2022 Dance Venue Leadership & Programming Report

AUGUST 2022

Executive Summary

Dance Data Project®'s latest Dance Venue Leadership & Programming Report examines 73 leading ballet/classically inspired dance performance venues in the United States to provide quantitative analysis of the organizations' programming and leadership equity. Programming data for these venues is collected from open sources (primarily venue and company websites) for the 10-month period from October 2021 through July 2022. This report is an extended and updated version of the original 2020 Dance Venue Leadership & Programming Report that was produced in collaboration with the Center for Equity, Gender, and Leadership (EGAL) at UC Berkeley's Haas School of Business.

Performance venues curate, produce, and present an array of world-class performances to inspire artists, audiences, and create a more culturally connected community. As collaborators with emerging and established dance artists, venues serve to support the art of dance and choreography, strengthening the public's appreciation of dance and increasing economic growth in local communities.

The 2022 Dance Venue Leadership & Programming Report examines 73 venues (compared to 50 venues in the 2020 report) and reports that of the 570 choreographers programmed throughout all 73 venues in the study, 201 are female (35%). There are 41 venues shared between both reports[1], and when looking at the averaged difference between venue leadership, venue company leadership, and venue choreographer equity within these venues over the past two years, there has been a slight overall decrease in female leadership and slight overall increase in female choreographer programming. On average, female venue leadership decreased by 7%, female venue company leadership decreased by 4%, and female venue choreographer equity increased by 2%.

Findings from the current 2022 report conclude that female choreographers, on average, make up 35% of a venue's programming and 40% of a company's programming at all venues. DDP determines that on average, women make up 34% of venues' leadership boards. Of the 118 companies commissioned to appear at these 73 venues, DDP reports that on average, women represent 49% of these companies' board leadership when artistic and executive directors are considered. When only artistic directors are considered, women, on average, make up 45% of companies' board leadership. On average, the companies programmed by venues have 43% female representation at the executive/decision-making level.

In this report, DDP uses Pearson correlations to determine whether an increase in female venue or company leadership correlates with an increase in female choreographer programming. Pearson correlations were chosen to maintain methodological continuity between the 2020 and 2022 report.

DDP finds there is no relationship between venue company leadership and venue choreographer equity (with a correlation coefficient of 0.091 and a p-value > 0.05).

Our review indicates that higher levels of female leadership in the ballet companies that perform at a single venue do not correlate with more female choreographed works in the programming at that dance venue.

1 9 venues from the original report were removed due to their lack of ballet/classically inspired dance programming

However, DDP's research does suggest that higher levels of female leadership in ballet companies have a moderate positive correlation relationship with more female-choreographed programming. This means that companies headed by women are relatively more likely to showcase work by female choreographers.

This is supported by a moderate, positive, statistically significant relationship between company leadership and company choreographer equity (with a correlation coefficient of 0.543 and a p-value <0.001).

DDP finds there are no relationships between venue leadership, venue choreographer equity, and venue company leadership (with correlation coefficients of 0.015 and 0.105, and p-values > 0.05 for both).

DDP's findings suggest that higher levels of female leadership in venues are not found to be associated with more female-led companies or female-choreographed pieces being programmed by those venues. Conclusively, all four correlations indicate that female leadership in venues and companies have a minimal to moderate relationship with the programming of female choreographers.

Introduction

The 2020 Dance Venue Leadership & Programming Report was completed as a collaboration between Dance Data Project® and the Center for Equity, Gender, and Leadership (EGAL) at UC Berkeley's Haas School of Business. The 2020 venues report referenced Dance Data Project's® 2018-2019 Season Overview, which indicated significant choreographer gender disparities in the works performed by the "Top 50 Companies" in the United States. The most recent version of this report, The 2020-2021 Season Overview, further supports this indication and found that only 27% of the works in the 2020-2021 season were choreographed by women. Building on the previous venue report and pattern of disproportionate female choreographer programming, the 2022 Dance Venue Leadership & Programming Report examines gender diversity and inclusion at the leadership and decision-making level for 73 leading ballet/classically inspired dance performance venues in the United States and provides analysis regarding the gender diversity of the companies and choreographers selected to perform at these venues[2]. This report uses open-source data[3] to determine if increased gender inclusion at venue and company leadership levels is associated with increased selection rates for works choreographed by women.

2022 Report Findings

1. **Of the 570 choreographers programmed throughout all venues in the 2022 report, 201 are female (35%).**

2. **On average, female choreographers accounted for 35% of a venue's programming.**
   - This percentage derives from a venue choreographer equity score of 0.352, which is an index score between 1 and 0 that determines the average percentage of female choreographers programmed per venue. There are 28 venues above the mean equity score indicating that the programs of these 28 venues included more than 35% female choreographed works.

2 The 2022 Dance Venue and Leadership Report excluded the analysis of venue size and included modern/contemporary companies alongside leading ballet companies.
3 Open source data is data that is open for anyone and everyone for access, modification, reuse, and sharing. The data for this report was primarily collected from venue and company websites.

3. **On average, female choreographers accounted for 40% of a company's programming at all venues.**
   - This percentage derives from a company choreographer equity score of 0.399, which is an index score between 1 and 0 that determines the average percentage of female choreographers programmed for all works performed by each company at all venues. Of the 118 companies programmed in total, only 45 companies (38%) programmed more than 40% female choreographers.
4. **On average, venues programmed companies with 43% female representation at the executive/decision-making level.**
   - This percentage derives from a venue company leadership score of 0.426, which is an index score between 1 and 0 that determines the average percentage of female representation at the executive/decision making level (artistic and executive director) for the companies performing at each venue. 48 out of the 73 venues studied fall above the mean score which indicates that 48 venues programmed companies whose averaged female representation was larger than 43%. When the venue company leadership score only considers the representation of female artistic directors, the score decreases from 0.426 to 0.382, emphasizing the declined programming of female led companies.
5. **On average, women represented 34% of a venue's leadership board.**
   - This percentage derives from a venue leadership score of 0.338, which is an index score between 1 and 0 that determines the average percentage of female representation at the executive/decision making level of a performance venue. For a venue, the executive/decision making level means the Executive Leadership and Board of Directors. There are 28 venues that have leadership boards led by more than 34% women.
6. **There is no indication that more equality in the leadership of ballet companies leads to more equitable programming of these companies at a major dance venue.**
   - There is no statistically significant relationship between female company leadership and female programming per venue. This is evidenced by the low correlation coefficient of 0.091 and insignificant p value of 0.455.
7. **There is an indication that higher levels of female leadership in ballet companies have a moderate relationship with more female-choreographed programming in these companies.**
   - The correlation coefficient between company leadership and company choreographer equity is 0.543 and p-value <0.001, indicating that there is a moderate, positive, statistically significant relationship between company leadership and company choreographer equity. The 2020 report found similar results with a strong, positive, statistically significant relationship with a correlation coefficient of 0.627 and p value < 0.001, further suggesting that the more women leadership positions of ballet companies, the more women choreographers in the programming of these companies.
8. **There is no indication that dance venues with more equitable leadership[4] program companies with more equitable leadership or programming.**
   - The correlation coefficient between venue leadership and venue choreographer equity is 0.015 and p-value is 0.904. The coefficient between venue leadership and venue company leadership is 0.105 and p-value is 0.381. The low correlation coefficients and large p-values indicate that there is no significant relationship between venue leadership and venue choreographer equity, and venue leadership and venue company leadership.

4 Equitable leadership describes a state in which there is an even number of female to male representation at the executive/decision-making level of an organization.

Venue & Company Leadership Analysis

Venue Leadership[5]

There are a total of 1850 people occupying an Executive Leadership[6] position and the Board of Directors across the 73 venues studied.

There are a total of 96 people occupying an executive leadership position (CEO/Executive Director and Programming Director). 35 of these positions are occupied by women (36%).

There are a total of 1754 people occupying a position on the Board of Directors. 608 of these positions are occupied by women (35%).

Venue Leadership Score[7]

The venue leadership index calculates the ratio of women-to-total numbers in the board of directors and the ratio of women-to-total numbers in the critical roles of CEO/Executive Director and Programming Director for each venue. These two ratios are averaged together to create the venue's overall leadership score. The higher the index score (the closer to "1") the higher the prevalence of women in leadership roles.

28 Venues (38%) rank above the average leadership score indicating that 28 venues have leadership boards led by more than 34% women.

Venue	*Board Leadership*	*Executive Leadership*	*Overall Venue Leadership Score*
Hult Center for the Performing Arts	unknown	1	1
Segerstrom Center for the Arts	0.37	0.5	0.87
Carolina Performing Arts	0.62	1	0.81
Harris Theatre for Music and Dance	0.61	1	0.805
The Kennedy Center for the Performing Arts	0.55	1	0.775

5 Venue leadership was collected by counting the number of men and women on the board of directors for each venue ("Board Leadership"), as well as counting the men and women occupying the critical roles of CEO/Executive Director and Programing Director for each venue ("Executive Leadership").
6 Executive titles include CEOs, Presidents, General Managers, and Interim General Manager | Programming titles include Programming Directors, Artistic Directors, and Artistic Advisors at-large.
7 Venue leadership score is an index score between 0 and 1 indicating the level of female representation at the executive/decision-making level of a performance venue. The venue leadership score is computed by a straight average instead of a weighted average because the weighted average would give differential weighting between the board leadership and executive leadership based on how many people were in each category of roles, which shouldn't be a factor in the overall leadership score.

AT&T Performing Arts Center	0.47	1	0.735
Jacob's Pillow	0.39	1	0.695
Kravis Center for the Performing Arts	0.38	1	0.69
The Kentucky Center for the Performing Arts	0.37	1	0.685
Cobb Energy Performing Arts Centre	0.36	1	0.68
Denver Performing Arts Complex - Ellie Caulkins Opera House	0.36	1	0.68
The Charleston Gaillard Center	0.29	1	0.645
Portland'5 Center for the Arts	0.27	1	0.635
Tennessee Performing Arts Center	0.24	1	0.62
Dr. Phillips Center for the Performing Arts	0.22	1	0.61
Straz Center	0.20	1	0.6
Zeiterion Performing Arts Center	0.19	1	0.595
Omaha Performing Arts	0.17	1	0.585
Wortham Theatre Center	0.14	1	0.57
Tulsa Performing Arts Center	0.59	0.5	0.545
New York City Center	0.54	0.5	0.52
George Mason University Center for the Arts	unknown	0.5	0.5
Performing Arts Center - University of Illinois Springfield	unknown	0.5	0.5
Overture Center for the Arts	0.29	0.667	0.479
Artis—Naples	0.38	0.5	0.44
Joyce Theatre	0.30	0.5	0.4
Symphony Space	0.30	0.5	0.4
Brooklyn Academy of Music	0.21	0.5	0.355
MEAN	**0.343**	**0.333**	**0.338**
Touhill Performing Arts Center	unknown	0.333	0.333
The Performing Arts Center - Purchase College	0.64	0	0.32
San Francisco War Memorial & Performing Arts Center	0.64	0	0.32
Kauffman Center for the Performing Arts: Muriel Kauffman Theatre	0.56	0	0.28

North Carolina Blumenthal Performing Arts Center: Belk Theatre	0.52	0	0.26
The University of Texas Performing Arts Center (Bass Concert Hall)	0.50	0	0.25
Boston Opera House -	unknown	0.5	0.25
Des Moines Performing Arts	0.48	0	0.24
Tobin Center for the Performing Arts	0.47	0	0.235
The Metropolitan Opera	0.45	0	0.225
Indiana University Auditorium	0.41	0	0.205
Lincoln Center for the Performing Arts	0.41	0	0.205
Adrienne Arsht Center for the Performing Arts of Miami-Dade County	0.41	0	0.205
Mahalia Jackson Theatre	0.41	0	0.205
Smith Center for the Performing Arts	0.36	0	0.18
Aronoff Center (Cincinnati Arts Association)	0.35	0	0.175
Kimmel Center for the Performing Arts	0.34	0	0.17
The Lensic Performing Arts Center	0.33	0	0.165
Auditorium Theatre of Roosevelt University	0.32	0	0.16
Broward Center for the Performing Arts	0.31	0	0.155
Hollywood Bowl	0.31	0	0.155
Cal Performances - University of California, Berkeley	0.31	0	0.155
San Jose Center for the Performing Arts	0.30	0	0.15
Detroit Opera House	0.29	0	0.145
Lied Center for the Performing Arts	0.29	0	0.145
Benedum Center	0.28	0	0.14
Gallo Center for the Arts	0.27	0	0.135
Ravinia	0.25	0	0.125
New Jersey Performing Arts Center	0.21	0	0.105
Raue Center for the Arts	0.19	0	0.095
The Bushnell Center for the Performing Arts	0.18	0	0.09
Sarasota Opera House	0.18	0	0.09

Seattle Theatre Group	0.17	0	0.085
Athenaeum Center	0.08	0	0.04
Phillips Center - University of Florida	unknown	0	0
Vilar Performing Arts Center	unknown	0	0
Bank of America Performing Arts Center	unknown	0	0
Seattle Center (McCaw Hall)	unknown	0	0
Amarillo Civic Center	unknown	0	0
The Frauenthal Center for Performing Arts	unknown	0	0
The Krannert Center - University of Illinois	unknown	0	0
Seven Venues	unknown	0	0
Hancher Auditorium - University of Iowa	unknown	0	0
Wharton Center	unknown	0	0
Van Wezel Performing Arts Hall	unknown	unknown	unknown[8]

Venue Company Leadership Score[9]

This section calculates the average of the "company leadership" indexes that performed at each venue during the 10-month period from October 2021-July 2022 and showcases the numbers in an index score. "Company leadership" is determined by the averaged ratio of female-to-total numbers who occupy an Artistic or Executive position in a company. The higher the index score (the closer to 1), the more women that occupy leadership roles.

Mean: 0.426 | Median: 0.5 | Mode: 0.5 | Standard Deviation [10]: 0.283

48 Venues (66%) are above the mean venue company leadership score which indicates that 66% of venues programmed companies whose averaged female representation was larger than 43%

8 A category is marked as "unknown" because the information could not be found using open sources.
9 Venue company leadership is an index score between 0 and 1 indicating the level of female representation at the executive/decision-making level for the companies performing at each venue. This is a venue-specific score at the company level calculated as an average of the "Company Leadership" scores for each venue.
10 The standard deviation is a measure used to quantify the amount of variation or dispersion of a set of data values. A standard deviation close to 0 indicates that the data points tend to be very close to the mean. In this study, it means that most averages in the group were within the weight range of 0.426 – 0.283 or 0.426 + 0.283.

The venues are ranked in descending order of their venue company leadership score.

1. Athenaeum Center - 1
2. Benedum Center - 1
3. Hollywood Bowl - 1
4. Phillips Center - University of Florida - 1
5. San Francisco War Memorial & Performing Arts Center - 1
6. The Krannert Center - University of Illinois - 1
7. Kimmel Center for the Performing Arts - Academy of Music - 0.75
8. Kravis Center for the Performing Arts - 0.75
9. Hult Center for the Performing Arts - 0.667
10. Segerstrom Center for the Arts - 0.667
11. Vilar Performing Arts Center - 0.667
12. AT&T Performing Arts Center - 0.625
13. Seattle Theatre Group - 0.625
14. Jacob's Pillow - 0.623
15. Harris Theatre for Music and Dance - 0.611
16. George Mason University Center for the Arts - 0.583
17. New Jersey Performing Arts Center - 0.55
18. Gallo Center for the Arts - 0.514
19. Adrienne Arsht Center for the Performing Arts of Miami-Dade County - 0.5
20. Aronoff Center (Cincinnati Arts Association) - 0.5
21. Artis—Naples - 0.5
22. Bank of America Performing Arts Center - 0.5
23. Boston Opera House - 0.5
24. Brooklyn Academy of Music - 0.5
25. Broward Center for the Performing Arts - 0.5
26. Carolina Performing Arts - 0.5
27. Des Moines Performing Arts - 0.5
28. Frauenthal Center for the Performing Arts - 0.5
29. Lied Center for the Performing Arts - 0.5
30. Lincoln Center for the Performing Arts - 0.5
31. Portland'5 Center for the Arts - 0.5
32. Ravinia - 0.5
33. Sarasota Opera House - 0.5
34. Seattle Center (McCaw Hall) - 0.5
35. Smith Center for the Performing Arts - 0.5
36. Straz Center - 0.5
37. Tennessee Performing Arts Center - 0.5
38. The Bushnell Center for the Performing Arts - 0.5
39. The Lensic Performing Arts Center - 0.5
40. The Metropolitan Opera - 0.5
41. The Performing Arts Center - Purchase College - 0.5
42. Tobin Center for the Performing Arts - 0.5
43. Van Wezel Performing Arts Hall - 0.5
44. Wharton Center - 0.5
45. Zeiterion Performing Arts Center - 0.5
46. The Charleston Gaillard Center - 0.458
47. New York City Center - 0.433
48. The Kennedy Center for the Performing Arts - 0.429
49. Joyce Theatre - 0.417
50. Overture Center for the Arts - 0.375
51. The University of Texas Performing Arts Center (Bass Concert Hall) - 0.375
52. Symphony Space - 0.334
53. Hancher Auditorium - University of Iowa - 0.333
54. Detroit Opera House - 0.3
55. Dr. Phillips Center for the Performing Arts - 0.25
56. Mahalia Jackson Theatre - 0.25
57. Cal Performances - University of California, Berkeley - 0.214
58. Performing Arts Center - University of Illinois Springfield - 0
59. Amarillo Civic Center - 0
60. Auditorium Theatre of Roosevelt University - 0
61. Cobb Energy Performing Arts Centre - 0
62. Denver Performing Arts Complex - Ellie

Caulkins Opera House - 0

63. Indiana University Auditorium - 0
64. Kauffman Center for the Performing Arts: Muriel Kauffman Theatre - 0
65. North Carolina Blumenthal Performing Arts Center: Belk Theatre - 0
66. Omaha Performing Arts - 0
67. Raue Center for the Arts - 0
68. San Jose Center for the Performing Arts - 0
69. Seven Venues - 0
70. The Kentucky Center for the Performing Arts - 0
71. Touhill Performing Arts Center - 0
72. Tulsa Performing Arts Center - 0
73. Wortham Theatre Center - 0

Venue & Company Choreographer Analysis

Choreographers

There are a total of 570 choreographers programmed throughout all 73 venues. Of these choreographers, 201 are female (35%).

Venue Choreographer Equity Score

This section calculates the ratio of female-choreographers-to-total-choreographers per venue and showcases the numbers in an index score. The higher the index score (the closer to "1"), the higher the ratio of female choreographers represented in the programing at each venue.

Mean: 0.352 | Median: 0.250 | Mode: 0 | Standard Deviation[11]: 0.322

28 venues (38%) are above the mean index score which indicates that the female programming for 28 venues was larger than 35%[12].

The venues are ranked in descending order of their venue choreographer equity score.

1. Athenaeum Center - 1
2. Des Moines Performing Arts - 1
3. Indiana University Auditorium - 1
4. Performing Arts Center - University of Illinois Springfield - 1
5. Phillips Center - University of Florida - 1
6. Omaha Performing Arts - 1
7. San Jose Center for the Performing Arts - 1
8. The Bushnell Center for the Performing Arts - 1
9. Hult Center for the Performing Arts - 0.923
10. Segerstrom Center for the Arts - 0.9
11. Amarillo Civic Center - 0.75
12. Seattle Theatre Group - 0.667
13. Jacob's Pillow - 0.56
14. Brooklyn Academy of Music - 0.5
15. Portland'5 Center for the Arts - 0.5
16. Ravinia - 0.5
17. Seattle Center (McCaw Hall) - 0.5

11 The standard deviation is a measure that is used to quantify the amount of variation or dispersion of a set of data values. A standard deviation close to 0 indicates that the data points tend to be very close to the mean. In this study, it means that most averages in the group were within the weight range of 0.352–0.322 or 0.352+0.322.

12 Venue choreographer equity score is an index score between 0 and 1 indicating the average ratio of female-choreographers-to-total-choreographers for all works performed at each venue. The higher the number, the higher the ratio of female choreographers represented in the programing at each venue. A mean of 0.352 indicates that on average, female choreographers made up 35% of a venue's programming. There are 28 venues above the mean score which indicates that the female programming for 28 venues was larger than 35%.

18. Vilar Performing Arts Center - 0.5
19. Wharton Center - 0.5
20. Harris Theatre for Music and Dance - 0.467
21. Aronoff Center (Cincinnati Arts Association) - 0.444
22. San Francisco War Memorial & Performing Arts Center - 0.444
23. New York City Center - 0.429
24. Benedum Center - 0.4
25. Dr. Phillips Center for the Performing Arts - 0.4
26. Hancher Auditorium - University of Iowa - 0.4
27. New Jersey Performing Arts Center - 0.375
28. Boston Opera House - 0.357
29. Auditorium Theatre of Roosevelt University - 0.333
30. Carolina Performing Arts - 0.333
31. Mahalia Jackson Theatre - 0.333
32. The University of Texas Performing Arts Center (Bass Concert Hall) - 0.333
33. Tennessee Performing Arts Center - 0.286
34. Tobin Center for the Performing Arts - 0.286
35. Tulsa Performing Arts Center - 0.286
36. Broward Center for the Performing Arts - 0.25
37. The Charleston Gaillard Center - 0.25
38. Cobb Energy Performing Arts Centre - 0.25
39. Detroit Opera House - 0.25
40. The Lensic Performing Arts Center - 0.25
41. Smith Center for the Performing Arts - 0.25
42. Straz Center - 0.25
43. Artis—Naples - 0.2
44. Kravis Center for the Performing Arts - 0.2
45. Overture Center for the Arts - 0.2
46. The Kennedy Center for the Performing Arts - 0.16
47. George Mason University Center for the Arts - 0.154
48. AT&T Performing Arts Center - 0.143
49. Kauffman Center for the Performing Arts: Muriel Kauffman Theatre - 0.143
50. Adrienne Arsht Center for the Performing Arts of Miami-Dade County - 0.125
51. Joyce Theatre - 0.118
52. The Metropolitan Opera - 0.111
53. Wortham Theatre Center - 0.083
54. Cal Performances - University of California, Berkeley - 0
55. Denver Performing Arts Complex - Ellie Caulkins Opera House - 0
56. Gallo Center for the Arts - 0
57. Hollywood Bowl - 0
58. Kimmel Center for the Performing Arts - Academy of Music - 0
59. Lied Center for the Performing Arts - 0
60. Lincoln Center for the Performing Arts - 0
61. North Carolina Blumenthal Performing Arts Center: Belk Theatre - 0
62. Raue Center for the Arts - 0
63. Seven Venues - 0
64. Symphony Space - 0
65. The Frauenthal Center for Performing Arts - 0
66. The Krannert Center - University of Illinois - 0
67. The Kentucky Center for the Performing Arts - 0
68. Touhill Performing Arts Center - 0
69. Van Wezel Performing Arts Hall - 0
70. Bank of America Performing Arts Center - unknown
71. Sarasota Opera House - unknown
72. The Performing Arts Center - Purchase College - unknown
73. Zeiterion Performing Arts Center - unknown

Overall Company Equity Score

The company choreographer equity index[13] measures the average ratio of female-choreographers-to-total choreographers per company. The higher the index score, the higher the ratio of female choreographers represented in the works performed at the venues in this study. The company leadership[14] index measures the average ratio of female-to-total numbers who occupy an artistic or executive position in a company. The higher the index score (the closer to "1"), the more women that occupy leadership roles.

As a result, the overall company equity score[15] averages these two ratios to determine the companies' overall equity in leadership.

Company	*Company Choreographer Equity Index*	*Company Leadership Index*	*Company Equity Score*
STREB Extreme Action	1	1	1
Ephrat Asherie Dance	1	1	1
Micaela Taylor's The TL Collective	1	1	1
Ballet Theatre Company	1	1	1
Russian Ballet Theatre	1	unknown	1
Ballet 5:8	1	1	1
The Hip Hop Nutcracker	1	1	1
Contra Tiempo	1	1	1
Paris Opera Ballet	1	1	1
Nrityagram Dance Ensemble	1	1	1
Northwest Dance Theatre	1	1	1
Ballet Fantastique	1	1	1

13 Company choreographer equity is an index score between 0 and 1 indicating the average ratio of female-choreographers-to-total-choreographers for all works performed by each company at all venues in this study.

14 Company leadership was collected by counting the number of men and women occupying the roles of executive director and artistic director for each company and converting these numbers into an index score derived from basic ratios of women-to-total-numbers.

15 The company equity score is computed by a straight average instead of a weighted average because the weighted average would give differential weighting between company choreographer equity and leadership equity based on how many people were in each category of roles, which shouldn't be a factor in the overall equity score.

Pam Tanowitz Dance	1	1	1
Carolyn Dorfman Dance	unknown	1	1
Nai-Ni Chen	1	1	1
Siudy Flamenco	1	1	1
Gibney Company	unknown	1	1
BODYTRAFFIC	unknown	1	1
Winifred Haun & Dancers	1	1	1
Camille A. Brown & Dancers	unknown	1	1
Chloe Arnold's Syncopated Ladies	1	1	1
Dance Alive National Ballet	1	1	1
DanceAspen	unknown	1	1
Martha Graham Dance Company	0.818	1	0.909
The Verdon Fosse Legacy	0.667	1	0.834
Dorrance Dance	0.667	1	0.834
Ragamala Dance Company	1	0.667	0.834
Ballet Folklórico de México	1	0.5	0.75
Ballet Des Moines	1	0.5	0.75
Zoe | Juniper	1	0.5	0.75
Pilobolus	unknown	0.75	0.75
Ascension 33 Dance Studio	0.5	1	0.75
Flamenco Vivo Carlota Santana	0.5	1	0.75
Dance Exchange	0.5	1	0.75
Dance Theatre of Harlem	0.444	1	0.722
San Francisco Ballet	0.444	1	0.722
Eugene Ballet	0.9	0.5	0.7
Pittsburgh Ballet Theatre	0.333	1	0.667
Joffrey Ballet School	unknown	0.667	0.667
Cincinnati Ballet	0.8	0.5	0.65
The State Ballet of Georgia	0.25	1	0.625
Ballet San Antonio	0.2	1	0.6
Dallas Black Dance Theatre	0.167	1	0.584
Cirque Barcode & Acting for Climate Montréal	0.5	0.6	0.55
BalletX	0	1	0.5

Philadanco	0	1	0.5
Orlando Ballet	0.5	0.5	0.5
Giordano Dance Chicago	0.5	0.5	0.5
San Jose Dance Theatre	1	0	0.5
Pacific Festival Ballet	unknown	0.5	0.5
NW Dance Project	0.5	0.5	0.5
Third Coast Percussion with Movement Art	0	1	0.5
Bill T. Jones/Arnie Zane Company	0.5	0.5	0.5
STUK House for Dance, Image, and Sound	1	0	0.5
Central West Ballet	unknown	0.5	0.5
Kidd Pivot	0.5	0.5	0.5
Springfield Ballet Company	1	0	0.5
Sarasota Cuban Ballet School	unknown	0.5	0.5
Ballethnic Dance Company	unknown	0.5	0.5
Pacific Northwest Ballet	0.462	0.5	0.481
Hubbard Street Dance Chicago	0.429	0.5	0.465
MEAN	**0.399**	**0.491**	**0.453**
Boston Ballet	0.375	0.5	0.438
Nashville Ballet	0.25	0.5	0.375
Kanopy Dance Company	0.25	0.5	0.375
Lone Star Ballet	0.75	0	0.375
Les Ballets Trockadero de Monte Carlo	0.222	0.5	0.361
Miami City Ballet	0.179	0.5	0.340
Ballet Hispánico	0.667	0	0.334
American Ballet Theatre	0.148	0.5	0.324
New York City Ballet	0.077	0.5	0.2885
Philadelphia Ballet	0	0.5	0.25
Texas Ballet Theatre	0	0.5	0.25
A.I.M. by Kyle Abraham	0	0.5	0.25
Akram Khan Company	0	0.5	0.25
English National Ballet	0	0.5	0.25
Nevada Ballet Theatre	0	0.5	0.25

Ronald K. Brown/EVIDENCE with Meshell Ndegeocello	0	0.5	0.25
Mark Morris Dance Group	0	0.5	0.25
Doug Varone and Dancers	0	0.5	0.25
Ailey II	0	0.5	0.25
Cloud Gate Dance Theatre of Taiwan	0	0.5	0.25
Complexions Contemporary Ballet	0	0.333	0.167
Oregon Ballet Theatre	0.333	0	0.167
Tulsa Ballet	0.286	0	0.143
Atlanta Ballet	0.25	0	0.125
Alvin Ailey American Dance Theatre	0.190	0	0.095
Paul Taylor Dance Company	0.143	0	0.072
Kansas City Ballet	0.143	0	0.072
Marinsky Ballet	0	0	0
Collage Dance Collective	unknown	0	0
Colorado Ballet	0	0	0
State Ballet Theatre of Ukraine	0	0	0
Charlotte Ballet	0	0	0
Stephen Petronio Company	0	0	0
Houston Ballet	0	0	0
Step Afrika!	0	0	0
Lil Buck	0	0	0
Lar Lubovitch Dance Company	0	0	0
Compañía Manuel Liñán	0	0	0
Madison Ballet	unknown	0	0
Trinity Irish Dance Company	unknown	0	0
Eifman Ballet of St. Petersburg	0	0	0
Revolution Dance Theatre : 2021-22 Season	0	0	0
Brian Brooks/ Moving Company	0	0	0
American Ballet Theatre Studio Company	unknown	0	0
Louisville Ballet	0	0	0
St. Louis Ballet	0	0	0
West Michigan Youth Ballet	unknown	0	0

Alonzo King Lines Ballet	0	0	0
Ballet Preljocaj	0	0	0
CIRCA	0	0	0
Tango Fire Company of Buenos Aires'	0	unknown	0
MOMIX	0	0	0
Indigenous Enterprise	unknown	0	0
Prashant Shah & Dancers	0	0	0
Next Generation Ballet	0	0	0
American Tap Dance Foundation	0	0	0
Boy Blue	0	0	0

Company Leadership Adjustment

The methodology for determining company leadership is to average the female-to-total numbers of people who occupy an artistic or executive position in a company. However, when company leadership only considers the percentage of female artistic directors at ballet/classically inspired dance companies, the percentage of female leadership in AD positions declines. The average company leadership score drops from 0.491 to 0.447, a 4% decrease, highlighting the decreased number of women in the artistic director role. The average venue company leadership score decreases from 0.426 to 0.382, emphasizing the declined programming of female led companies. Furthermore, the relationship between venue leadership and venue company leadership decreases from 0.105 to 0.061 and p-value increases from 0.381 to 0.610, indicating an even weaker relationship. However, the relationships between venue company leadership and venue choreographer equity reveal opposing results: the correlation coefficient increases from 0.091 to 0.158 and the p-value decreases from 0.455 to 0.198. The higher coefficient and lower p-value indicates a strengthened relationship between venue choreographer equity and venue company leadership when only artistic directors are considered. The relationship between company leadership and company choreographer equity also strengthens as the correlation coefficient increases from 0.543 to 0.614 and p-value remains < 0.001.

These findings suggest that the inclusion of executive directors may skew the company leadership data as executive directors at ballet/classically inspired dance companies are typically not involved in programmatic decisions. To further support this conclusion, DDP examined executive leadership only against venue choreographer equity in a regression, and the results determined a weaker correlation coefficient (0.004) than when artistic and executive directors are combined. These results demonstrate conclusively that it's AD equity, not necessarily ED equity, that is more closely related to choreographer programming.

Venue & Company Correlations

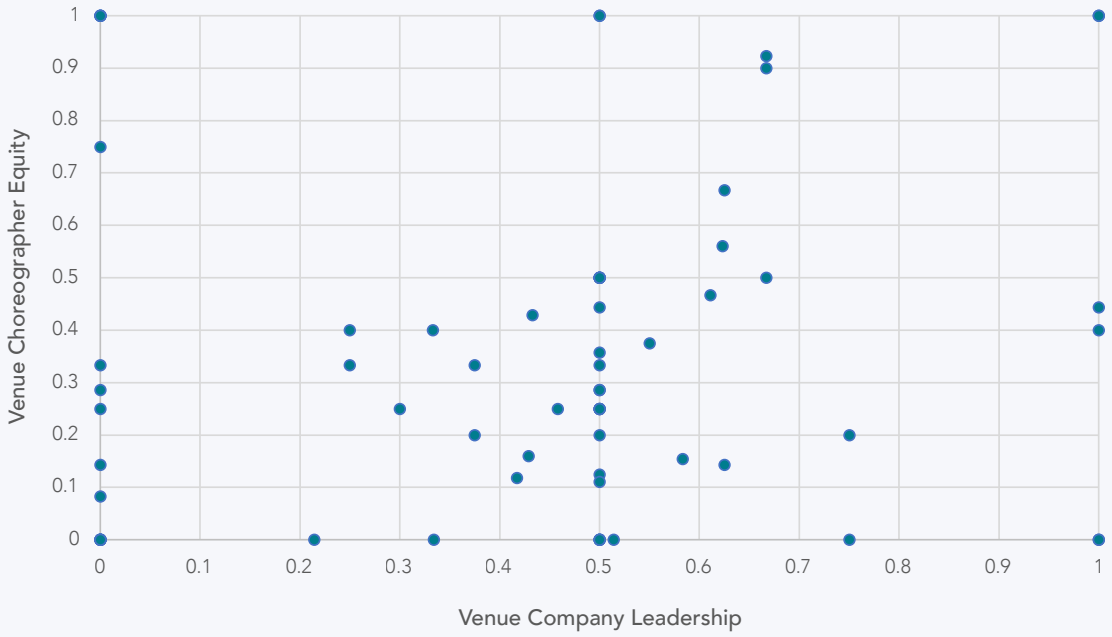
The following four associations regard the relationships between venue leadership, venue company leadership, venue choreographer equity, company leadership and company choreographer equity. Correlation, confidence interval (CI)[16], and significance were determined for each. For additional information regarding how to interpret the Pearson correlation[17] and p-values[18] below, please see Appendix B. As a reminder, please do not interpret any correlations identified to be indicative of a causal relationship.

1). Venue Company Leadership vs. Venue Choreographer Equity

More women in the leadership of the ballet/classically inspired dance companies that perform at a single venue do not necessarily correlate with more women choreographers in the programming of these companies at that dance venue.

The correlation coefficient for venue company leadership vs. venue choreographer equity is 0.091 (95% CI [-0.167, 0.369][19]) and is not statistically significant (p = 0.455), suggesting no meaningful relationship between venue company leadership and venue choreographer equity[20].

Venue Company Leadership vs. Venue Choreographer Equity



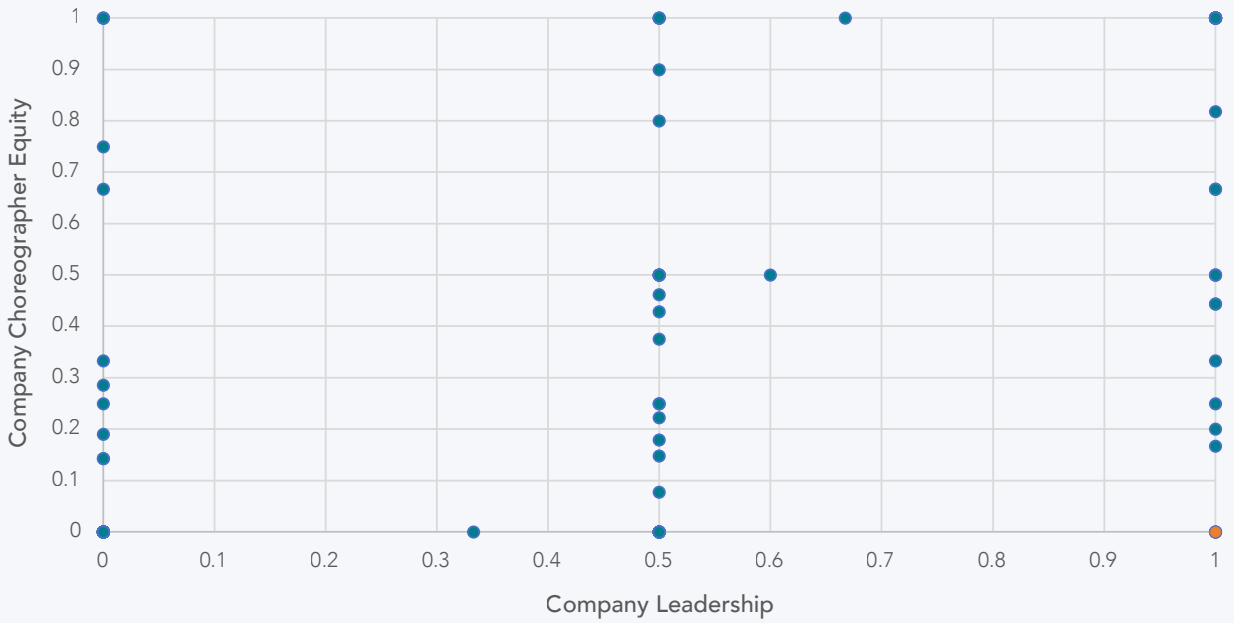
16 A confidence interval is a range of values that describes the uncertainty surrounding an estimate.
17 The Pearson correlation measures the strength of the linear relationship between two variables. It has a value between -1 to 1. A correlation coefficient greater than zero indicates a positive relationship while a value less than zero signifies a negative relationship. A value of zero indicates no relationship between the two variables being compared.
18 A p-value is a numerical probability that the null hypothesis is true. A null hypothesis is a hypothesis that states that **there is no relationship between two population parameters and the results are due to chance.** A p-value less than or equal to 0.05 is statistically significant and indicates strong evidence against the null hypothesis. A p-value greater than 0.05 supports the null hypothesis.
19 For explanation on confidence intervals, see footnote 16.
20 For explanation on coefficient relationship, see footnote 17.

2). Company Leadership vs. Company Choreographer Equity

Higher levels of female leadership in ballet/classically inspired dance companies have a moderate relationship with more female-choreographed programming in these companies indicating that companies headed by women are fairly likely to showcase work by female choreographers.

The correlation coefficient for company leadership vs. company choreography equity is 0.543 (95% CI [0.372, 0.708][21]) and is statistically significant ($p < 0.001$), suggesting a moderate, positive relationship between company leadership vs. company choreography equity.[22]

**Company Leadership vs.
Company Choreographer Equity**



The relationship between company leadership and company choreographer equity is DDP's strongest positive correlation. The 2020 report found similar results with a strong, positive, statistically significant relationship with a correlation coefficient of 0.627 and p value < 0.001, further suggesting that the more women leadership positions of ballet/classically inspired dance companies, the more women choreographers in the programming of these companies.

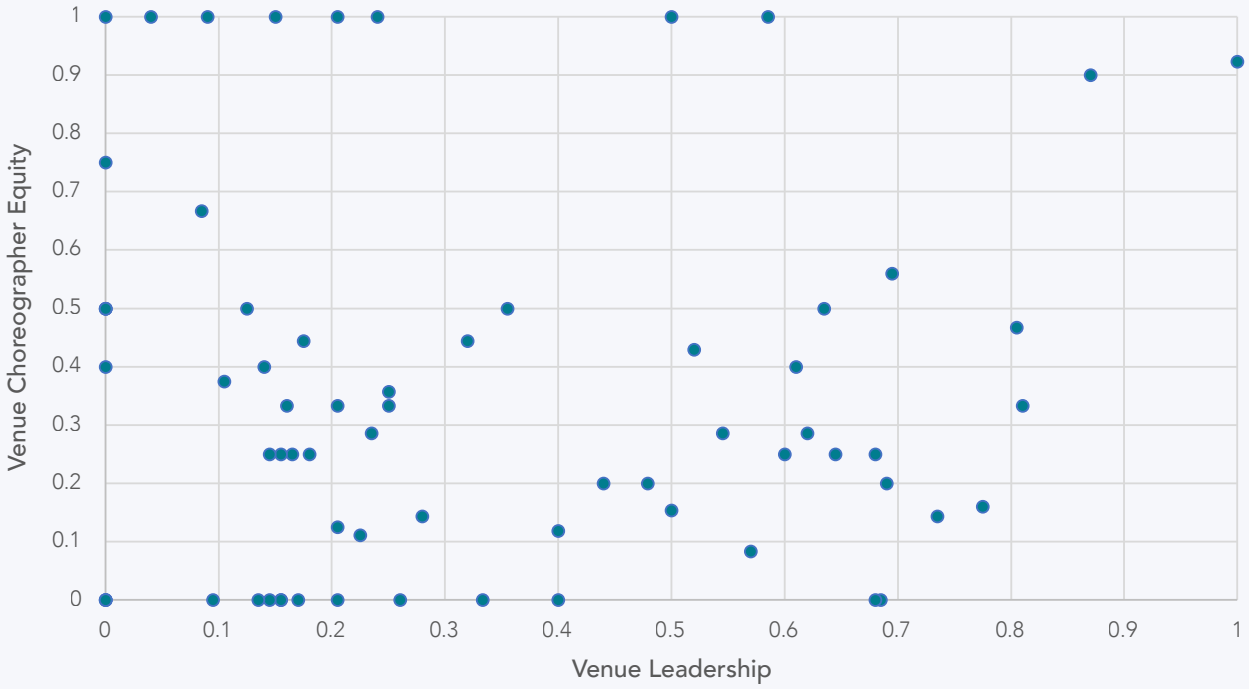
21 For explanation on confidence intervals, see footnote 16.
22 For explanation on coefficient relationship, see footnote 17.

3). Venue Leadership vs. Venue Choreographer Equity

Venues with more women in leadership do not necessarily program more works choreographed by women.

The correlation coefficient for venue leadership vs. venue choreography equity is 0.015 (95% CI [-0.277, 0.313][23]), and is not statistically significant (p = 0.904), suggesting no meaningful relationship between venue leadership and venue choreographer equity.[24]

Venue Leadership vs. Venue Choreographer Equity



23 For explanation on confidence intervals, see footnote 16.
24 For explanation on coefficient relationship, see footnote 17.

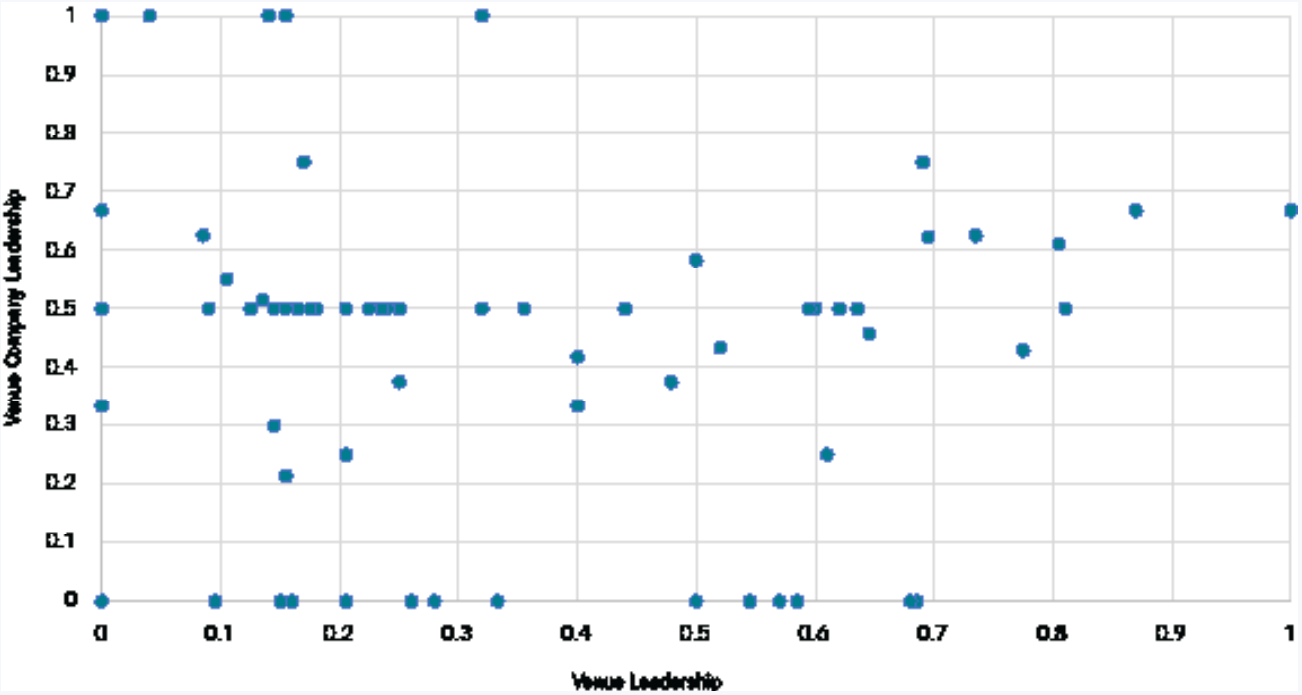
4). Venue Leadership vs. Venue Company Leadership

Venue leadership is the percentage of female leadership of a performance venue (CEO + Board of Directors). Venue company leadership is the averaged percentage of female leadership for the companies performing at each venue. The relationship between the two components is as follows:

Venues with more women in leadership do not necessarily program ballet/classically inspired dance companies with more women in leadership.

The correlation coefficient for venue leadership vs. venue company leadership is 0.105 (95% CI [-0.367 , 0.142][25]), and is not statistically significant (p = 0.381), suggesting there is no meaningful relationship between venue leadership and venue company leadership.[26]

Venue Leadership vs. Venue Company Leadership



25 For explanation on confidence intervals, see footnote 16.
26 For explanation on coefficient relationship, see footnote 17.

Sources

Seventy-three ballet/classically inspired dance performance venues were selected based on expenditure data sourced from GuideStar using Form 990 information, with a preference for venues with higher expenditures. Other factors were also considered, such as ballet performance regularity, existing alignment with ballet companies, and revenue data. The selected venues are widely dispersed within the United States and are variously funded by public, academic, or private sources (or a combination thereof).

Programming data for these venues was collected from open sources (primarily venue and company websites) for the 10-month period from October 2021 through July 2022. Analysis of company leadership and choreographer equity (defined in "methodology") was conducted at both the "venue level" (measuring gender diversity in leadership and choreographers for companies as selected by each venue) and the "company level" (examining the same measures organized by company without regard to how these companies were selected by venues). The companies included in this study are only those companies that performed at the selected venues during this timeframe, and include U.S. based and non-U.S. based companies when analyzing gender inclusion trends and impacts at the venue level. When analyzing gender inclusion trends and impacts at the company level, this study examined U.S. based and non-U.S. based companies. All choreographers, regardless of geographic or national location, were included for both venue-level and company-level analyses. All data collected for board and leadership composition for venues and companies were collected from open sources.

Data Limitations

- The association between company leadership and choreographer equity could be caused by the female artistic director of a company also choreographing the pieces performed rather than female leaders choosing female choreographed pieces. Additional data collection and analysis that involves cross referencing who leads a company and who choreographs the pieces the company performs would have to be conducted to rule out this possible confounding variable. Even if this were the case, though, a company selected for performance that is led by women that also double as the company's choreographer(s) should still be considered a positive move towards gender equity in ballet/classically inspired dance.

- The manner in which venues were selected, by using highest expenditures as an initial screening method, may have played a role in not identifying a statistically significant association between increases in gender equity at the venue level and increases in female-led companies or female-choreographed pieces being performed at those venues. If venues were instead primarily screened for the highest percentage of classical ballet relative to total programing, there might be different results. Additionally, even if some venues had higher expenditures, they were excluded from the study due to lack of dance programming during the timeframe (Ex: The Guggenheim Museum most recent reported expenses were $71,125,882 in FY 19; however, the museum did not have any dance programming during the time frame).

- The data was collected for a limited timeframe (10 months), and a study looking at a longer time period would likely yield smoother trends and more accurate results. Each season can be viewed as its own compartmentalized and self-contained data series, and examining numerous successive seasons might give additional insight into long-term trends within ballet/classically based dance programming. DDP requires further funding and access to longitudinal programming in order to conduct such research.

Methodology

1. Raw data for "Venue Leadership" was collected by counting the number of men and women on the board of directors for each venue ("Board Leadership"), as well as counting the men and women occupying the critical roles of CEO/Executive Director and Programing Director for each venue ("Executive Leadership"). The raw data for Board Leadership and Executive Leadership was converted into index scores between 0 and 1 that were derived from basic ratios of women-to-total-numbers, such that the higher the index score (the closer to "1") the higher the prevalence of women in leadership roles. For example, if a venue had a female CEO and a Male Programming Director, the index score would be 0.5, and if that same venue's board had 7 men and 3 women on it, the index score would be 0.3. The final Venue Leadership index was calculated by averaging the indexes derived from Board Leadership and Executive Leadership for each venue in the study.

   For example, the Venue Leadership Index above would be 0.4, which is an average of the Executive Leadership Index of 0.5 and the Board Leadership Index of 0.3. A list of the venues ranked by index score is provided in the Venue & Company Leadership Analysis.

2. Raw data for "Company Leadership" was collected by counting the number of men and women occupying the roles of Executive Director and Artistic Director for each company and converting these numbers into an index score derived from basic ratios of women-to-total-numbers in the same manner as described above for Venue Leadership. An adjusted version of company leadership was determined by solely averaging the number of female-to-total artistic directors for each company.

3. Each venue has a "Venue Company Leadership" score, which is an average of the "Company Leadership" indexes that performed at each venue during the given timeframe. To be clear, each company has its own "Company Leadership" index, which signifies that the indexes were not aggregated and averaged by performance venue. For each venue, raw data was collected for each piece performed by the company, and choreographers for each piece were identified as either male or female. Index scores were then created by calculating the ratio of women-to-total-numbers for choreographers for each company and each venue, leading to a "Choreographer Equity" score for each company and each venue. Some companies performed at multiple venues with a different choreographer mix at each, so separate indexes were created to account for venue "selection" and company "selection" with regard to Choreographer Equity. These are separately identified as "Venue Choreographer Equity" and "Company Choreographer Equity."

   The data was then analyzed to look for statistically significant associations between selected variables. Two primary sets of regression analysis were conducted:

   (1) Choreographer Equity serving as the dependent variable set against the independent variables of Venue Leadership and Company Leadership.

   (2) Company Leadership serves as the dependent variable set against the independent variable of Venue Leadership.

   "Male" and "Female" designations were determined by how an individual identified rather than by gender at birth. All comparisons were within-group[27] and each analysis was run with a null hypothesis of "no expected difference" and a 0.95 confidence interval.

27 A "within-group" comparison means that the researcher was seeking to identify and explain differences between the different subjects within a single group (in this study, the group would be all venues identified). This differs from a "between-group" comparison, which seeks to identify and explain differences between different groups of subjects (such as "venues in California versus venues in Texas").

Appendix A

Venues Ranked by Expenses

1. The Metropolitan Opera - $313,427,156
2. The Kennedy Center for the Performing Arts - $254,886,291
3. Indiana University Auditorium - $238,335,156
4. Phillips Center - University of Florida - $189,596,389
5. Lincoln Center for the Performing Arts - $149,561,534
6. Benedum Center - $84,022,158
7. Segerstrom Center for the Arts - $55,670,302
8. Ravinia - $49,567,128
9. Kimmel Center for the Performing Arts - Academy of Music - $49,416,412
10. New Jersey Performing Arts Center - $44,502,629
11. Seattle Theatre Group - $42,698,892
12. Adrienne Arsht Center for the Performing Arts of Miami-Dade County - $42,686,061
13. Brooklyn Academy of Music - $41,663,722
14. Smith Center for the Performing Arts - $36,741,102
15. Kravis Center for the Performing Arts - $36,530,954
16. Artis—Naples - $31,140,968
17. Dr. Phillips Center for the Performing Arts - $30,494,814
18. AT&T Performing Arts Center - $30,086,905
19. Tennessee Performing Arts Center - $27,325,868
20. North Carolina Blumenthal Performing Arts Center: Belk Theatre - $26,607,108
21. Carolina Performing Arts - $26,607,108
22. Omaha Performing Arts - $26,298,649
23. New York City Center - $23,620,235
24. Overture Center for the Arts - $23,083,682
25. Kauffman Center for the Performing Arts: Muriel Kauffman Theatre - $21,425,264
26. Auditorium Theatre of Roosevelt University - $19,332,182
27. Vilar Performing Arts Center - $18,752,462
28. The Bushnell Center for the Performing Arts - $17,133,802
29. Des Moines Performing Arts - $16,983,534
30. Aronoff Center (Cincinnati Arts Association) - $13,308,250
31. Tobin Center for the Performing Arts - $12,358,160
32. Joyce Theatre - $11,559,203
33. Broward Center for the Performing Arts - $10,704,170
34. Sarasota Opera House - $9,515,676
35. Harris Theatre for Music and Dance - $9,029,845
36. Detroit Opera House - $8,909,778
37. Jacob's Pillow - $8,160,299
38. San Jose Center for the Performing Arts - $8,028,251
39. Gallo Center for the Arts - $7,763,881
40. The Performing Arts Center - Purchase College - $7,386,735
41. Symphony Space - $6,393,802
42. Cobb Energy Performing Arts Centre - $5,549,000
43. The Charleston Gaillard Center - $5,438,024
44. The Lensic Performing Arts Center - $4,183,671
45. Zeiterion Performing Arts Center - $3,491,678
46. Van Wezel Performing Arts Hall - $2,603,413
47. The Kentucky Center for the Performing Arts - $2,158,522
48. San Francisco War Memorial & Performing Arts Center - $2,115,011
49. Raue Center for the Arts - $1,781,029
50. Bank of America Performing Arts Center - $1,108,284
51. Straz Center - $988,189
52. Wortham Theatre Center - $913,844
53. Seattle Center (McCaw Hall) - $858,028

54. Lied Center for the Performing Arts - $716,955
55. Tulsa Performing Arts Center - $715,067
56. Portland'5 Center for the Arts - $206,503
57. Denver Performing Arts Complex - Ellie Caulkins Opera House - NO FISCAL INFO
58. Amarillo Civic Center - NO FISCAL INFO
59. The University of Texas Performing Arts Center (Bass Concert Hall) - NO FISCAL INFO
60. Boston Opera House - NO FISCAL INFO
61. Hult Center for the Performing Arts - NO FISCAL INFO
62. Touhill Performing Arts Center - NO FISCAL INFO
63. The Frauenthal Center for Performing Arts - NO FISCAL INFO
64. The Krannert Center - University of Illinois - NO FISCAL INFO
65. Seven Venues - NO FISCAL INFO
66. Hancher Auditorium - University of Iowa - NO FISCAL INFO
67. Hollywood Bowl - NO FISCAL INFO
68. Athenaeum Center - NO FISCAL INFO
69. Mahalia Jackson Theatre - NO FISCAL INFO
70. George Mason University Center for the Arts - NO FISCAL INFO
71. Performing Arts Center - University of Illinois Springfield - NO FISCAL INFO
72. Cal Performances - University of California, Berkeley - NO FISCAL INFO
73. Wharton Center - NO FISCAL INFO[28]

*Venues highlighted in the **teal** color are new to the 2022 report.

28 Venues were selected based on expenditure data and programming information within the 10-month period from October 2021 to July 2022. Due to the limited timeframe, some venues were omitted (Ex: Wolf Trap National Park for the Performing Arts recently commissioned the Washington Ballet to present an all male program of four works). As each performance season produces new works, DDP recognizes that the venues list is ever-evolving. We are committed to updating the report in 2024/2025.

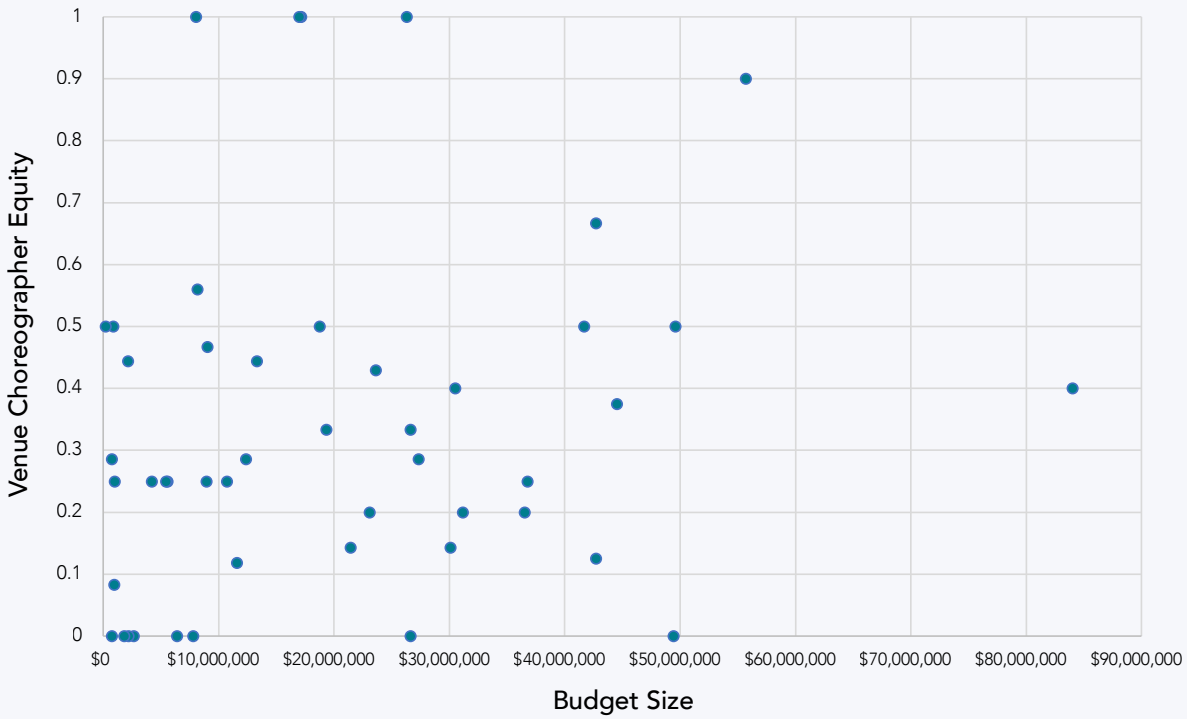
Appendix A.1

Venue Budget Size vs. Venue Choreographer Equity

To further analyze venue budget size, DDP compares budget size to venue choreographer equity to determine whether budget size correlates with the number of female choreographers programmed. There are 47 venues studied with budget sizes ranging from $200,000 to $85 million.[29]

The data does not show a statistically significant relationship between venue budget size and venue choreographer equity, with a correlation of 0.185 and is not statistically significant (p = 0.214).

**Venue Budget Size vs.
Venue Choreographer Equity**



A correlation coefficient of 0.185 and p-value of 0.214 suggests that there is minimal relationship between venue budget size and venue choreographer equity, indicating that venues with higher budgets do not necessarily program more female choreographers.

29 In total, there were 26 venues removed from the study. The largest 5 venues were removed as they were the only venues above $100 million and removing them allowed DDP to create outliers to use statistically correct language. The remaining 21 venues were removed due to unknown fiscal or choreographer information.

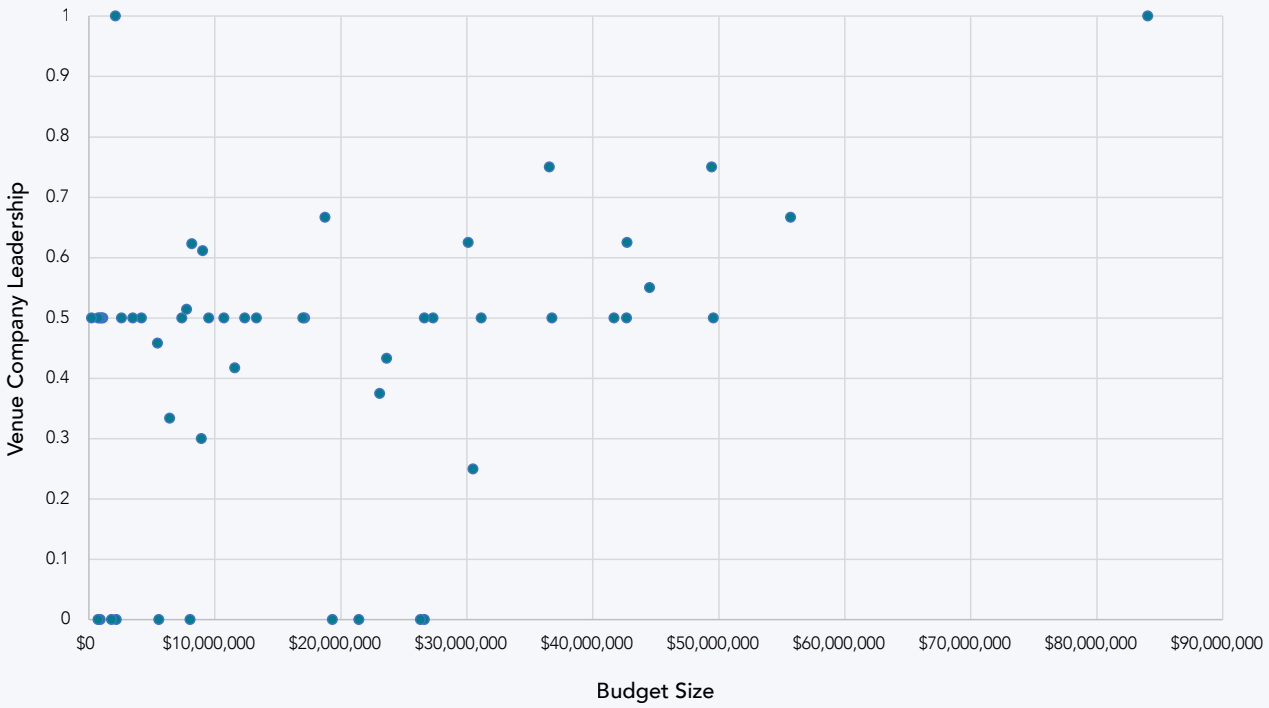
Appendix A.2

Venue Budget Size vs. Venue Company Leadership

To further analyze venue budget size, DDP compares budget size to venue company leadership to determine whether budget size correlates with the number of female led companies commissioned per venue. There are 51 venues studied with budget sizes ranging from $200,000 to $85 million.[30]

The data shows a weak, positive, statistically significant relationship between venue budget size and venue company leadership, with a correlation of 0.374 and statistically significant p-value (p = 0.007).

Venue Budget Size vs. Venue Company Leadership



A correlation coefficient of 0.374 and p-value of 0.007 suggests that there is a weak but meaningful relationship between venue budget size and venue choreographer equity, indicating that budget size has some impact on female led company programming; however, it does not appear to be the sole or dominant factor impacting programming. More research is needed to better understand this relationship.

30 In total, there were 22 venues removed from the study. The largest 5 venues were removed as they were the only venues above $100 million and removing them allowed DDP to create outliers to use statistically correct language. The remaining 17 venues were removed due to unknown fiscal or choreographer information.

Appendix B

Correlations

A correlation, or correlation coefficient, is a number between −1 and +1 that indicates the relationship between two variables. For example, if variable A were perfectly positively correlated with variable B, then any increase in A would be perfectly matched by an increase in B they would have a correlation coefficient of 1. Conversely, if A and B were perfectly negatively correlated, then any increase in A would be perfectly matched by a decrease in B and the two variables would have correlation coefficient of -1. If A and B were perfectly uncorrelated, then an increase or decrease in one would have no impact on the other and they would have a correlation coefficient of 0.

Variables are very rarely, if ever, perfectly correlated. For example, ambient outdoor temperature and ice cream sales are strongly positively correlated, but the relationship is not perfect. Outside of the extremes (very close to 0 and very close to +1 or -1), there is no set agreement on what is universally considered weak, moderate, or strong. The general rule is this: the closer to 0 then the weaker the relationship, and the farther away from 0 the stronger the relationship. For example, a correlation of 0.75 would be considered very strong, 0.4 would be moderate, and 0.15 would be pretty weak.

It is also important to keep in mind that correlation is not the same thing as causation. This study did not include a control group or attempt to manipulate variables in any way, so all we can conclude is whether one variable is associated with another in a statistically meaningful way (see p-values below). Borrowing from the ice cream and temperature example above, one might infer that temperature was causing ice cream sales to rise (and they might be correct). But the association alone does not prove a causal relationship. To demonstrate the counterfactual, one could plot the mean temperature of the earth over the last 400 years against the number of pirate ships in existence. There is a pretty strong negative correlation (as temperature rises, the prevalence of pirates decreases), but it would be wrong (and silly) to conclude that encouraging piracy is an effective means of combating global warming. So please be careful to not infer causation from any correlations discussed in this study.

p-values

A p-value is a numerical probability of obtaining a test result at least as extreme as the results actually observed during the test, assuming that the null hypothesis is correct. What this means is that a very small p-value indicates a very small likelihood of the relationship observed occurring by chance alone. A large p-value indicates exactly the opposite, meaning that there is a high likelihood of the relationship observed being due purely to chance. For this study, if a p-value is less than 0.05 (meaning that an association would occur by chance less than 1 in 20 times), then the result is considered statistically significant. The lower the p-value, the more significant the observed association is considered to be, with large p-values indicating the opposite.

Glossary

The following glossary of terms, which define the variables analyzed for this study, is provided below in order to aid in interpreting the quantitative findings in this section:

- **Venue Leadership:** Index score between 0 and 1 indicating the level of female representation at the executive/decision-making level of a performance venue. The higher the score, the more women occupy leadership roles.

- **Venue Company Leadership:** Index score between 0 and 1 indicating the level of female representation at the executive/decision-making for the companies performing at each venue. The higher the score, the more women occupy leadership roles. This is a venue-specific score at the company level calculated as an average of the "Company Leadership" scores (see below) for each venue.

- **Venue Choreographer Equity:** Index score between 0 and 1 indicating the average ratio of female-choreographers-to-total-choreographers for all works performed at each venue. The higher the number, the higher the ratio of female choreographers represented in the programing at each venue.

- **Company Leadership:** Index score between 0 and 1 indicating the level of female representation at the executive/decision-making level of a company. The higher the score, the more women occupy leadership roles.

- **Company Choreographer Equity:** Index score between 0 and 1 indicating the average ratio of female-choreographers-to-total-choreographers for all works performed by each company at all venues in this study. The higher the number, the higher the ratio of female choreographers represented in the works performed at the venues in this study.

- **Correlation/Correlation Coefficient:** number between −1 and +1 that indicates the relationship between two variables.

- **P-value:** a numerical probability of obtaining a test result at least as extreme as the results actually observed during the test, assuming that the null hypothesis is correct.