



# Season Overview 2021-2022

OCTOBER 2022

## Report Summary

The following report is Dance Data Project® (DDP)'s fourth annual **Season Overview Report** and analyzes the gender distribution of choreographers programmed by the largest 150 U.S. ballet and classically inspired companies between August 2021 and August 2022. This report is DDP's most expansive to date and examines the **Largest 150** U.S. ballet and classically influenced companies, compared to only the **Largest 50** in previous reports.

Overall, DDP found that within the **Largest 150** ballet and classically inspired companies, companies programmed far more works by men, which is consistent with the previous three reports surveying the **Largest 50**. In the 2021-2022 season, 29% of all works recorded in the **Largest 150** companies were choreographed by women. DDP determined that in the **Largest 50** classically inspired companies, 66% of works programmed were choreographed by men, versus the 2020-2021 season in which men choreographed 69% of works in the 2020-2021 season, 71% and 81% in 2019-2020 and 2018-2019 respectively. DDP found that the **Largest 50** programmed 27% of works by women, representing no change from the 2020-2021 season. The **Additional 50**, across all metrics, outperformed the **Largest** and **Next 50** companies and programmed more works by women. The **Next 50** programmed more women-choreographed works than the **Largest 50**, with the exception of mixed bill world premieres where both groups programmed the same percentage of women choreographed works (50%).

53% percent of world premieres were choreographed by women. However, DDP determined that 51% of mixed-bill world premieres, but only 22% of full-length world premieres were choreographed by women. While a positive and encouraging trend regarding mixed bill works, women are receiving fewer opportunities to premiere larger, more prestigious full-length works than their male counterparts. Additionally, as DDP looked deeper towards longevity of careers, and artistic directors selecting women's work to showcase/platform, only 21% of non-premiere works that were presented in previous seasons were choreographed by women, highlighting companies' lack of persistent effort to continue programming women choreographed work into future seasons.

## Key Findings

1. Among the **Largest 150** ballet & classically influenced companies, 29% of works were choreographed by women. Only 12% of works comprising an entire evening, either mixed bill or full-length, were choreographed by women. Amongst the **Largest 10** companies, 71% of programs were choreographed by exclusively men - meaning that on any given night, an audience would have approximately a  $\frac{2}{3}$  to  $\frac{3}{4}$  chance of never seeing work by a female choreographer.
2. Women choreographed 51% of all world premieres. DDP further distinguished between full-length and mixed-bill premieres, in which 22% of full-length world premieres and 53% of mixed-bill world premieres were choreographed by women.

**NOTE:** Within the 2021-2022 season, there were far more mixed-bill programs than full-evening length programs contributing to differences in percentages. While the increase of women being commissioned to create mixed-bill works is a positive and encouraging finding, mixed-bill works are less inexpensive to stage and may only be a few minutes long, involving a few dancers, no new costumes, etc. DDP is interested in understanding whether these shorter works are performed again in future seasons and whether a commission for a mixed-bill work leads to more lucrative, bigger works.

3. For the 2021-2022 season, only 21% of non-premiere works were choreographed by women, highlighting companies' lack of persistent effort in continued programming of previously staged works by women.
4. The **Additional 50** companies, across all metrics, programmed more work by women in comparison to the **Largest 50** and **Next 50**, with the exception of the **Largest 10** companies who programmed the most women-choreographed world premieres (53%).

**NOTE:** The **Largest 10** companies programmed a large percentage of women-choreographed mixed-bill performances (52%), demonstrating an encouraging trend in works by women. This trend continues with the Largest 25, in which women-choreographed 47% of mixed-bill world premieres. There was only one full-length premiere by the **Largest 10** and was choreographed by co-choreographers of different genders. There were 4 full-length world premieres by the **Largest 25**, three of which were choreographed by men, and one by co-choreographers of different genders.<sup>1</sup>

5. Among the **Largest 50**, there was a decrease in the overall percentage of female choreographed full-length works from the 2020-2021 season. In the 2021-2022 season, 8% of full-length works were choreographed by women, compared to 29% in the 2020-2021 season.

**NOTE:** This is an important and very disappointing trend *highlighting the lack of effort to support women choreographers on a meaningful, ongoing basis.*

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<sup>1</sup> This work was presented by Philadelphia Ballet and included 1 female and 2 male choreographers.

## Introduction

A number of studies have found that aging ([The Denver Post](#)) and declining audiences are not returning to live performances, and the pandemic has accelerated an already alarming decline in performing arts attendance ([JCA](#)). Concerningly, live performance audience numbers have yet to return to pre-pandemic levels ([SMU Data Arts](#)). How companies choose to respond to this will be a critical factor in both their financial and artistic success.

The period analyzed in this report features the return to live performance as public health restrictions from the ongoing COVID-19 pandemic began to ease across regions. The past two seasons were anomalous: many companies were unable to perform in mainstage theaters or for large audiences due to public health and business mandates in place at the time. During the 2021-2022 season, many companies were able to return to the stage and perform once again for live audiences. The pandemic yielded new opportunities for companies to creatively and innovatively share their work, and many companies continued to take advantage of dance films and outdoor performances to reach audiences during this most recent season.

To capture the various ways works were presented in the 2021-2022 season, DDP distinguishes between works that were presented on mainstages, or in other venues such as black box theaters and outdoor venues. This report also details whether works were performed by the main company, the second company and/or trainees. See the **Methods, Limitations, and Notes** section at the end of this report for full details.

This report is broken into the following sections:

- I. 2021-2022 Season Programming
- II. Year Over Year Comparison
- III. Choreographer Analysis
- IV. Methods, Limitations, and Notes

## Section I: 2021-2022 Season Programming

The following graphs describe season programming by category and by choreographer gender, which include women, men, other/mixed gender, and unknown gender. The other/mixed gender category consists of programs co-choreographed by individuals of different genders, as well as gender-expansive artists. When co-choreographers were of the same gender, they were recorded as that respective gender. The unknown gender category includes programs where DDP was unable to determine the choreographer or his/her/their gender. DDP was unable to source 2021-2022 season programming information from all 150 companies, therefore only 99 companies were included in the final analysis.

Please note that the addition of the unknown gender category and the exclusion of companies may skew data and over or underestimate the gender distribution of categories.

All definitions and details pertaining to companies that were excluded can be found in Section IV.

DDP has divided companies into the following categories based on company expenditures from fiscal year 2021: **The Largest 50**, **The Next 50**, and **The Additional 50**. The **Largest 10** and **Largest 25** are also included, and are subgroups of the **Largest 50**.

## All Works

DDP recorded a total of 922 works programmed by the **Largest 150** ballet & classically influenced ballet companies during the 2021-2022 seasons. "Works" are defined as individual pieces of choreography presented either alone or alongside other works. Works which were presented more than once are counted more than once.

Of the 2021-2022 season programming information that DDP was able to source:

- 29% of works were choreographed by women
- 58% of works were choreographed by men
- 5% were choreographed by other/mixed genders
- 8% were choreographed by choreographers whose gender was unknown

The **Largest 10** companies programmed 181 works:

- 15% were choreographed by women
- 82% were choreographed by men
- 3% were choreographed by other/mixed genders

The **Largest 25** companies programmed 327 works:

- 20% of works were choreographed by women
- 74% were choreographed by men
- 4% were choreographed by other/mixed genders
- 2% were choreographed by choreographers whose gender was unknown

The **Largest 50** companies programmed 556 works:

- 27% were choreographed by women
- 66% were choreographed by men
- 4% were choreographed by other/mixed genders
- 3% were choreographed by choreographers whose gender was unknown

The **Next 50** companies programmed 229 works:

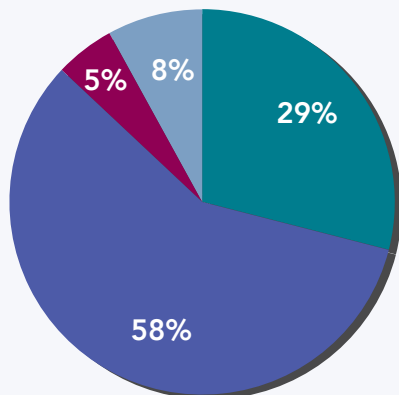
- 30% were choreographed by women
- 50% were choreographed by men
- 9% were choreographed by other/mixed genders
- 11% were choreographed by choreographers whose gender was unknown

The **Additional 50** companies programmed 137 works:

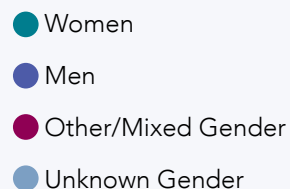
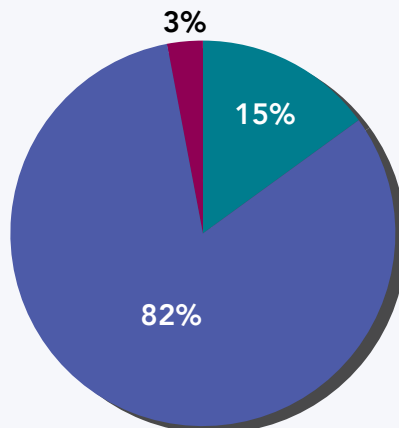
- 37% were choreographed by women
- 39% were choreographed by men
- 2% were choreographed by other/mixed genders
- 22% were choreographed by choreographers whose gender was unknown

## Works 2021-2022 Season Gender Distribution of Choreographers

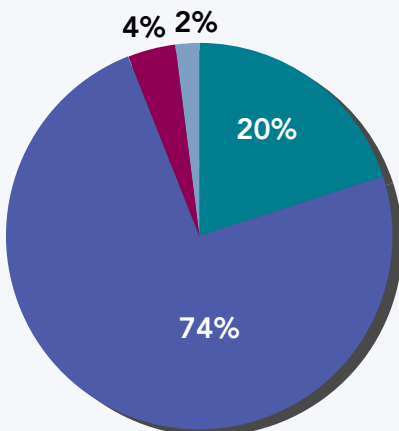
Largest 150



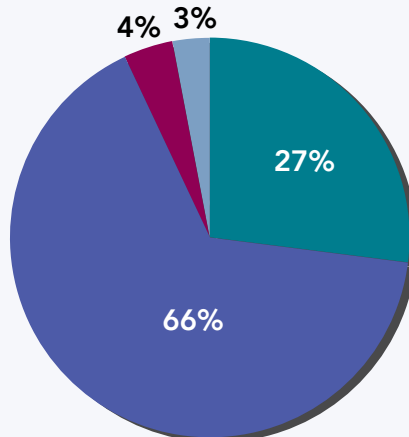
Largest 10



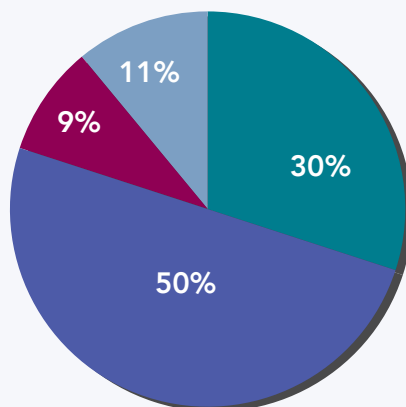
Largest 25



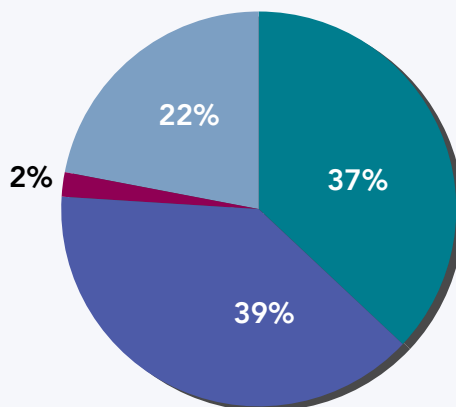
Largest 50



Next 50



Additional 50



## Programs

DDP recorded a total of 405 programs for the 2021-2022 season. "Programs" are defined as complete performances or presentations, one program can include one work (a full-length work) or multiple works (mixed bills works). If all works in a program were choreographed by the same gender, the program was categorized by that gender. Programs that presented works by choreographers of differing genders were categorized as "other/mixed gender."

12% contained works choreographed by only women  
42% contained works choreographed by only men  
30% contained works choreographed by individuals of other/mixed genders  
16% contained works choreographed by individuals whose gender was unknown

There were 68 programs recorded in the **Largest 10:**

1% contained works choreographed by only women  
71% contained works choreographed by only men  
15% contained works choreographed by individuals of other/mixed genders  
13% contained works choreographed by individuals whose gender was unknown

There were 137 programs recorded in the **Largest 25:**

4% contained works choreographed by only women  
61% contained works choreographed by only men  
26% contained works choreographed by individuals of other/mixed genders  
9% contained works choreographed by individuals whose gender was unknown

There were 230 programs recorded in the **Largest 50:**

7% contained works choreographed by only women  
54% contained works choreographed by only men  
31% contained works choreographed by individuals of other/mixed genders  
8% contained works choreographed by individuals whose gender was unknown

109 programs were recorded from the **Next 50:**

12% contained works choreographed by only women  
32% contained works choreographed by only men  
34% contained works choreographed by individuals of other/mixed genders  
22% contained works choreographed by individuals whose gender was unknown

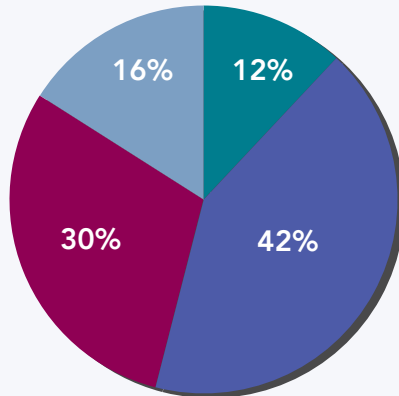
66 programs were recorded from the Additional 50:

27% contained works choreographed by only women  
17% contained works choreographed by only men  
20% contained works choreographed by individuals of other/mixed genders  
36% contained works choreographed by individuals whose gender was unknown

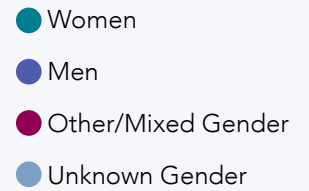
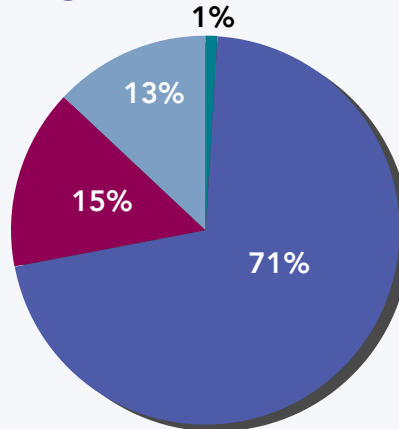


## Programs 2021-2022 Season Gender Distribution of Choreographers

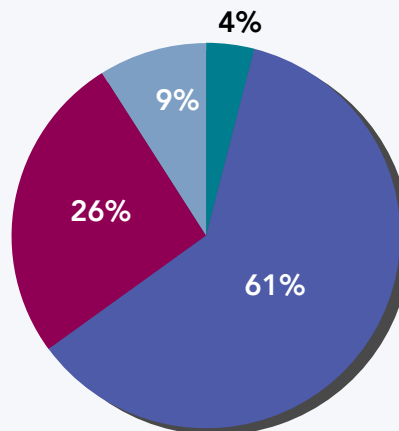
**Largest 150**



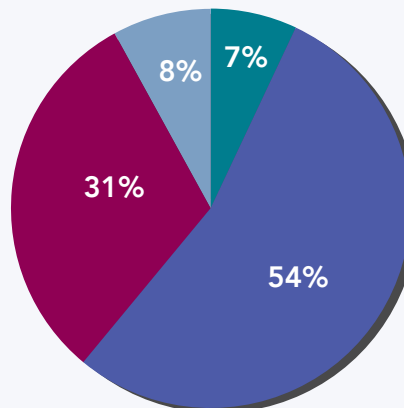
**Largest 10**



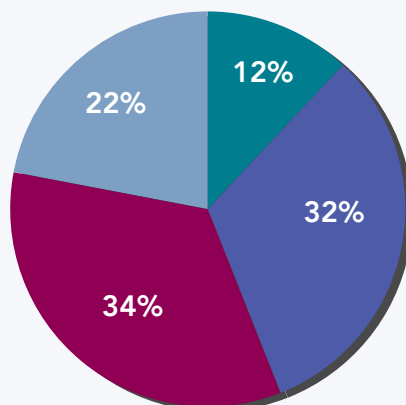
**Largest 25**



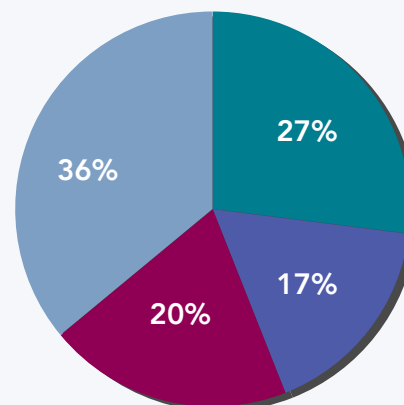
**Largest 50**



**Next 50**



**Additional 50**



## Full-Length Works 2021-2022 Season

DDP recorded 235 full-length works. Full-length works are described as works that were presented alone and comprised a full program. "Full-length" is a work that was chosen to be presented by itself, and are generally 45 minutes or longer, although there is no standard time length required of a full length work. Opportunities to choreograph full-length works are important milestones in a choreographer's career as it allows them to fulfill their creative potential. They are more prestigious than mixed-bill works, and require more company resources, including time, money, and marketing. In other words, full-length works indicate that the company is fully backing the choreographer's creative voice.

15% were choreographed by women  
62% were choreographed by men  
11% were choreographed by other/mixed genders  
12% were choreographed by choreographers whose gender was unknown

The **Largest 10** presented 36 full-length works:

6% were choreographed by women  
83% were choreographed by men  
11% were choreographed by other/mixed genders<sup>54</sup>

The **Largest 25** presented 76 full-length works:

7% were choreographed by women  
80% were choreographed by men  
10% were choreographed by other/mixed genders  
3% were choreographed by choreographers whose gender was unknown

The **Largest 50** presented 121 full-length works:

8% were choreographed by women  
76% were choreographed by men  
11% were choreographed by other/mixed genders  
5% were choreographed by choreographers whose gender was unknown

The **Next 50** presented 73 full-length works:

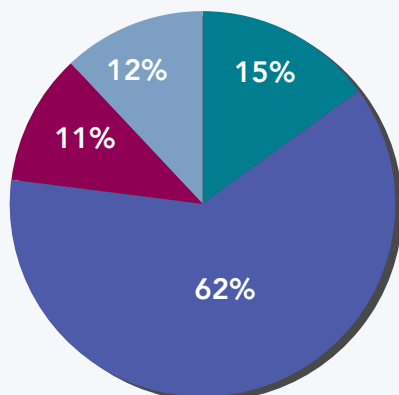
22% were choreographed by women  
48% were choreographed by men  
16% were choreographed by other/mixed genders  
14% were choreographed by choreographers whose gender was unknown

The **Additional 50** presented 41 full-length works:

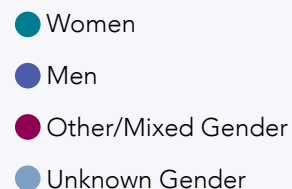
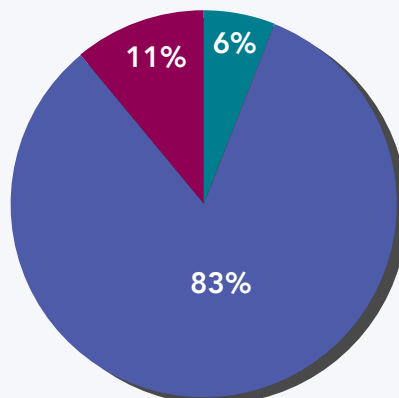
22% were choreographed by women  
46% were choreographed by men  
3% were choreographed by other/mixed genders  
29% were choreographed by choreographers whose gender was unknown

## Full-Length Works 2021-2022 Season Gender Distribution of Choreographers

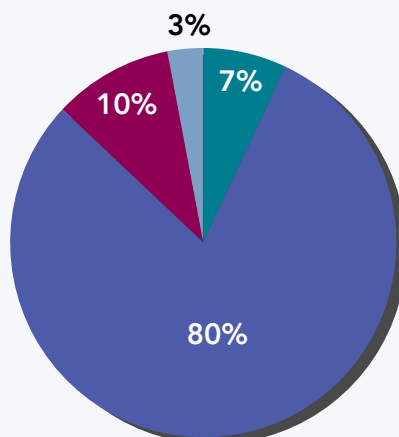
**Largest 150**



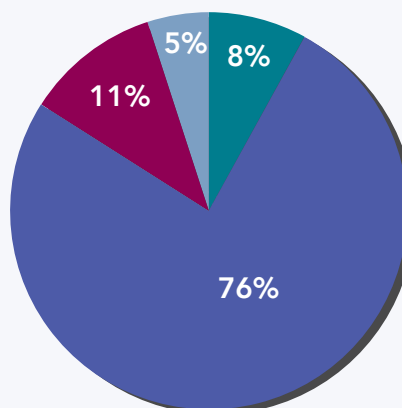
**Largest 10**



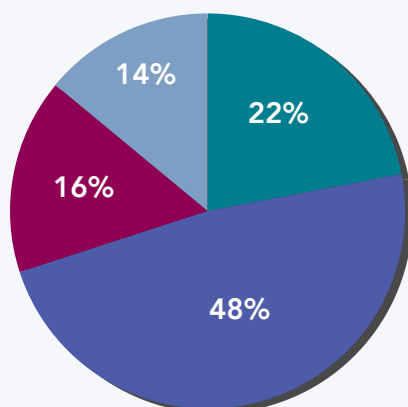
**Largest 25**



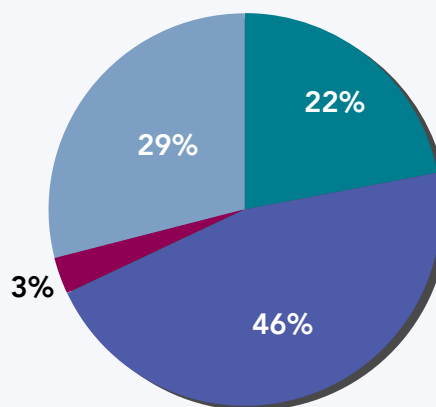
**Largest 50**



**Next 50**



**Additional 50**



## Mixed-Bill Works 2021-2022 Season

DDP recorded 677 mixed-bill works, defined as works that comprised part of a program, and were presented alongside other works.

35% were choreographed by women  
57% were choreographed by men  
3% were choreographed by other/mixed genders  
5% were choreographed by choreographers whose gender was unknown

145 mixed-bill works were presented by the **Largest 10:**

17% were choreographed by women  
81% were choreographed by men  
2% were choreographed by other/mixed genders

249 mixed-bill works were presented by the **Largest 25:**

25% were choreographed by women  
72% were choreographed by men  
2% were choreographed by other/mixed genders  
1% were choreographed by choreographers whose gender was unknown

431 mixed-bill works were presented by the **Largest 50:**

32% were choreographed by women  
63% were choreographed by men  
3% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

162 mixed-bill works were presented by the **Next 50:**

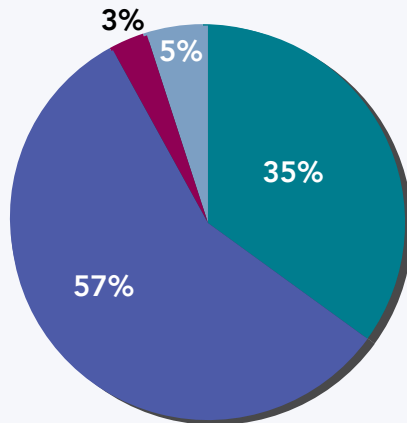
35% were choreographed by women  
51% were choreographed by men  
5% were choreographed by other/mixed genders  
9% were choreographed by choreographers whose gender was unknown

84 mixed-bill works were presented by the **Additional 50:**

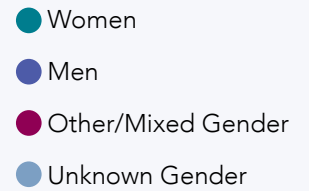
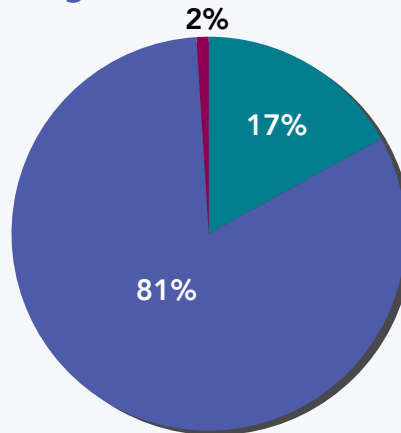
45% were choreographed by women  
41% were choreographed by men  
2% were choreographed by other/mixed genders  
12% were choreographed by choreographers whose gender was unknown

## Mixed Bill Works 2021-2022 Season Gender Distribution of Choreographers

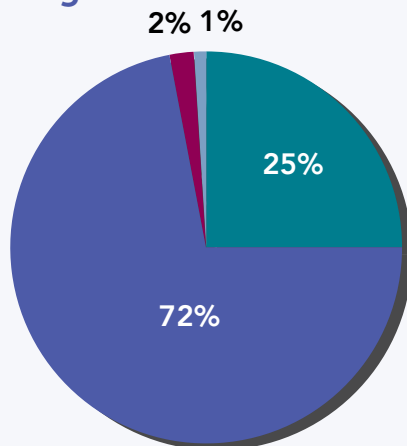
**Largest 150**



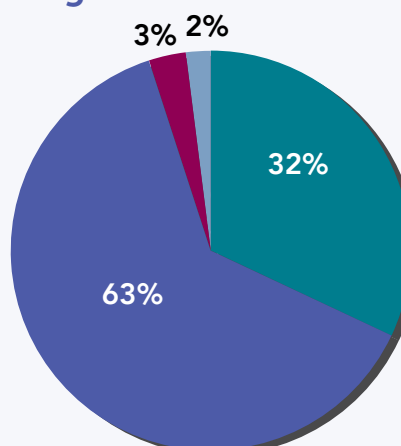
**Largest 10**



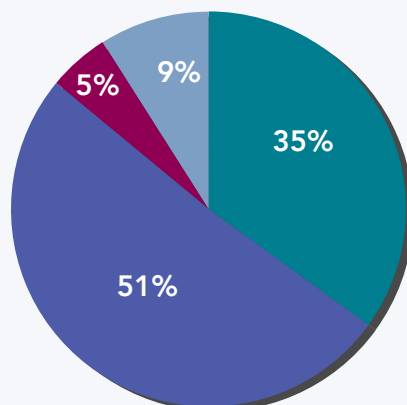
**Largest 25**



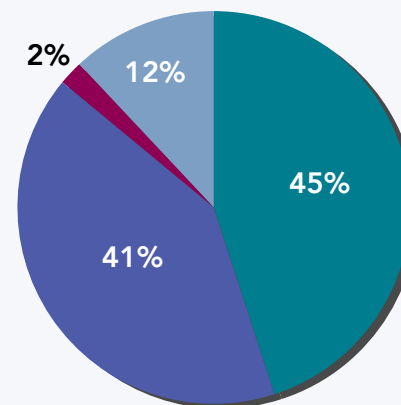
**Largest 50**



**Next 50**



**Additional 50**



## World Premieres 2021-2022 Season

258 works were world premieres. World premieres included works that were presented for the first time this season.

51% were choreographed by women  
46% were choreographed by men  
1% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

The **Largest 10** presented 32 world premiere works:

50% were choreographed by women  
44% were choreographed by men  
6% were choreographed by other/mixed genders

The **Largest 25** presented 78 world premiere works:

42% were choreographed by women  
49% were choreographed by men  
8% were choreographed by other/mixed genders  
1% were choreographed by choreographers whose gender was unknown

The **Largest 50** presented 155 world premiere works:

46% were choreographed by women  
46% were choreographed by men  
7% were choreographed by other/mixed genders  
1% were choreographed by choreographers whose gender was unknown

The **Next 50** presented 72 world premiere works:

46% were choreographed by women  
47% were choreographed by men  
3% were choreographed by other/mixed genders  
4% were choreographed by choreographers whose gender was unknown

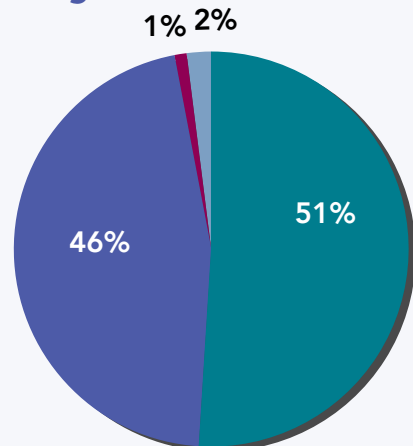
The **Additional 50** presented 40 world premiere works:

70% were choreographed by women  
28% were choreographed by men  
2% were choreographed by other/mixed genders

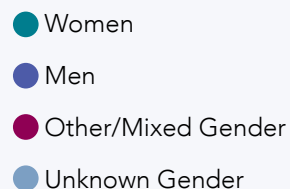
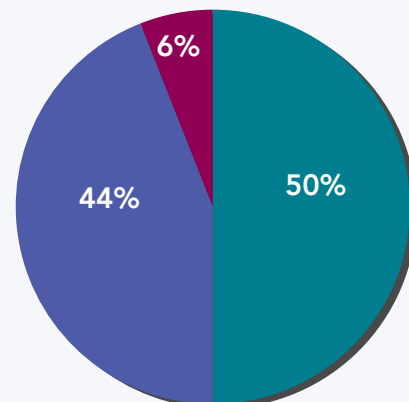
Mixed bill works can vary in length, may be presented in a variety of venues, and may be performed by main and second companies. For example, an 8-minute work performed by the second company in a black box theater, is not the same as a 25-minute work performed by the full main company on a mainstage. While both are considered mixed-bills, they are not comparable in terms of prestige or financial resources invested into the work. Future areas of study will include further analysis of these variables to capture more detail on the types of mixed bill opportunities women are receiving.

## World Premieres 2021-2022 Season Gender Distribution of Choreographers

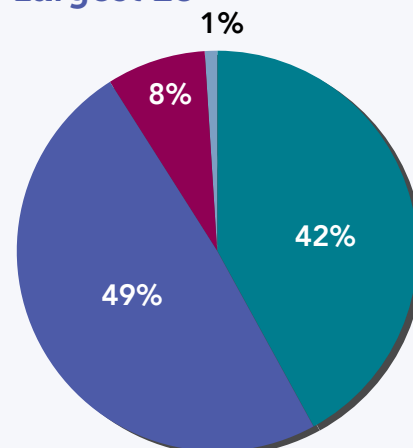
**Largest 150**



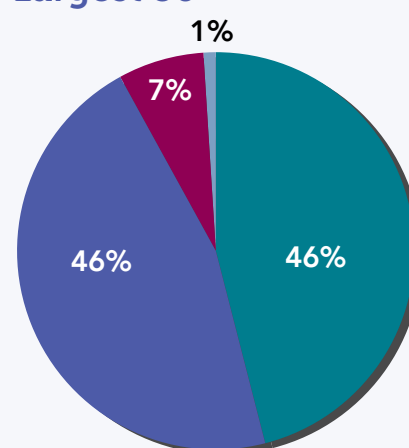
**Largest 10**



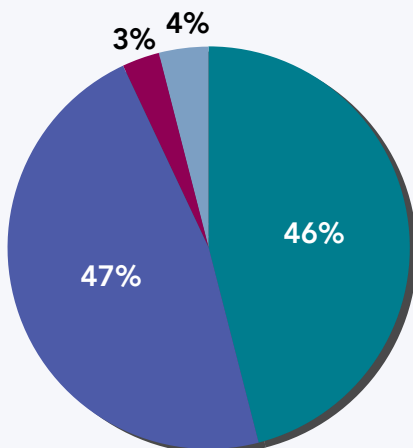
**Largest 25**



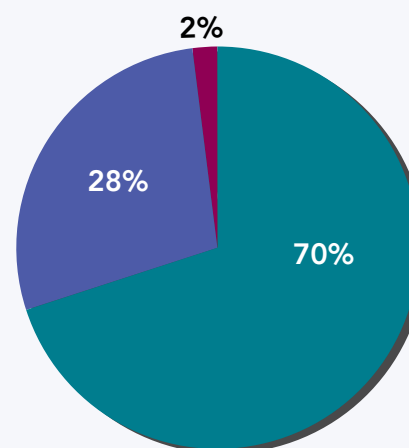
**Largest 50**



**Next 50**



**Additional 50**



## Full Length World Premieres 2021-2022 Season

DDP analyzed the gender distribution of world premieres by type of work to determine the number of new mixed-bill and full-length works programmed.

The **Largest 150** companies presented 27 full-length world premieres:

- 22% were choreographed by women
- 70% were choreographed by men
- 4% were choreographed by other/mixed genders
- 4% were choreographed by choreographers whose gender was unknown

1 full-length premiere was presented by the **Largest 10**, and was choreographed by co-choreographers of differing genders.

4 full-length premieres were presented by the **Largest 25**:

- 75% were choreographed by men
- 25% were choreographed by other/mixed genders

10 full-length world premieres were presented by the **Largest 50**:

- 10% were choreographed by women
- 80% were choreographed by men
- 10% were choreographed by other/mixed genders

14 full-length world premieres were presented by the **Next 50**:

- 14% were choreographed by women
- 79% were choreographed by men
- 7% were choreographed by choreographers whose gender was unknown

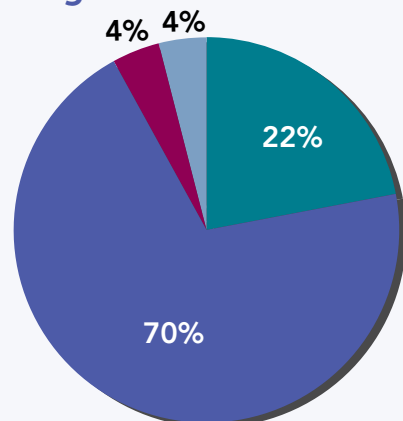
3 full-length world premieres were presented by the **Additional 50**:

- 100% were choreographed by women

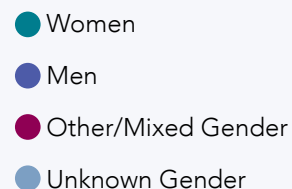
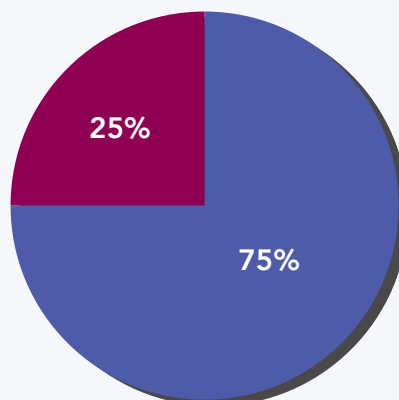


## Full Length World Premieres 2021-2022 Season Gender Distribution of Choreographers<sup>2</sup>

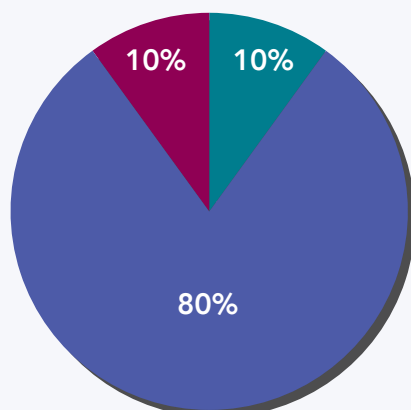
**Largest 150**



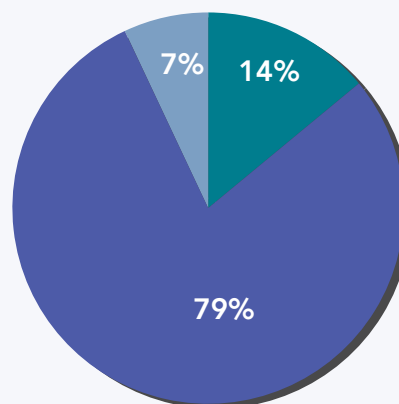
**Largest 25**



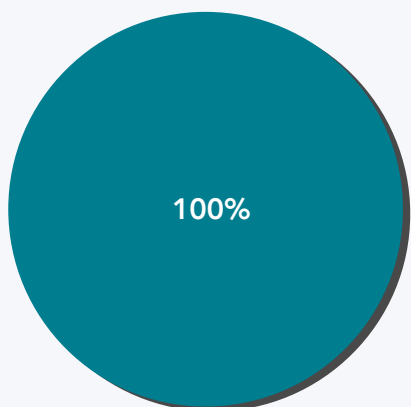
**Largest 50**



**Next 50**



**Additional 50**



<sup>2</sup> Please note that few full-length world premieres were recorded. Therefore, the sample size is small and percentages are not statistically meaningful.

## Mixed Bill World Premieres 2021-2022 Season

DDP recorded 237 mixed-bill world premieres by the Largest 150 ballet & classically based companies.

53% were choreographed by women  
41% were choreographed by men  
4% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

31 mixed-bill world premieres by the **Largest 10** were recorded:

52% were choreographed by women  
45% were choreographed by men  
3% were choreographed by other/mixed genders

71 mixed-bill world premieres by the **Largest 25** were recorded:

47% were choreographed by women  
49% were choreographed by men  
3% were choreographed by other/mixed genders  
1% were choreographed by choreographers whose gender was unknown

142 mixed-bill world premieres by the **Largest 50** were recorded:

50% were choreographed by women  
44% were choreographed by men  
4% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

58 mixed-bill world premieres by the **Next 50** were recorded:

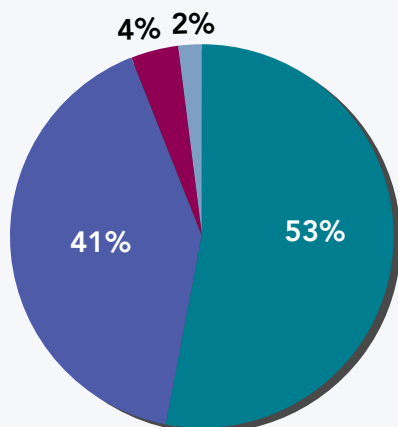
50% were choreographed by women  
44% were choreographed by men  
3% were choreographed by other/mixed genders  
3% were choreographed by choreographers whose gender was unknown

37 mixed-bill world premieres by the **Additional 50** were recorded:

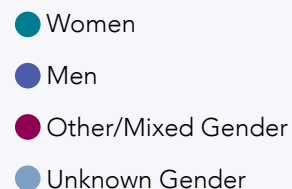
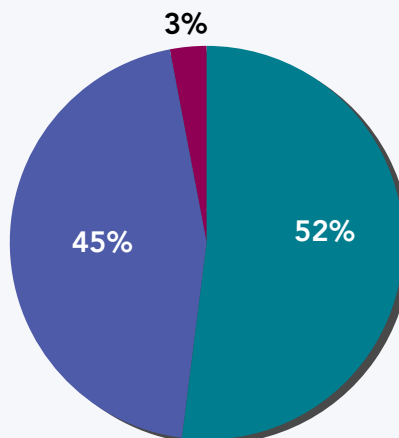
68% were choreographed by women  
30% were choreographed by men  
2% were choreographed by other/mixed genders

## Mixed Bill Works 2021-2022 Season Gender Distribution of Choreographers

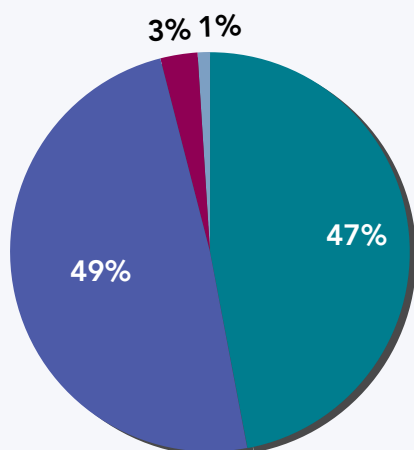
**Largest 150**



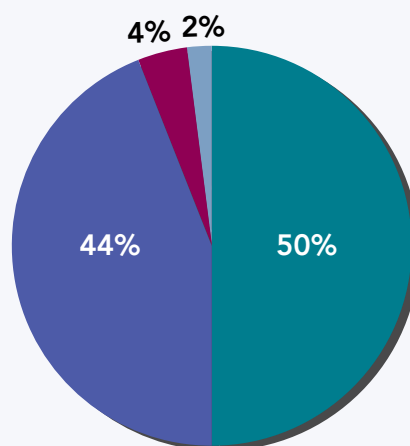
**Largest 10**



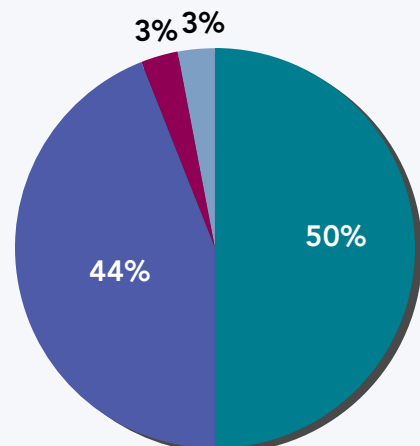
**Largest 25**



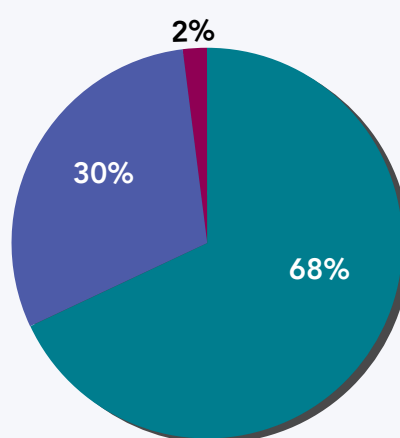
**Largest 50**



**Next 50**



**Additional 50**



## 2021-2022 Works Previously Performed

560 works were not world premieres and had been performed in past seasons, by either the same or another company.

21% were choreographed by women  
69% were choreographed by men  
5% were choreographed by other/mixed genders  
5% were choreographed by choreographers whose gender was unknown

144 works by the **Largest 10** were non-premieres:

8% were choreographed by women  
89% were choreographed by men  
3% were choreographed by other/mixed genders

231 works by the **Largest 25** were non-premieres:

13% were choreographed by women  
84% were choreographed by men  
2% were choreographed by other/mixed genders  
1% were choreographed by choreographers whose gender was unknown

378 works by the **Largest 50** were non-premieres:

20% were choreographed by women  
75% were choreographed by men  
3% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

114 works by the **Next 50** were non-premieres:

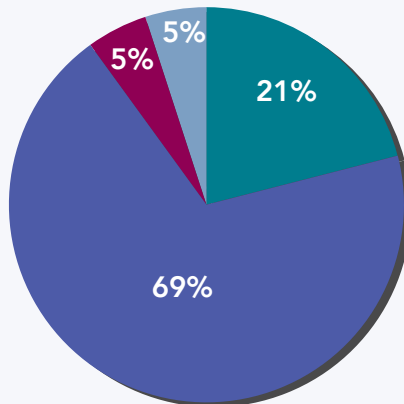
26% were choreographed by women  
56% were choreographed by men  
12% were choreographed by other/mixed genders  
6% were choreographed by choreographers whose gender was unknown

68 works by the **Additional 50** were non-premieres:

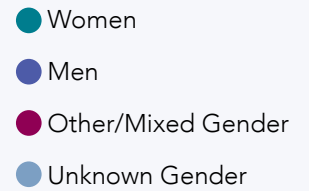
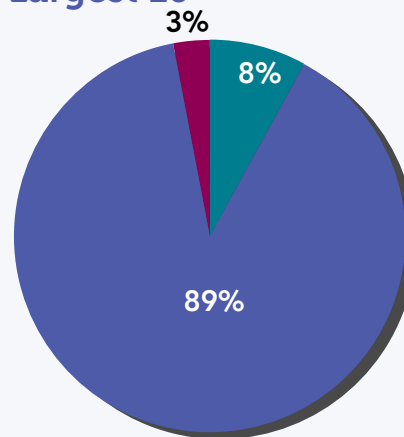
22% were choreographed by women  
57% were choreographed by men  
2% were choreographed by other/mixed genders  
19% were choreographed by choreographers whose gender was unknown

## Non-Premiere Works 2021-2022 Season Gender Distribution of Choreographers

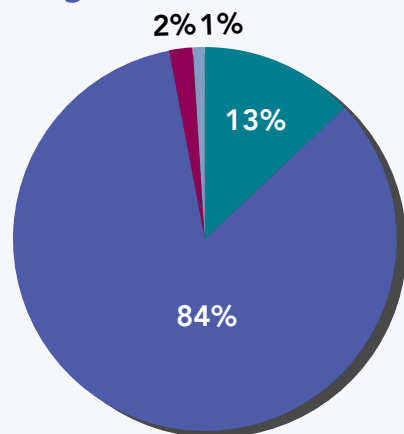
Largest 150



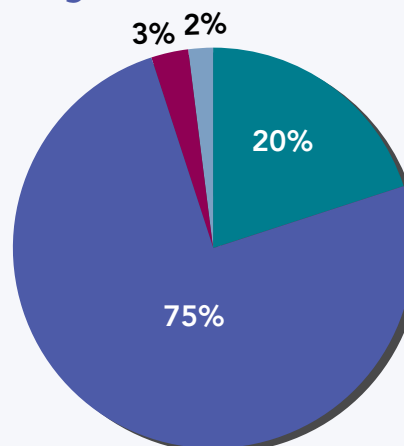
Largest 10



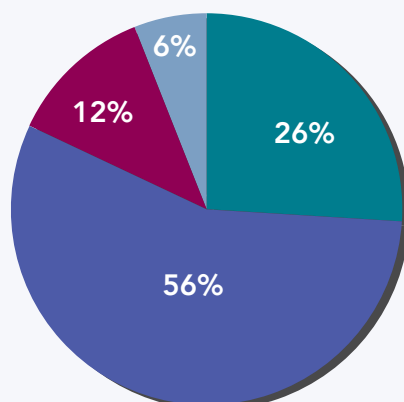
Largest 25



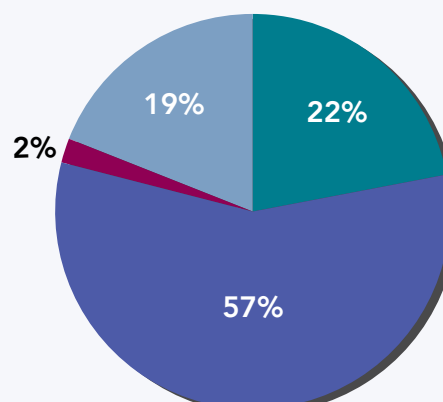
Largest 50



Next 50



Additional 50



## Main Company Works 2021-2022 Season

There were 862 works performed by main company dancers in the 2021-2022 season. This includes both professional dancers and professional guest artists.

30% were choreographed by women  
59% were choreographed by men  
4% were choreographed by other/mixed genders  
7% were choreographed by choreographers whose gender was unknown

514 works by the **Largest 50** were performed by main company dancers:

27% were choreographed by women  
67% were choreographed by men  
3% were choreographed by other/mixed genders  
2% were choreographed by choreographers whose gender was unknown

225 works by the **Next 50** were performed by main company dancers:

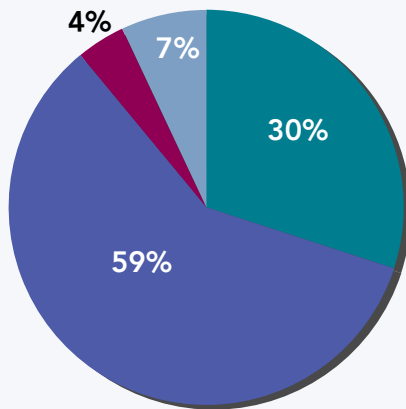
32% were choreographed by women  
51% were choreographed by men  
8% were choreographed by other/mixed genders  
9% were choreographed by choreographers whose gender was unknown

123 works by the **Additional 50** were performed by main company dancers:

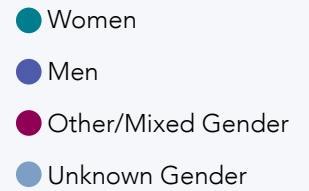
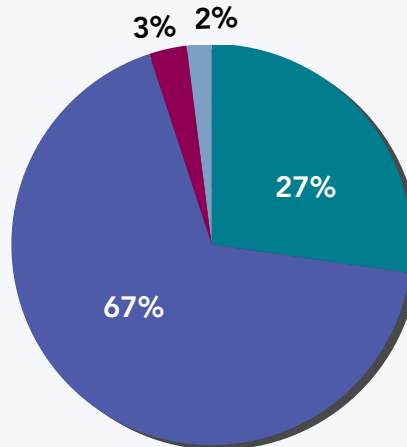
36% were choreographed by women  
40% were choreographed by men  
1% were choreographed by other/mixed genders  
23% were choreographed by choreographers whose gender was unknown

## Main Company Works 2021-2022 Season Gender Distribution of Choreographers

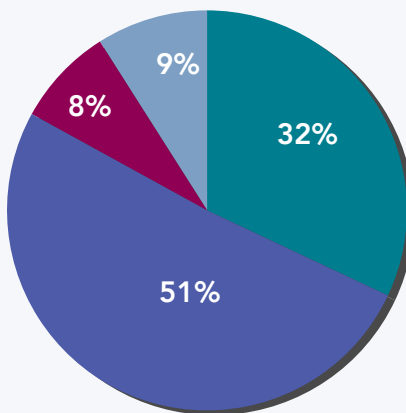
**Largest 150**



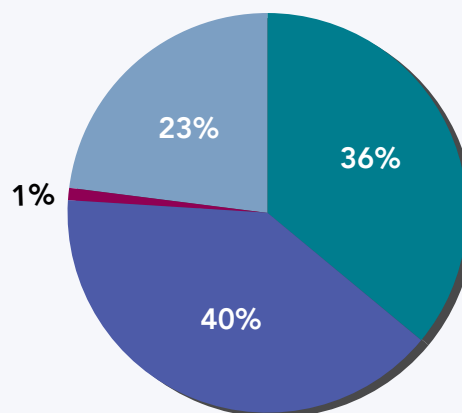
**Largest 50**



**Next 50**



**Additional 50**



## Second Company Works 2021-2022 Season

A total of 40 works were performed by the “second company”, which includes second company dancers, apprentices, trainees, and students.

Note: only the **Largest 50** and the **Next 50** are included in this analysis, as there was no second company data recorded for the **Additional 50** companies.

Of the **Largest 150**, 40 works were performed by the second company:

- 20% were choreographed by women
- 45% were choreographed by men
- 20% were choreographed by other/mixed genders
- 15% were choreographed by choreographers whose gender was unknown

35 works performed by the second company were recorded for the **Largest 50**:

- 23% were choreographed by women
- 49% were choreographed by men
- 22% were choreographed by other/mixed genders
- 6% were choreographed by choreographers whose gender was unknown

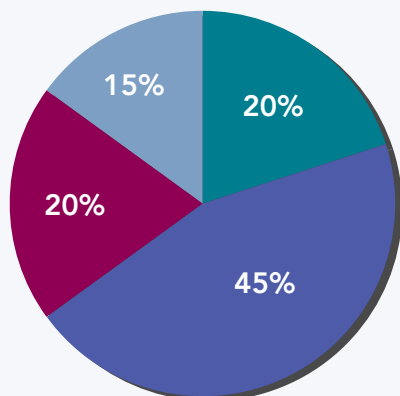
5 works performed by the second company were recorded for the **Next 50**:

- 0% were choreographed by women
- 20% were choreographed by men
- 0% were choreographed by other/mixed genders
- 80% were choreographed by choreographers whose gender was unknown

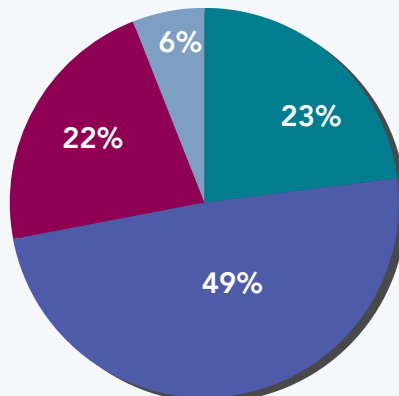


## Second Company Works 2021-2022 Season Gender Distribution of Choreographers

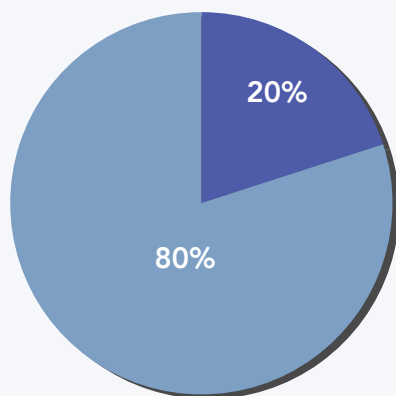
**Largest 100**



**Largest 50**



**Next 50**



- Women
- Men
- Other/Mixed Gender
- Unknown Gender

## Mainstage Works 2021-2022 Season

DDP recorded 613 works that were performed on mainstages. Mainstage performances include works presented in performing arts centers, auditoriums, and halls. Works for which DDP was unable to find venue information for were not included in analysis.

Of the **Largest 150** companies:

- 32% of works performed on mainstages were choreographed by women
- 56% of works performed on mainstages were choreographed by men
- 6% of works performed on mainstages were choreographed by other/mixed gender
- 6% of works performed on mainstages whose gender was unknown

Within the **Largest 50**, 424 works were performed on mainstages:

- 25% of works performed on mainstages were choreographed by women
- 68% of works performed on mainstages were choreographed by men
- 4% of works performed on mainstages were choreographed by other/mixed gender
- 3% of works performed on mainstages by choreographers whose gender was unknown

Within the **Next 50**, 88 works were performed on mainstages:

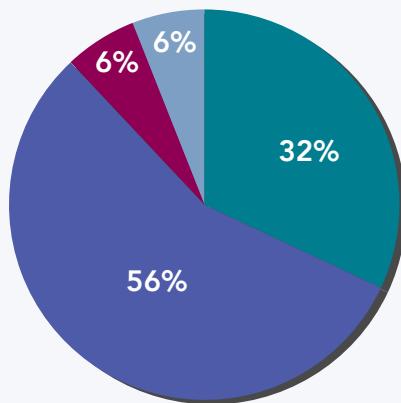
- 65% of works performed on mainstages were choreographed by women
- 8% of works performed on mainstages were choreographed by men
- 17% of works performed on mainstages were choreographed by other/mixed gender
- 6% of works performed on mainstages by choreographers whose gender was unknown

Within the **Additional 50**, 101 works were performed on mainstages:

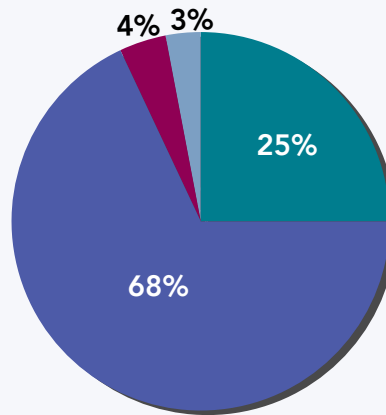
- 33% of works performed on mainstages were choreographed by women
- 43% of works performed on mainstages were choreographed by men
- 2% of works performed on mainstages were choreographed by other/mixed gender
- 22% of works performed on mainstages by choreographers whose gender was unknown

## Mainstage Works 2021-2022 Season Gender Distribution of Choreographers

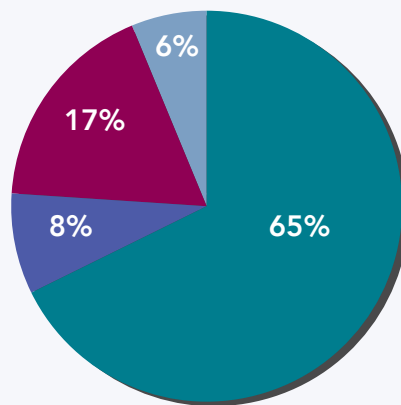
Largest 150



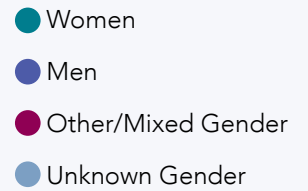
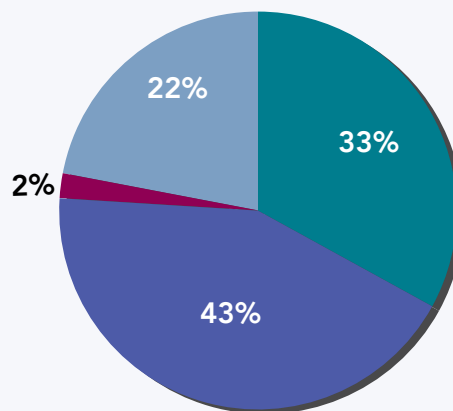
Largest 50



Next 50



Additional 50



## Other Venues 2021-2022 Season

DDP recorded a total of 145 works performed at other venues. Other venues include black box theaters, outdoor performance spaces, and any other venue that falls outside of the definition of mainstage. Works for which DDP was unable to acquire venue information were not included in analysis.

Within the **Largest 150** overall:

- 33% of works performed in other venues were choreographed by women
- 47% of works performed in other venues were choreographed by men
- 6% of works performed in other venues were choreographed by other/mixed gender
- 14% of works performed in other venues whose gender was unknown

Within the **Largest 50**, 68 works were performed in other venues:

- 31% of works performed in other venues were choreographed by women
- 56% of works performed in other venues were choreographed by men
- 10% of works performed in other venues were choreographed by other/mixed gender
- 3% of works performed in other venues were choreographed whose gender was unknown

Within the **Next 50**, 40 works were performed in other venues:

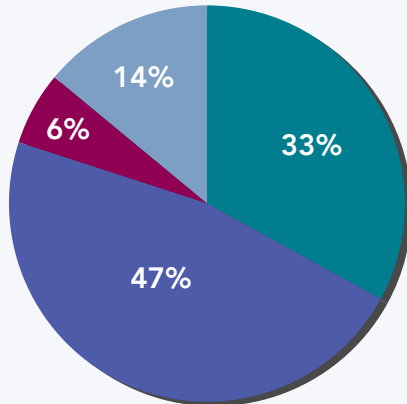
- 30% of works performed in other venues were choreographed by women
- 40% of works performed in other venues were choreographed by men
- 5% of works performed in other venues were choreographed by other/mixed gender
- 25% of works performed in other venues were choreographed by choreographers whose gender was unknown

Within the **Additional 50**, 37 works were performed in other venues:

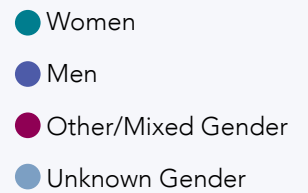
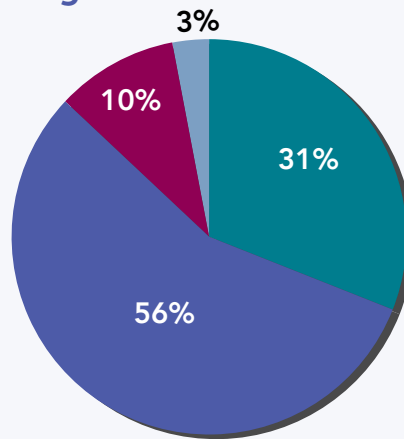
- 40% of works performed in other venues were choreographed by women
- 38% of works performed in other venues were choreographed by men
- 22% of works performed in other venues were choreographed by men

## Other Venues 2021-2022 Season Gender Distribution of Choreographers

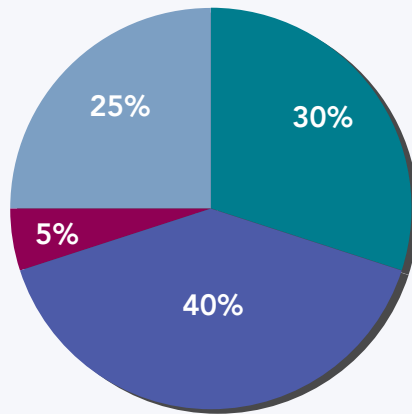
Largest 150



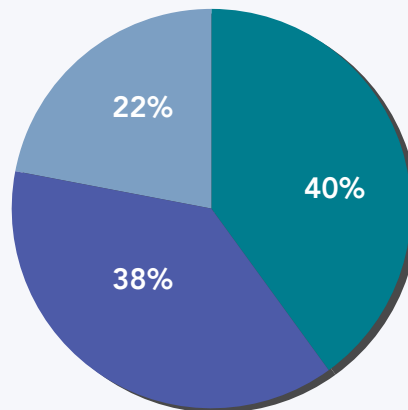
Largest 50



Next 50



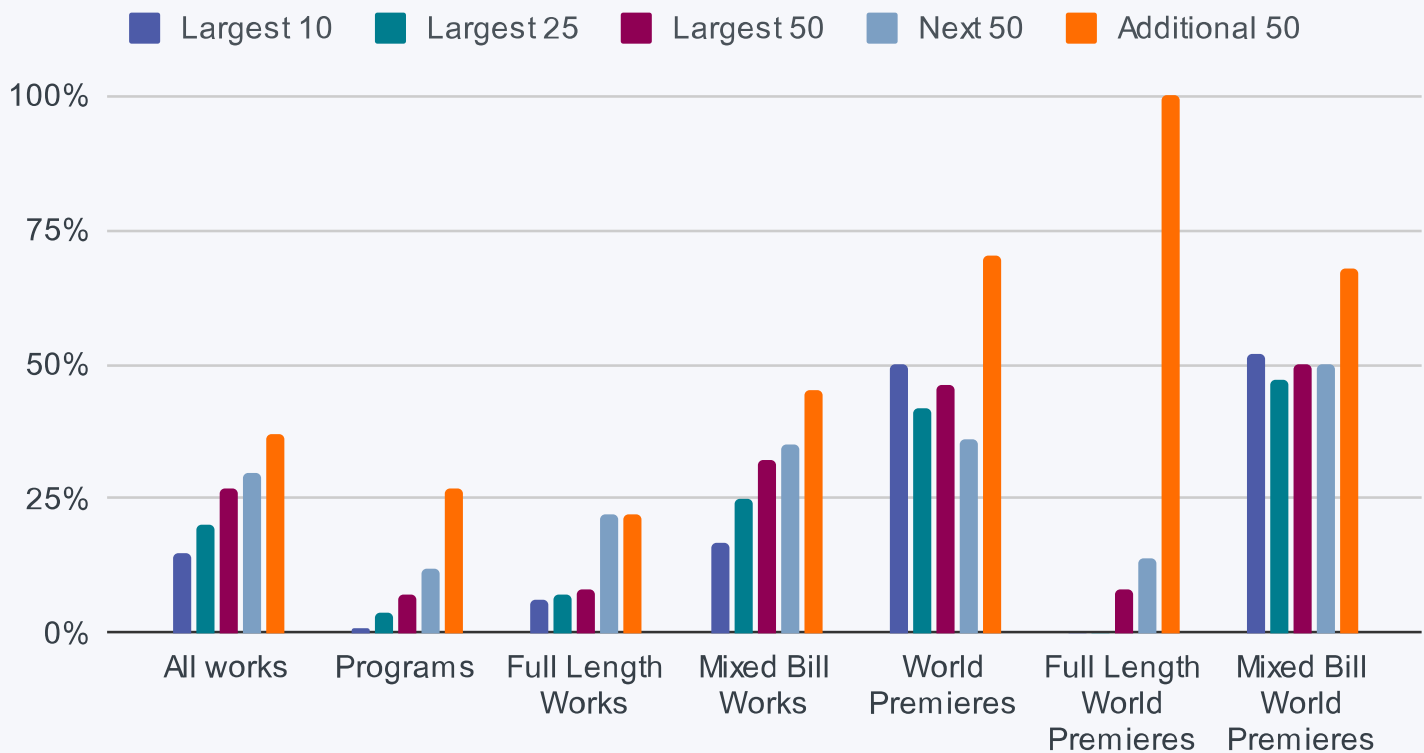
Additional 50



The following graph compares the percentages of metrics analyzed in this report by each subgroup.

The **Additional 50** companies (companies ranked 101-150), across almost all metrics, programmed more female choreographed works in comparison to the **Largest 10, 25 and 50**, and the **Next 50**, with the exception of world premieres, where the **Largest 10** had the largest percentage of female choreographed works. The **Largest 50** continues to fall short in comparison to the **Next** and **Additional 50**.

### Largest 50, Next 50, and Additional 50



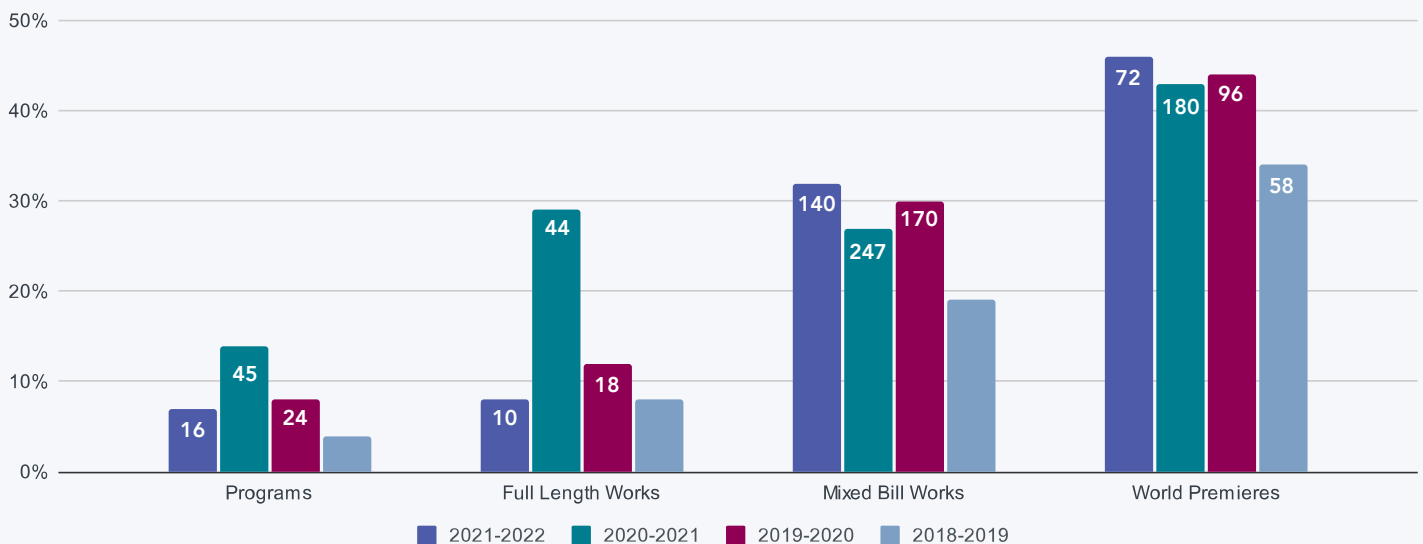
## Section II: Year Over Year Comparison

To understand trends in the programming of female-choreographed works, the figures below show year-over-year changes in the percentage of programming of works choreographed by women as well as total change for the **Largest 50** U.S Ballet and classically inspired companies for the past four seasons. As data has not previously been reported for the **Next** and **Additional 50** companies, DDP is unable to make comparisons amongst these companies but will do so in future reports.

### The Largest 50 - Year-to-year Comparison - Women

	Total Change	Change from past season	2021-2022	2020-2021	2019-2020	2018-2019
All works	+10%	0%	27%	27%	26%	17%
Programs	+3%	-7%	7%	14%	8%	4%
Full Length Works	0%	-21%	8%	29%	12%	8%
Mixed Bill Works	+13%	+5%	32%	27%	30%	19%
World Premieres	+12%	+3%	46%	43%	44%	34%

### Year Over Year Comparison - Largest 50 Works by Women in Season Programming



\*DDP has also labelled number counts of works within each category. Only world premiere counts could be determined for the 2018-2019 season.

Notably, the percentages of female choreographed mixed-bills and world premieres increased by 5% and 3%, respectively, compared to the past 2020-2021 season. Unfortunately, there was no change in the total number of works, and decreases in the percentages of both female choreographed programs (down 7%) and full-length works (down 21%).

Overall, the percentages of female choreographed programming have increased since DDP's first report of the 2018-2019 season, with the exception of full-length works, which have regressed and shown no change as of this season. This highlights the need for companies to invest in female choreographers by giving them the opportunity to create full-length works.

While there are encouraging continued increases in the number of world premieres and female choreographed mixed-bill works, and this should be celebrated, the majority of female world premieres are shorter mixed bill works, which cost less to commission in comparison to full-length works. *DDP will be monitoring if companies truly invest in new female talent by touring these new pieces, re-commissioning choreographers, giving women the opportunity to make longer works and adding them to the companies' permanent repertoire.*

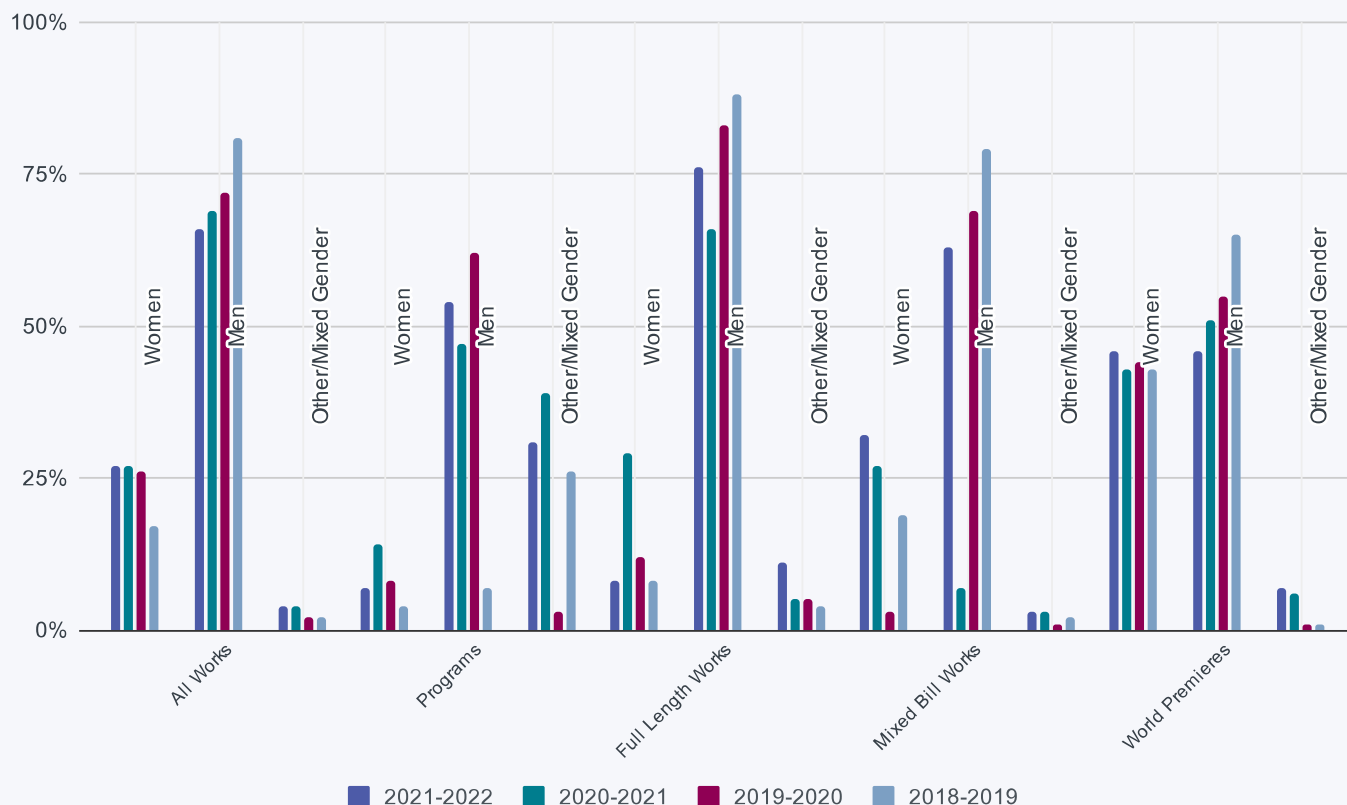
It should also be noted: many world premiere mixed performances were choreographed by company dancers. DDP is interested in further examining whether companies are providing these choreographic opportunities as a means of investing further in their dancers, to save costs, or a combination of both.

## Full Year Over Year Comparison - The Largest 50

		Total Change	2021-2022	2020-2021	2019-2020	2018-2019
<b>All Works</b>	Women	+10%	27%	27%	26%	17%
	Men	-15%	66%	69%	72%	81%
	Other/Mixed Gender	+2%	4%	4%	2%	2%
<b>Programs</b>	Women	+3%	7%	14%	8%	4%
	Men	-16%	54%	47%	62%	70%
	Other/Mixed Gender	+5%	31%	39%	30%	26%
<b>Full Length Works</b>	Women	0%	8%	29%	12%	8%
	Men	-12%	76%	66%	83%	88%
	Other/Mixed Gender	+6%	11%	5%	5%	4%
<b>Mixed Bill Works</b>	Women	+13%	32%	27%	30%	19%
	Men	-16%	63%	70%	69%	79%
	Other/Mixed Gender	+1%	3%	3%	1%	2%
<b>World Premieres</b>	Women	+12%	46%	43%	44%	34%
	Men	-21%	46%	51%	55%	65%
	Other/Mixed Gender	+6%	7%	6%	1%	1%



## Full Year Over Year Comparison The Largest 50



## Section III: Choreographer Analysis

DDP analyzed the number and gender distribution of choreographers whose work was programmed. In many cases, companies would present multiple works by the same choreographer, or in some instances, choreographers would have their works presented by multiple companies. Each choreographer and group of choreographers were counted once and reported in these statistics. Counts include recent and retired choreographers who are part of companies' classical repertoire.

### All Unique Choreographers

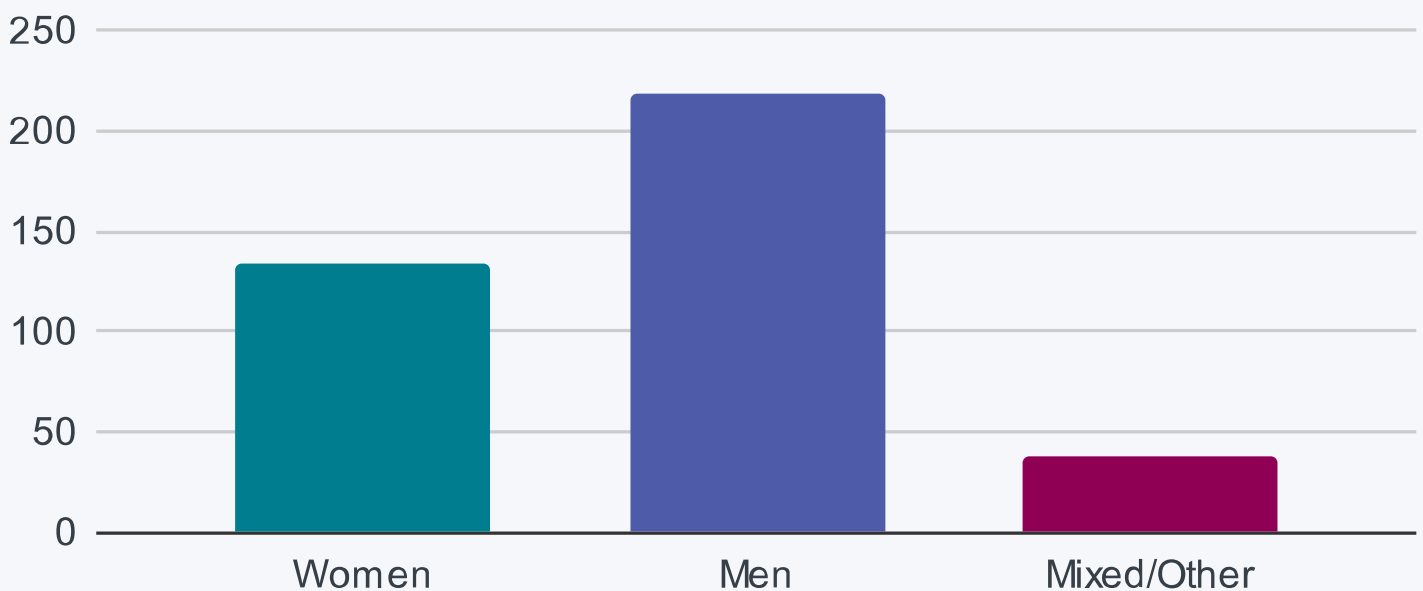
The 2021-2022 seasons had works choreographed by 390 unique choreographers and groups of choreographers, and included both living and deceased.

134 were women (34%)

218 were men (56%)

38 were co-choreographers of mixed gender or gender expansive (10%)

#### Unique Choreographers

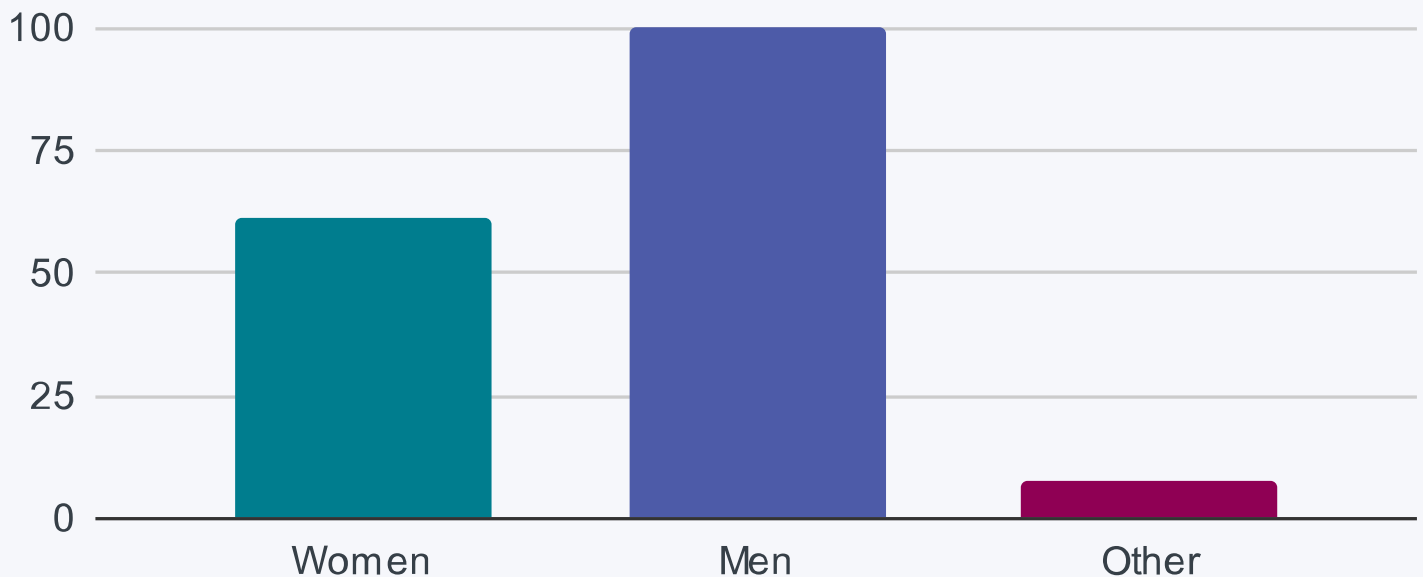


## All Unique Choreographers of Premieres

Of the 240 world premieres presented in the 2021-2022 season, choreographed by 169 unique choreographers. Premieres, where choreographer information could not be found, were not included. Of these:

61 were women (36%)  
100 were men (59%)  
8 were co-choreographers of mixed gender or gender expansive (5%)

### Unique Choreographer Premieres



In future reports, DDP is also interested in tracking by gender, the longitudinal connections between choreographers and the companies that initially commissioned them. This includes recommissions to create and present work in future seasons that increase in cast size and length, are toured and added to companies' permanent repertoire, and eventual full-evening length works.

A full list of choreographers, and how many times their works were programmed in the 2021-2022 season can be found in the **Appendix** at the end of the report.

## Section IV: Methods, Limitations, and Notes

### Sources

Season programming data were obtained from primary sources including company websites, social media, and press releases, and secondary sources such as news and media coverage. DDP further contacted companies via email to verify and provide information regarding their past season. 15% of companies responded to this request to verify or alter programming information. Please note that this Report only analyzes works that were presented; performances that were canceled or postponed have been excluded.

DDP also included works that were presented by companies at festivals. Only works presented by such companies at festivals were recorded. Details regarding the gender distribution of choreographers at dance festivals will be published by DDP in a later report.

DDP would like to extend our thanks to the following 22 companies for verifying their season programming data:

Avant Chamber Ballet	Chamber Dance Project	Oakland Ballet Company
Ballet Fantastique	Charlotte Ballet	Philadelphia Ballet
Ballet Hispánico	Eugene Ballet	Portland Ballet
Ballet Theatre of Maryland	Indianapolis Ballet	State Street Ballet
BalletX	James Sewell Ballet	Syracuse Ballet
Boston Ballet	Luminario Ballet	Texas Ballet Theater
Canyon Concert Ballet	Nashville Ballet	
Carolina Ballet	New Ballet	

### Largest 150 U.S. Ballet Companies

The sample of companies examined in this report are included below. See DDP's [Largest 150 U.S. Ballet & Classically Based Companies & Financial Scope of the Industry](#) report for further details. The companies analyzed represent U.S. companies with the largest annual budgets.

Ajkun Ballet Theatre*	Atlanta Ballet	Ballet Memphis
Alabama Ballet	Atlantic City Ballet*	Ballet Minnesota
Albany Berkshire Ballet	Avant Chamber Ballet	Ballet Palm Beach*
Alonzo King LINES Ballet*	Ballet 5:8	Ballet Pensacola*
Alvin Ailey American Dance Theater	Ballet Arizona	Ballet Quad Cities*
American Ballet Theatre	Ballet Arkansas	Ballet San Antonio
American Contemporary Ballet*	Ballet Austin	Ballet Sun Valley*
American Midwest Ballet	Ballet des Amériques	Ballet Theatre Company*
American Repertory Ballet	Ballet Des Moines	Ballet Theatre of Maryland
Anaheim Ballet*	Ballet Fantastique	Ballet Vero Beach
ARC Dance Company*	Ballet Frontier*	Ballet Virginia*
Armitage Gone! Dance	Ballet Hispánico*	Ballet West
Arts Ballet Theatre of Florida	Ballet Idaho	BalletCollective*
Aspen Santa Fe Ballet**	Ballet Magnificat!	BalletEthnic Dance Company

BalletMet*	Gwinnett Ballet Theatre	Oregon Ballet Theatre
BalletX	Houston Ballet	Orlando Ballet
Barak Ballet*	Huntsville Ballet Company*	Pacific Northwest Ballet
Boston Ballet	Indianapolis Ballet	Paradosi Ballet Company*
Boulder Ballet*	Island Moving Company*	Peninsula Ballet Theatre
Brooklyn Ballet	James Sewell Ballet	PHILADANCO!*
Canyon Concert Ballet	Joffrey Ballet	Philadelphia Ballet
Carolina Ballet	Kansas City Ballet	Pittsburgh Ballet Theatre
Carolina Ballet Theatre*	Kentucky Ballet Theatre	Portland Ballet
Central West Ballet*	Les Ballets Trockadero de Monte Carlo*	Post:ballet*
Chamber Dance Project	Lexington Ballet Company*	Richmond Ballet
Charleston Ballet	Los Angeles Ballet	Rochester City Ballet*
Charlotte Ballet	Louisville Ballet	Sacramento Ballet
Charlottesville Ballet*	Luminario Ballet*	Saint Louis Ballet
Chattanooga Ballet	Madison Ballet	San Diego Ballet*
Cincinnati Ballet	Maine State Ballet*	San Francisco Ballet
City Ballet of Boston	Manassas Ballet Theatre	Savannah Ballet Theatre*
City Ballet of San Diego	Marigny Opera Ballet	Sierra Nevada Ballet
Cleveland Ballet	Menlowe Ballet*	Smuin Ballet
Collage Dance Collective*	Miami City Ballet	State Street Ballet
Colorado Ballet	Milwaukee Ballet	Syracuse City Ballet
Columbia City Ballet*	Minnesota Ballet	Terpsicorps Theatre of Dance
Columbia Classical Ballet	Missouri Contemporary Ballet	Texas Ballet Theater
Connecticut Ballet	MOVEIUS Contemporary Ballet	Texture Contemporary Ballet*
Cuban Classical Ballet of Miami	Mystic Ballet*	The Florida Ballet*
Dallas Black Dance Theatre	Nashville Ballet	The Roxey Ballet Company*
Dance Theatre of Harlem	Nevada Ballet Theatre	The Sarasota Ballet
Delta Festival Ballet*	New Ballet	The Tallahassee Ballet*
Diablo Ballet	New Jersey Ballet*	The Washington Ballet
Dimensions Dance Theatre of Miami	New Mexico Ballet Company*	Tulsa Ballet
Dissonance Dance Theatre*	New York City Ballet	Twin Cities Ballet of Minnesota*
Eugene Ballet	New York Dance Project*	Utah Metropolitan Ballet
Festival Ballet Providence	New York Theatre Ballet	Verb Ballets
First State Ballet Theatre*	NWA Ballet Theatre*	Winston-Salem Festival Ballet
Fort Wayne Ballet	Oakland Ballet Company	Wonderbound
Grand Rapids Ballet	Oklahoma City Ballet	
Greensboro Ballet*		

\*companies that were excluded from analysis either due to no programming during the 2021-2022 season, or unavailable programming information.

\*\*Aspen Santa Fe Ballet dissolved in 2021.

## Operational Definitions:

**2021-2022 Season:** The period August 2021 to August 2022.

**Gender:** DDP has used the following categories to refer to choreographers' gender identities in this report: women, men, and other/mixed gender. Other/mixed gender includes individuals who identify as non-binary, genderqueer, and gender non-conforming, as well as teams of choreographers who identify as different genders. DDP respects and has worked to ensure we accurately represent individuals' gender identities.

**Works:** Individual pieces of choreography, presented either alone or alongside other works. Works which were presented more than once are counted more than once.

**Programs:** Complete performances or presentations. One program can include one work (full-length), or multiple works (mixed bill).

**Full-length Works:** Works which comprised an entire program, presented alone.

**Mixed Bill Works:** Works which comprised part of a program, presented alongside other works.

**Premieres:** Refers to world premieres, and includes newly commissioned and created works that were presented onstage for the first time in the 2021-2022 season. If a premiere was presented more than once by a company within the same season, it was counted each time as a premiere where applicable.

**Non-Premieres:** Programmed works which were also performed in previous seasons, either by the same company or different.

**Main Company:** Professional dancers or guest artists of a company.

**Second Company:** Second company dancers, apprentices, trainees, and students of a company. Note: DDP only included works performed by students when they were in the same program as works performed by main or second company dancers.

**Mainstage:** Mainstage performances include works presented in performing arts centers, auditoriums, and halls.

**Other venues:** Other venues include black box theaters, outdoor performance spaces, and any other venue that falls outside of the definition of mainstage.

## Appendix: Choreographer Listing

The following includes the complete list of choreographers whose work was recorded by DDP for the 2021-2022 season for the Largest 150 U.S. ballet & classically influenced companies. For each choreographer, the following variables are recorded:

- Name
- The number of companies who presented their work in 2021-2022 (from the sample of 150 companies)
- The number of their unique works that were featured (each program was only counted once, regardless if they had more than one work featured in it)
- Gender

When multiple choreographers were credited to a single work, they have been listed together as a group of co-choreographers, and their gender was recorded as either their shared gender or as other/mixed gender. Therefore, some choreographers appear both alone and in one or multiple groups.

Choreographer Listing can be found [HERE](#).