![DDP Dance DATA Project® — RESEARCH+ADVOCACY=EQUITY]

Collegiate Dance Programs Faculty & Administration Report

FEBRUARY 2022

Report Summary

Dance Data Project® enters the world of academia with this Report focused on gender equity among faculty and administrators at degree-granting collegiate dance programs. This Report explores the post secondary academic world of dance, analyzing the gender distribution of faculty, their positions, and their level of academic achievement. The Report also examines the gender distribution of academic administrators overseeing the dance programs, those faculty members whose policies and power directly impact the lives of faculty, from master's candidates to full professors.

The Report analyzes 781 full-time and 819 part-time dance faculty positions, as well as 224 administrative positions at 173 public and private degree-granting collegiate dance programs in the U.S.. It shows that women clearly outnumber men in dance faculty, and women also hold advanced degrees (master's or doctoral) at a higher rate than men. However, within those holding advanced degrees, a higher percentage of the men occupy full-time positions. Men are also more likely to hold the prestigious role of dean than women.

Key Findings include:

- Women make up 64% of full-time dance faculty and 69% of part-time dance faculty, while men comprise 36% and 31% respectively. Gender expansive faculty members comprise less than 1% of each category.

- 69% of women and 64% of men within dance faculty hold advanced degrees (master's or doctoral). 66% of these men occupy full-time positions, compared to only 57% of these women, a statistically significant difference.

- Within the administration overseeing dance programs, including positions from dean to program director, men occupy the positions at a higher rate as the title becomes more senior. 66% of the deans studied were men, compared to 34% women. At the lower-ranking position of program director/coordinator, 21% were men and 79% women.

- Additionally, the percentage of dance-specific faculty decreases as the role becomes higher-ranked: only 12% of deans studied were dance-specific faculty, while 79% of department chairs and 100% of program director/coordinators (due to the nature of that position) were dance-specific faculty.

This report contains the following sections:

Section I:
Introduction

Dance is an industry in which not all professionals obtain a college degree, with some dancers forgoing high school diplomas to enter the workforce. However, there is also a plethora of institutions and universities offering collegiate dance degrees (conservatory programs offering Bachelor of Fine Arts degrees, liberal arts schools offering Bachelor of Arts degrees, institutions presenting Master of Fine Arts degrees, and on). For dancers interested in academia, teaching in a collegiate setting can be a valuable opportunity, potentially providing greater job stability and higher pay than freelancing. Academic positions can also help secure funding for performing, teaching, and choreographing.

However, there is little consistency between positions, between departments, and between academic institutions. Benefits, policies around sabbatical and leave, and labor expectations vary both within and between departments. For example, a dance professor's ballet technique course may meet upwards of three times a week, whereas a course of the same credit amount in another department may meet once or twice. Other positions can be research or administratively focused, entirely removed from teaching dance.

While the scope and differences in academic dance appointments have not been well described prior to this study, some research has been conducted analyzing collegiate dance programs and faculty members. As summarized by Doug Risner, PhD and Pamela S. Musil, MA, in the Abstract to their 2017 work, "Leadership Narratives in Postsecondary Dance Administration: Voices, Values and Gender Variations:"

> *Dance in the U.S. university finds its beginnings in the visionary leadership of women. Since the mid-1910s, dance faculty and students in higher education have been predominantly female. Gender in postsecondary dance today remains much the same, with the exception of dance leadership, which is increasingly male.*

This Report, produced five years later, corroborates that statement.

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1   Doug Risner & Pamela S. Musil (2017) Leadership Narratives in Postsecondary Dance Administration: Voices, Values and Gender Variations, Journal of Dance Education, 17:2, 53-64, DOI: 10.1080/15290824.2017.1289213

Section II:
Degree-Granting Collegiate Dance Programs Studied

The following lists include all 173 collegiate dance programs used in this report. To learn more about the definitions and methodology used to compile this sample, please refer to **Section VII**.

Largest Ten Public Higher Education Systems in the U.S.

The following U.S. public higher education systems were included in this study, chosen because they have the largest student bodies. The order of the ten was created based on publicly available enrollment data collected from institutional system websites at the beginning of data collection in January 2021 and was updated and re-verified in November 2021.

While this list of public education systems is not exhaustive, meaning there are other systems which also include dance programs, the research team chose to use the ten largest public education systems as a representative sample. They are listed by size of student enrollment.

1. California Community Colleges (2.1 million students)
2. University System of Ohio (527,041 students)
3. California State University (485,550 students)
4. State University of New York (424,051 students)
5. State University System of Florida (353,041 students)
6. University System of Georgia (340,638 students)
7. Minnesota State Colleges and Universities (340,000+ students)
8. University of California (285,862 students)
9. City University of New York (275,000+ students)
10. University of Texas System (243,000+ students)

From these ten public higher education systems, faculty data was collected from the websites of 71 degree-granting dance programs at the following institutions.[2]

California Community Colleges

1. Allan Hancock College (Santa Maria, CA)
2. Cañada College (Redwood City, CA)
3. Cerritos College (Norwalk, CA)
4. Cypress College (Cypress, CA)
5. East Los Angeles College (Monterey Park, CA)
6. El Camino College (Torrance, CA)
7. Folsom Lake College (Folsom, CA)
8. Fullerton College (Fullerton, CA)
9. Grossmont College (El Cajon, CA)
10. Irvine Valley College (Irvine, CA)
11. Laney College (Oakland, CA)
12. Long Beach City College (Long Beach, CA)
13. Miracosta College (Oceanside, CA)
14. Modesto Junior College (Modesto, CA)
15. Monterey Peninsula College (Monterey, CA)
16. Orange Coast College (Costa Mesa, CA)
17. Palomar College (San Marcos, CA)
18. Riverside City College (Riverside, CA)
19. Saddleback College (Mission Viejo, CA)
20. San Diego City College (San Diego, CA)
21. San Diego Mesa College (San Diego, CA)
22. San Joaquin Delta College (Stockton, CA)
23. College of San Mateo (San Mateo, CA)
24. Santa Ana College (Santa Ana, CA)
25. Santa Barbara City College (Santa Barbara, CA)
26. Santa Monica College (Santa Monica, CA)
27. Santa Rosa Junior College (Santa Rosa, CA)
28. College of the Sequoias (Visalia, CA)
29. Skyline College (San Bruno, CA)

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2 Degree-granting dance program: associate, bachelor, or graduate degree program in dance (e.g. dance performance, dance studies, dance science, etc.), not a dance emphasis within a theater, performing arts, kinesiology, or other non-dance degree. See **Section VII: Operational Definitions.**

University System of Ohio

1. The University of Akron (Akron, OH)
2. University of Cincinnati (Cincinnati, OH)
3. Cleveland State University (Cleveland, OH)
4. Kent State University (Kent, OH)
5. Ohio University (Athens, OH)
6. The Ohio State University (Columbus, OH)
7. Wright State University (Dayton, OH)

California State University

1. Fresno State University (Fresno, CA)
2. California State University, Fullerton (Fullerton, CA)
3. Humboldt State University (Arcata, CA)
4. California State University, Long Beach (Long Beach, CA)
5. California State University, Sacramento (Sacramento, CA)
6. San Diego State University (San Diego, CA)
7. San Francisco State University (San Francisco, CA)
8. San José State University (San José, CA)
9. California State University, San Marcos (San Marcos, CA)
10. Sonoma State University (Sonoma, CA)

State University of New York

1. The College at Brockport, State University of New York (Brockport, NY)
2. State University of New York at Buffalo (Buffalo, NY)
3. State University of New York at Fredonia (Fredonia, NY)
4. State University of New York at Potsdam (Potsdam, NY)
5. Purchase College, State University of New York (Purchase, NY)

State University System of Florida

1. Florida State University (Tallahassee, FL)
2. University of Florida (Gainesville, FL)
3. University of South Florida (Tampa, FL)

University System of Georgia

1. University of Georgia (Athens, GA)
2. Kennesaw State University (Marietta, GA)
3. Valdosta State University (Valdosta, GA)

Minnesota State Colleges and Universities

1. Minnesota State University, Mankato (Mankato, MN)

University of California

1. University of California, Berkeley (Berkeley, CA)
2. University of California, Irvine (Irvine, CA)
3. University of California, Los Angeles (Los Angeles, CA)
4. University of California, Riverside (Riverside, CA)
5. University of California, San Diego (La Jolla, CA)
6. University of California, Santa Barbara (Santa Barbara, CA)

City University of New York

1. Hunter College (New York, NY)
2. Lehman College (Bronx, NY)
3. Queens College (Flushing, NY)
4. Queensborough Community College (Queens, NY)

University of Texas System

1. The University of Texas at Austin (Austin, TX)
2. The University of Texas at El Paso (El Paso, TX)
3. The University of Texas, Rio Grande Valley (Brownsville, TX)

Private Higher Education Institutions in the U.S.

To supplement the sample of public institutions, the research team also compiled a sample of 102 U.S. private institutions which house a degree-granting dance program. This list represents the major, most noted, U.S. private institutions which fit the parameters for this study, including both housing a degree-granting dance program and having publicly available data, as defined in **Section VII**.[3]

Data was collected on the following private higher education institutions, which are listed in alphabetical order.

1. Adelphi University (Garden City, NY)
2. Agnes Scott College (Decatur, GA)
3. Alma College (Alma, MI)
4. American University (Washington, DC)
5. Anderson University (Anderson, SC)
6. Bard College (Annandale-on-Hudson, NY)
7. Barnard College (New York, NY)
8. Bates College (Lewiston, ME)
9. Belhaven University (Jackson, MS)
10. Beloit College (Beloit, WI)
11. Berklee College of Music / Boston Conservatory (Boston, MA)
12. Brenau University (Gainesville, GA)
13. Brigham Young University (Provo, UT)
14. Butler University (Indianapolis, IN)
15. Case Western Reserve University (Cleveland, OH)
16. Centenary University (Hackettstown, NJ)
17. Chapman University (Orange, CA)
18. Coker University (Hartsville, SC)
19. Colleges of the Fenway (Boston, MA)
20. Columbia College (Columbia, SC)
21. Columbia College of Chicago (Chicago, IL)
22. Connecticut College (New London, CT)
23. Cornish College of the Arts (Seattle, WA)
24. Cottey College (Nevada, MO)
25. Dean College (Franklin, MA)
26. Denison University (Granville, OH)
27. DeSales University (Center Valley, PA)
28. Dickinson College (Carlisle, PA)
29. Dominican University of California / LINES Ballet (San Rafael, CA)
30. Drexel University (Philadelphia, PA)
31. Duke University (Durham, NC)
32. Eastern University (St. Davids, PA)
33. Elon University (Elon, NC)
34. Emory University (Atlanta, GA)
35. Fei Tian College (Middletown, NY)
36. Florida Southern College (Lakeland, FL)
37. Franklin & Marshall College (Lancaster, PA)
38. Friends University (Wichita, KS)
39. George Washington University, The (Washington, DC)
40. Georgian Court University (Lakewood, NJ)
41. Gonzaga University (Spokane, WA)
42. Goucher College (Baltimore, MD)
43. Grand Canyon University (Phoenix, AZ)
44. Gustavus Adolphus College (St. Peter, MN)
45. Hamilton College (Clinton, NY)
46. Hampshire College (Amherst, MA)

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3   In some cases, dance programs were omitted from the data collection because of inconsistent or absent information displayed on their websites. Over 30 programs, including The Juilliard School, were excluded for this reason.

47. High Point University (High Point, NC)
48. Hobart and William Smith Colleges (Geneva, NY)
49. Hofstra University (Hempstead, NY)
50. Hollins University (Roanoke, VA)
51. Hope College (Holland, MI)
52. Jacksonville University (Jacksonville, FL)
53. Johns Hopkins University / Peabody Conservatory (Baltimore, MD)
54. Kenyon College (Gambier, OH)
55. La Roche University (Pittsburgh, PA)
56. Lindenwood University (St. Charles, MO)
57. Madonna University (Livonia, MI)
58. Marymount Manhattan College (New York, NY)
59. Mercyhurst University (Erie, PA)
60. Meredith College (Raleigh, NC)
61. Middlebury College (Middlebury, VT)
62. Mills College (Oakland, CA)
63. Missouri Valley College (Marshall, MO)
64. Mount Holyoke College (South Hadley, MA)
65. Muhlenberg College (Allentown, PA)
66. Nazareth College (Rochester, NY)
67. New York University, Tisch School of the Arts (New York, NY)
68. Northwestern University (Evanston, IL)
69. Oklahoma City University (Oklahoma City, OK)
70. Oral Roberts University (Tulsa, OK)
71. Pace University (New York, NY)
72. Pacific University (Forest Grove, OR)
73. Palm Beach Atlantic University (West Palm Beach, FL)
74. Point Park University (Pittsburgh, PA)

75. Pomona College (Claremont, CA)
76. Rockford University (Rockford, IL)
77. Roger Williams University (Bristol, RI)
78. Santa Clara University (Santa Clara, CA)
79. Scripps College (Claremont, CA)
80. Seton Hill University (Greensburg, PA)
81. Shenandoah University (Winchester, VA)
82. Skidmore College (Saratoga Springs, NY)
83. Smith College (Northampton, MA)
84. Southern Methodist University (Dallas, TX)
85. Spelman College (Atlanta, GA)
86. Springfield College (Springfield, MA)
87. St. Olaf College (Northfield, MN)
88. Texas Christian University (Fort Worth, TX)
89. The New School (New York, NY)
90. Tulane University (New Orleans, LA)
91. University of Hartford / The Hartt School of Dance (West Hartford, CT)
92. University of Richmond (Richmond, VA)
93. University of Rochester (Rochester, NY)
94. University of Southern California, The / Kaufman School of Dance (Los Angeles, CA)
95. The University of Tampa (Tampa, FL)
96. Ursinus College (Collegeville, PA)
97. Wagner College (Staten Island, NY)
98. Washington University in St. Louis (St. Louis, MO)
99. Webster University (St. Louis, MO)
100. Wesleyan University (Middletown, CT)
101. Westminster College (Salt Lake City, UT)
102. Williams College (Williamstown, MA)

SECTION III:
Gender Distribution of Faculty Positions

Faculty members were categorized into three gender identity categories: men, women, and gender expansive.[4] Altogether, 1,060 women, 529 men, and 11 gender expansive individuals were identified as dance faculty members and included in this research.

The number of gender expansive faculty members recorded was significantly smaller than the numbers of women and men faculty members; therefore this Report largely focuses on a comparison between women and men. However, it is important to note the existence of these gender expansive faculty members in collegiate programs, and to acknowledge that as individual faculty members were not contacted to verify their gender identities, this research cannot guarantee 100% accuracy. Further, in some cases gender expansive faculty members may not have chosen to identify as such in their academic biographies.

The following charts show that women significantly outnumber men in both full-time and part-time dance faculty positions at both public and private institutions. The percentage of men in full-time roles is higher than the percentage of men in part-time roles, while women show the opposite result.

Full-Time Dance Faculty

Within full-time dance faculty roles, women outnumber men nearly 2:1, both at public and private institutions.

Program Type (n)[5]	Men (n)	Women (n)	Gender Expansive (n)
All Programs (781)	36% (278)	64% (496)	<1% (7)
Public Programs (274)	33% (91)	65% (178)	2% (5)
Private Programs (507)	37% (187)	63% (318)	<1% (2)

All Programs — 36%, 64%, <1%
Public Programs — 33%, 65%, 2%
Private Programs — 37%, 63%, <1%

Men — Women — Gender Expansive
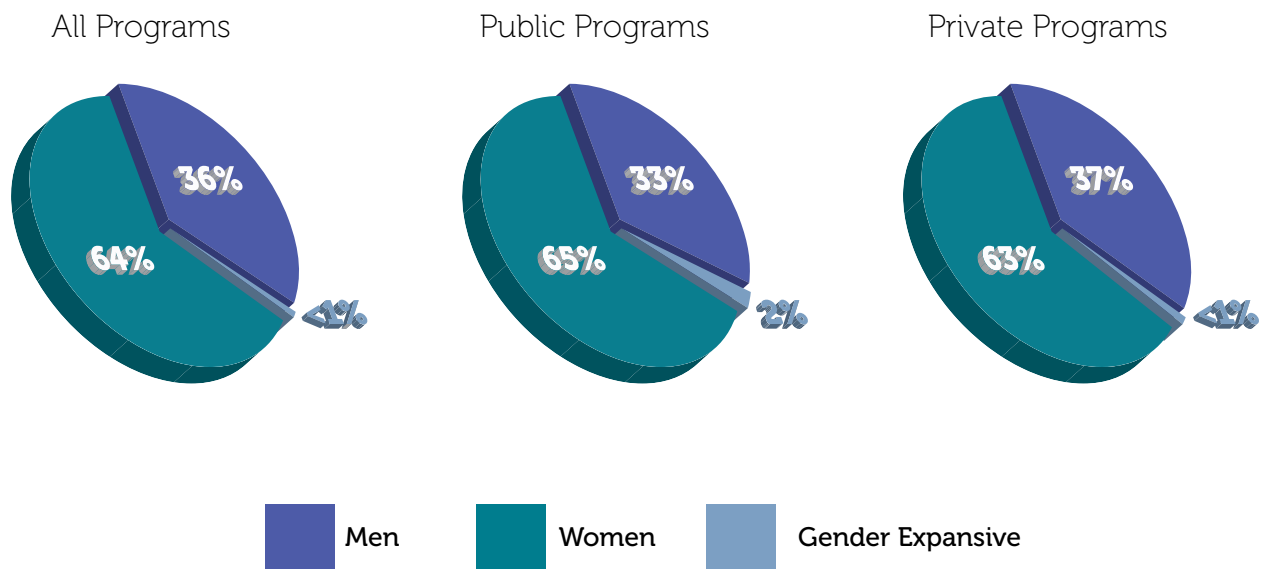
4   Refer to **Section VII: Operational Definitions** to learn more.
5   (n) is used throughout this study to refer to the sample size for each category.

Although the public and private institutions show slightly different gender distributions of full-time faculty (65% women compared to 63% women), a chi-square test revealed no statistically significant difference.[6] The test returned a p-value of 0.08, indicating an 8% probability that the difference in their distributions is due to random chance, or within the expected range of results.

Part-Time Dance Faculty

In part-time roles, women outnumber men more than 2:1, both at public and private institutions. The percentage of women in part-time dance faculty roles is higher than in full-time roles. These part-time roles represent lower-ranked, less stable jobs than full-time positions.

Program Type (n)	Men (n)	Women (n)	Gender Expansive (n)
All Programs (8191)	31% (251)	69% (564)	<1% (4)
Public Programs (293)	28% (82)	72% (211)	0% (0)
Private Programs (526)	32% (169)	67% (353)	<1% (4)

All Programs   Public Programs   Private Programs

■ Men   ■ Women   ■ Gender Expansive
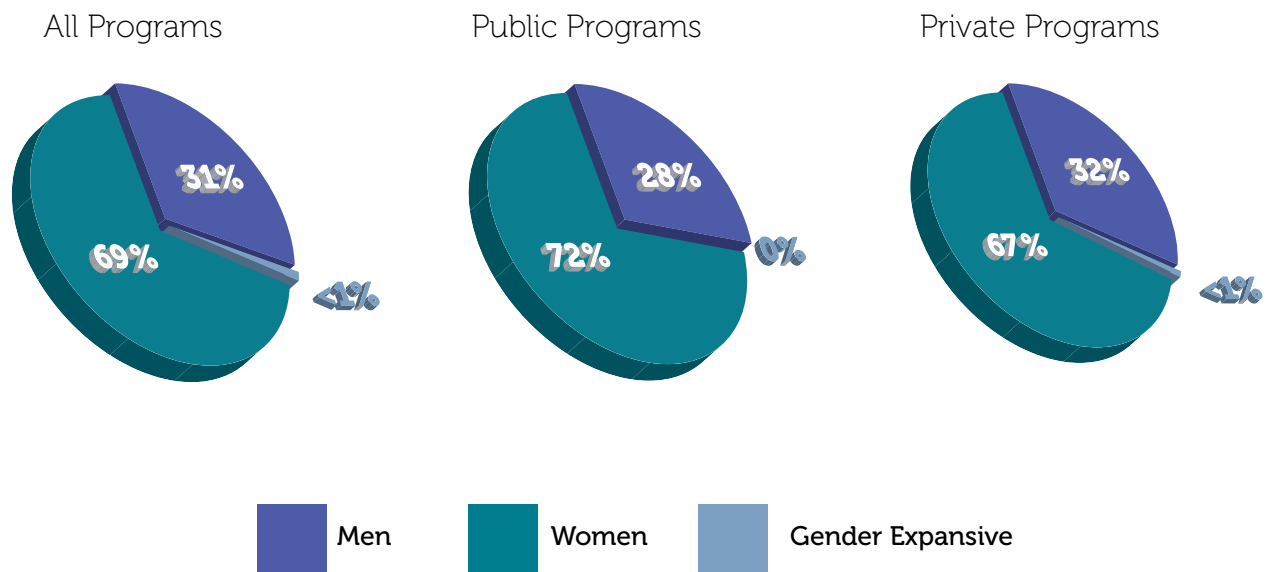
A chi-square test was also run to determine if the differences in the gender distributions of faculty at public vs. private institutions is statistically significant. As with full-time positions, the test revealed no statistically significant difference between public and private programs. This test returned a p-value of 0.14, indicating a 14% probability that the difference in their gender distributions is due to random chance.

6   For more information on the chi-square statistics test, refer to **Section VII: Methodology.**

SECTION IV:
Faculty Academic Achievement by Gender

To further investigate dance faculty positions at public and private collegiate dance programs, academic achievement data of faculty members was collected. Through publicly available biographical data on institution websites, degree completion was extracted and used as the focus.

Academic achievement by degree completion was categorized into two categories: advanced degree and no advanced degree.

"No advanced degree" means that no advanced degree information was publicly available in the faculty member's biography. "Advanced degree" means that the faculty member has obtained either a master's or a doctoral degree.[7]

For a small number of faculty positions (less than 3%), no data on academic achievement was available, and they have been accordingly excluded from this section.

Distribution of Advanced Degrees By Gender

The following shows the distribution of academic achievement by gender, with women holding more advanced degrees than men.

Gender (n)	Advanced Degree (n)	No Advanced Degree (n)
Men (513)	64% (328)	36% (185)
Women (1,035)	69% (715)	31% (320)
Gender Expansive (11) [8]	(9)	(2)

Advanced Degrees by Gender

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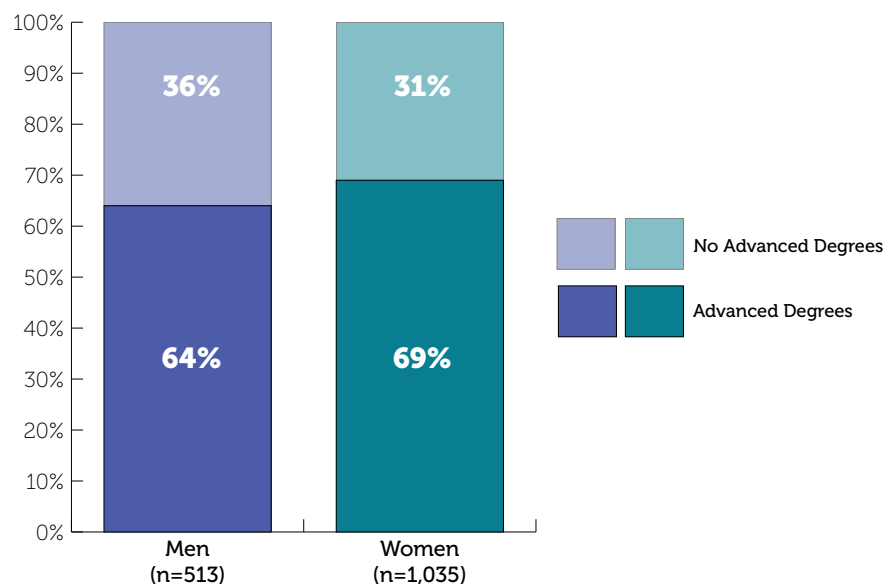
7   Honorary degrees were included in the data. Less than 1% of the advanced degrees are honorary.
8   Percentages of gender expansive individuals were excluded, due to the considerably smaller sample size.
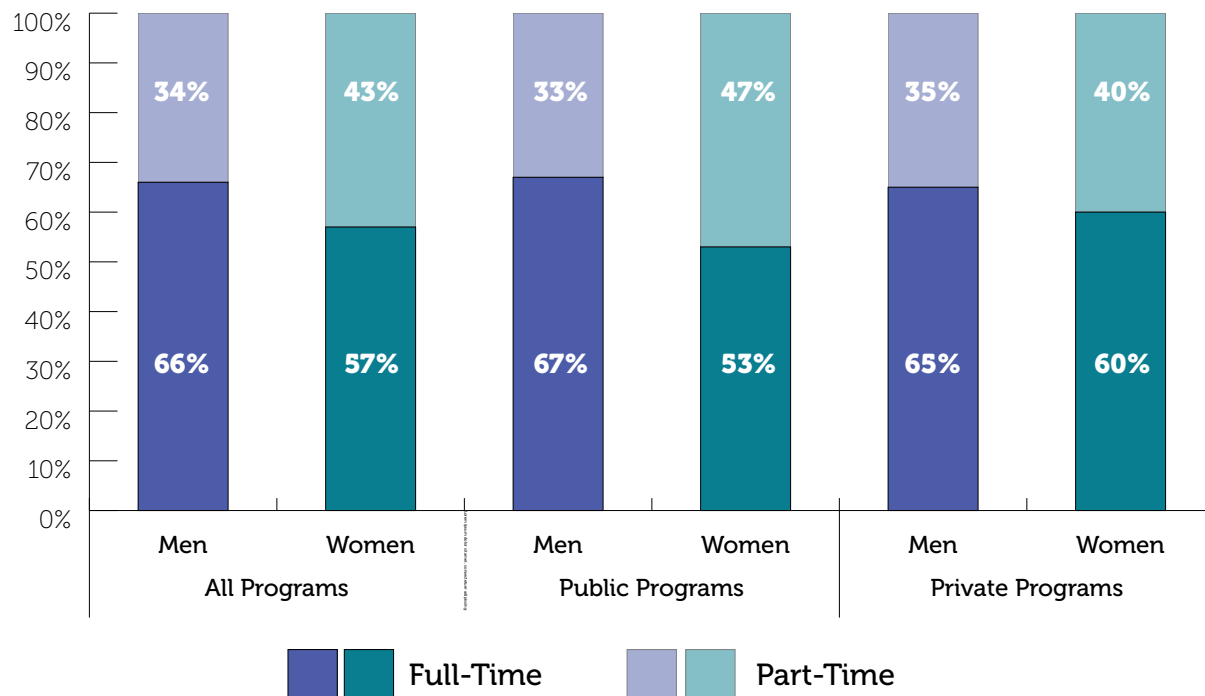
Within the faculty studied, women hold advanced degrees at a higher rate than men (69% compared to 64%). A chi-square test reveals that this is a statistically significant difference, or, in other words, that there is some relationship between gender and holding an advanced degree.[9] Within dance faculty, women are therefore more likely to hold an advanced degree than men. The p-value returned from this test was 0.04, indicating only a 4% probability that the difference in their academic achievement rates is due to random chance alone. Because the p-value of 0.04 is below 0.05, this indicates statistical significance at a confidence level of 95%.

Distribution of Positions Held by Dance Faculty with Advanced Degrees

To examine how holding an advanced degree relates to obtaining a more secure and higher-ranking position, the following compares men and women dance faculty members who hold advanced degrees. Gender expansive individuals were excluded, as the sample size for that category is considerably smaller.[10]

Gender	Position	All programs (n)	Public programs (n)	Private programs (n)
Men	Full-Time	66% (216)	67% (64)	65% (152)
	Part-Time	34% (112)	33% (31)	35% (81)
Women	Full-Time	57% (409)	53% (146)	60% (263)
	Part-Time	43% (306)	47% (132)	40% (174)

Positions of Dance Faculty with Advanced Degrees

9   For more information on the chi-square statistics test, refer to **Section VII: Methodology**.
10   Within the sample of nine gender expansive faculty members with advanced degrees, seven are full-time and two part-time.

Within advanced degree holding faculty, 66% of men occupy a full-time position, compared to only 57% of women. A chi-square test reveals that this is a statistically significant difference, or, in other words, that among advanced degree holding faculty, there is some relationship between gender and faculty position.[11] Within advanced degree holding faculty, a man is therefore more likely to hold a full-time position than a woman. The p-value returned from this test was 0.008, indicating less than a 1% probability that the difference between genders is due to random chance alone. Because the p-value of 0.008 is below 0.05, this indicates statistical significance at a confidence level of 95%.

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11   For more information on the chi-square statistics test, refer to **Section VII: Methodology.**

SECTION V:
Gender Distribution and Academic Focus of Academic Administration

This section focuses on the academic administration at both public and private institutions. Each institution's administration is defined and structured slightly differently, but all administrators included in this analysis are responsible for overseeing a significant aspect of their respective institution dance programs.

In some cases, those holding higher-ranked positions, such as deans, are also responsible for overseeing other departments within the institution. This can also be true for associate deans, department chairs, and associate department chairs. Program directors/coordinators are typically strictly overseeing only their institution dance programs.

Some institutions do not have information on all of their administrative positions publicly available, and others do not have all five of these positions. Of the original sample of 173 institutions, data on academic administration for at least one position was available for 135 institutions (68 public and 67 private).
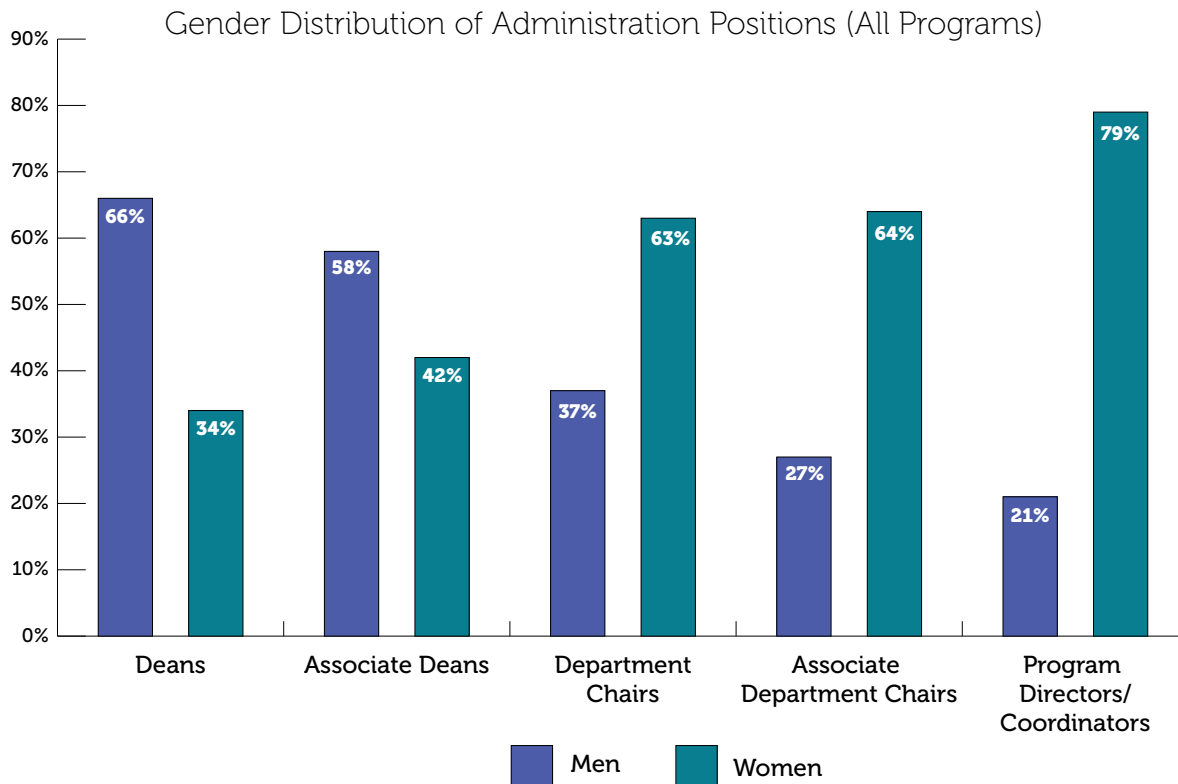
Refer to **Appendix C** for more analysis of academic administration.

Administrative Positions by Gender

Looking at academic administration as a whole, there is a shift in gender distribution as the position becomes higher-ranked. Aggregately, deans who were recorded as overseeing the dance programs of their institutions (the highest-ranking administrative position studied) are 66% men and 34% women. Directors/coordinators who were recorded as overseeing the dance departments of their institutions (the lowest-ranking administrative position studied) are 21% men and 79% women.

Program Type	Administration Position (n)	Men (n)	Women (n)
All Programs	**Dean (65)**	**66% (43)**	**34% (22)**
	Associate Dean (19)	**58% (11)**	**42% (8)**
	Department Chair (95)	**37% (35)**	**63% (60)**
	Associate Department Chair (11)[12]	**27% (3)**	**64% (7)**
	Program Director/Coordinator (34)	**21% (7)**	**79% (27)**

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12   One gender expansive associate department chair was recorded (9% of the total associate department chairs).

Gender Distribution of Administration Positions (All Programs)

|	Men	Women
Deans	66%	34%
Associate Deans	58%	42%
Department Chairs	37%	63%
Associate Department Chairs	27%	64%
Program Directors/Coordinators	21%	79%

Academic Focus of Administrators

As defined previously, all administrative members included in this analysis are in some way responsible for overseeing their institution dance programs. In some cases, the administrative appointment is impermanent or rotating, and when not fulfilling administrative roles, the individuals are responsible for teaching courses. For the purposes of this study, those who are teaching courses in the dance field are labeled as "dance focus" whereas those who are teaching in another discipline are labeled as "other academic focus."

The following information is based on publicly available data. Many programs did not have information for all five positions posted on their website. Some do not have all positions, as the administrative structure varies between institutions.

Note that due to the nature of the role, 100% of program directors/coordinators had a dance focus and are thus excluded from this chart.

Program Type	Administration Position (n)	Dance Focus (n)	Other Academic Focus (n)
All Programs	**Dean (65)**	12% (8)	88% (57)
	Associate Dean (19)	21% (4)	79% (15)
	Department Chair (95)	79% (75)	21% (20)
	Associate Department Chair (11)	91% (10)	9% (1)

Academic Focus of Administration (All Programs)
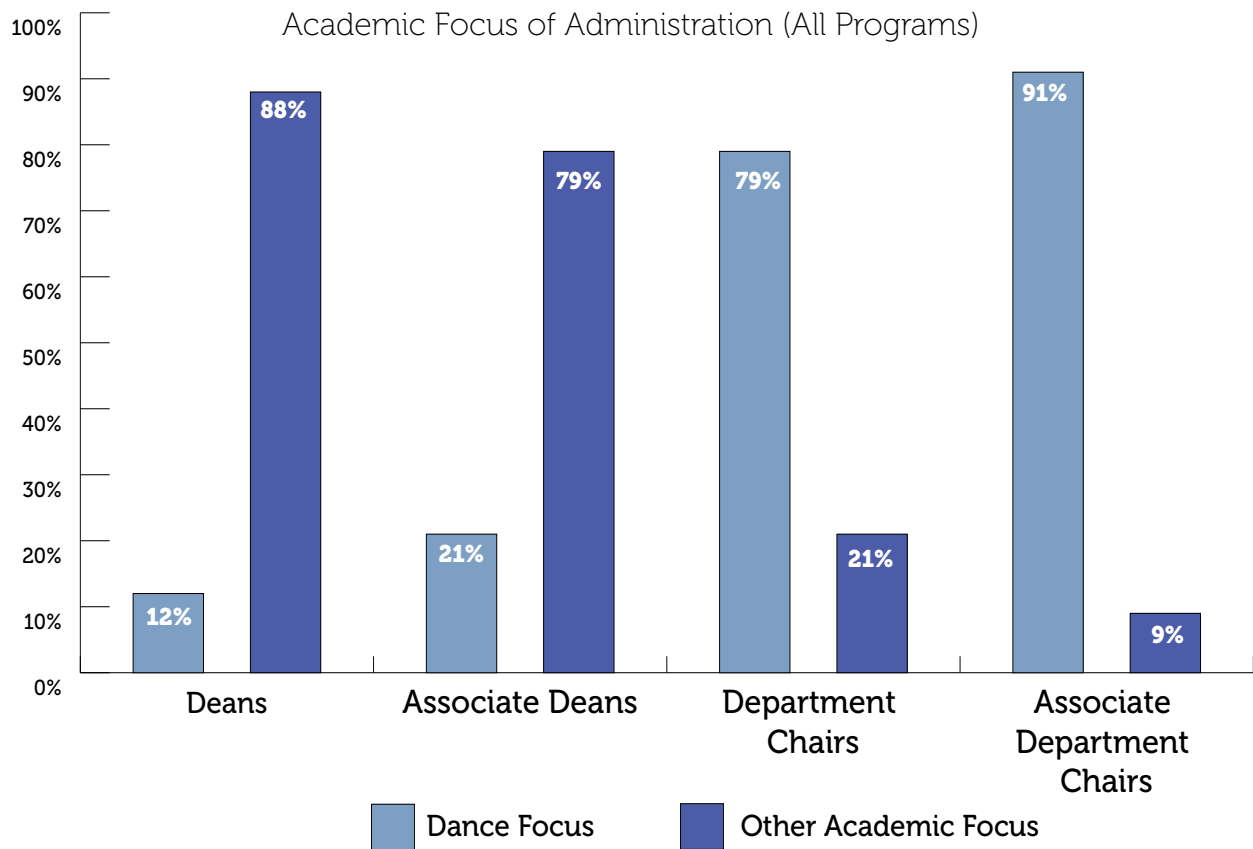
The data shows that as the administrative positions become higher-ranked and thus more removed from the dance program, the percentage of dance-focus faculty members occupying the role decreases.

Comparison of Gender and Academic Focus in Administrators

Utilizing the data shown in the two previous charts reveals a key relationship between gender and academic focus. As the administrative position becomes higher-ranking, the more dominated by men and less dominated by dance-specific administrators it becomes.

	Associate Department Chair	Department Chair	Associate Dean	Dean
Men (n=92)	27%	37%	58%	66%
Dance Focus (n=97)	91%	79%	21%	12%

Comparison of Gender and Academic Focus in Administration
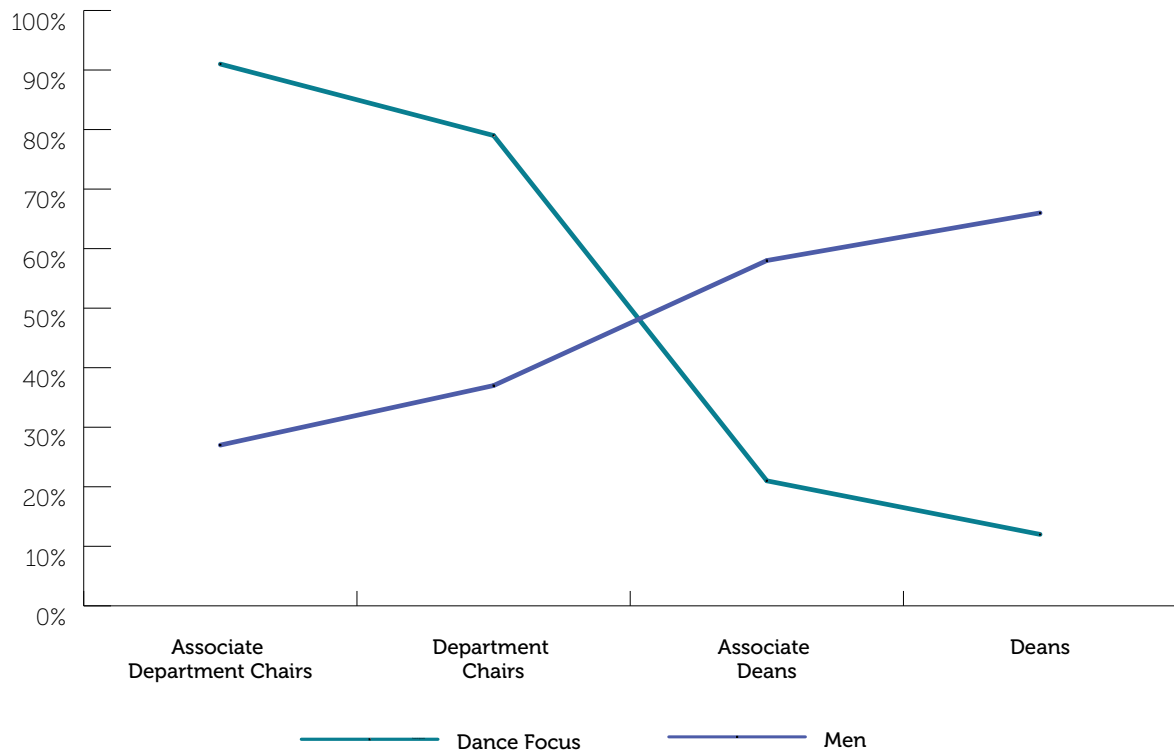
As the administrative position becomes higher-ranking, the more dominated by men and less dominated by dance-specific administrators it becomes.

SECTION VI:
Conclusions and Opportunity
for Future Research

This Report shows that women outnumber men in faculty positions at degree-granting collegiate dance programs. In both public and private institutions, and in both full-time and part-time roles, women outnumber men approximately 2:1. This ratio is slightly different between full-time and part-time roles, with a slightly higher percentage of men occupying full-time roles compared to part-time roles. Gender expansive faculty members comprised a very small percentage of the faculty members recorded, although it is likely that the methodology used did not fully capture all dance faculty members who identify outside of the gender binary.

This gender distribution is in direct contrast to Dance Data Project® (DDP)'s research on artistic leadership roles and choreographic opportunities in ballet companies. DDP's past reports have shown that within ballet, men outnumber women as artistic directors, as resident choreographers, and as programmed choreographers in company seasons. The gender distribution of dance faculty revealed in this Report is reminiscent more of the population of student dancers, particularly in ballet classrooms, where girls are estimated to significantly outnumber boys. This research reveals that teaching in collegiate dance programs is an avenue successfully pursued by women.

The Report also shows that women hold more advanced degrees (master's or doctoral) than men, and that this difference (69% of women compared to 64% of men) is statistically significant. Further, and despite this, 66% of men with advanced degrees are in full-time positions, compared to only 57% of women with advanced degrees.

Finally, the Report highlights that within degree-granting collegiate dance programs, administrators are both more likely to be men and more likely not to be dance-specific as the position becomes higher-up. These administrators, progressively more men and non-dance-specific, hold power in determining the policies and proceedings of dance programs.

Further research is needed examining gender equity within and surrounding collegiate dance programs, including how dance faculty and women in particular are affected by policies regarding parental and elder care leave, the amount of unpaid labor expected for the hope of eventual tenure, and policies for when a dance professor, particularly a part-time or adjunct professor, is injured or otherwise temporarily unable to physically instruct at their usual ability. More research is needed to examine both who is setting these policies, (their demographic information and whether they have knowledge of dance's unique structure), as well as the consistency and parity in policies, expectations, and benefits between dance departments and other academic subjects.

There is also opportunity for future research to compare dance faculty demographics to other populations, such as dance program student bodies, faculty at large, and the population centers surrounding the institutions. Analyzing the pipeline of faculty, particularly ages and length of time spent on faculty, will also help anticipate what the population may look like in the next generation or years to come.

Collegiate Dance Programs
Faculty & Administration Report

SECTION VII:
Operational Definitions, Methodology, and Limitations

Operational Definitions

Academic Achievement

Dance faculty members were categorized as either holding an advanced degree or no advanced degree. Advanced degrees were considered as either master's or doctoral degrees in any field. In-progress advanced degrees were excluded, while honorary degrees were included, although they comprised less than 1% of the total advanced degrees. Dance faculty members whose biographies made no mention of an advanced degree or corresponding title were categorized as no advanced degree.

Dance Faculty

Faculty who were listed as part of a dance program's full-time or part-time faculty were considered dance faculty. The course(s) they teach need not be dance technique or theory classes; dance faculty were also counted as those working in technical production, lighting design, music, and other complementary fields within a dance program. In the case of dance degrees housed in combined theater and dance programs, theater faculty members were included in the data collection.[13] Staff members not listed as teaching a course, visiting professors, guest artists, artists in residences, affiliate faculty, and professor emeriti were not included.

Degree-Granting Collegiate Dance Program

Degree-granting collegiate dance programs were defined as dance programs housed within universities, colleges, and schools that were degree-granting (associate, bachelor, or graduate degree) programs in dance (e.g. dance performance, dance studies, dance science, etc.), not a dance emphasis within a theater, performing arts, kinesiology, or other non-dance degree.

Gender

For this study, dance faculty and administrators were categorized into three gender identity categories: women, men, gender expansive. The term gender expansive is used to encompass those who identify as nonbinary or otherwise outside of the gender binary. DDP respects and affirms the gender identities of individuals - in all cases gender given represents the gender identity of the individual to DDP's best ability.

In this research, pronouns were used as a proxy for gender identity. Pronoun data was sourced from biographical information provided on the institution faculty and administration pages. Proxy gender identity data was not collected where pronouns were not provided.

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13   Although some of these faculty members may not themselves be practitioners, teachers, or researchers of dance, it is relatively common that all faculty members (excluding part-time faculty) participate in departmental/program proceedings, which can include hiring committees.

Methodology

Research Methodology

The lists of degree-granting collegiate dance programs used in this report were compiled through extensive research, utilizing resources including dance publications, college publications, and the American College Dance Association's Institutional Members directory. For the public collegiate dance programs, the largest ten systems were chosen, and were verified as the largest ten through student enrollment data available on their respective websites, collected in January 2021 and re-verified in November 2021. These ten public systems house 359 institutions, of which 71 dance programs fit the parameters of this research: namely, housing a degree-granting dance program, and having publicly available data on the positions and gender of dance faculty members. Supplementally, 102 private collegiate dance programs were identified which fit the parameters.

Publicly available biographical information on institution websites was utilized to source information on the gender, academic achievement, and academic focus of dance faculty and administrators. Pronouns were used as a proxy for gender identity, and where there was no proxy gender data available, no data was collected on that faculty member or administrator.

Programs which did not delineate between full-time and part-time faculty were excluded from this study.

Data was collected and verified in the period January - November 2021.

Information about the Chi-Square Statistics Test:

This study used the statistics test chi-square in four instances to determine if findings represented a significant relationship between variables, or if they could be explained by random chance (within any sample, some variance is expected). The chi-square test is used to compare a sample's distribution with expected results.

As an example, when rolling a die one would expect equal chances of landing on the six sides. If you roll a die twelve times, and it lands on "4" eight of those times, you may wonder if your die is weighted - if the probabilities of landing on each side are actually not equal. A chi-square test would compare your actual findings (what you rolled in each of the twelve times) with your expected findings (equal landings on each number). The test would tell you the probability (p-value) that your results were just due to random chance, and the die really is fair. If the p-value is less than 0.05, representing a 95% confidence interval, then you can conclude that your die does not have equal chances of landing on each number. A p-value greater than 0.05 would indicate a likeliness of more than 5% that the die is fair, and your results were due to chance.

Limitations

Reliance on Biographical Information Accuracy and Availability

As the data used in this research was collected from publicly available biographical information, it is subject to several limitations; namely, the assumptions that each website was updated, accurate, and complete and that the gender and academic achievement of faculty members and administrators was accurately conveyed through biographies and pronouns.

In some cases, dance programs that are ostensibly degree-granting were omitted from the data collection because of the inconsistent information, or complete lack thereof, displayed on their websites. Over 30 programs, notably including The Juilliard School, were excluded for this reason.

DDP noted an institutional underreporting of part-time faculty members. On many institution websites, it was clear that the listings of part-time faculty members were outdated. For some institutions, it appeared that the listings contained all of the part-time faculty members from the past several years. In other cases, programs made no mention whatsoever of the presence of part-time faculty members, even though the current term's schedule of classes listed courses taught by part-time faculty.

Some of these instances were detected because of the research team's personal connections and some were detected by double-listings (the same name and biography found on multiple institution websites). With both the full-time and part-time faculty data discrepancies, no "inside knowledge" was used to produce this Report. The data collection adhered to the methodology and parameters, collecting only information that was publicly available on the institution websites.

Gender Data

The use of pronouns as a proxy for gender identity presented a limitation particularly when pronouns were not used or no biographical information was on the website. Additionally, the use of gender expansive pronouns typically requires self-reporting on the part of the individual, and the ability and comfort level to self-report may vary depending on the cultural climate of the institution or region. When pronouns were not provided on the institution faculty pages, no data beyond the faculty position was collected.

Faculty Academic Achievement

The collection of faculty member academic achievement data is, like the other components of this research, dependent on the information that institutions made publicly available on their websites. In the most ideal scenario, faculty biography pages included a separate information line for the faculty member's education or academic qualifications. However, for much of the academic achievement data collected in this work, the data was contained in the biographical narratives that were provided on the faculty listings. In a few cases, faculty members did not mention academic achievements in the biographical narratives. Additionally, it was not uncommon to find a complete absence of any biographical information, which then automatically precluded the collection of academic achievement data.

Sample Selection

The samples for public and private institutions were selected differently, which should be taken into account when comparing the two categories. The sample of public schools represents the dance programs within the ten public university systems with the largest student bodies, while the sample of private schools represents 102 of the most noted and elite dance programs at private institutions in the U.S.. Selecting the two samples with the same methodology (ie. either using the private institutions with the largest student bodies or the public institutions with the most noted, elite dance programs), could potentially yield slightly different results. The results of this study showed comparatively similar findings for the two samples.

Data Availability

Gender data and academic achievement data found in publicly available biographical information was not available for all positions. Findings reflect the available data.

The following shows the publicly available dance faculty data, which was utilized for this Report, compared to the overall number of dance faculty positions listed at the institutions sampled.

Program Type	Position	Total Positions	Positions with Faculty Data Available
All Programs	**Full-Time**	840	781 (93%)
	Part-Time	1,250	819 (66%)
Public Programs	**Full-Time**	327	274 (84%)
	Part-Time	468	293 (63%)
Private Programs	**Full-Time**	513	507 (99%)
	Part-Time	782	526 (67%)

Data Availability of Faculty Positions
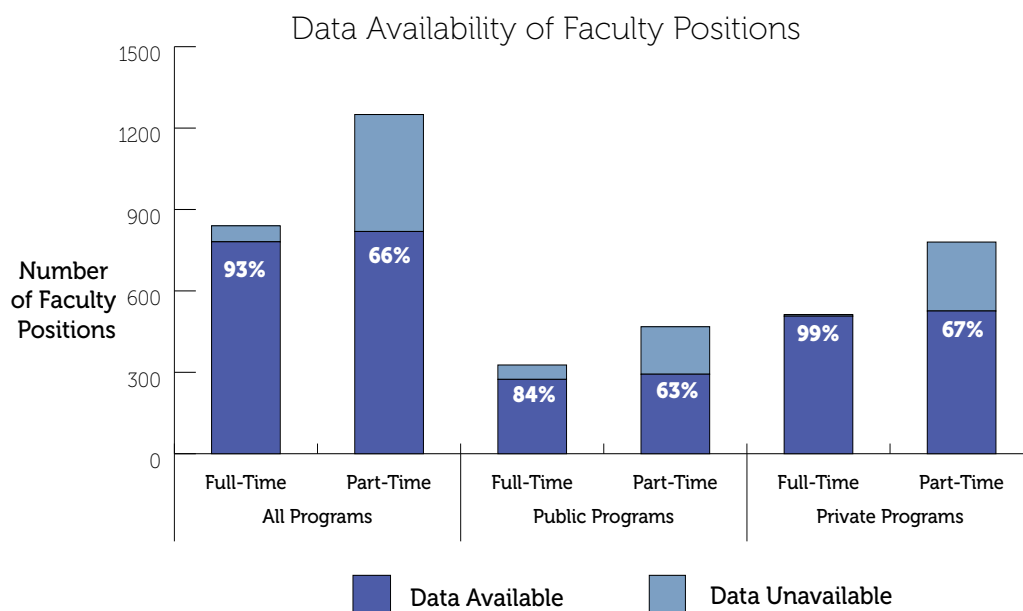
The particular lack of availability of data for part-time faculty reflects the transitory nature of the position. For example, a part-time instructor may only teach one semester, while the website might be updated annually. Compared to those with a full-time position, part-time faculty have far less job security, no benefits and no guaranteed continuity.

With any questions or comments, we invite you to contact DDP Research Lead Michayla Kelly at mkelly@dancedataproject.com.
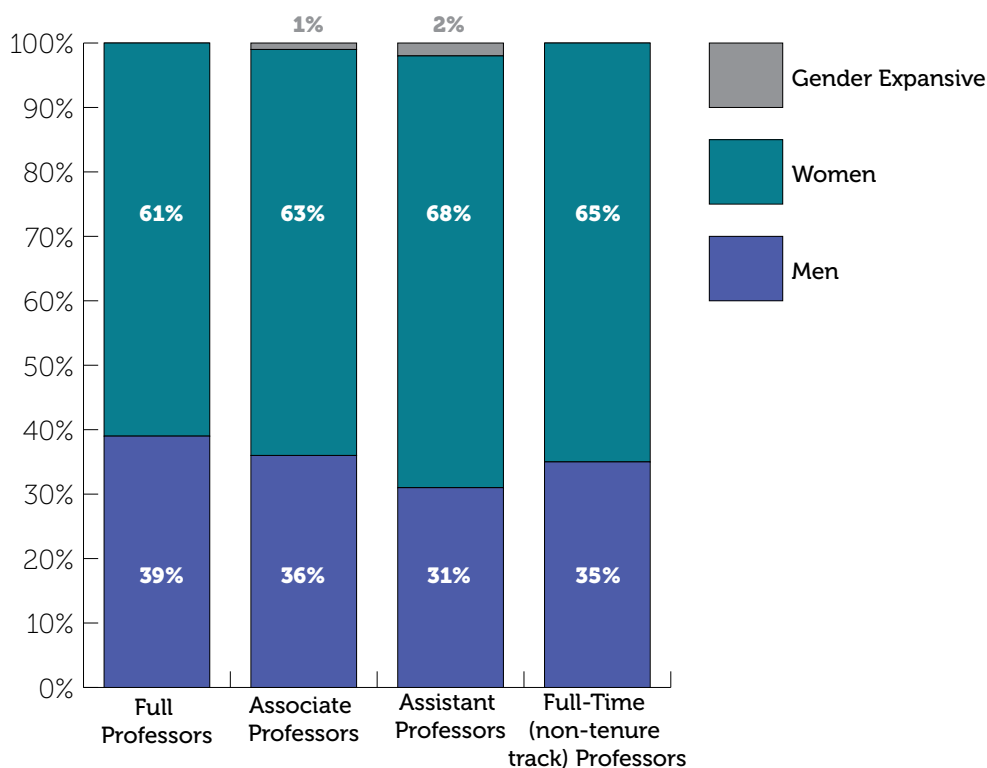
Appendix A:
Full-Time Positions Breakdown

The full-time faculty can be further broken down into four categories: Full Professors, Associate Professors, Assistant Professors, and Full-Time (non-tenure track) faculty. They are listed here in order from most to least secure. As time passes, faculty members will ideally move up through the ranks, so analyzing the lower-ranked positions can provide an idea of what the higher-ranked positions will look like in years to come.

For this Appendix, data was collected from each institution's website and that information was used to define each faculty member's position category. Please note that while categories of faculty may vary between institutions, DDP has measured only the specific language used by each institution. Further, full-time faculty member listings may not reflect tenure-track promotions from several years ago, and some full-time faculty members are still listed despite having either retired or moved on to another institution.

| Public & Private Full-Time Ranks (n)	Men (n)	Women (n)	Gender Expansive (n)
Full Professors (275)	39% (107)	61% (168)	0% (0)
Associate Professors (262)	36% (95)	63% (164)	1% (3)
Assistant Professors (213)	31% (65)	68% (144)	2% (4)
Full-Time (non-tenure track) (31)	35% (11)	65% (20)	0% (0)

Full Time Ranks Gender Distribution

Appendix B:
Further Analysis of Faculty Academic Achievement

Academic Achievement: Advanced Degree vs. No Advanced Degree

While an advanced degree (master's or doctoral) may be assumed as a prerequisite to obtaining a faculty position, in many instances it has not been required. 16% of full-time faculty and 48% of part-time faculty were recorded as not holding an advanced degree, based on the information in their biographies.[14] They are compared to those with an advanced degree below.

Position	Degree Type	All programs	Public programs	Private programs
Full-Time	Advanced Degree	84% (632)	86% (215)	82% (417)
	No Advanced Degree	16% (123)	14% (34)	18% (89)
Part-Time	Advanced Degree	52% (420)	59% (163)	49% (257)
	No Advanced Degree	48% (384)	41% (112)	51% (272)

Academic Achievement of Dance Faculty

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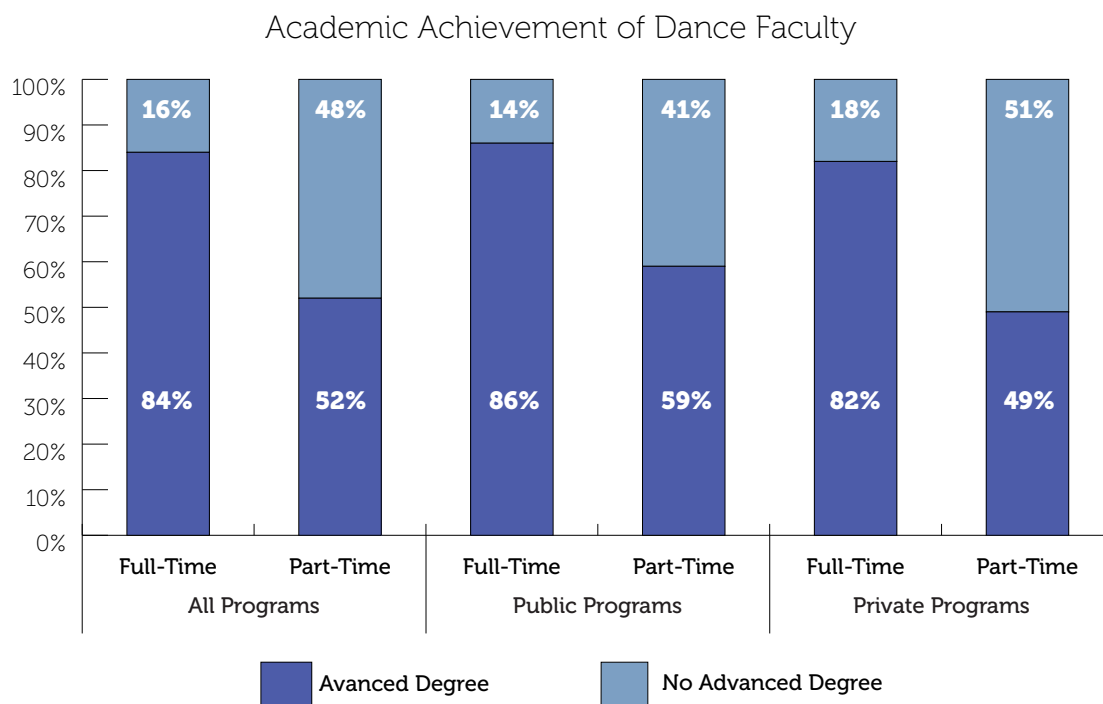
14   As noted in the Report, holding no advanced degree indicates there was no advanced degree information found in the publicly available biographical information on the institution's website.

Distribution of Faculty with Master's and Doctoral Degrees

Though there are dance faculty with doctoral degrees, a master's degree is considered a terminal degree in the dance field. Doctoral degrees in dance are available, but not all faculty in this research with doctoral degrees have them in a dance-focused subject.

The following examines the number of master's and doctoral degrees held within all positions. Gender expansive individuals were excluded, as the sample size for that category is considerably smaller.[15]

Gender	Degree Type	All programs	Public programs	Private programs
Men	Doctoral	16% (54)	18% (17)	16% (37)
	Master's	84% (274)	82% (78)	84% (196)
Women	Doctoral	19% (134)	23% (63)	16% (71)
	Master's	81% (581)	77% (215)	84% (366)

Distribution of Faculty with Advanced Degrees

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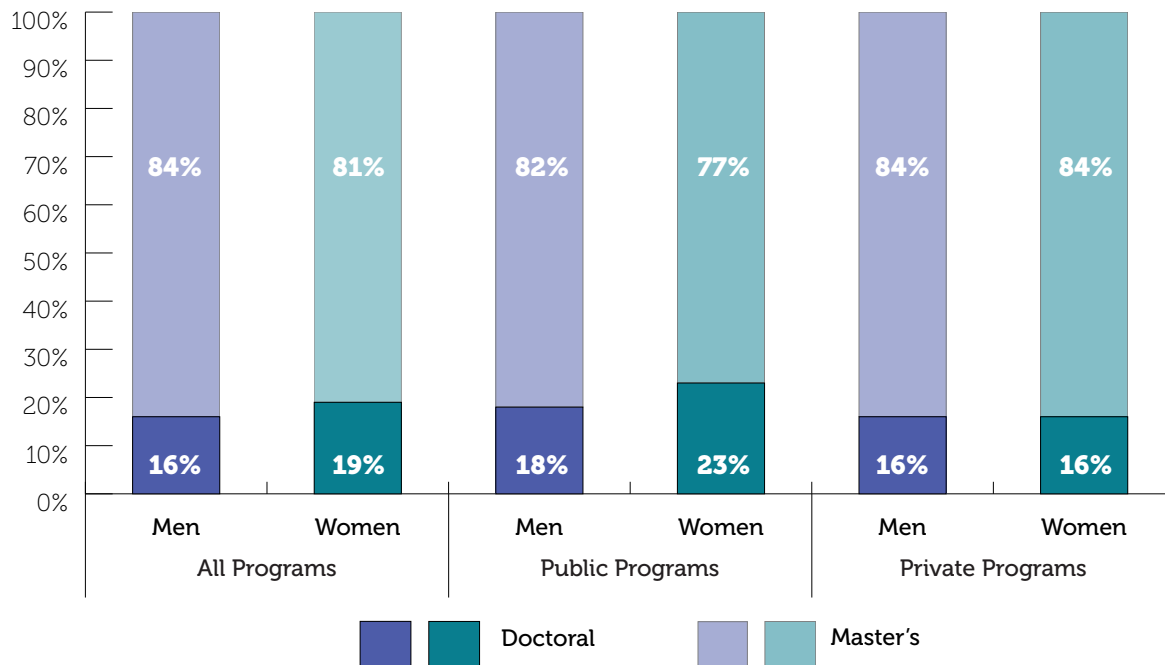
15   Of the nine gender expansive individuals with advanced degrees, two hold doctoral degrees and seven hold master's degrees.

Appendix C:
Further Analysis of Academic Administration

The table and graph below show the gender distribution within each administrative position category and additionally show how many individuals have a dance academic focus compared to another academic focus within gender categories.

Note that due to the nature of the role, 100% of program directors/coordinators had a dance focus and are thus excluded from this chart.

Position	Gender (n)	Dance Focus (n)	Other Academic Focus (n)
Dean	Men (43)	12% (5)	88% (38)
	Women (22)	14% (3)	86% (19)
Associate Dean	Men (11)	9% (1)	91% (10)
	Women (8)	37.5% (3)	62.5% (5)
Department Chair	Men (35)	60% (21)	40% (14)
	Women (60)	90% (54)	10% (6)
Associate Department Chair[16]	Men (3)	100% (3)	0% (0)
	Women (7)	86% (6)	14% (1)

Comparison of Gender and Academic Focus in Administration
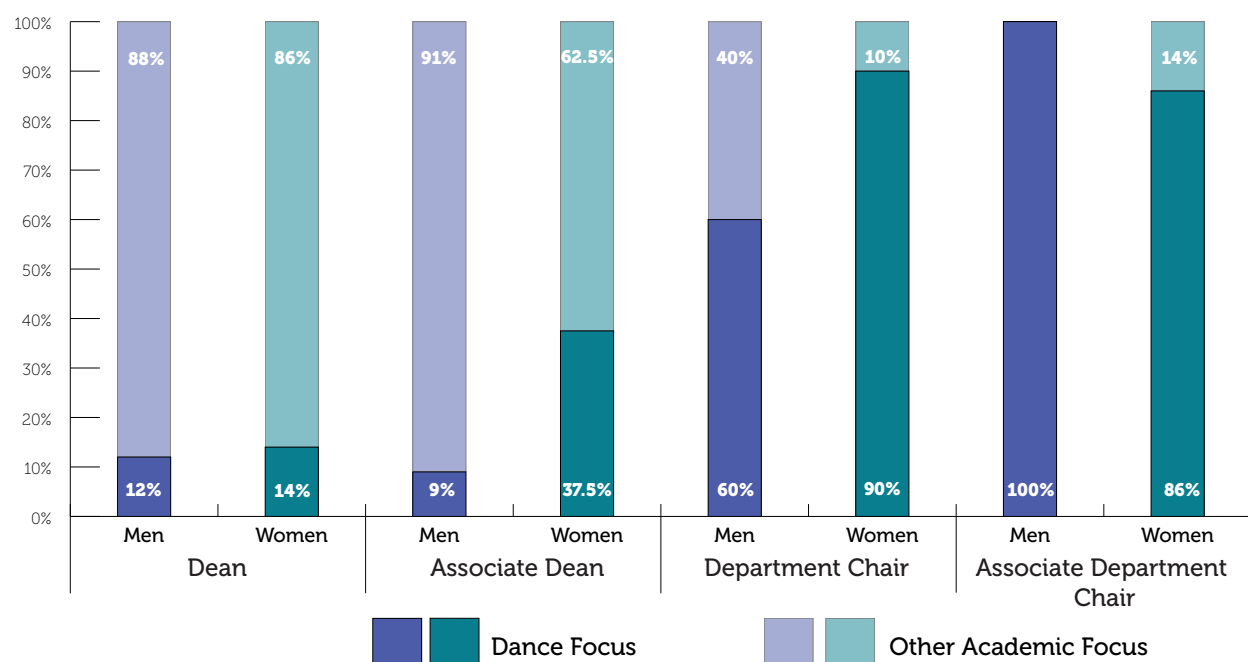
[16]   One gender expansive associate department chair with a dance focus was recorded.