for forms to be filed, processed, and published. The most recent year in which tax forms are consistently currently available is fiscal year 2019, which is why this Report primarily draws conclusions about 2019 or gives findings using the most recent available data.

For 32 companies, including 17 companies in the Largest 50, the most recent fiscal data available was from fiscal year 2020, and this data was utilized for findings titled "most recent."

For seven companies, including Dallas Black Dance Theatre in the Largest 50, the most recent fiscal data was from 2018 or earlier. These companies were excluded from calculations of 2019.

Because information available publicly for a company may change year to year, any comparisons are subject to variances in the information. E.g., when DDP published this report last year, we were not aware that Peter Martins was drawing a salary from School of American Ballet, the only Artistic Director we were able to ascertain who is paid an additional, separate wage as Head of School. Therefore, his overall compensation would have increased accordingly and the gender salary wage gap would also have widened within calculations for the Largest 10, 25 and 50 companies. See Appendix B.

Where an Artistic or Executive Director has departed the company, it is difficult to fully ascertain the financial circumstances of the transition, including whether the Director is continuing (per original contract or later agreement) to be compensated despite no longer being actively engaged in the position.

While ballet companies, the IRS and Dance Data Project® work to avoid human error, and specifically, the DDP team has at least two members independently verify figures, we acknowledge the possibility of such error appearing in data obtained both via the Self Report Survey and IRS Form 990s.

## References to Prior Reports

This Report references past findings by the DDP Research Team. For further details, including the scope, methodology, and limitations of these statistics, please see the previously published Reports available at [dancedatapoint.com/research](https://dancedatapoint.com/research).

Please note that from 2018 to early 2021, DDP published research utilizing the term “Top 50” to describe the 50 U.S. Ballet Companies with the greatest expenses. In 2021, it was renamed the “Largest 50,” keeping the definition but changing the name to denote purely size of expenditures rather than any judgments of artistic excellence or preeminence.

Additionally, previous DDP reports on compensation recorded payments made to Artistic and Executive Directors as employees. Business transactions made by New York City Ballet to Peter Martins and the company Peter Martins Productions Inc. were not included in the calculations but would skew the data, as payment to Martins is significantly higher than compensation for any other current or former Artistic Director.

## Titles and Vacancies of Artistic and Executive Director Positions

Titles vary between companies and Dance Data Project® has attempted to represent the Artistic and Executive Directors of each company as accurately as possible.

The role of Executive Director ranges in title. DDP used the Key Employee, if applicable, with the title most closely resembling Executive Director. These titles include President and Chief Executive Officer, Managing Director, Interim Executive Director, Administrative Director, Director, Founder and Chief Executive Officer.

For companies where one person serves as both Artistic and Executive Director, DDP counted that person in both categories. For example, Christine Cox, the Artistic and Executive Director of BalletX, was counted among both Artistic Directors and Executive Directors in the Largest 50, and her compensation contributed to the averages for both roles.

Thirteen companies have one Director serving as both Artistic and Executive Director:

- American Midwest Ballet
- Ballet Arkansas
- Ballet Palm Beach
- BalletX
- Columbia City Ballet
- The Alabama Ballet
- Festival Ballet Providence
- Missouri Contemporary Ballet
- New Ballet San Jose
- New Jersey Ballet Company
- Portland Ballet
- State Street Ballet
- Saint Louis Ballet

Two companies have two Artistic Directors:

- Los Angeles Ballet
- Charlottesville Ballet

In one company, the position of Artistic Director is currently vacant:

- Sacramento Ballet

Ten companies, all in the Next 50, have no Executive Director:

- Albany Berkshire Ballet
- Ballet Theatre of Maryland
- Brooklyn Ballet
- Charlottesville Ballet
- Connecticut Ballet
- Maine State Ballet
- Oakland Ballet
- Rochester City Ballet
- Utah Metropolitan Ballet
- Verb Ballets

The followings companies did not report Artistic Director Compensation for fiscal year 2019 Form 990 and were therefore excluded from calculations for fiscal year 2019:

In the Largest 50:

- American Repertory Ballet
- New York City Ballet
- Sacramento Ballet

In the Next 50:

- Albany Berkshire Ballet
- Arts Ballet Theatre of Florida
- Ballet Des Moines
- Ballet Palm Beach
- Ballet Pensacola
- Ballet San Antonio
- Boulder Ballet
- California Ballet
- Central West Ballet
- City Ballet of San Diego
- Connecticut Ballet
- Dallas Black Dance Theatre
- Island Moving Company
- James Sewell Ballet
- Missouri Contemporary Ballet
- Mystic Ballet
- New Jersey Ballet Company
- PHILADANCO!
- Portland Ballet (Maine)
- Post:ballet
- Tallahassee Ballet
- Utah Metropolitan Ballet
- Wonderbound

The followings companies did not report Executive Director Compensation for fiscal year 2019 Form 990 and were therefore excluded from calculations for fiscal year 2019:

In the Largest 50:

- Ballet Memphis
- Festival Ballet Providence
- Louisville Ballet
- Sacramento Ballet
- The Washington Ballet

In the Next 50:

- Albany Berkshire Ballet
- Arts Ballet Theatre of Florida
- Ballet Des Moines
- Ballet Palm Beach
- Ballet Pensacola
- Ballet Theatre of Maryland
- Brooklyn Ballet
- California Ballet
- Central West Ballet
- Charlottesville Ballet
- City Ballet of San Diego
- Connecticut Ballet
- Diablo Ballet
- Island Moving Company
- Maine State Ballet
- Manassas Ballet Theatre
- Menlowe Ballet
- Minnesota Ballet
- Missouri Contemporary Ballet
- Mystic Ballet
- New Jersey Ballet Company
- Oakland Ballet
- PHILADANCO!
- Portland Ballet
- Utah Metropolitan Ballet

## Operational Definition of Ballet Company

For the purposes of study, DDP defines “ballet company” as an organization that has both roots in classical ballet and a professional performing company. DDP also considers factors such as if the company has an affiliated school that teaches pointework and if the company shares choreographers with major ballet companies. DDP remains generous and open-minded with the definition and recognizes that the art form is constantly evolving.

## Acknowledgments

Dance Data Project® would like to extend special thanks to the ballet companies which provide transparent financial data on their websites and to those who participated in our data verification and Self Report Survey.

DDP additionally acknowledges and thanks [ProPublica](#), whose Nonprofit Explorer is an invaluable tool in executing this research. DDP’s work would be significantly more difficult without the service provided by ProPublica in maintaining transparency to ensure the integrity of non profit organizations.

*For access to raw data and sources, to submit information, or to ask questions, we invite you to contact DDP Research and Special Projects Lead Michayla Kelly at [mkelly@dancedataproject.com](mailto:mkelly@dancedataproject.com).*

## APPENDIX A: Largest 50 and Next 50 U.S. Ballet Companies

### Largest 50 U.S. Ballet Companies

The following companies are ordered by size of annual expenses and comprise the primary sample of companies that are studied for Dance Data Project® 2021 Reports.

- |                                       |  |
|---------------------------------------|--|
| 1. New York City Ballet               | 26. Milwaukee Ballet                   |
| 2. San Francisco Ballet               | 27. Ballet Hispánico                   |
| 3. American Ballet Theatre            | 28. BalletMet                          |
| 4. Alvin Ailey American Dance Theater | 29. Richmond Ballet                    |
| 5. Boston Ballet                      | 30. Orlando Ballet                     |
| 6. Houston Ballet                     | 31. Hubbard Street Dance Chicago       |
| 7. Pacific Northwest Ballet           | 32. Dance Theatre of Harlem            |
| 8. Joffrey Ballet                     | 33. Carolina Ballet                    |
| 9. Miami City Ballet                  | 34. Alonzo King LINES Ballet           |
| 10. Pennsylvania Ballet               | 35. Nevada Ballet Theatre              |
| 11. Atlanta Ballet                    | 36. Ballet Memphis                     |
| 12. The Washington Ballet             | 37. Aspen Santa Fe Ballet <sup>5</sup> |
| 13. Ballet West                       | 38. Louisville Ballet                  |
| 14. Pittsburgh Ballet Theatre         | 39. American Repertory Ballet          |
| 15. Cincinnati Ballet                 | 40. Smuin Ballet                       |
| 16. Kansas City Ballet                | 41. Oklahoma City Ballet               |
| 17. Colorado Ballet                   | 42. Dallas Black Dance Theatre         |
| 18. Texas Ballet Theater              | 43. Los Angeles Ballet                 |
| 19. Ballet Austin                     | 44. Sacramento Ballet                  |
| 20. Ballet Arizona                    | 45. Grand Rapids Ballet                |
| 21. Oregon Ballet Theatre             | 46. LADance Project                    |
| 22. Nashville Ballet                  | 47. BalletX                            |
| 23. Charlotte Ballet                  | 48. Eugene Ballet                      |
| 24. The Sarasota Ballet               | 49. The Alabama Ballet                 |
| 25. Tulsa Ballet                      | 50. Festival Ballet Providence         |

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<sup>5</sup> Aspen Santa Fe has recently announced the dissolution of their professional company.

## Next 50 U.S. Ballet Companies

The expansion of our survey has allowed DDP to produce in 2021, for the first time, a sample of the “Next 50” U.S. Ballet Companies. These are the companies that comprised #51 - #100 when the full sample was ordered by size of annual expenses.

- |  |                                    |
|--|------------------------------------|
| 1. Ballet Idaho                          | 26. Boulder Ballet                 |
| 2. Ballet Magnificat!                    | 27. Ballet Theatre of Maryland     |
| 3. Indianapolis Ballet                   | 28. Ballet Pensacola               |
| 4. California Ballet                     | 29. Diablo Ballet                  |
| 5. New Jersey Ballet Company             | 30. Brooklyn Ballet                |
| 6. American Midwest Ballet               | 31. PHILADANCO!                    |
| 7. Fort Wayne Ballet                     | 32. James Sewell Ballet            |
| 8. Columbia City Ballet                  | 33. The Minnesota Ballet           |
| 9. Les Ballets Trockadero de Monte Carlo | 34. The Tallahassee Ballet         |
| 10. New Ballet - San Jose                | 35. Arts Ballet Theatre of Florida |
| 11. Ballet San Antonio                   | 36. Central West Ballet            |
| 12. State Street Ballet                  | 37. Ballet Des Moines              |
| 13. Saint Louis Ballet                   | 38. The Georgia Ballet             |
| 14. Wonderbound                          | 39. First State Ballet Theatre     |
| 15. Island Moving Company                | 40. Ballet Arkansas                |
| 16. Post:ballet                          | 41. Ballet Fantastique             |
| 17. Maine State Ballet                   | 42. Connecticut Ballet             |
| 18. Collage Dance Collective             | 43. Ballet Palm Beach              |
| 19. Charlottesville Ballet               | 44. Verb Ballets                   |
| 20. Manassas Ballet Theatre              | 45. Albany Berkshire Ballet        |
| 21. Madison Ballet                       | 46. Portland Ballet                |
| 22. City Ballet of San Diego             | 47. Menlowe Ballet                 |
| 23. Mystic Ballet                        | 48. Utah Metropolitan Ballet       |
| 24. Rochester City Ballet                | 49. Pacific Festival Ballet        |
| 25. Oakland Ballet Company               | 50. Missouri Contemporary Ballet   |

**Note:** The end of the Largest 50 and the beginning of the Next 50 are quite close in size of annual expenses. Ballet Idaho (#1 in Next 50) had annual expenses of only \$29,766 less than Festival Ballet Providence (#50 in Largest 50) for fiscal year 2019.



## APPENDIX B: ADJUSTED COMPENSATION COMPARISON

Dance Data Project® recently became aware that during his tenure at New York City Ballet, Ballet Master In Chief Peter Martins was compensated both through New York City Ballet and through School of American Ballet, which operates separately. We have adjusted our findings from 2018 to reflect the additional payment. We have also adjusted 2019 findings to include the compensation to Martins that is listed in Schedule L of the Form 990; for although he was not an active Artistic Director in that year, his compensation, when included, significantly increases the average for Male Artistic Directors.

### Adjusted Findings:

In 2019, in the Largest 50 U.S. Ballet Companies, women earned 68 cents for every dollar earned by men as Artistic Directors in 2019.

In 2018, in the Largest 25 U.S. Ballet Companies, women earned 54 cents for every dollar earned by men as Artistic Directors.

### Data Used for this Adjustment:

Transactions involving Peter Martins:

- Compensation of \$128,386 from School of American Ballet in 2018 ([IRS Form 990 Part VII](#))
- Compensation of \$986,000 from New York City Ballet in 2018 ([IRS Form 990 Schedule L](#))
- Compensation of \$936,000 from New York City Ballet in 2019 ([IRS Form 990 Schedule L](#))