



# GLOBAL BALLET LEADERSHIP REPORT

DECEMBER 2021

## Report Summary

Since 2019, Dance Data Project® (DDP) has annually produced its [Artistic and Executive Leadership Report](#), analyzing the gender distribution of leadership at the largest U.S. ballet companies, which DDP defines as organizations that have both roots in classical ballet and professional performing companies. This Report expands that research to analyze the gender distribution of leadership at ballet companies around the globe.

For this study, Dance Data Project® compiled a list of 125 ballet companies, supplemented by DDP's list of the Largest 50 U.S. Ballet Companies, which is updated annually and published in the Artistic and Executive Leadership Report. Together, this is a sample of 175 ballet companies from 56 countries, representing the most prominent ballet companies around the world. To combat the Eurocentrism of ballet and DDP's own bias as a U.S.-based organization, additional time was given to researching ballet companies in Asia, Africa, South America, and Central America. DDP advisors were also consulted to provide as complete a survey as possible.

The Report's key findings include:

- Of 179 artistic directors of major ballet companies, 59 are women (33%), while 119 are men (66%), and 1 is gender expansive (0.6%).
- Similarly, of artistic directors of the Largest 50 U.S. ballet companies, there are 15 women (29%) and 36 men (71%).
- Of the artistic directors at the largest 26 ballet companies globally, each with 75+ dancers, 9 are women (35%) and 17 are men (65%).
- In each of the years 2018 - 2021, men have accounted for the majority of newly appointed artistic directors.
- Three of the seven announced new artistic directors for 2022 and later are women (43%), a higher rate than any of the years 2018 - 2021. *(Subject to change as more transitions are announced for 2022, 2023, and 2024.)*

The Report contains the following sections:

- I. Companies Surveyed
- II. Gender Distribution of Artistic Directors
- III. Artistic Director Analysis by Company Size
- IV. Leadership Changes at the 175 Ballet Companies Surveyed Globally and Within the U.S.
- V. Operational Definitions, Methodology, Limitations, and Acknowledgments

**Appendix** Leadership Changes 2021 and Later

## Section I: Companies Surveyed

The following list of 125 companies was used as the sample of global companies, excluding the U.S., for this Report. To learn more about the definitions and methodology used for compiling this sample, please refer to **Section V**.

The companies are listed here alphabetically, with name followed by country. In select cases, the company name is given first in its original language, then the English version in parentheses. DDP has deferred to each company's specific terminology for translations (some do not translate their name), as well as precedents set by press and media.

- |   |  |
|---|--|
| 1. Aalto Ballett Essen, Germany   | 27. Ballet Nacional Sodre, Uruguay   |
| 2. Alberta Ballet, Canada   | 28. Ballet Nice Méditerranée, France   |
| 3. Asami Maki Ballet, Japan   | 29. Ballet of the National Moravian-Silesian Theatre, Czech Republic                                       |
| 4. Australian Ballet, Australia   | 30. Ballet of the National Opera of Ukraine, Ukraine   |
| 5. Balet HNK u Zagrebu (Ballet of the Croatian National Theater in Zagreb), Croatia             | 31. Ballet of the Opera of Tunis, Tunisia  |
| 6. Balet Slovenského národného divadla (SND Ballet), Slovakia                                   | 32. Ballet Philippines, Philippines  |
| 7. Ballet BC, Canada  | 33. Ballet Theatre UK, England   |
| 8. Ballet Black, England  | 34. Ballett Am Rhein, Germany  |
| 9. Ballet Clásico y Moderno Municipal de Asunción (Asunción Municipal Theater Ballet), Paraguay | 35. Ballett Dortmund, Germany  |
| 10. Ballet Cymru (Welsh Ballet), Wales  | 36. Ballett Theater Basel, Switzerland   |
| 11. Ballet de Barcelona, Spain  | 37. Ballett Zürich, Switzerland  |
| 12. Ballet de l'Opéra de Lyon (Lyon Opera Ballet), France                                       | 38. Balletto del Sud, Italy  |
| 13. Ballet de l'Opéra National de Bordeaux (Bordeaux Opera Ballet), France                      | 39. Balletto del Teatro di San Carlo, Italy  |
| 14. Ballet de l'Opéra National du Rhin (The Opera National du Rhin Ballet), France              | 40. Balletto di Roma Company, Italy  |
| 15. Ballet de la Provincia de Salta, Argentina  | 41. Bayerisches Staatsballett (Bavarian State Ballet), Germany   |
| 16. Ballet De Monterrey, Mexico   | 42. Béjart Ballet Lausanne, Switzerland  |
| 17. Ballet de Santiago, Chile   | 43. Birmingham Royal Ballet, England   |
| 18. Ballet di Teatro Dell'Opera Di Roma (Rome Opera Ballet), Italy                              | 44. Bolshoi Ballet, Russia   |
| 19. Ballet du Capitole de Toulouse, France  | 45. Bucharest National Opera Ballet / Romanian National Ballet, Romania                                    |
| 20. Ballet du Grand Théâtre de Genève, Switzerland  | 46. Cairo Opera Ballet Company, Egypt  |
| 21. Ballet Estable del Teatro Colón (Colón Theater Ballet), Argentina                           | 47. Cape Town City Ballet, South Africa  |
| 22. Ballet Ireland, Ireland   | 48. Compañía de Danza del Estado De Mexico (Dance Company of the State of Mexico), Mexico                  |
| 23. Ballet Municipal de Lima, Peru  | 49. Compañía Nacional de Danza de Mexico (National Dance Company of Mexico), Mexico                        |
| 24. Ballet Nacional Chileno (Chilean National Ballet), Chile                                    | 50. Compañía Nacional de Danza, Spain (National Dance Company of Spain), Spain                             |
| 25. Ballet Nacional de Cuba, Cuba   | 51. Corpo di Ballo del Teatro alla Scala (Teatro alla Scala Ballet Company), Italy                         |
| 26. Ballet Nacional de Peru, Peru   | 52. Corpo di Ballo del Teatro Massimo di Palermo (The Corps de Ballet of Teatro Massimo in Palermo), Italy |

53. The Czech National Ballet, Czech Republic
54. Den Kongelige Ballet (Royal Danish Ballet), Denmark
55. Dresden Semperoper Ballett, Germany
56. English National Ballet, England
57. Estonian National Ballet, Estonia
58. Étoile Ballet Theatre, Italy
59. Finnish National Ballet, Finland
60. Greek National Opera Ballet, Greece
61. Gwangju City Ballet, Republic of Korea
62. Györi Ballet, Hungary
63. Hamburg Ballett John Neumeier, Germany
64. Het Nationale Ballet (Dutch National Ballet), Netherlands
65. Hong Kong Ballet, China
66. Hungarian National Ballet, Hungary
67. Israel Ballet, Israel
68. Joburg Ballet, South Africa
69. K-ballet, Japan
70. Korean National Ballet, Republic of Korea
71. Latvian National Ballet, Latvia
72. Leipziger Ballett, Germany
73. Les Ballets de Monte Carlo, Monaco
74. Les Ballets Jazz de Montréal, Canada
75. Les Grands Ballets Canadiens, Canada
76. Liaoning Ballet of China, China
77. Lithuanian National Opera Ballet, Lithuania
78. Macedonian Ballet, North Macedonia
79. Malandain Ballet Biarritz, France
80. Mariinsky Ballet, Russia
81. Mikhailovsky Ballet, Russia
82. Moldova National Opera Ballet, Moldova
83. Národní divadlo Brno / Balet NdB (Ballet of National Theatre in Brno), Czech Republic
84. Nasjonalballetten (Norwegian National Ballet), Norway
85. National Ballet Company of Portugal, Portugal
86. National Ballet of Canada, Canada
87. National Ballet of China, China
88. National Ballet of Japan, Japan
89. Nederlands Dans Theater (NDT), Netherlands
90. New English Ballet Theatre, England
91. Northern Ballet, England
92. Opera Ballet Vlaanderen (Royal Ballet of Flanders), Belgium
93. Paris Opéra Ballet, France
94. Perm Opera and Ballet Theatre, Russia
95. Philippine Ballet Theatre, Philippines
96. Polski Balet Narodowy (Polish National Ballet), Poland
97. Poznań Opera Ballet, Poland
98. Queensland Ballet, Australia
99. The Royal Ballet, England
100. Royal New Zealand Ballet, New Zealand
101. The Royal Swedish Ballet, Sweden
102. Royal Winnipeg Ballet, Canada
103. São Paulo Companhia de Dança (São Paulo Dance Company), Brazil
104. Scottish Ballet, Scotland
105. Seoul Ballet Theater, Republic of Korea
106. Shanghai Ballet, China
107. Sibiu Ballet Theatre, Romania
108. Singapore Dance Theatre, Singapore
109. SNG Opera in Balet Ljubljana (Slovenian National Theatre Opera and Ballet Ljubljana), Slovenia
110. Sofia Opera and Ballet, Bulgaria
111. St Petersburg Eifman Ballet, Russia
112. Staatsballett Berlin, Germany
113. Staatsballett Hannover, Germany
114. Stanislavsky Ballet, Russia
115. Star Dancers Ballet, Japan
116. Stuttgarter Ballett (Stuttgart Ballet), Germany
117. Thüringer Staatsballett, Germany
118. The Tokyo Ballet, Japan
119. Tokyo City Ballet, Japan
120. Universal Ballet, Republic of Korea
121. Ural Opera Ballet, Russia
122. Vienna State Ballet, Austria
123. Vietnam National Opera & Ballet, Vietnam
124. West Australian Ballet, Australia
125. Wise Ballet Theater, Republic of Korea

The following list comprises the sample of U.S. ballet companies, ordered by size of annual fiscal expenditures. They are referred to together as the “Largest 50 U.S. ballet companies,” and the first ten as the “Largest 10 U.S. ballet companies.”

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| 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. Louisville Ballet            |
| 13. Ballet West                       | 38. American Repertory Ballet    |
| 14. Pittsburgh Ballet Theatre         | 39. Smuin Ballet                 |
| 15. Cincinnati Ballet                 | 40. Oklahoma City Ballet         |
| 16. Kansas City Ballet                | 41. Dallas Black Dance Theatre   |
| 17. Colorado Ballet                   | 42. Los Angeles Ballet           |
| 18. Texas Ballet Theater              | 43. Sacramento Ballet            |
| 19. Ballet Austin                     | 44. Grand Rapids Ballet          |
| 20. Ballet Arizona                    | 45. L.A. Dance Project           |
| 21. Oregon Ballet Theatre             | 46. BalletX                      |
| 22. Nashville Ballet                  | 47. Eugene Ballet                |
| 23. Charlotte Ballet                  | 48. The Alabama Ballet           |
| 24. The Sarasota Ballet               | 49. Festival Ballet Providence   |
| 25. Tulsa Ballet                      | 50. Ballet Idaho                 |

## Section II: Gender Distribution of Artistic Directors

This section gives counts and percentages of artistic directors in four groupings:

- Global (U.S. excluded)
- U.S. Largest 50
- Global Aggregate (including U.S. Largest 50)
- Adjusted Global Aggregate (including U.S. Largest 10)

Notably, all four groupings show a similar gender distribution of artistic directors. For DDP's operational definition of gender, please refer to **Section V**.

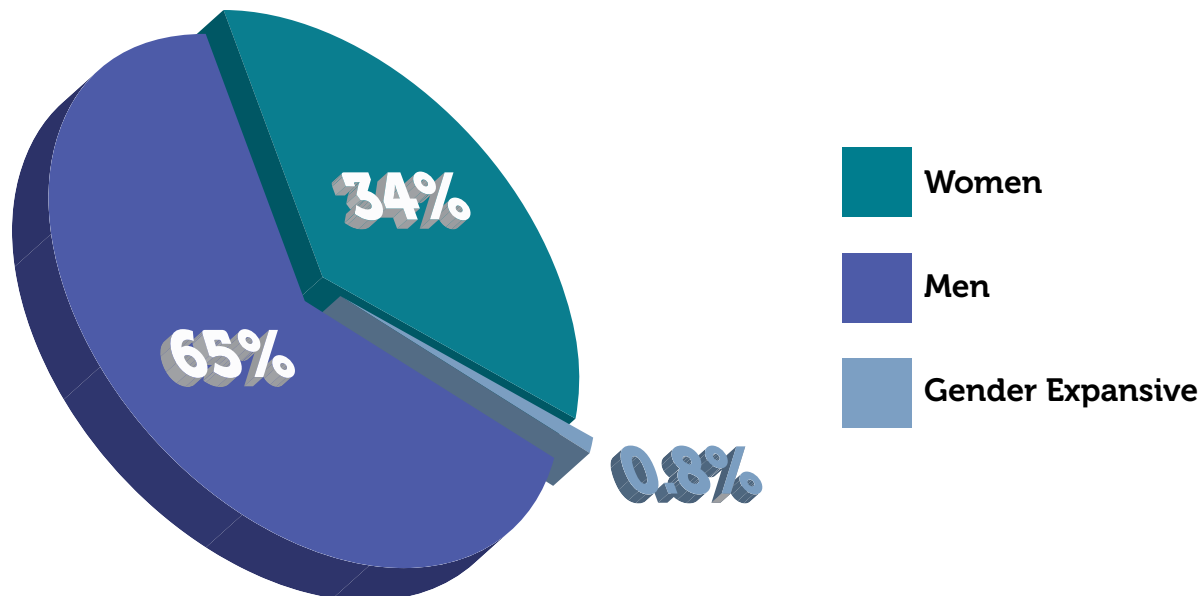
### GLOBAL (U.S. EXCLUDED)

In the sample of 125 ballet companies from around the world, excluding the U.S., there are 128 artistic directors. Three companies have two people serving as artistic directors: all are teams of one woman and one man.

Of these 128 Artistic Directors:

- 44 are women (34%)
- 83 are men (65%)
- 1 is gender expansive (0.8%)

### Gender Distribution of Artistic Directors Globally (excluding U.S.)



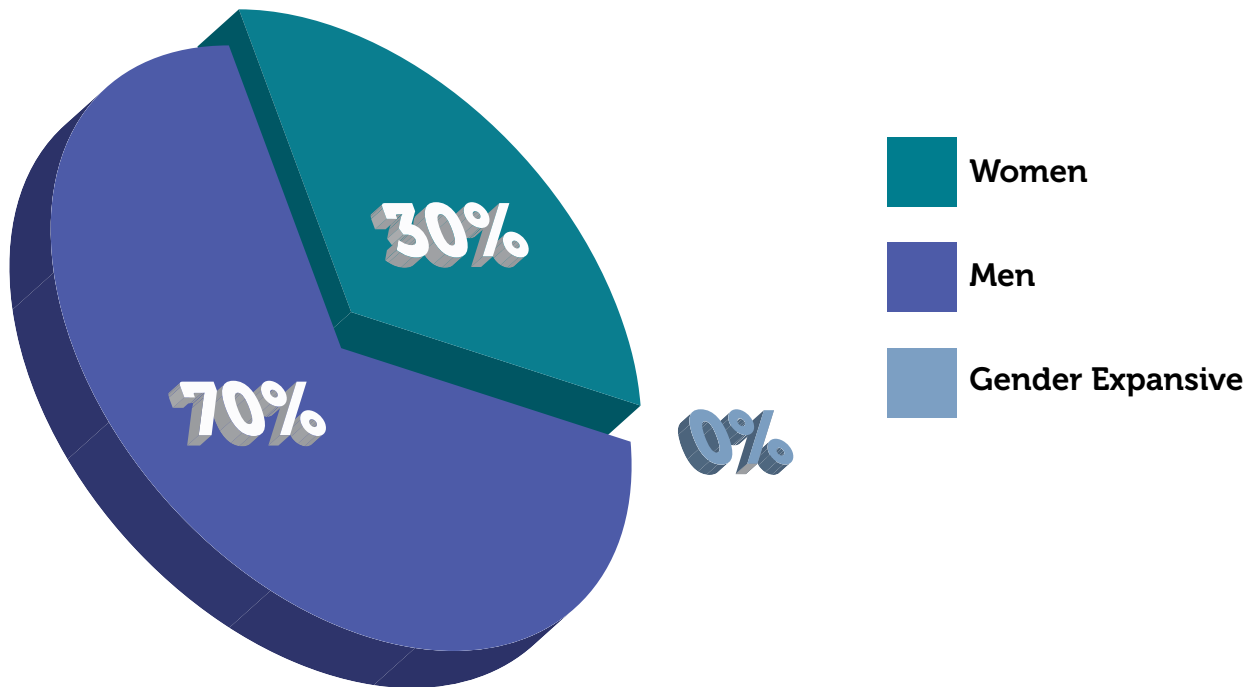
## U.S. LARGEST 50

In the Largest 50 U.S. ballet companies, there are 51 artistic directors.

Of these 51 U.S. Artistic Directors:

- 15 are women (29%)
- 36 are men (71%)
- 0 are gender expansive (0%)

### Gender Distribution of U.S. Artistic Directors



## GLOBAL AGGREGATE

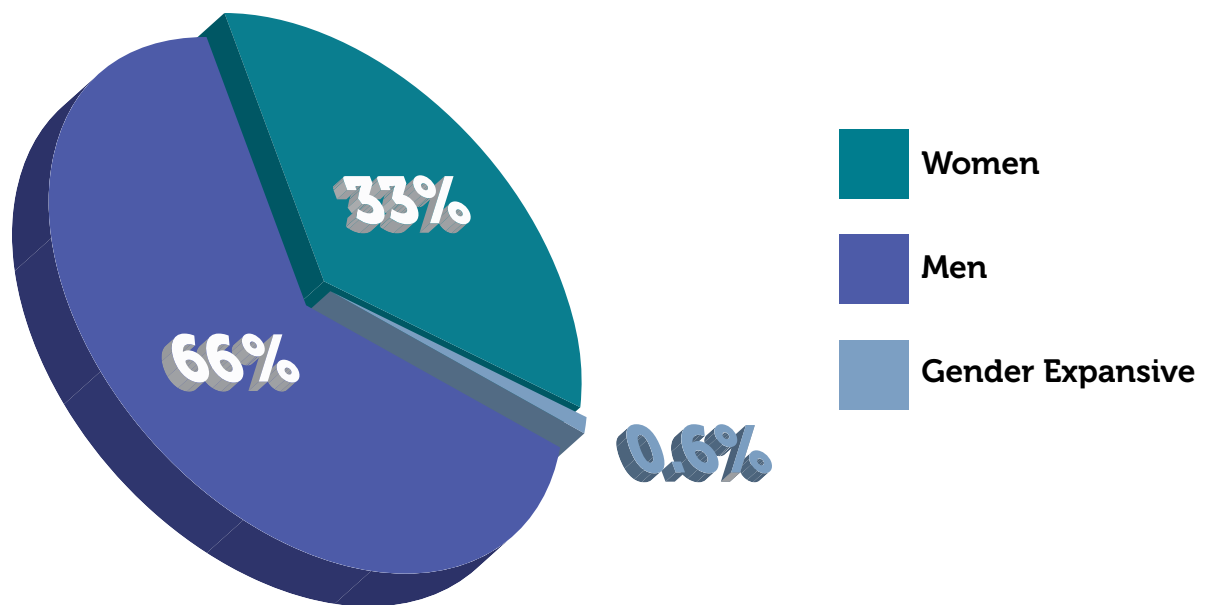
Combining the sample of 125 global ballet companies (which excludes the U.S.) with the sample of the Largest 50 U.S. ballet companies creates the following aggregate data of 175 companies. Note that in this sample, the U.S. is heavily weighted, as it accounts for 29% of the companies.

In aggregate, globally there are 179 artistic directors of major ballet companies.<sup>1</sup>

Of these 179 artistic directors:

- 59 are women (33%)
- 119 are men (66%)
- 1 is gender expansive (0.6%)

### Global Gender Distribution of Artistic Directors



<sup>1</sup> The aggregate sample includes companies from 56 countries. Excluding the U.S., the average number of companies per country is 2.3 and the maximum is 11.



## ADJUSTED GLOBAL AGGREGATE

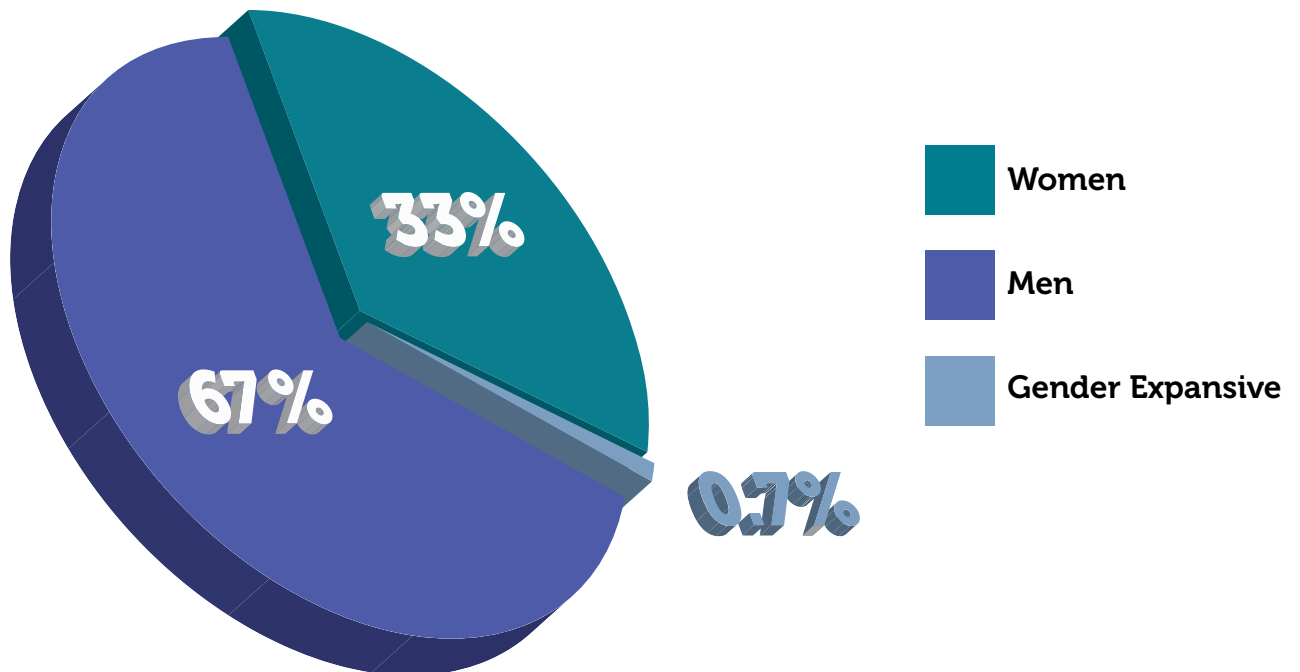
In order to lessen the weight of the U.S. sample, the following aggregate data uses only the Largest 10 U.S. ballet companies. Among these 10 ballet companies, there are 10 artistic directors: 1 woman and 9 men.<sup>2</sup>

Thus, in the adjusted global aggregate, there are 138 artistic directors.

Of these 138 artistic directors:

- 45 are women (33%)
- 92 are men (67%)
- 1 is gender expansive (0.7%)

### Global Gender Distribution of Artistic Directors (Adjusted)



<sup>2</sup> At the time of this research, December 2021, two of these companies, American Ballet Theatre and San Francisco Ballet, have announced that their artistic directors will be departing in 2022. Neither company has named a successor. Please refer to the Appendix for more details.

## Section III: Artistic Director Analysis by Company Size

To further analyze the gender distribution of artistic directors at the largest ballet companies globally, the following section uses number of dancers as a measurement of size.<sup>3</sup> This analysis looks at ballet companies globally, including the U.S..

Note: The dataset used in this section was impacted by the limitations of this study, namely: language barriers, reliance on websites, and discrepancies in mode of company operations. To read about these limitations, please refer to **Section V**.

DDP identified eight companies with 100+ dancers, which accordingly are led by eight artistic directors.

Of these 8 artistic directors:

- 2 are women (25%)
- 6 are men (75%)

When considering companies with 75+ dancers, DDP identified 26 companies, led by 26 artistic directors.

Of these 26 artistic directors:

- 9 are women (35%)
- 17 are men (65%)

Expanding the research to companies with 50+ dancers, DDP identified 62 companies, led by 64 artistic directors.

Of these 64 artistic directors:

- 23 are women (36%)
- 40 are men (63%)
- 1 is gender expansive (1.6%)

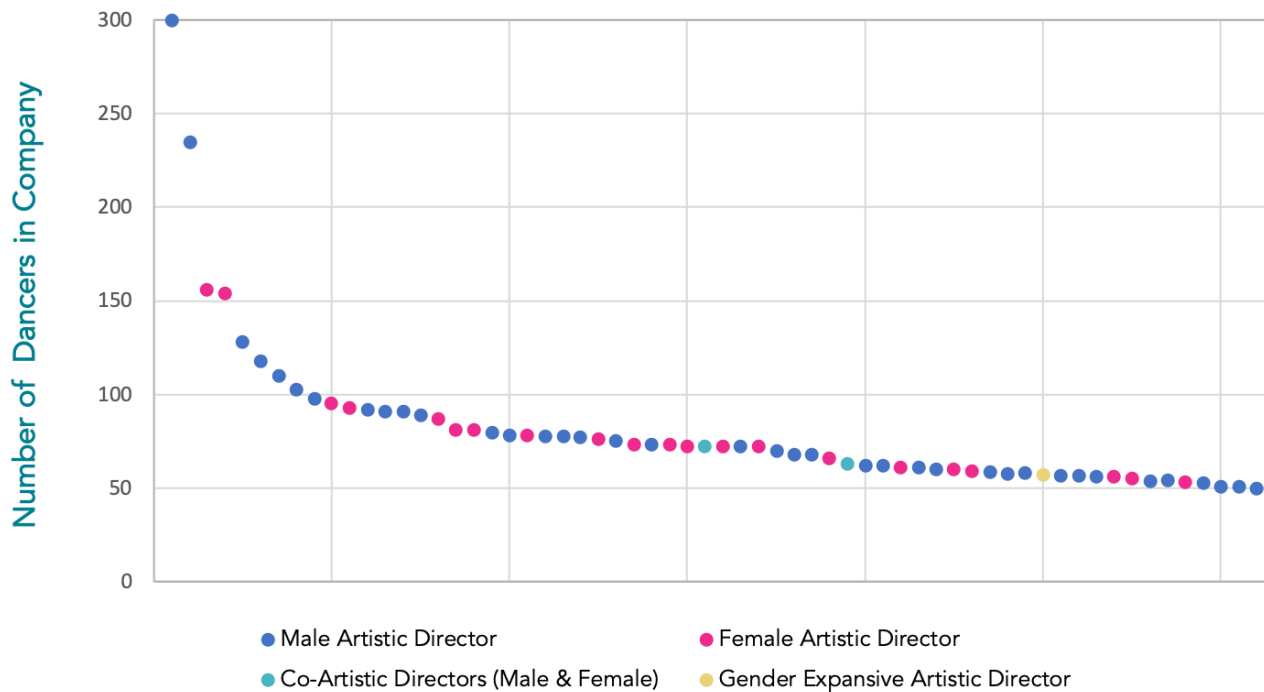
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3 DDP has previously used fiscal data to order companies by size within the U.S. When studying companies globally, fiscal data is often not available or not comparable between ballet companies, as the budgets of some companies, such as the Paris Opéra Ballet, are encompassed in a greater umbrella organization that may also include one or more theaters, a symphony or an opera. Therefore, DDP has elected to use the number of dancers as a measurement of company size to ensure accuracy of comparisons.

For the purposes of this study, the number of dancers was defined as the number of main company members, as depicted on a company website or verified by a company representative via email. Apprentices, trainees, aspirantes, second company members, students and junior members were excluded from this calculation, as were emeritus dancers.

The following graph visually shows the gender distribution of artistic directors at the largest ballet companies globally, specifically the 62 companies with 50 or more dancers. The companies are ordered by number of dancers, and their data points are color-coded according to the gender(s) of the artistic director(s).

## Gender Distribution of Artistic Directors at Largest Ballet Companies Globally



The two companies with over 200 dancers are the Mariinsky Ballet and the Bolshoi Ballet. The next two companies, with over 150 dancers each, are Ballet of the National Opera of Ukraine and the Paris Opéra Ballet. None of these four companies responded to DDP's request for data verification; thus, these counts of dancers come entirely from company websites as of November 2021.

## Section IV: Leadership Changes at the 175 Ballet Companies Surveyed Globally & Within the US

This section comprises two subsections: (1) aggregate data based on current artistic directors and their immediate predecessors and (2) recent leadership changes, from 2018 to those announced for 2022 and later.

### ARTISTIC DIRECTOR GENDERS: PREDECESSORS AND SUCCESSORS

The following section examines the transition of artistic directors. For this examination, artistic directors have been broken up into two groups, "successors" and "predecessors," where successor refers to the current artistic director and predecessor refers to the previous artistic director. Out of the full sample of 175 ballet companies, DDP was able to obtain pairs of "predecessor" and "successor" artistic directors for 129 companies, where the "successor" is currently leading the company and the "predecessor" is the artistic director immediately prior. These data pairs were not found for the remaining directors either because the current director(s) was also the founder(s) or first director(s) of their company and thus had no predecessors, or because inadequate or no information could be found.

**DDP's analysis demonstrates that gender of the previous artistic director is not an indicator of the gender of successor: for both men and women, the probability of having a female successor is approximately 29% while the probability of having a male successor is approximately 71%.**

Among the predecessors:

- 31 are women (24%)
- 97 are men (75%)
- 1 was a pair of co-directors of 1 man and 1 woman (0.8%)

Among the successors:

- 37 are women (29%)
- 91 are men (71%)
- 1 is a co-director pair of 1 man and 1 woman (0.8%)

The following analyzes whether a pair of predecessor and successor at a given company tend to be of the same gender, ie. whether women tend to be replaced by women and men by men.

Of the female predecessors:

- 32% were followed by women
- 68% were followed by men

Of the male predecessors:

- 27% were followed by women
- 72% were followed by men
- 1% was followed by a co-director pair of 1 man and 1 woman

The co-director predecessor pair was followed by a woman.

Predecessors	Sucessors	
Women	Women	32%
	Men	68%
	Co-Directors	0%
Men	Women	27%
	Men	72%
	Co-Directors	1%

Note that in the breakdowns of successors for both female and male predecessors, the percentages are comparatively similar to the successor group overall (within 3% for every category).

## RECENT LEADERSHIP CHANGES

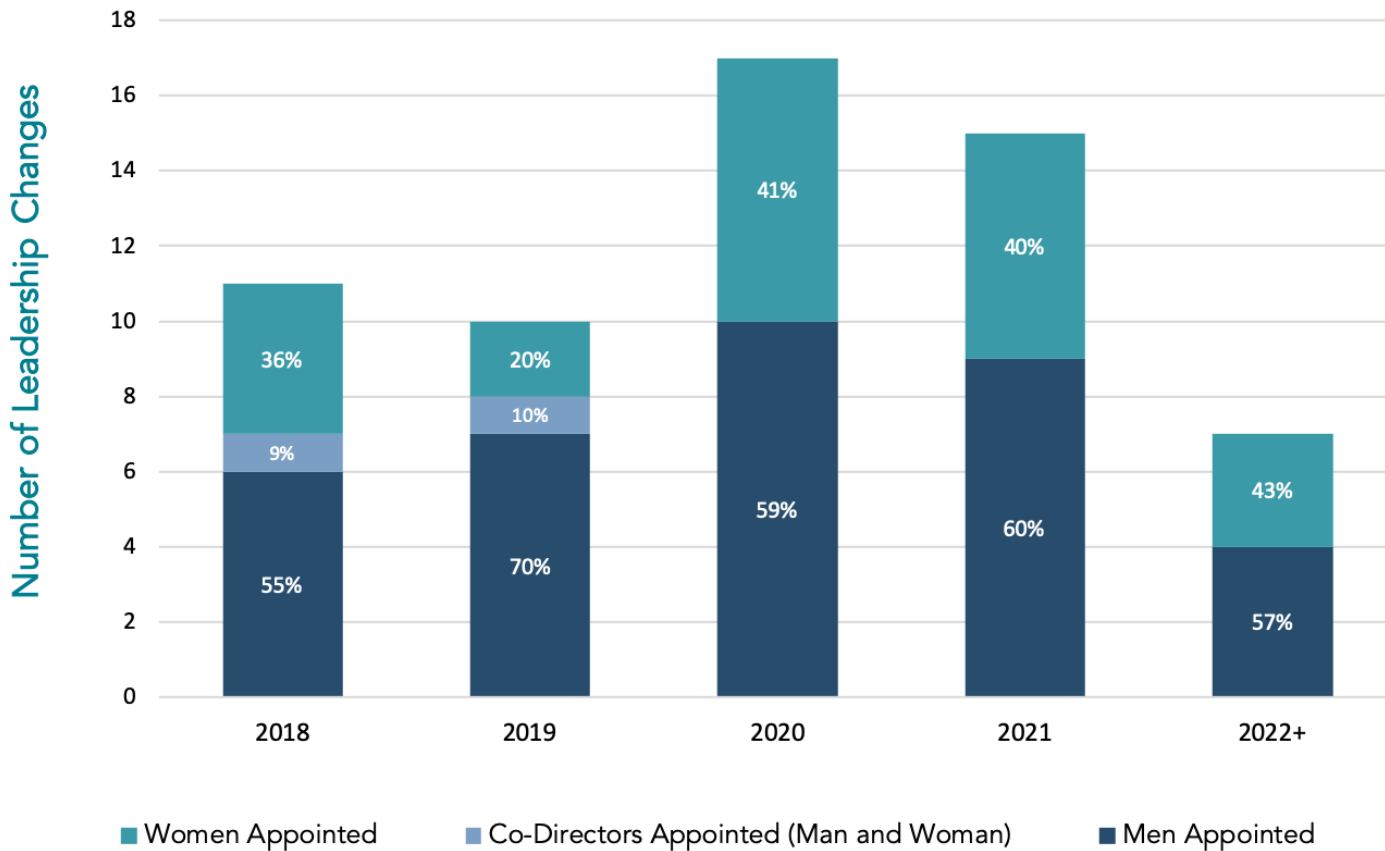
To understand if there is a trend in recent years, the following examines leadership changes, specifically changes in artistic director positions at ballet companies globally which have occurred since 2018.<sup>4</sup> This dataset includes leadership changes which have been announced for 2022, 2023, and 2024, as well as multiple leadership changes for ballet companies who have changed artistic directors more than once since 2018. Within these parameters, DDP identified 60 leadership changes at 54 companies (out of the original sample of 175 global companies, including the U.S.).

Of these 60 artistic director leadership transitions, the highest concentration was in 2020, with 17 transitions. Of these 17 transitions, seven were women assuming the role of artistic director (41%).

The following graph shows the leadership transitions by year. It should also be noted that the number of transitions for 2022 and later (2022+) can be expected to increase. The 2022+ sample of seven represents leadership changes in which a successor and date of transition had been named by December 2021.

<sup>4</sup> In the cases of leadership changes which occurred over more than one calendar year, DDP recorded the change as the year in which the transition was completed.

## Artistic Director Leadership Changes Per Year

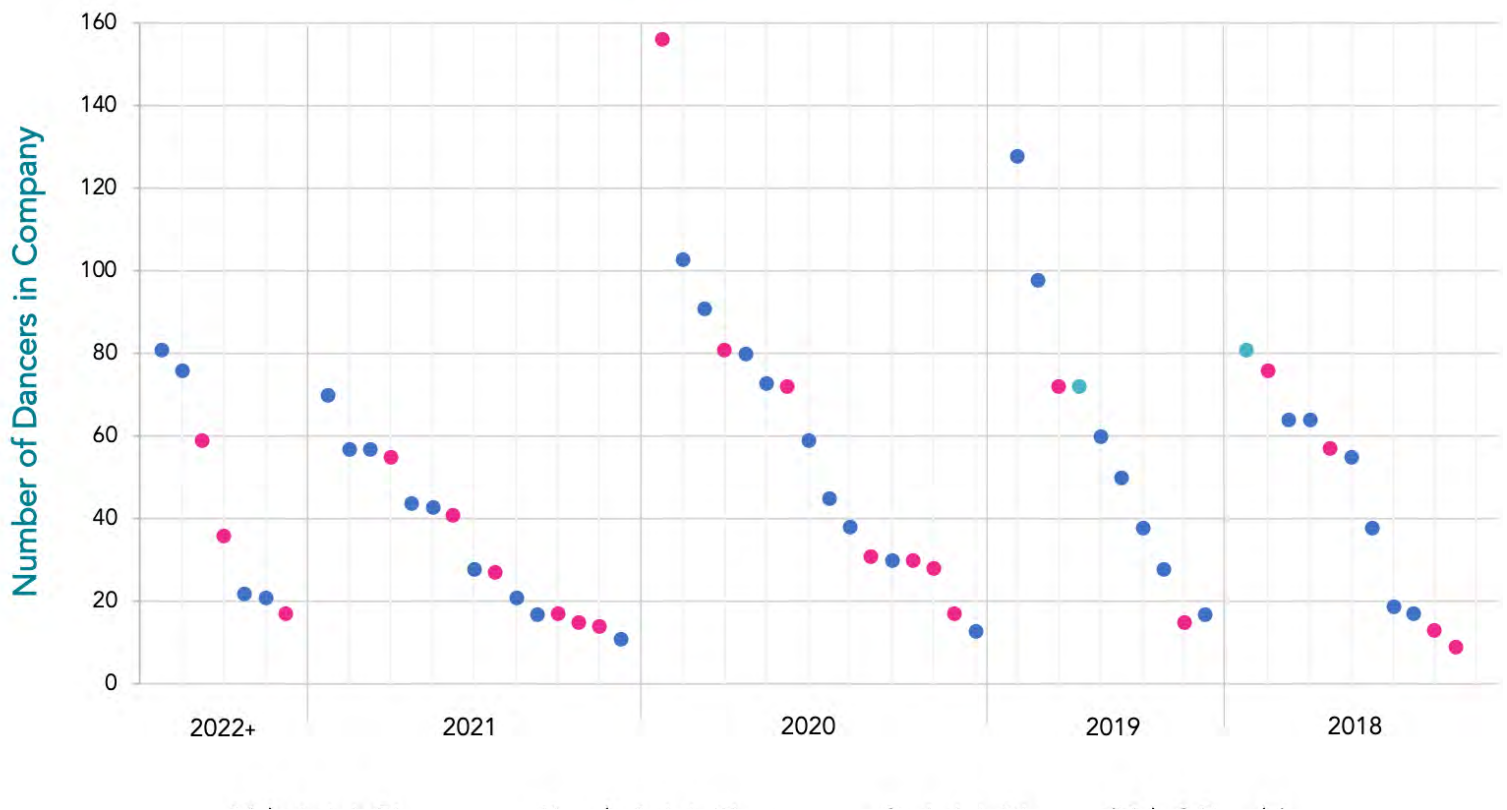


As shown in the graph, both the number of transitions and the gender distribution fluctuate between years. However, in each year, men account for the majority of newly appointed artistic directors. 2022+ shows the highest percentage of women appointed, at 43%, although it is a comparatively small sample of transitions.

To examine if there is a correlation between gender of appointed artistic director and size of the company, the following graph plots the newly appointed artistic directors, grouped by year and colored by gender, against the size of their companies.

**The graph does not indicate a correlation between size of company and gender of artistic director.**

### Gender Distribution of Appointed Artistic Directors at Ballet Companies Globally by Year



## Section V: Operational Definitions, Methodology, Limitations, and Acknowledgements

### OPERATIONAL DEFINITIONS

#### Artistic Director

The artistic director(s) of each company was defined as either the person(s) with that title, or the person(s) who most closely fills the role of overseeing and directing artistic operations at the ballet company, i.e., ballet director. In the cases of umbrella organizations in which there is an overall artistic director as well as individual directors leading ballet, theater, and/or opera, the “artistic director” for this study was defined as the director specifically leading ballet. Associate and assistant artistic directors were not counted.

#### Ballet Company

For the purposes of this study, “ballet company” is defined 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. Youth and student companies were excluded. DDP remains generous and open-minded with the definition and recognizes that the art form is constantly evolving.

#### Gender

For this study, the gender of artistic directors was recorded either as woman, man, or gender expansive. The term gender expansive is used to encompass those who identify as nonbinary or otherwise outside of the gender binary. In this study, “woman” and “female” are used synonymously, as are “man” and “male.” DDP respects and affirms the gender identities of individuals - in all cases gender given represents the gender identity of the individual.

#### Number of Dancers

The number of dancers of a dance company was defined as the number of main company dancers, including but not limited to principals, soloists, corps de ballet members, and artists. Apprentices, trainees, aspirantes, second company members, students, and junior members were excluded from this metric, as were emeritus dancers.



## METHODOLOGY

The list of ballet companies used as the global sample in this Report was compiled through extensive research, including international dance publications, national press, dancer and choreographer biographies, search engine queries, and conversations with advisors. For this study, DDP focused on major, large, and prominent ballet companies. The U.S. companies were compiled through publicly available fiscal data, as detailed in the [2021 Artistic and Executive Leadership Report](#).<sup>5</sup>

Data for companies outside of the U.S. was collected primarily through company websites and social media accounts (as available in October and November 2021), and secondarily through news and media articles. DDP then reached out to each company individually using an email address or embedded contact form provided either on a company website, social media account, or press release. The only company for which a contact email or embedded form could not be found was the Korean National Ballet. 40 companies responded to this outreach with data verification and/or edits, a response rate of 32%.<sup>6</sup>

Data for the U.S. ballet companies came primarily from DDP's 2021 Annual and Executive Leadership Report. Number of dancers for each company was recorded from company websites as of December 2021, and at that time company websites were also used to verify the data on current artistic directors and update where applicable. At Sacramento Ballet, which was recorded in June 2021 as having no artistic director, Anthony Krutzkamp's title had been changed from Executive Director to Artistic/Executive Director. He was therefore counted among the artistic directors for this report, but DDP did not record the change as a leadership transition.

## LIMITATIONS

Due to the global scope of this study, there are several key limitations which should be noted.

### Language Barriers

Often throughout the data collection, the DDP research team had to rely on online website translations, whether provided through the website itself or via Google's "translate to English" function. This in particular made it more difficult to garner general company information and to verify genders (reliance on pronouns was limited, forcing increased reliance on images and name recognition) and titles of staff and dancers. Additionally, language was a barrier when contacting companies for data verification. DDP emailed all companies in English, and where applicable, included a Spanish translation.

### Structure of Companies and Leadership

The companies studied in this Report range in the way in which they are operated. Some are government-funded, some are housed within a theater or opera house, some are relatively small private companies. In the cases in which there was an overall director as well as individual directors leading opera, theater, and ballet, the "artistic director" for this study was defined as the director specifically leading ballet or dance.

<sup>5</sup> The 2021 Artistic and Executive Leadership Report included Aspen Santa Fe Ballet among the Largest 50 U.S. ballet companies. As it has dissolved its professional performing company, Aspen Santa Fe Ballet was not used for this study, and instead Ballet Idaho, originally the 51st company, was included among the sample of 50 U.S. ballet companies.

<sup>6</sup> DDP has previously used this outreach method of data verification for reports on U.S. ballet companies and has found that over time companies become more responsive, as shown in DDP'S Season Overview: 2020-2021 Report, which saw a response rate of 72% for data verification. Since this was the first time DDP contacted many of the global companies, the response rate of 32% can be considered a successful starting point.

## Number of Dancers

The number of dancers in a company tends to fluctuate, particularly between seasons, but also in some cases between shows, and additionally in the means of employment (full-time, full-year, short-term, guest artist, etc.). Data for this metric was reliant on company websites (which are not always updated) and responses from company representatives. Because of this, the number of dancers for each company is given categorically (25 - 49, 50 - 74, 75+, etc.) in this Report rather than as exact figures. For four companies (2%), no data on number of dancers was available, and those companies were therefore excluded from analysis by company size<sup>7</sup>.

## Reliance on Websites and Email

The data collection relied on updated personal company websites, social media pages, and press mentions, both local and international. Some ballet companies do not have personal websites, but rather a page on a government website or only a social media account. In other cases, there were no social media accounts found, as social media access and habits vary by region. Additionally, DDP reached out to each company via the most recent contact email found, which in some cases proved to be outdated or received no response. Although data was verified by two or more sources whenever possible, the data for each company is reliant on the accuracy of its website and the responsiveness to the contact email.

## ACKNOWLEDGEMENTS

We extend our gratitude to the following 40 companies, listed alphabetically, for verifying the data on their company.

Alberta Ballet, Canada	Hamburg Ballett John Neumeier, Germany
Ballet BC, Canada	Hungarian National Ballet, Hungary
Ballet Black, England	Israel Ballet, Israel
Ballet de Barcelona, Spain	Joburg Ballet, South Africa
Ballet du Capitole de Toulouse, France	Latvian National Ballet, Latvia
Ballet du Grand Théâtre de Genève, Switzerland	Malandain Ballet Biarritz, France
Ballet Ireland, Ireland	Národní divadlo Brno / Balet NdB (Ballet of National Theatre in Brno), Czech Republic
Ballet Nacional Sodre, Uruguay	Nasjonalballetten (Norwegian National Ballet), Norway
Ballett Am Rhein, Germany	National Ballet of Canada, Canada
Ballett Zürich, Switzerland	National Ballet of Japan, Japan
Balletto di Roma Company, Italy	New English Ballet Theatre, England
Bayerisches Staatsballett (Bavarian State Ballet), Germany	Northern Ballet, England
Compañía Nacional de Danza, Spain (National Dance Company of Spain), Spain	Perm Opera and Ballet Theatre, Russia
Corpo di Ballo del Teatro alla Scala (Teatro alla Scala Ballet Company), Italy	Polski Balet Narodowy (Polish National Ballet), Poland
Corpo di Ballo del Teatro Massimo di Palermo (The Corps de Ballet of Teatro Massimo in Palermo), Italy	Royal New Zealand Ballet, New Zealand
English National Ballet, England	Royal Winnipeg Ballet, Canada
Estonian National Ballet, Estonia	Staatsballett Berlin, Germany
Finnish National Ballet, Finland	Stuttgarter Ballett (Stuttgart Ballet), Germany
Greek National Opera Ballet, Greece	The Royal Ballet, England
	Universal Ballet, Republic of Korea

*With any inquiries or comments, we invite you to contact DDP Research and Special Projects Lead Michayla Kelly at [mkelly@dancedataproject.com](mailto:mkelly@dancedataproject.com).*

<sup>7</sup> For the following four companies no data on number of dancers was found: Ballet di Teatro Dell'Opera Di Roma (Rome Opera Ballet), Italy; Ballet Philippines, Philippines; Cairo Opera Ballet Company, Egypt; Gwangju City Ballet, Republic of Korea.

## APPENDIX: Leadership Changes 2021 and Later

The following chart details artistic director changes at ballet companies globally which occurred in 2021 or have been announced for 2022 and later. The highlighted rows indicate companies which have announced the departure of their artistic director but have not named a successor as of December 6, 2021.

Companies are grouped by year of leadership change and ordered categorically by size and then alphabetically by name.

Year	Company (Name, Country)	Appointed Artistic Director		Predecessor		Size (# of Dancers)
2021	Ballet Nacional Sodre, Uruguay	María Noel Riccetto	Female	Igor Yebra	Male	50 - 75
	National Ballet Company of Portugal, Portugal	Carlos Prado	Male	Sofia Campos	Female	50 - 75
	SNG Opera in Balet Ljubljana (Slovenian National Theatre Opera and Ballet Ljubljana), Slovenia	Renato Zanella	Male	Petar Đorčevski	Male	50 - 75
	Australian Ballet, Australia	David Hallberg	Male	David McAllister	Male	25 - 50
	Ballet de la Provincia de Salta, Argentina	Miguel Ángel Elías	Male	Maria Inés Riveros Hidalgo	Female	25 - 50
	Ballet De Monterrey, Mexico	Thiago Soares	Male	Luis Serrano	Male	25 - 50
	Ballet de Santiago, Chile	Luis Ortigoza	Male	Marcia Haydée	Female	25 - 50
	Ballet Nacional de Peru, Peru	Grace Kelly Cobián	Female	Jimmy Gamonet de los Heros	Male	25 - 50
	Balletto del Teatro di San Carlo, Italy	Clotilde Vayer	Female	Giuseppe Picone	Male	25 - 50
	American Repertory Ballet, United States	Ethan Stiefel	Male	Douglas Martin	Male	10 - 25
	Ballet of the Opera of Tunis, Tunisia	Malek Sebai	Female	Nawel Skandrani	Female	10 - 25
	Oregon Ballet Theater, United States	Peter Franc (Interim Artistic Director)	Male	Kevin Irving	Male	10 - 25
	Orlando Ballet, United States	Jorden Morris (Guest Artistic Director)	Male	Robert Hill	Male	10 - 25
	Hubbard Street Dance Chicago, United States	Linda-Denise Fisher- Harrell	Female	Glenn Edgerton	Male	10 - 25
	Les Ballets Jazz de Montréal, Canada	Alexandra Damiani	Female	Louis Robitaille	Male	10 - 25

<b>2022</b>	American Ballet Theatre, United States			Kevin McKenzie	Male	75 - 100
	Finnish National Ballet, Finland	Javier Torres López	Male	Madeleine Onne	Female	75 - 100
	San Francisco Ballet, United States			Helgi Tomasson	Male	75 - 100
	National Ballet of Canada, Canada	Hope Muir	Female	Karen Kain	Female	50 - 75
	Northern Ballet, England			David Nixon	Male	25 - 50
	Opera Ballet Vlaanderen (Royal Ballet of Flanders), Belgium			Sidi Larbi Cherkaoui	Male	25 - 50
	Alberta Ballet, Canada	Christopher Anderson	Male	Jean Grand-Maître	Male	10 - 25
	Ballet du Grand Théâtre de Genève, Switzerland	Sidi Larbi Cherkaoui	Male	Phillippe Cohen	Male	10 - 25
	Cincinnati Ballet, United States			Victoria Morgan	Female	10 - 25
<b>2023</b>	Staatsballett Berlin, Germany	Christian Spuck	Male	Christiane Theobald	Female	75 - 100
	Ballett Zürich, Switzerland	Cathy Marston	Female	Christian Spuck	Male	25 - 50
<b>2024</b>	Eugene Ballet, United States	Jennifer Martin	Female	Toni Pimble	Female	10 - 25

While the above table encompasses the sample of 175 ballet companies studied in this Report, artistic director changes have also been announced at other companies within the U.S. and globally, including Ailey II, Ballet Des Moines, Ballet Pensacola, New Jersey Ballet, and Tanztheater Wuppertal Pina Bausch. DDP's [Data Byte: Artistic Director Leadership Changes 2021+](#) includes these additional companies.