



Season Overview 2022/2023

August 2023

Report Summary

This Report represents Dance Data Project® (DDP)'s fifth annual Season Overview report, which examines the gender distribution of choreographers in the 2022/2023 season among the **Largest 150 Ballet and Classically Inspired Companies** in the United States (based on FY 2020 expenditures). This is DDP's second iteration of the report examining the Largest 150 companies, compared to only the Largest 50 companies in the past. DDP examines 1637 works in this report; a remarkable expansion from the first Season Overview report in 2019 where only 645 works were analyzed. DDP has also extended its research efforts to offer an in-depth analysis of the 2022/2023 Season Programming across the Largest 150 companies. Notably, this year's report introduces the inclusion of "Company Premieres" in the analysis, as well as ranks companies within the Largest 50 based on the number of works by women for the very first time.

DDP's findings reveal a notable disparity in the number of works by men compared to women within the Largest 150 companies, consistent with the previous four reports. In the 2022/2023 season, only 32.1% of works were choreographed by women among the Largest 150 ballet and classically influenced companies. This indicated a slight increase from the previous season's figure of 29%.

Among the Largest 150 companies, 23.9% of full-length works and 35.0% of mixed bill works were choreographed by women, indicating that works choreographed by women are more often presented in mixed rep programs instead of the more prestigious (and expensive) full evening works.

Focusing specifically on the **Largest 50** companies, DDP's analysis reveals a concerning decline, with women only choreographing 22.9% of works, compared to 27% in the 2021/2022 season. It is worth noting that the **Largest 50** account for a massive proportion of the dance economy with combined expenditures of \$391,881,59 in FY2021, and represent 88.7% of expenditures among the Largest 150 classically inspired companies. In comparison, the **Next 50** accounted for 8.5% (\$37,537,748) of total expenditures among the Largest 150, while the **Additional 50** accounted for 2.8% (\$12,467,127). In comparison in FY2020, the **Largest 50's** combined expenditures totaled \$646,331,985 and represented 91% of expenditures among the Largest 150 classically inspired companies. The **Next 50** accounted for 7% (\$44,519,966) of total expenditures among the Largest 150, while the **Additional 50** accounted for 2% (\$15,087,843).

There is a more positive trend observed in the **Next** and **Additional 50** companies. The percentage of women-choreographed works increased to 37.0% in the Next 50 (from 27% in 2021/2022), and 44.1% in the Additional 50 (compared to 30% in 2021/2022). These figures suggest some progress has been made in promoting gender equity in terms of women-choreographed works among these companies.

In the 2022/2023 season, 46.7% of world premieres were choreographed by women within the Largest 150. While these figures appear encouraging, the percentage of new works by women has decreased from 51% in the 2021/2022 season. Among the **Largest 10** companies, the proportion of world premieres by women was the lowest at 33.8%, with men accounting for 66.2%. Conversely, the **Additional 50** commissioned the highest proportion of world premieres by women at 55.5%, with men representing 38.0%. There is an encouraging trend regarding the creation of full-length world premieres by women. In the Largest 150, 31.3% of full-length premieres were choreographed by women, an increase from 22% in 2021/2022.

Key Findings

1. Within the Largest 150 U.S. ballet and classically influenced companies, 32.1% of works were choreographed by women. This represents a slight overall increase in works presented by the Largest 150 compared to the 2021/2022 season, where women accounted for 29% of all works presented by the Largest 150.
2. 14.9% of works commissioned by the **Largest 10** companies were choreographed by women. This figure shows minimal change from the 2021/2022 season where 15% of works were choreographed by women. In FY 2020, the **Largest 10**'s combined expenditures were \$225,635,870; 51% of the Largest 150 combined expenditures. Such findings highlight the limited choreographic opportunities provided to women by companies with the greatest financial capacity to do so.
3. Among the Largest 150 companies, 46.7% of world premieres were choreographed by women, representing a decline from the 2021/2022 season where women accounted for 51% of world premieres. However, there is a positive trend in terms of full-length world premieres by women. In the 2022/2023 season, 31.3% of these premieres were choreographed by women, showing an increase from 22% in the 2021/2022 season. This is an encouraging development, as full-length world premieres necessitate a significant commitment of company resources and more companies are investing in female choreographers.
4. In the 2022/2023 season, the **Largest 10** presented one full-length world premiere, which was choreographed by Justin Peck. In the previous 2021/2022 season there was only one full-length world premiere by co-choreographers of mixed gender within the **Largest 10**. Prior to the pandemic in the 2019/2020 season, there were two full length world premieres by the **Largest 10**; one choreographed by a woman, and the other by a man. The **Largest 50** presented 28 full length world premieres in the 2022/2023 season, compared to 10 in the 2021/2022 season.
5. Within the **Largest 50** companies, 83.7% of non-premiere works were choreographed by men compared to only 12.9% by women. In the 2021/2022 season, men choreographed 75% of non-premieres in the **Largest 50**, and in 2020/21 82% of non-premieres were choreographed by men within the **Largest 50**. These findings indicate that company repertoires are nearly exclusively comprised of male-choreographed works within the **Largest 50** companies.
6. The **Next** and **Additional 50** companies continue to program higher percentages of works, programs, full-length and mixed-bill works, world premieres (both full-length and mixed-bill), and non-premiere works by women in comparison to the **Largest 50**.
7. Analysis reveals that within the **Largest 50**, Smuin Contemporary Ballet commissioned the highest number of works choreographed by women in the 2022/2023 season, featuring 15 such works. Grand Rapids Ballet followed with the second highest number of women-choreographed works with 10 works, and Alvin Ailey American Dance Theatre, Cincinnati Ballet, Eugene Ballet all presented 8 works by women. When considering companies based on percentages, Eugene Ballet presented the largest proportion of works by women; women accounted for 80% of works presented in their 2022/2023 season. Cincinnati Ballet's season comprised the second highest percentage of women-choreographed works (50% women). Conversely, Texas Ballet Theatre, Ballet Arizona, Ballet Memphis, and the Alabama Ballet did not feature any works choreographed by women.

Introduction

This report examines the recently concluded 2022/2023 season, a significant step towards the recovery of live performances in the wake of the devastating impact of the COVID-19 pandemic on the performing arts. Audience engagement levels in the performing arts vary considerably across the United States, heavily influenced by geographical location (according to [American Theatre](#)). Many organizations are still experiencing the aftermath of the pandemic, striving towards financial recovery, while a handful have managed to maintain stability or are even thriving (as reported by [American Theatre](#)). These observations underscore the present volatility within the performing arts industry. Many ballet companies have adopted a “*Rush to Safety*” strategy, producing works that are perceived as foolproof and reliable, including full-length ballets like *The Nutcracker*, *Sleeping Beauty* and *Dracula*, almost exclusively choreographed by men - often drawn from the company’s existing repertoire. Previous DDP research (see [Season Overview 2021-2022; Full-Length World and U.S. Premieres](#)) revealed that men have choreographed more than 70% of full-length works, highlighting gender disparity.¹

These findings raise a series of questions: 1) Is the “*play it safe*” approach effective in keeping, for the short term, audiences which are both aging & declining? 2) Does prioritizing male choreographers in a season translate to improved short term financial outcomes? 3) The dance industry also needs to transparently and critically assess whether this consistently conservative approach resonates with and brings in, newer, younger audiences. Or, is programming from the repertoire (almost exclusively male) a short term strategy that long term precipitates an even further contraction?

The Report Includes the following sections:

- I. Year-Over-Year Comparison
- II. 2022/2023 Season Programming
- III. Choreographer Analysis
- IV. Largest 50: Gender Distribution of Works by Company
- V. Methods, Limitations, and Notes

Appendix A: Choreographer Listing

¹ Similar patterns emerged in a report by the [Institute for Composer Diversity](#) examining orchestra repertoire. The report indicates that only 11.8% of orchestral works were composed by women in the 2021-2022 season, with the rest by men. Interestingly, 74.9% of orchestral programming featured works by deceased men.

Section I: Year-Over-Year Comparison

This section provides an overview of the gender distribution of works presented in the 2022/2023 season for the Largest 150 U.S. ballet & classically inspired companies, as well as compares year-to-year changes, providing insight into trends in the gender distribution of programming over time. Companies are broken down into the following subgroups: the **Largest 10**, the **Largest 25**, the **Largest 50**, the **Next 50**, and the **Additional 50**. Comparisons for the **Largest 50** are made based on data from the previous four seasons (2018/2019, 2019/2020, 2020/2021, and 2021/2022), comparisons for the **Largest 10** and **25** are made for the previous 3 seasons (2019/2020, 2020/2021, and 2021/2022), while comparisons for the **Next** and the **Additional 50** are compared to the most recent 2021/2022 season as DDP has not yet established longitudinal data for these sub-groupings.

Works analyzed are categorized by choreographer gender, which include men, women, gender expansive individuals, and teams of mixed-gender co-choreographers. The “gender expansive” category encompasses individuals who identify outside the gender binary, such as non-binary, genderqueer, and gender non-conforming artists. Works choreographed by teams of co-choreographers with different genders are categorized as “mixed gender” - while teams of choreographers of the same gender are attributed to their respective genders. DDP has taken care to accurately represent individuals’ gender identities and utilized pronouns throughout data collection to determine gender. In cases where choreographer information was unavailable, works were recorded as “unknown.” To see a full breakdown of the gender distribution of the 2022/2023 season, refer to [Section II: 2022/2023 Season Programming](#).

In this section, percentages are utilized to represent values. Please note that these figures offer insight into the distribution of works based on gender, but do not provide raw counts.

Year-Over-Year Comparison - Works By Women - Largest 10

	<i>Change in Percentage from Last Season</i>	2022-2023	2021-2022	2020-2021	2019-2020
All works	-0.1%	14.9%	15%	18.8%	21.1%
Programs	0%	1.0%	1%	8.7%	20.3%
Full-Length Works	-6%	0%	6%	21.3%	11.4%
Mixed-Bill Works	+0.3%	17.3%	17%	29.6%	23.2%
World Premieres	-16.2%	33.8%	50%	28.9%	44.4%
Full-Length World Premieres	0%	0%	0%	26.1%	50.0%
Mixed-Bill World Premieres	-17.1%	34.9%	52%	29.6%	42.4%
Non-Premieres	-2.4%	5.6%	8%	13.4%	14.7%

Year-Over-Year Comparison - Works By Women - Largest 25

	<i>Change in Percentage from Last Season</i>	2022-2023	2021-2022	2020-2021	2019-2020
All works	-1.5%	18.5%	20%	20.7%	22.2%
Programs	-0.3%	3.7%	4%	12.4%	22.0%
Full-Length Works	-0.1%	6.9%	7%	34.7%	11.6%
Mixed-Bill Works	-3.7%	21.3%	25%	34.9%	25.2%
World Premieres	-2.8%	39.2%	42%	34.8%	44.6%
Full-Length World Premieres	+25%	25.0%	0%	34.7%	66.7%
Mixed-Bill World Premieres	-6.3%	40.7%	47%	34.9%	45.6%
Non-Premieres	-5.2%	7.8%	13%	13.1%	14.0%

Year-Over-Year Comparison - Works By Women - Largest 50

	<i>Change in Percentage from Last Season</i>	2022-2023	2021-2022	2020-2021	2019-2020	2018-2019
All works	-4.1%	22.9%	27%	27%	26%	17%
Programs	-1.4%	5.6%	7%	14%	8%	4%
Full-Length Works	+2.0%	10.0%	8%	29%	12%	8%
Mixed-Bill Works	-5.4%	26.6%	32%	27%	30%	19%
World Premieres	-5.4%	40.6%	46%	43%	44%	34%
Full-Length World Premieres	+15.0%	25.0%	10%	N/A	N/A	N/A
Mixed-Bill World Premieres	-7.3%	42.7%	50%	N/A	N/A	N/A
Non-Premieres	-7.1%	12.9%	20%	N/A	N/A	N/A

Year-Over-Year Comparison - Works By Women - The Next 50

	<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>
All works	+10.0%	37.0%	27%
Programs	+6.2%	18.2%	12%
Full-Length Works	+8.8%	30.8%	22%
Mixed-Bill Works	+4.6%	39.6%	35%
World Premieres	+1.8%	47.8%	46%
Full-Length World Premieres	+15.6%	29.6%	14%
Mixed-Bill World Premieres	+0.3%	50.3%	50%
Non-Premieres	-0.1%	25.9%	26%

Year-Over-Year Comparison - Works By Women - The Additional 50

	<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>
All works	+14.1%	44.1%	30%
Programs	+0.1%	27.1%	27%
Full-Length Works	+15.2%	37.2%	22%
Mixed-Bill Works	+2.0%	46.4%	45%
World Premieres	-14.5%	55.5%	70%
Full-Length World Premieres	-44.4%	55.6%	100%
Mixed-Bill World Premieres	-12.5%	55.5%	68%
Non-Premieres	+15.7%	37.7%	22%

Full Year-Over-Year Comparison - Largest 10

		<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>	<i>2020-2021</i>	<i>2019-2020</i>
All works	Women	-0.1%	14.9%	15%	18.8%	21.1%
	Men	+3.1%	85.1%	82%	79.0%	78.9%
	Mixed Gender	-3.0%	0.0%	3%	2.3%	0.0%
	Gender Expansive	-	0.1%	-	-	-
Programs	Women	0.0%	1.0%	1%	8.7%	20.3%
	Men	-3.3%	67.7%	71%	55.8%	79.7%
	Mixed Gender	+16.3%	31.3%	15%	35.6%	0.0%
	Gender Expansive	-	0.0%	-	-	-
Full-Length Works	Women	-6.0%	0.0%	6%	21.3%	88.6%
	Men	+17%	100.0%	83%	72.3%	11.4%
	Mixed Gender	-11.0%	0.0%	11%	6.4%	0.0%
	Gender Expansive	-	0.0%	-	-	-
Mixed-Bill Works	Women	+0.3%	17.3%	17%	18.4%	23.2%
	Men	+1.7%	82.7%	81%	79.9%	76.8%
	Mixed Gender	-2.0%	0.0%	2%	1.6%	0.0%
	Gender Expansive	-	0.0%	-	-	-
World Premieres	Women	-16.2%	33.8%	50%	28.9%	44.4%
	Men	+20.2%	66.2%	46%	66.1%	55.6%
	Mixed Gender	-1.0%	0.0%	1%	5.0%	0.0%
	Gender Expansive	-	0.4%	-	-	-

Full Year-Over-Year Comparison - Largest 25

		<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>	<i>2020-2021</i>	<i>2019-2020</i>
All works	Women	-1.5%	18.5%	20%	20.7%	22.2%
	Men	+5.5%	79.5%	74%	76.5%	77.1%
	Mixed Gender	-2.7%	1.3%	4%	2.8%	0.7%
	Gender Expansive	-	0.2%	-	-	-
Programs	Women	-0.3%	3.7%	4%	12.4%	22.0%
	Men	+3.2%	64.2%	61%	53.3%	77.2%
	Mixed Gender	+5.0%	31.0%	26%	34.0%	0.7%
	Gender Expansive	-	0.0%	-	-	-
Full-Length Works	Women	-0.1%	6.9%	7%	34.7%	11.6%
	Men	+2.2%	86.2%	80%	57.1%	85.3%
	Mixed Gender	-5.4%	4.6%	10%	8.2%	3.2%
	Gender Expansive	-	0.0%	-	-	-
Mixed-Bill Works	Women	-3.7%	21.3%	25%	34.9%	25.2%
	Men	+5.9%	77.9%	72%	60.5%	74.8%
	Mixed Gender	-1.4%	0.6%	2%	4.7%	0.0%
	Gender Expansive	-	0.3%	-	-	-
World Premieres	Women	-2.8%	39.2%	42%	34.8%	55.4%
	Men	+10.2%	59.2%	49%	59.7%	44.6%
	/Mixed Gender	-7.2%	0.8%	8%	5.4%	0.0%
	Gender Expansive	-	0.8%	-	-	-

Full Year-Over-Year Comparison - Largest 50

		<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>	<i>2020-2021</i>	<i>2019-2020</i>	<i>2018-2019</i>
All works	Women	-4.1%	22.9%	27%	27%	26%	17%
	Men	+8.7%	74.7%	66%	69%	72%	81%
	Mixed Gender	-2.0%	2.0%	4%	4%	2%	2%
	Gender Expansive	-	0.1%	-	-	-	-
Programs	Women	-1.4%	5.6%	7%	14%	8%	4%
	Men	+4.3%	58.3%	54%	47%	62%	70%
	Mixed Gender	+4.4%	35.4%	31%	39%	30%	26%
	Gender Expansive	-	0.0%	-	-	-	-
Full-Length Works	Women	+2.0%	10.0%	8%	29%	12%	8%
	Men	+4.0%	80.0%	76%	66%	83%	88%
	Mixed Gender	-2.4%	8.6%	11%	5%	5%	4%
	Gender Expansive	-	0.0%	-	-	-	-
Mixed-Bill Works	Women	-5.4%	26.6%	32%	27%	30%	19%
	Men	+9.7%	72.7%	63%	70%	69%	79%
	Mixed Gender	-2.5%	0.5%	3%	3%	1%	2%
	Gender Expansive	-	0.2%	-	-	-	-
World Premieres	Women	-5.4%	40.6%	46%	43%	44%	43%
	Men	+11.7%	57.7%	46%	51%	55%	65%
	/Mixed Gender	-5.7%	1.3%	7%	6%	1%	1%
	Gender Expansive	-	0.4%	-	-	-	-

Full Year-Over-Year Comparison - Next 50

		<i>Change in Percentage from Last Season</i>	<i>2022-2023</i>	<i>2021-2022</i>
All works	Women	+10.0%	37.0%	27%
	Men	-14.1%	51.9%	66%
	Mixed Gender	+0.4%	4.4%	4%
	Gender Expansive	-	0.2%	-
Programs	Women	+6.2%	18.2%	12%
	Men	+2.7%	34.7%	32%
	Mixed Gender	+1.6%	35.6%	34%
	Gender Expansive	-	0.4%	-
Full-Length Works	Women	+8.8%	30.8%	22%
	Men	-3.6%	44.4%	48%
	Mixed Gender	-5.7%	10.3%	16%
	Gender Expansive	-	0.9%	-
Mixed-Bill Works	Women	+2%	39.6%	35%
	Men	+1.8%	52.8%	51%
	Mixed Gender	-2.2%	2.8%	5%
	Gender Expansive	-	0.0%	-
World Premieres	Women	+1.8%	47.8%	46%
	Men	+1.2%	48.2%	47%
	/Mixed Gender	-3.4%	3.6%	7%
	Gender Expansive	-	0.0%	-

Full Year-Over-Year Comparison - Additional 50

		<i>Change in Percentage from Last Season</i>	2022-2023	2021-2022
All works	Women	+14.1%	44.1%	30%
	Men	-11.3%	38.7%	50%
	Mixed Gender	-0.7%	8.3%	9%
	Gender Expansive	-	0.0%	-
Programs	Women	+0.1%	27.1%	27%
	Men	+11.8%	28.4%	17%
	Mixed Gender	-3.0%	31.0%	34%
	Gender Expansive	-	0.0%	-
Full-Length Works	Women	+15.2%	37.2%	22%
	Men	-12.3%	33.7%	46%
	Mixed Gender	+7.5%	10.5%	3%
	Gender Expansive	-	0.0%	-
Mixed-Bill Works	Women	+1.4%	46.4%	45%
	Men	-0.7%	40.3%	41%
	Mixed Gender	+5.6%	7.6%	2%
	Gender Expansive	-	0.0%	-
World Premieres	Women	-14.5%	55.5%	70%
	Men	+10.0%	38.0%	28%
	/Mixed Gender	+3.1%	5.1%	2%
	Gender Expansive	-	0.0%	-

Section II: 2022/2023 Season Programming

This section provides an overview of the season programming categorized by choreographer gender, including men, women, gender expansive individuals, and teams of mixed-gender co-choreographers. The “gender expansive” category encompasses individuals who identify outside the gender binary, such as non-binary, genderqueer, and gender non-conforming artists. Works choreographed by teams of co-choreographers with different genders are categorized as “mixed gender” - while teams of choreographers of the same gender are attributed to their respective genders. DDP has taken care to accurately represent individuals’ gender identities and utilized pronouns throughout data collection to determine gender. In cases where choreographer information was unavailable, works were recorded as “unknown.”

All Works 2022/2023 Season

DDP recorded a total of 1637 works programmed by the Largest 150 ballet & classically influenced ballet companies during the 2022/2023 season. “Works” are defined as individual pieces of choreography presented either alone or alongside other works. Works that were presented more than once are counted more than once.²

In 2022/2023 season, the **Largest 150** companies presented 1637 works:

- 32.1% of works were choreographed by women
- 59.0% of works were choreographed by men
- 4.0% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 4.8% were choreographed by choreographers whose gender was unknown

The **Largest 10** companies programmed 261 works:

- 14.9% were choreographed by women
- 85.1% were choreographed by men

The **Largest 25** companies programmed 449 works:

- 18.5% of works were choreographed by women
- 79.5% were choreographed by men
- 1.3% were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 0.4% were choreographed by choreographers whose gender was unknown

² Note: Many companies do not identify the choreographer (or gender) for legacy works such as *The Nutcracker*, *Paquita*, and *Swan Lake* and contribute to higher percentages of “unknowns.” More information regarding these “Unknowns” and DDP’s outreach to companies to source this information can be found in the “Methods, Limitations, and Notes” section of the report.

The **Largest 50** companies programmed 739 works:

- 22.9% were choreographed by women
- 74.7% were choreographed by men
- 2.0% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 0.3% were choreographed by choreographers whose gender was unknown

The **Next 50** companies programmed 549 works:

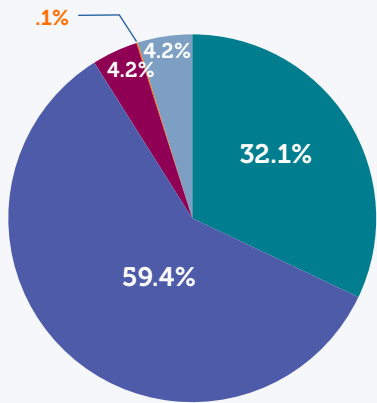
- 37.0% were choreographed by women
- 51.9% were choreographed by men
- 4.4% were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 6.6% were choreographed by choreographers whose gender is unknown

The **Additional 50** companies programmed 349 works:

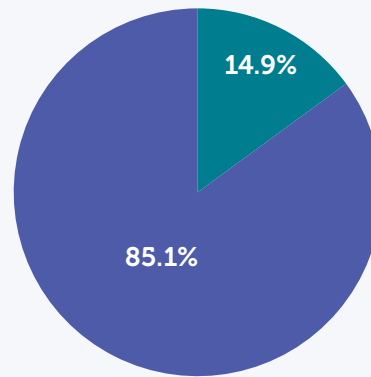
- 44.1% were choreographed by women
- 38.7% were choreographed by men
- 8.3% were choreographed by co-choreographers of mixed genders
- 8.9% were choreographed by choreographers whose gender is unknown

All Works 2022/2023 Season

All Works - Largest 150

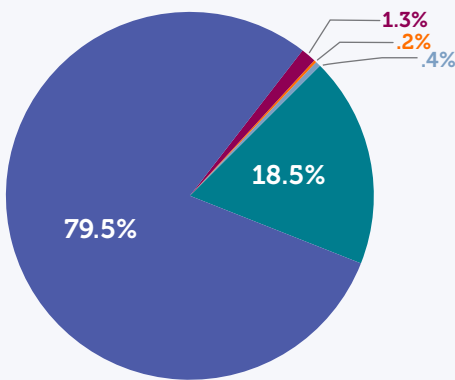


All Works - Largest 10

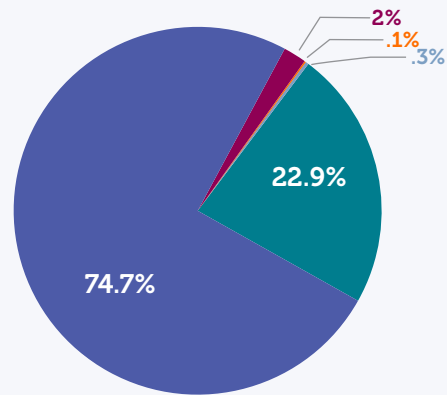


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

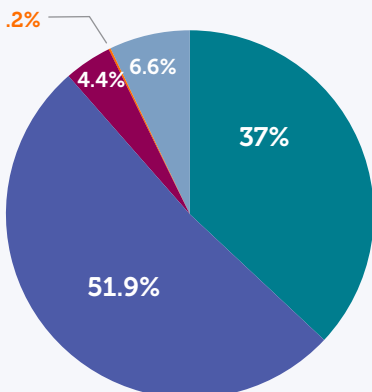
All Works - Largest 25



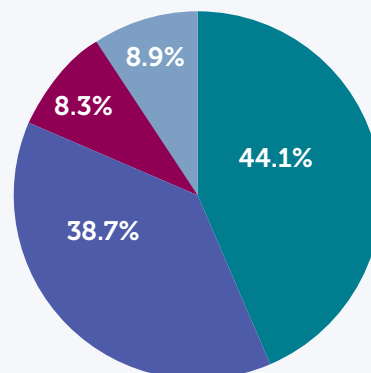
All Works - Largest 50



All Works - Next 50



All Works - Additional 50



Programs 2022/2023 Season

DDP recorded a total of 693 programs for the 2022/2023 season. "Programs" are defined as complete performances or presentations. One program can include one work (a full-length work) or multiple works (mixed-bill 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 "mixed gender." In instances where DDP was unable to determine all choreographer genders in a program, the program was classified as "unknown."³

- 14.7% contained works choreographed by only women
- 43.6% contained works choreographed by only men
- 34.5% contained works choreographed by mixed genders
- 0.1% contained works by only gender expansive individuals
- 7.1% contained works choreographed by individuals whose gender was unknown

The **Largest 10** produced 99 programs recorded:

- 1.0% contained works choreographed by only women
- 67.7% contained works choreographed by only men
- 31.3% contained works choreographed by mixed genders

The **Largest 25** produced 187 programs:

- 3.7% contained works choreographed by only women
- 64.2% contained works choreographed by only men
- 31.0% contained works choreographed by mixed genders
- 1.1% contained works choreographed by individuals whose gender is unknown

The **Largest 50** produced 302 programs::

- 5.6% contained works choreographed by only women
- 58.3% contained works choreographed by only men
- 35.4% contained works choreographed by individuals of other/mixed genders
- 0.7% contained works choreographed by individuals whose gender was unknown

The **Next 50** produced 236 programs:

- 18.2% contained works choreographed by only women
- 34.7% contained works choreographed by only men
- 35.6% contained works choreographed by mixed genders
- 0.4% contained works choreographed by only gender expansive individuals
- 11.0% contained works choreographed by individuals whose gender is unknown

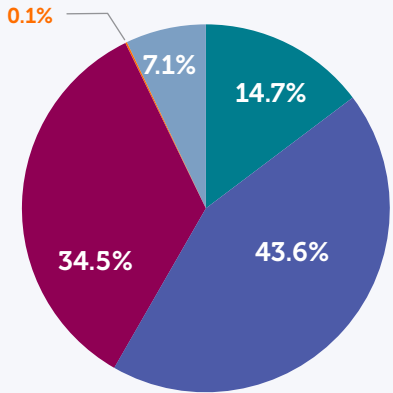
The **Additional 50** produced 155 programs:

- 27.1% contained works choreographed by only women
- 28.4% contained works choreographed by only men
- 31.0% contained works choreographed by mixed genders
- 13.5% contained works choreographed by individuals whose gender is unknown

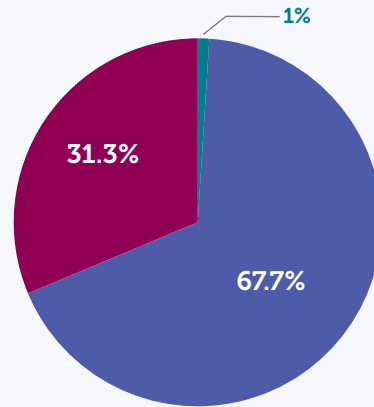
³ See "Methods, Limitations, and Notes" section for more information. Mixed-bill programs that included works by male, female, and unknown gender choreographers were classified as "mixed gender"

Programs 2022/2023 Season

Programs - Largest 150

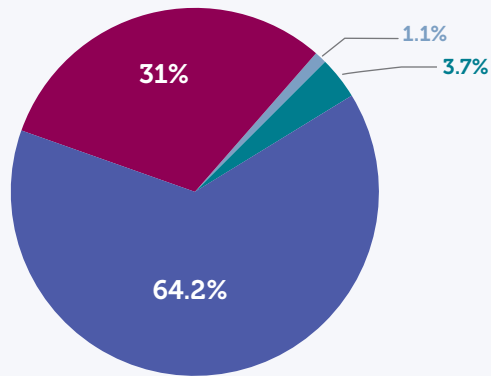


Programs - Largest 10

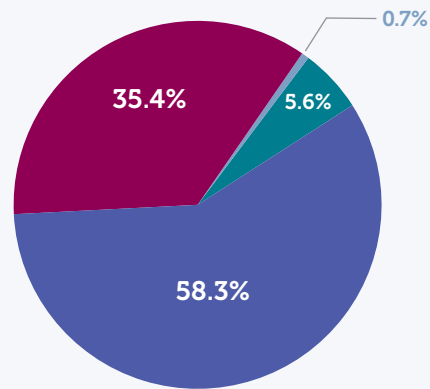


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

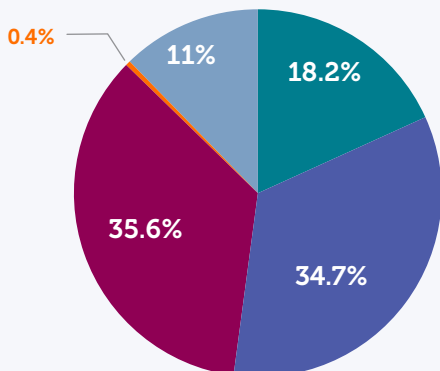
Programs - Largest 25



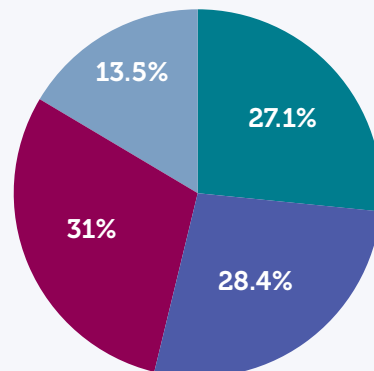
Programs - Largest 50



Programs - Next 50



Programs - Additional 50



Full-Length Works 2022/2023 Season

The **Largest 150** presented 343 full-length works, which are defined as standalone pieces constituting a complete program. The term “full-length” refers to works specifically chosen to be presented on their own and typically lasting 45 minutes or more, although there is no standardized duration for such works. For choreographers, the opportunity to create full-length works signifies a significant milestone in their careers, enabling them to fully realize their creative potential. These works enjoy greater prestige compared to mixed-bill works and necessitate more substantial resources from the company, including time, financial investment, and marketing efforts. The presentation of full-length works reflects the company’s unwavering support for the choreographer’s artistic vision and unique voice.

- 23.9% were choreographed by women
- 56.3% were choreographed by men
- 9.6% were choreographed by co-choreographers of mixed genders
- 0.3% were choreographed by gender expansive individuals
- 9.9% were choreographed by choreographers whose gender is unknown

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

- 0.0% were choreographed by women
- 100.0% were choreographed by men

The **Largest 25** presented 87 full-length works:

- 6.9% were choreographed by women
- 86.2% were choreographed by men
- 4.6% were choreographed by co-choreographers of mixed genders
- 2.3% were choreographed by choreographers whose gender was unknown

The **Largest 50** presented 140 full-length works:

- 10.0% were choreographed by women
- 80.0% were choreographed by men
- 8.6% were choreographed by other/mixed genders
- 1.4% were choreographed by choreographers whose gender was unknown

The **Next 50** presented 117 full-length works:

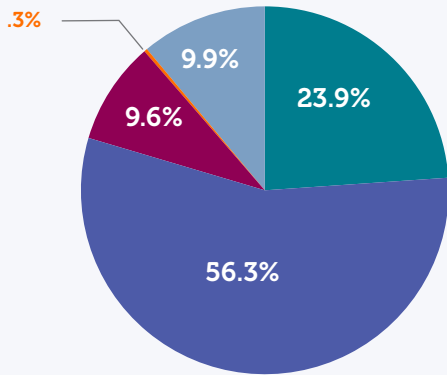
- 30.8% were choreographed by women
- 44.4% were choreographed by men
- 10.3% were choreographed by co-choreographers of mixed genders
- 0.9% were choreographed by gender expansive individuals
- 13.7% were choreographed by choreographers whose gender is unknown

The **Additional 50** presented 86 full-length works:

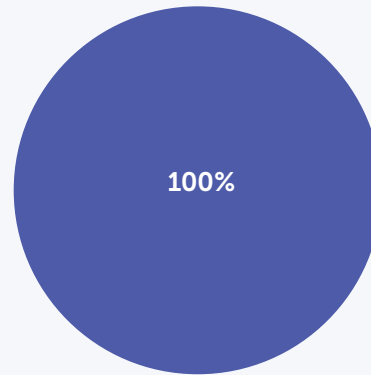
- 37.2% were choreographed by women
- 33.7% were choreographed by men
- 10.5% were choreographed by co-choreographers of mixed genders
- 18.6% were choreographed by choreographers whose gender was unknown

Full-Length Works 2022/2023 Season

Full-Length Works - Largest 150

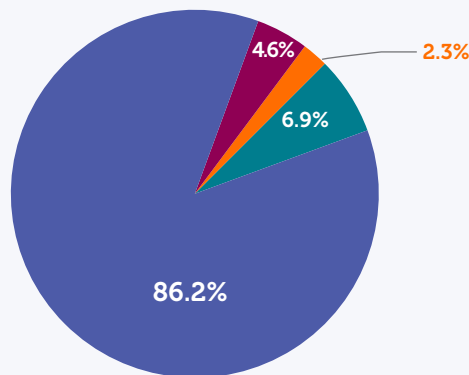


Full-Length Works - Largest 10

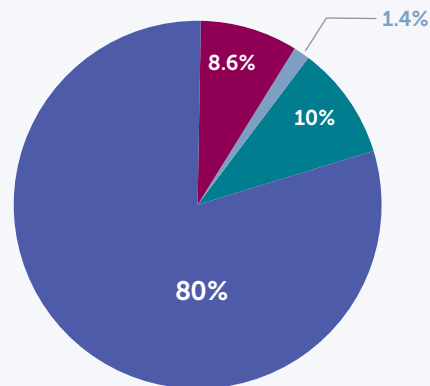


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

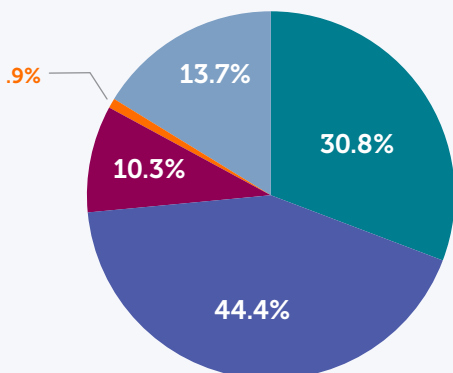
Full-Length Works - Largest 25



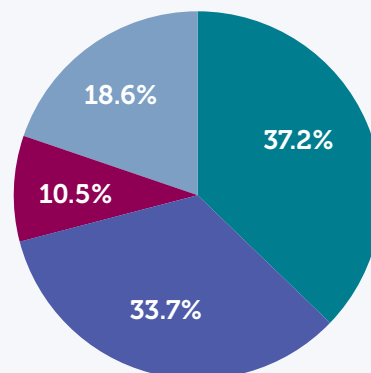
Full-Length Works - Largest 50



Full-Length - Next 50



Full-Length Works- Additional 50



Mixed-Bill Works 2022/2023 Season

The **Largest 150** presented 1268 mixed-bill works, defined as works that comprised part of a program, and were presented alongside other works.

- 35.0% were choreographed by women
- 59.4% were choreographed by men
- 2.8% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 2.8% were choreographed by choreographers whose gender is unknown

The **Largest 10** presented 225 mixed-bill works:

- 17.3% were choreographed by women
- 82.7% were choreographed by men

The **Largest 25** presented 362 mixed-bill works:

- 21.3% were choreographed by women
- 77.9% were choreographed by men
- 0.6% were choreographed by co-choreographers of mixed genders
- 0.3% were choreographed by gender expansive individuals

The **Largest 50** presented 583 mixed-bill works:

- 26.6% were choreographed by women
- 72.7% were choreographed by men
- 0.5% were choreographed by mixed genders
- 0.2% were choreographed by gender expansive individuals

The **Next 50** presented 422 mixed-bill works:

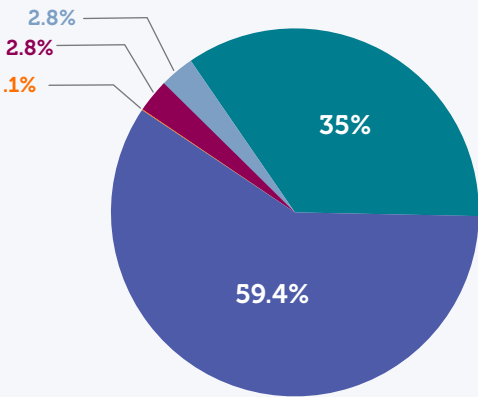
- 39.6% were choreographed by women
- 52.8% were choreographed by men
- 2.8% were choreographed by other/mixed genders
- 4.7% were choreographed by choreographers whose gender was unknown

The **Additional 50** presented 263 mixed-bill works:

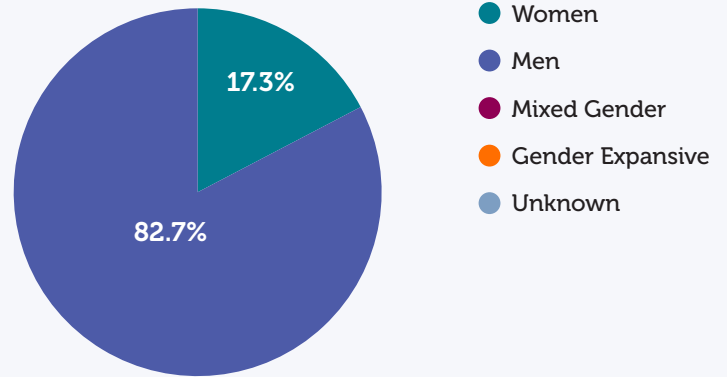
- 46.4% were choreographed by women
- 40.3% were choreographed by men
- 7.6% were choreographed by co-choreographers of mixed genders
- 5.7% were choreographed by choreographers whose gender is unknown

Mixed-Bill Works 2022/2023 Season

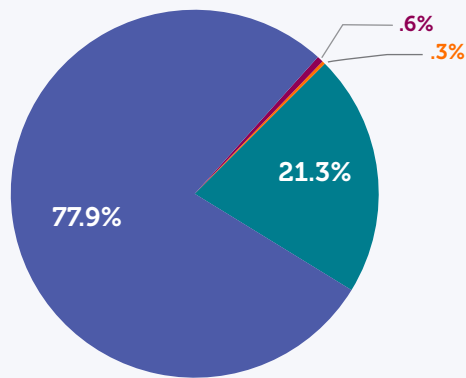
Mixed-Bill Works - Largest 150



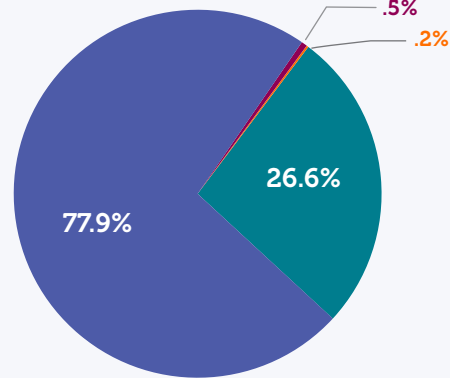
Mixed-Bill Works - Largest 10



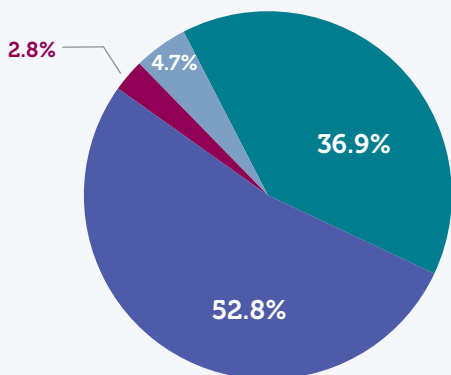
Mixed-Bill Works - Largest 25



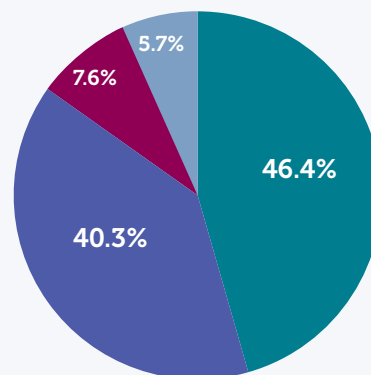
Mixed-Bill Works - Largest 50



Mixed-Bill - Next 50



Mixed-Bill Works- Additional 50



World Premieres 2022/2023 Season

The **Largest 150** companies presented 595 world premiere works in the 2022/2023 season. World premieres included newly created works that were presented for the first time this season.

- 46.7% were choreographed by women
- 49.6% were choreographed by men
- 3.0% were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 0.5% were choreographed by choreographers whose gender is unknown

The **Largest 10** presented 65 world premiere works:

- 33.8% were choreographed by women
- 66.2% were choreographed by men

The **Largest 25** presented 125 world premiere works:

- 39.2% were choreographed by women
- 59.2% were choreographed by men
- 0.8% were choreographed by co-choreographers of mixed genders
- 0.8% were choreographed by gender expansive individuals

The **Largest 50** presented 234 world premiere works:

- 40.6% were choreographed by women
- 57.7% were choreographed by men
- 1.3% were choreographed by mixed genders
- 0.4% were choreographed by gender expansive individuals

The **Next 50** presented 224 world premiere works:

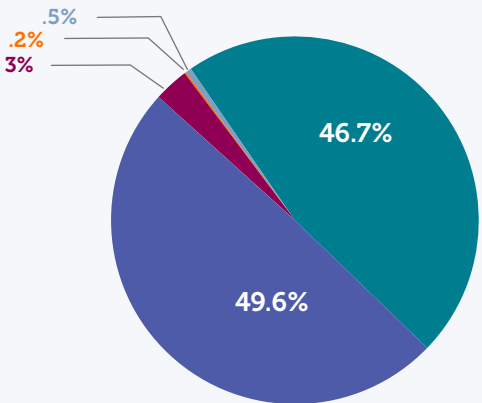
- 47.8% were choreographed by women
- 48.2% were choreographed by men
- 3.6% were choreographed by co-choreographers of mixed genders
- 0.4% were choreographed by choreographers whose gender is unknown

The **Additional 50** presented 137 world premiere works:

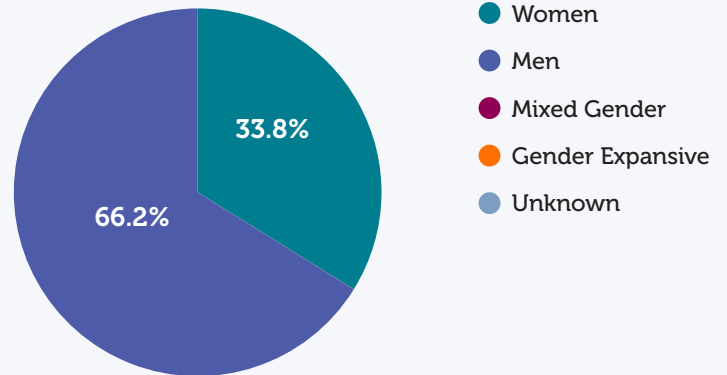
- 55.5% were choreographed by women
- 38.0% were choreographed by men
- 5.1% were choreographed by co-choreographers of mixed genders
- 1.4% were choreographed by choreographers whose gender was unknown

World Premieres 2022/2023 Season

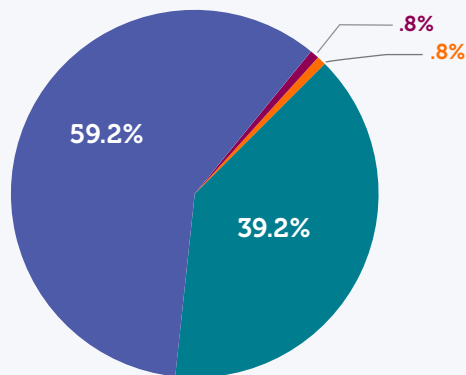
World Premieres - Largest 150



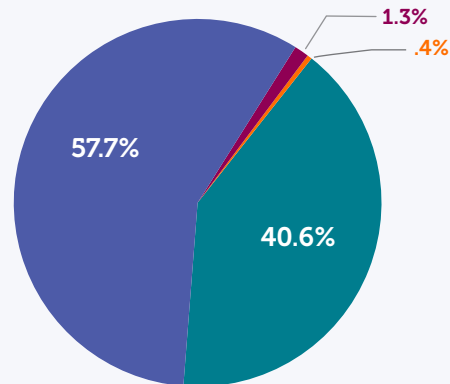
World Premieres - Largest 10



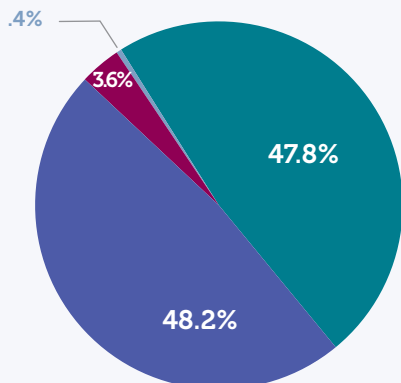
World Premieres - Largest 25



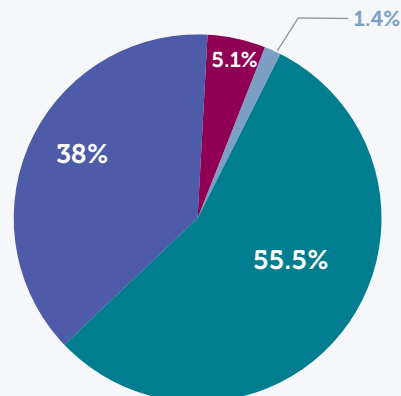
World Premieres - Largest 50



World Premieres - Next 50



World Premieres- Additional 50



Full-Length World Premieres 2022/2023 Season

DDP determined 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 64 full-length world premieres:

- 31.3% were choreographed by women
- 56.3% were choreographed by men
- 9.4% were choreographed by co-choreographers of mixed genders
- 3.1% were choreographed by choreographers whose gender was unknown

The **Largest 10** presented 2 full-length premieres:

- 100.0% were choreographed by men ⁴

The **Largest 25** presented 12 full-length premieres:

- 25.0% were choreographed by women
- 66.7% were choreographed by men
- 8.3% were choreographed by co-choreographers of mixed genders

The **Largest 50** presented 28 full-length world premieres::

- 25.0% were choreographed by women
- 64.3% were choreographed by men
- 10.7% were choreographed by choreographers of mixed genders

The **Next 50** presented 27 full-length world premieres:

- 29.6% were choreographed by women
- 59.3% were choreographed by men
- 7.4% were choreographed by co-choreographers of mixed genders
- 3.7% were choreographed by choreographers whose gender was unknown

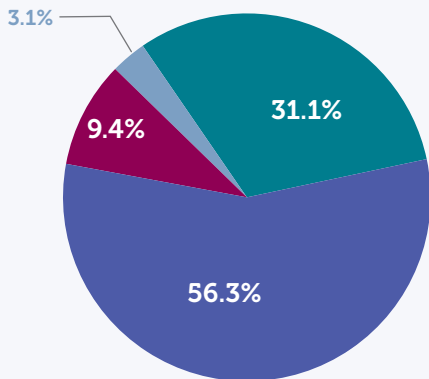
The **Additional 50** presented 9 full-length world premieres:

- 55.6% were choreographed by women
- 22.2% were choreographed by men
- 11.1% were choreographed by co-choreographers of mixed genders
- 11.1% were choreographed by choreographers whose gender was unknown

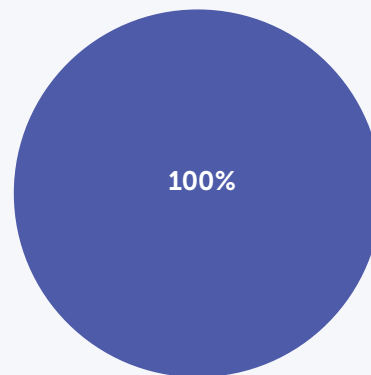
⁴ Justin Peck's "Copland Dance Episodes" for New York City Ballet was performed in two separate programs in January and May of 2023. It is counted twice as DDP uses the following definition when counting world premieres: "If a premiere was presented more than once by a company within the same season, it was counted each time as a premiere where applicable."

Full-Length World Premieres 2022/2023 Season

Full-Length World Premieres - Largest 150

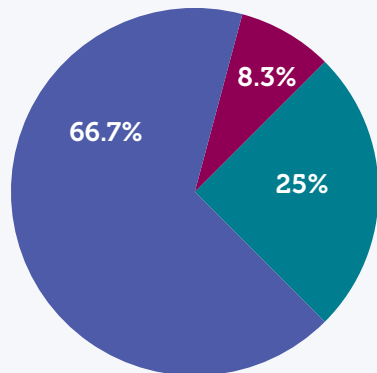


Full-Length World Premieres - Largest 10

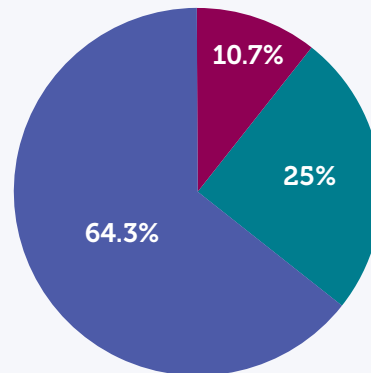


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

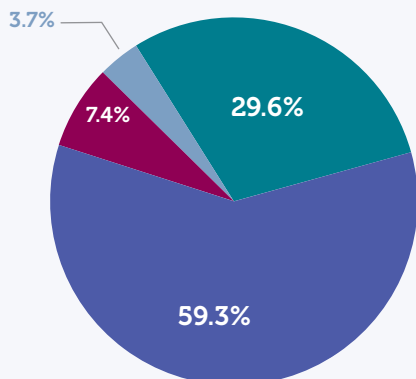
Full-Length World Premieres - Largest 25



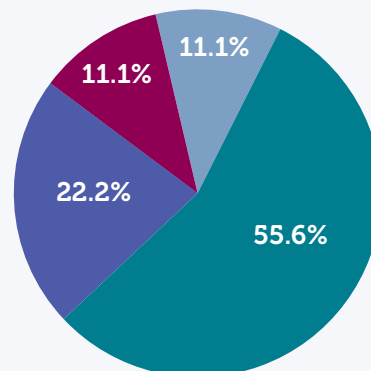
Full-Length World Premieres - Largest 50



Full-Length World Premieres - Next 50



Full-Length World Premieres - Additional 50



Mixed-Bill World Premieres 2022/2023 Season

The **Largest 150** commissioned 531 mixed-bill world premieres:

- 48.6% were choreographed by women
- 48.8% were choreographed by men
- 2.3% were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 0.2% were choreographed by choreographers whose gender is unknown

The **Largest 10** commissioned 63 mixed-bill world premieres:

- 34.9% were choreographed by women
- 65.1% were choreographed by men

The **Largest 25** commissioned 113 mixed-bill world premieres:

- 40.7% were choreographed by women
- 58.4% were choreographed by men
- 0.9% were choreographed by gender expansive individuals

The **Largest 50** commissioned 206 mixed-bill world premieres:

- 42.7% were choreographed by women
- 56.8% were choreographed by men
- 0.5% were choreographed by gender expansive individuals

The **Next 50** commissioned 197 mixed-bill world premieres:

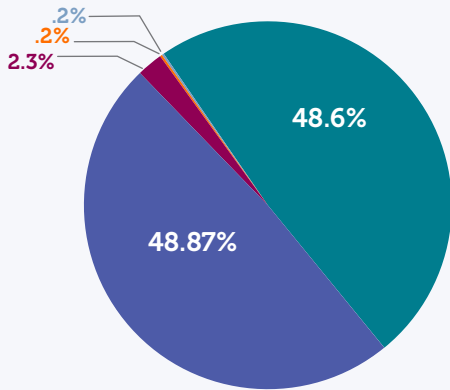
- 50.3% were choreographed by women
- 46.7% were choreographed by men
- 3.0% were choreographed by co-choreographers of mixed genders

The **Additional 50** commissioned 128 mixed-bill world premieres:

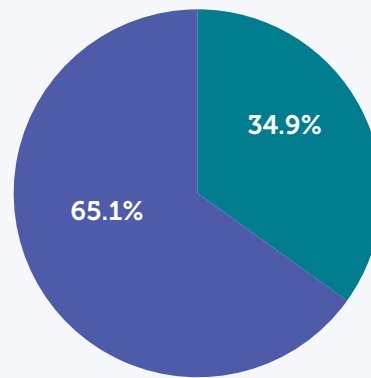
- 55.5% were choreographed by women
- 39.1% were choreographed by men
- 4.7% were choreographed by co-choreographers of mixed genders
- 0.8% were choreographed by choreographers whose gender was unknown

Mixed-Bill World Premieres 2022/2023 Season

Mixed-Bill World Premieres - Largest 150

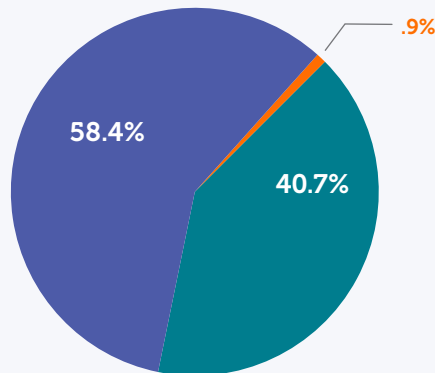


Mixed-Bill World Premieres - Largest 10

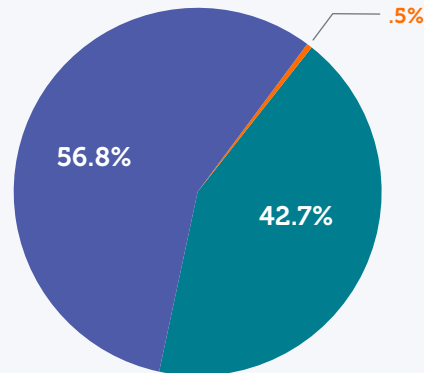


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

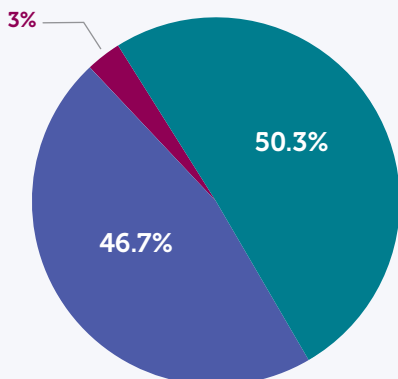
Mixed-Bill World Premieres - Largest 25



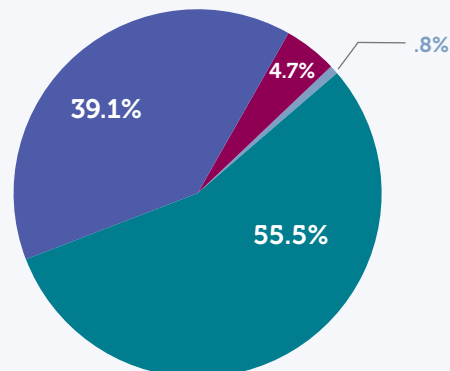
Mixed-Bill World Premieres - Largest 50



Mixed-Bill World Premieres - Next 50



Mixed-Bill World Premieres - Additional 50



Company Premieres 2022/2023 Season

Analysis of company premieres is a new addition to this year's Season Overview Report. Company premieres included works that previously made their world premiere at a different company but were presented for the first time by a respective company (e.g., *Like Water for Chocolate* made its world premiere by the Royal Ballet, and was performed for the first time by American Ballet Theatre this season).

The **Largest 150** companies presented 107 company premieres.

- 31.8% were choreographed by women (3 full-length works, 31 mixed-bill works)
- 68.2% were choreographed by men (7 full-length works, 66 mixed-bill works)
- 0.9% were choreographed by co-choreographers of mixed genders (1 mixed-bill work)

The **Largest 10** presented 14 company premiere works:

- 42.9% were choreographed by women (6 mixed-bill works)
- 57.1% were choreographed by men (1 full-length work, 7 mixed-bill works)

The **Largest 25** presented 40 company premiere works:

- 30.0% were choreographed by women (12 mixed-bill works)
- 70.0% were choreographed by men (4 full length works, 24 mixed-bill works)

The **Largest 50** presented 61 company premiere works:

- 27.9% were choreographed by women (1 full-length work, 16 mixed-bills works)
- 72.1% were choreographed by men (7 full-length works, 37 mixed-bill works)

The **Next 50** presented 41 company premiere works:

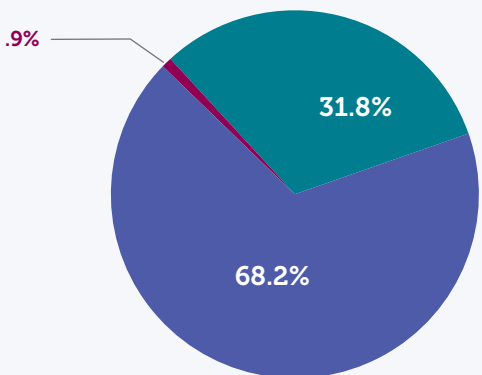
- 39.0% were choreographed by women (1 full length work, 15 mixed bill works)
- 58.5% were choreographed by men (24 mixed-bill works)
- 2.4% were choreographed by co-choreographers of mixed genders (1 mixed-bill work)

The **Additional 50** presented 6 company premiere works:

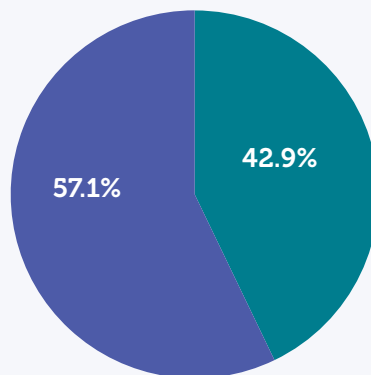
- 16.7% were choreographed by women (1 full length work)
- 83.3% were choreographed by men (5 mixed-bill works)

Company Premieres 2022/2023 Season

Company Premieres - Largest 150

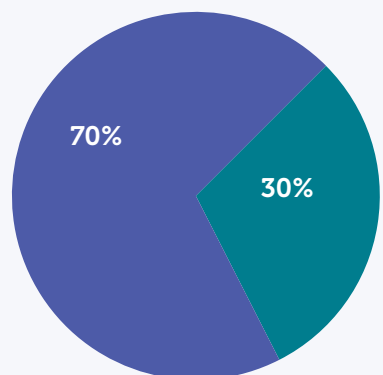


Company Premieres - Largest 10

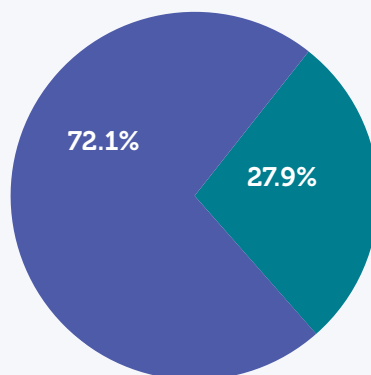


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

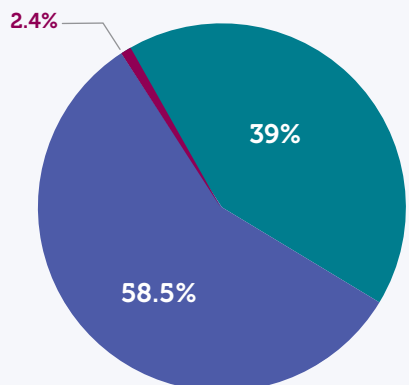
Company Premieres - Largest 25



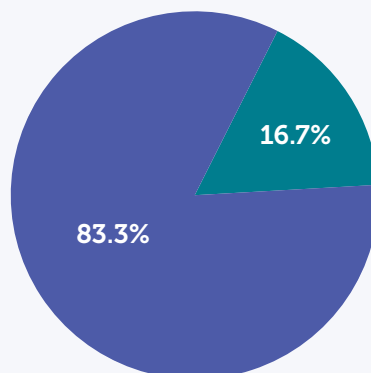
Company Premieres - Largest 50



Company Premieres - Next 50



Company Premieres- Additional 50



2022/2023 Non-Premiere Works

904 works were non-premiere works and were performed in past seasons by the same company.

- 22.1% were choreographed by women
- 65.9% were choreographed by men
- 5.4% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 6.4% were choreographed by choreographers whose gender was unknown

The **Largest 10** presented 177 non-premiere works:

- 5.6% were choreographed by women
- 94.4% were choreographed by men

The **Largest 25** presented 282 non-premiere works:

- 7.8% were choreographed by women
- 89.7% were choreographed by men
- 1.8% were choreographed by co-choreographers of mixed genders
- 0.7% were choreographed by choreographers whose gender was unknown

The **Largest 50** presented 442 non-premiere works:

- 12.9% were choreographed by women
- 83.7% were choreographed by men
- 2.7% were choreographed by co-choreographers of mixed genders
- 0.5% were choreographed by choreographers whose gender was unknown

The **Next 50** presented 263 non-premiere works:

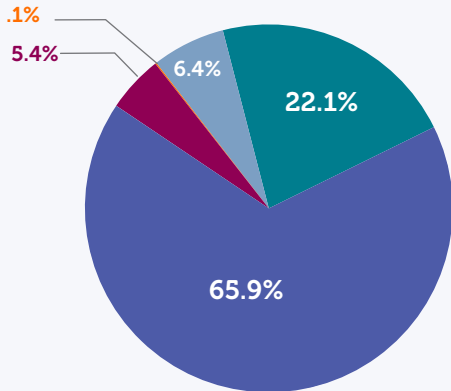
- 25.9% were choreographed by women
- 56.7% were choreographed by men
- 5.7% were choreographed by co-choreographers of mixed genders
- 0.4% were choreographed by gender expansive individuals
- 11.4% were choreographed by choreographers whose gender is unknown

The **Additional 50** presented 199 non-premiere works:

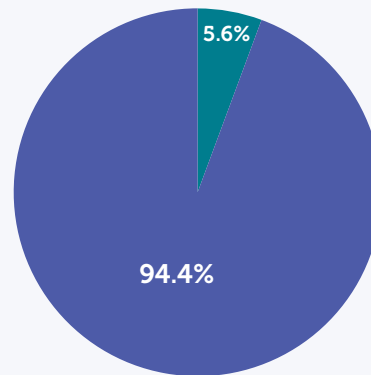
- 37.7% were choreographed by women
- 38.2% were choreographed by men
- 11.1% were choreographed by co-choreographers of mixed genders
- 13.1% were choreographed by choreographers whose gender is unknown

Non-Premiere Works 2022/2023 Season

Non-Premiere Works - Largest 150

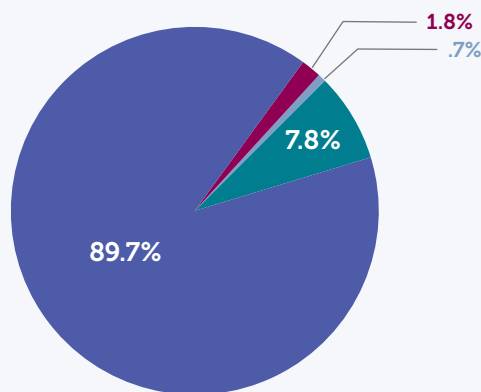


Non-Premiere Works - Largest 10

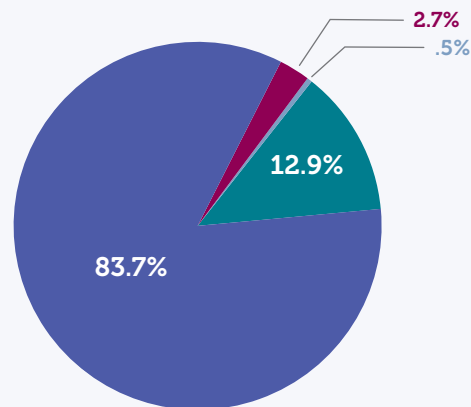


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

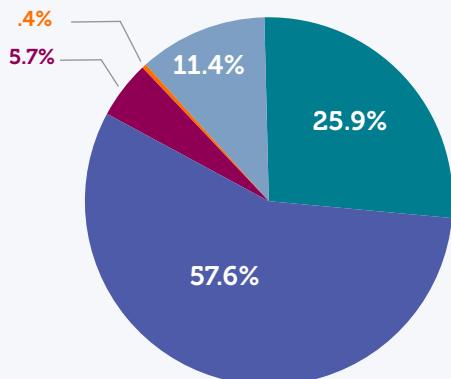
Non-Premiere Works - Largest 25



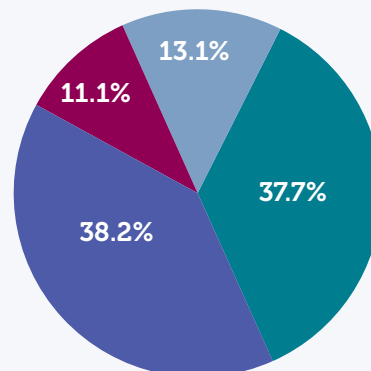
Non-Premiere Works - Largest 50



Non-Premiere Works - Next 50



Non-Premiere Works - Additional 50



Mainstage Works 2022/2023 Season

DDP recorded 1331 works that were performed on mainstages. Works performed on mainstages at venues such as performing arts centers, auditoriums, and performance halls are analyzed in this section.

Of the **Largest 150** companies:

- 30.4% of works performed on mainstages were choreographed by women
- 61.4% of works performed on mainstages were choreographed by men
- 4.3% of works performed on mainstages were choreographed by co-choreographer of mixed genders
- 0.2% of works were performed by gender expansive individuals
- 3.8% of works performed on mainstages whose gender is unknown

Within the **Largest 50**, 631 works were performed on mainstages:

- 21.4% of works performed on mainstages were choreographed by women
- 75.8% of works performed on mainstages were choreographed by men
- 2.4% of works performed on mainstages were choreographed by co-choreographers of mixed gender
- 0.2% of works performed on mainstages were choreographed by gender expansive individuals
- 0.3% of works performed on mainstages by choreographers whose gender is unknown

Within the **Next 50**, 429 works were performed on mainstages:

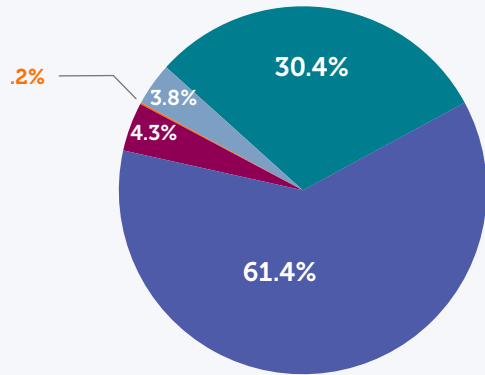
- 36.4% of works performed on mainstages were choreographed by women
- 53.6% of works performed on mainstages were choreographed by men
- 4.2% of works performed on mainstages were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 5.6% of works performed on mainstages by choreographers whose gender is unknown

Within the **Additional 50**, 271 works were performed on mainstages:

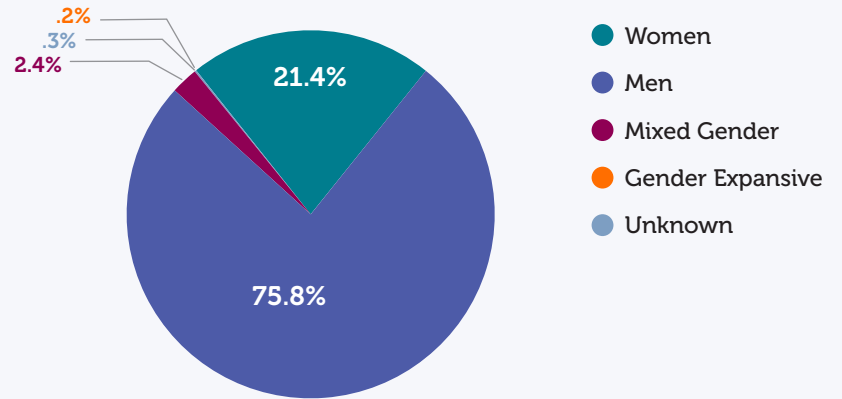
- 42.1% of works performed on mainstages were choreographed by women
- 40.2% of works performed on mainstages were choreographed by men
- 8.6% of works performed on mainstages were choreographed by co-choreographers of mixed gender
- 8.9% of works performed on mainstages by choreographers whose gender is unknown

Mainstage Works 2022/2023 Season

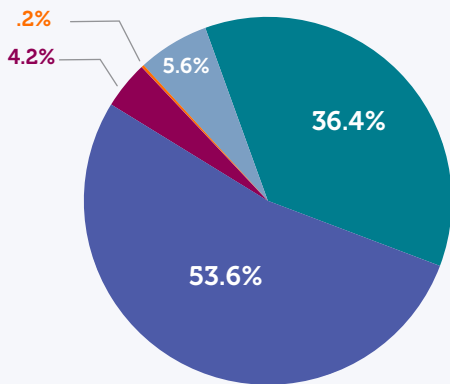
Mainstage Works - Largest 150



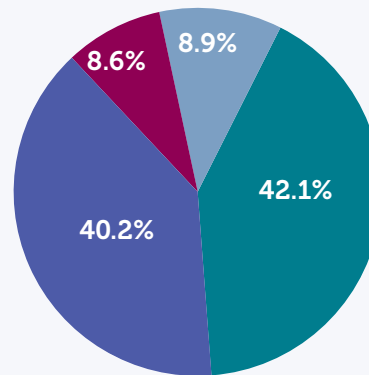
Mainstage Works - Largest 50



Mainstage Works - Next 50



Mainstage Works - Additional 50



Other Venues 2022/2023 Season

DDP recorded a total of 306 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:

- 39.9% of works performed in other venues were choreographed by women
- 50.7% of works performed in other venues were choreographed by men
- 3.3% of works performed in other venues were choreographed by co-choreographers of mixed gender
- 6.2% of works performed in other venues whose gender is unknown

Within the **Largest 50**, 108 works were performed in other venues:

- 31.5% of works performed in other venues were choreographed by women
- 68.5% of works performed in other venues were choreographed by men

Within the **Next 50**, 120 works were performed in other venues:

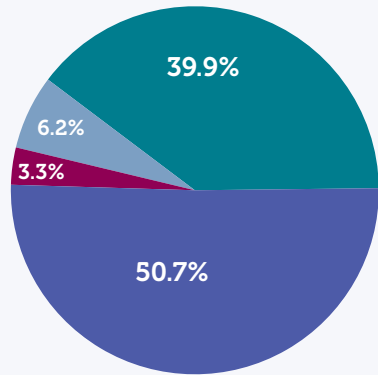
- 39.2% of works performed in other venues were choreographed by women
- 45.8% of works performed in other venues were choreographed by men
- 5.0% of works performed in other venues were choreographed by co-choreographers of mixed gender
- 10.0% of works performed in other venues were choreographed by choreographers whose gender was unknown

Within the **Additional 50**, 78 works were performed in other venues:

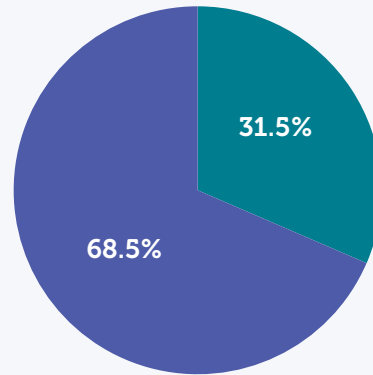
- 52.6% of works performed in other venues were choreographed by women
- 33.3% of works performed in other venues were choreographed by men
- 5.1% of works performed in other venues were choreographed by co-choreographers of mixed genders
- 9.0% of works performed in other venues were choreographed by choreographers whose gender is unknown

Other Venues 2022/2023 Season

Other Venues - Largest 150

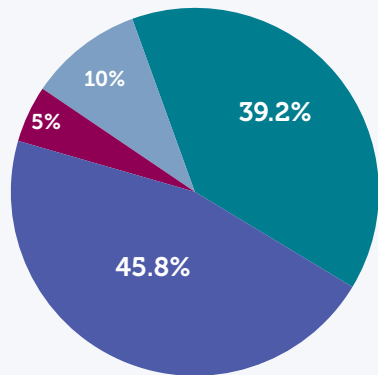


Other Venues - Largest 50

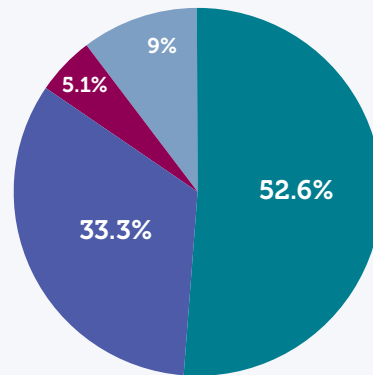


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

Other Venues - Next 50



Other Venues - Additional 50



Main Company Works 2022/2023 Season

There were 1583 works performed by main company dancers in the 2022/2023 season. This includes both professional dancers and professional guest artists.

- 31.8% were choreographed by women
- 59.7% were choreographed by men
- 4.2% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 4.3% were choreographed by choreographers whose gender is unknown

The **Largest 50** performed 700 works with main company dancers:

- 22.0% were choreographed by women
- 75.7% were choreographed by men
- 1.9% were choreographed by co-choreographers of mixed genders
- 0.1% were choreographed by gender expansive individuals
- 0.3% were choreographed by choreographers whose gender was unknown

The **Next 50** performed 540 works with main company dancers:

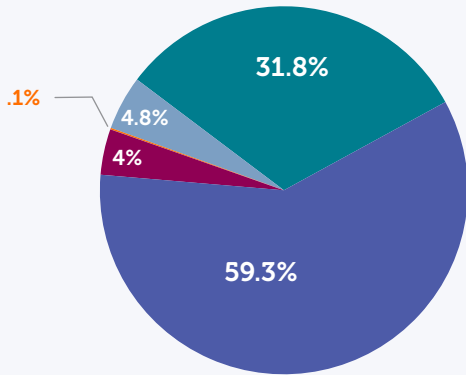
- 36.5% were choreographed by women
- 52.4% were choreographed by men
- 4.4% were choreographed by co-choreographers of mixed genders
- 0.2% were choreographed by gender expansive individuals
- 6.5% were choreographed by choreographers whose gender is unknown

The **Additional 50** performed 343 works with main company dancers:

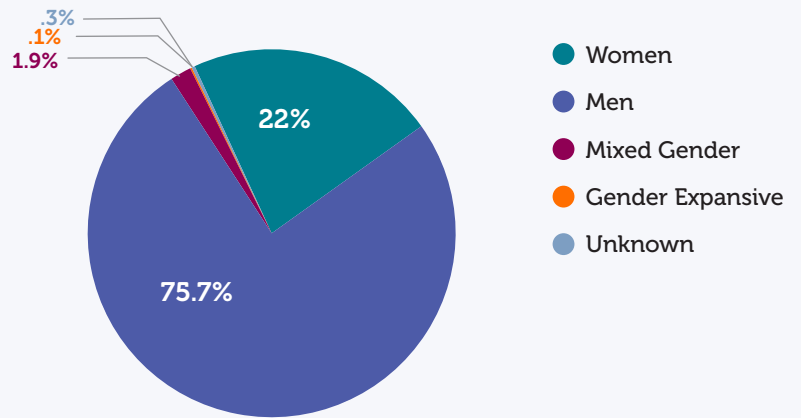
- 44.6% were choreographed by women
- 38.5% were choreographed by men
- 8.5% were choreographed by co-choreographers of mixed genders
- 8.5% were choreographed by choreographers whose gender is unknown

Main Company Works 2022/2023 Season

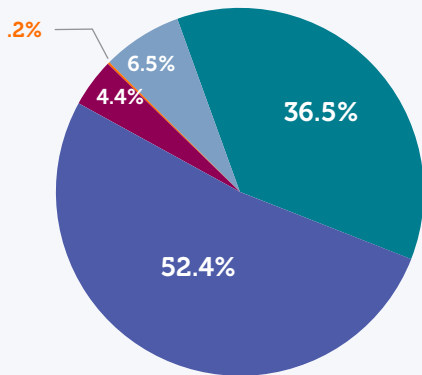
Main Company - Largest 150



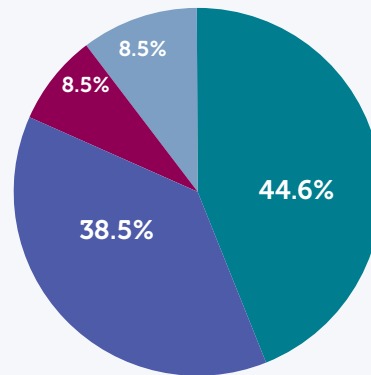
Main Company - Largest 50



Main Company - Next 50



Main Company - Additional 50



Second Company Works 2022/2023 Season

A total of 54 works were performed by the “second company”, which includes second company dancers, apprentices, trainees, and students.

Of the **Largest 150**, 54 works were performed by the second company:

- 40.7% were choreographed by women
- 50.0% were choreographed by men
- 3.7% were choreographed by other/mixed genders
- 5.6% were choreographed by choreographers whose gender was unknown

39 works were performed by the second company within the **Largest 50**:

- 38.5% were choreographed by women
- 56.4% were choreographed by men
- 5.1% were choreographed by other/mixed genders

9 works were performed by the second company within the **Next 50**:

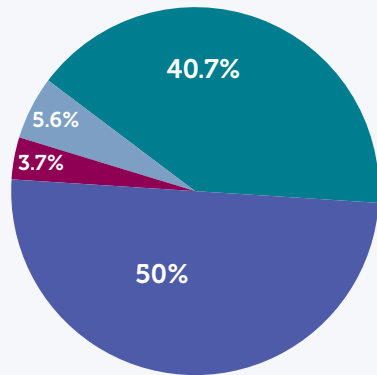
- 66.7% were choreographed by women
- 22.2% were choreographed by men
- 11.1% were choreographed by choreographers whose gender was unknown

6 works were performed by the second company within the **Additional 50**:

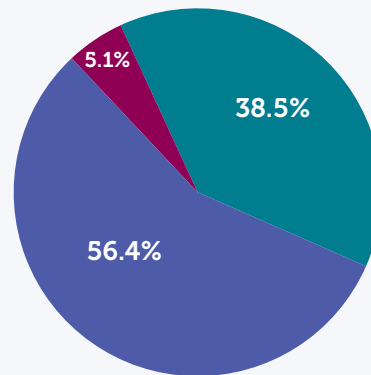
- 16.7% were choreographed by women
- 50.0% were choreographed by men
- 33.3% were choreographed by co-choreographers of mixed genders

Second Company Works 2022/2023 Season

Second Company - Largest 150

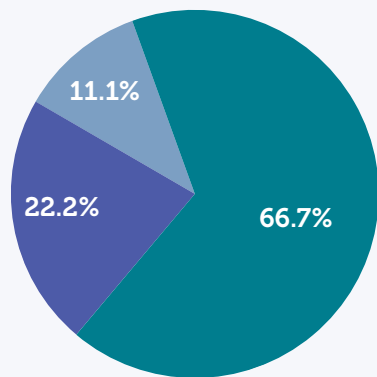


Second Company - Largest 50

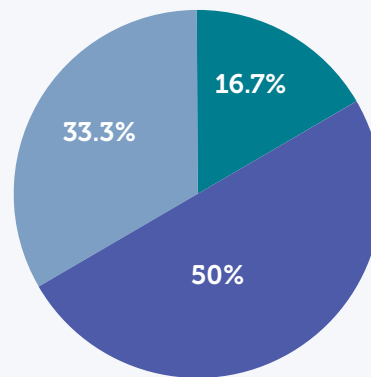


- Women
- Men
- Mixed Gender
- Gender Expansive
- Unknown

Second Company - Next 50



Second Company - Additional 50



Section III: Choreographer Analysis

DDP analyzed the number and gender distribution of choreographers whose work was programmed in the 2022/2023 season. 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.

A full list of choreographers, and how many times their works were programmed in the 2022/2023 season can be found in [Appendix A: Choreographer Listing](#) at the end of the report.

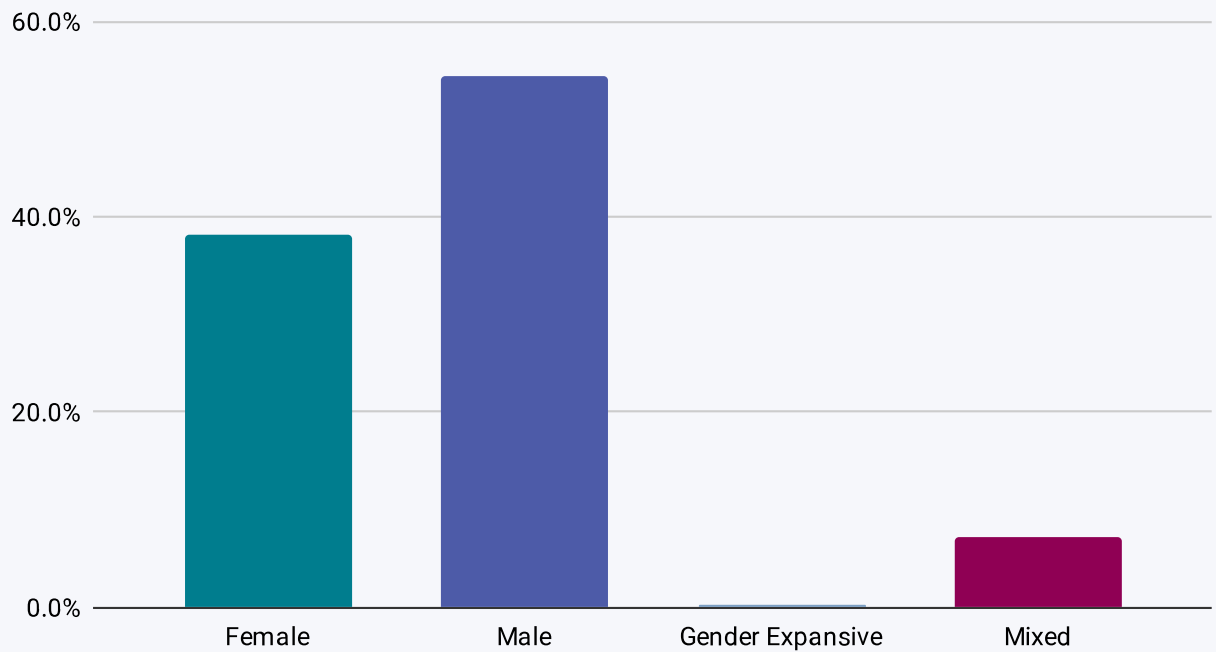
George Balanchine's (male) work was featured by the most number of companies in the 2022/2023 season with his work showcased by 41 different companies across 70 programs. Christopher Wheeldon (male) was the second most programmed choreographer (11 companies, 12 programs), followed by Gerald Arpino (male; 9 companies, 11 programs), Marius Petipa (male; 9 companies, 11 programs), and Val Caniparoli (male; 9 companies, 9 programs). Annabelle Lopez Ochoa (female) was the sixth most programmed choreographer (6 companies, 6 programs), followed by Alejandro Cerrudo (male; 5 companies, 5 programs), Amy Seiwert (female; 5 companies, 6 programs), Ben Stevenson (male; 5 companies, 8 programs), and Caili Quan (female; 5 companies, 7 programs).

All Unique Choreographers

The 2022/2023 season had works choreographed by 720 unique choreographers and groups of choreographers and included both living and deceased.

- 275 were women (38.2%)
- 392 were men (54.4%)
- 2 were gender expansive individuals (0.3%)
- 51 were co-choreographers of mixed gender (7.1%)

Unique Choreographers

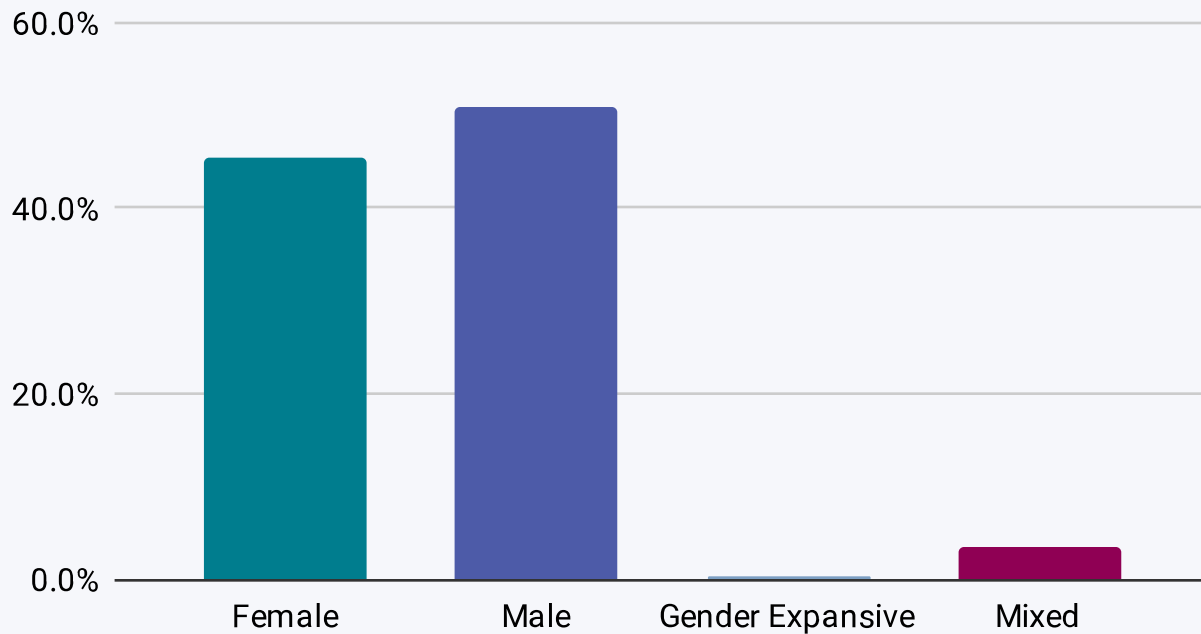


All Unique Choreographers of Premieres

There were 442 unique choreographers who presented world premiere works in the 2022/2023 season.

- 201 were women (45.5%)
- 225 were men (50.9%)
- 1 was a gender expansive individual (0.2%)
- 15 were co-choreographers of mixed gender (3.4%)

Unique Choreographers of Premieres



Section IV: Largest 50: Gender Distribution of Works by Company

This section of the Report analyzes the number of choreographed works categorized by gender (female, male, and mixed gender) for each company within the Largest 50. In cases where a particular work was presented in multiple programs in the season, each instance of its performance was counted.

Analysis reveals that Smuin Contemporary Ballet commissioned the highest number of works choreographed by women in the 2022/2023 season, featuring 15 such works. Grand Rapids Ballet followed with the second highest number of women-choreographed works with 10 works, and Alvin Ailey American Dance Theatre, Cincinnati Ballet, Eugene Ballet all presented 8 works by women. When considering companies based on percentages, Eugene Ballet presented the largest proportion of works by women; women accounted for 80% of works presented in their 2022/2023 season. Cincinnati Ballet's season comprised the second highest percentage of women-choreographed works (50% women). Conversely, Texas Ballet Theatre, Ballet Arizona, Ballet Memphis, and the Alabama Ballet did not feature any works choreographed by women.

The following table outlines the Largest 50 companies and the gender distribution of mixed bill, full length, and total number (full-length + mixed bill works) of works by counts and percentages for each individual company. Companies are ordered from greatest total number of works by women to least.

Company	Full Length Works by Women	Mixed-Bill Works by Women	Total Works by Women	% Works by Women	Full Length Works by Men	Mixed-Bill Works by Men	Total Works by Men	% Works by Men	Full Length Works by Mixed Gender	Mixed-Bill Works by Mixed Gender	Total Works by Mixed Gender	% Works by Mixed Gender	Total Works
Smuin Ballet	0	15	15	35.70%	0	27	27	64.30%	0	0	0	0.00%	42
Grand Rapids Ballet	0	10	10	40.00%	4	11	15	60.00%	0	0	0	0.00%	25
Eugene Ballet	3	5	8	80.00%	0	2	2	20.00%	0	0	0	0.00%	10
Cincinnati Ballet	2	6	8	50.00%	1	7	8	50.00%	0	0	0	0.00%	16
Alvin Ailey American Dance Theater	0	8	8	11.90%	0	59	59	88.10%	0	0	0	0.00%	67
Charlotte Ballet	0	7	7	41.20%	2	8	10	58.80%	0	0	0	0.00%	17
Miami City Ballet	0	7	7	26.90%	3	16	19	73.10%	0	0	0	0.00%	26
Kansas City Ballet	0	6	6	46.20%	3	4	7	53.80%	0	0	0	0.00%	13
American Repertory Ballet	0	6	6	42.90%	2	6	8	57.10%	0	0	0	0.00%	14
Carolina Ballet	0	6	6	26.10%	3	14	17	73.90%	0	0	0	0.00%	23
Oklahoma City Ballet	0	6	6	21.40%	3	18	21	75.00%	1	0	1	3.60%	28
Oregon Ballet Theatre ⁵	1	4	5	38.50%	2	5	7	53.80%	0	0	0	0.00%	13
Richmond Ballet	1	4	5	38.50%	0	8	8	61.50%	0	0	0	0.00%	13
Dallas Black Dance Theatre	0	5	5	29.40%	0	11	11	64.70%	0	1	1	5.90%	17
The Sarasota Ballet	0	5	5	20.00%	1	18	19	76.00%	1	0	1	4.00%	25

⁵ Oregon Ballet Theatre also commissioned a work by a gender expansive artist which comprised 7.7% of works in their 2022/2023 season

Company	Full Length Works by Women	Mixed-Bill Works by Women	Total Works by Women	% Works by Women	Full Length Works by Men	Mixed-Bill Works by Men	Total Works by Men	% Works by Men	Full Length Works by Mixed Gender	Mixed-Bill Works by Mixed Gender	Total Works by Mixed Gender	% Works by Mixed Gender	Total Works
Joffrey Ballet	0	4	4	33.30%	3	5	8	66.70%	0	0	0	0.00%	12
Louisville Ballet	0	4	4	26.70%	1	9	10	66.70%	1	0	1	6.70%	15
San Francisco Ballet	0	4	4	25.00%	4	8	12	75.00%	0	0	0	0.00%	16
Pacific Northwest Ballet	0	4	4	25.00%	4	8	12	75.00%	0	0	0	0.00%	16
New York City Ballet	0	4	4	6.80%	4	51	55	93.20%	0	0	0	0.00%	59
Ballet West	1	2	3	30.00%	2	4	6	60.00%	1	0	1	10.00%	10
Sacramento Ballet	0	3	3	30.00%	1	5	6	60.00%	1	0	1	10.00%	10
Dance Theatre of Harlem	1	2	3	33.30%	0	6	6	66.70%	0	0	0	0.00%	9
BalletX	0	3	3	30.00%	1	6	7	70.00%	0	0	0	0.00%	10
Houston Ballet	0	3	3	11.50%	4	19	23	88.50%	0	0	0	0.00%	26
Orlando Ballet	1	1	2	28.60%	2	2	4	57.10%	1	0	1	14.30%	7
Ballet Hispánico	1	1	2	28.60%	2	3	5	71.40%	0	0	0	0.00%	7
Ballet Austin	1	1	2	25.00%	4	2	6	75.00%	0	0	0	0.00%	8
BalletMet	0	2	2	22.20%	4	3	7	77.80%	0	0	0	0.00%	9
Ballet Idaho	0	2	2	20.00%	1	6	7	70.00%	1	0	1	10.00%	10
Tulsa Ballet	0	2	2	20.00%	4	4	8	80.00%	0	0	0	0.00%	10
Boston Ballet	0	2	2	16.70%	3	7	10	83.30%	0	0	0	0.00%	12
Atlanta Ballet	0	2	2	15.40%	3	8	11	84.60%	0	0	0	0.00%	13
Milwaukee Ballet	0	2	2	12.50%	4	9	13	81.30%	0	1	1	6.30%	16
Philadelphia Ballet	0	2	2	12.50%	5	9	14	87.50%	0	0	0	0.00%	16
Ballet San Antonio	1	0	1	33.30%	1	0	1	33.30%	1	0	1	33.30%	3
Los Angeles Ballet	1	0	1	16.70%	1	3	4	66.70%	1	0	1	16.70%	6
Nevada Ballet Theatre	0	1	1	16.70%	3	2	5	83.30%	0	0	0	0.00%	6
Pittsburgh Ballet Theatre	0	1	1	11.10%	3	5	8	88.90%	0	0	0	0.00%	9
Nashville Ballet	0	1	1	10.00%	2	6	8	80.00%	1	0	1	10.00%	10
American Ballet Theatre	0	1	1	9.10%	6	4	10	90.90%	0	0	0	0.00%	11
The Washington Ballet	0	1	1	6.70%	1	11	12	80.00%	1	1	2	13.30%	15
Ballet Memphis ⁶	0	0	0	0.00%	2	3	5	83.30%	0	0	0	0.00%	6
Colorado Ballet	0	0	0	0.00%	3	3	6	85.70%	1	0	1	14.30%	7
Texas Ballet Theatre ⁷	0	0	0	0.00%	3	3	6	85.70%	0	0	0	0.00%	7
Alabama Ballet	0	0	0	0.00%	3	5	8	100.00%	0	0	0	0.00%	8
Ballet Arizona	0	0	0	0.00%	4	7	11	100.00%	0	0	0	0.00%	11

6 DDP was unable to determine the choreographer(s) of Ballet Memphis's "The Nutcracker"

7 DDP was unable to determine the choreographer(s) of Texas Ballet Theatre's "Nutty Nutcracker"

Section V: Methods, Limitations, and Notes

Largest 150 U.S. Ballet and Classically Based 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](#) (July 2022) report for further details. The companies analyzed represent U.S. companies with the largest annual total expenditures based on FY 2020 990 information filed to the Internal Revenue Service. DDP's updated annual report ([The Largest Ballet & Classically Based Companies, August 2023](#)), ranks the Largest 150 ballet companies based on FY 2021 expenditures. As company FY 2021 990 filings were not yet available from the IRS during data collection for this report, the 2022 rankings based on FY 2020 were used for the sample in this report.

Ajkun Ballet Theatre*	Ballet Pensacola	Colorado Ballet
Alabama Ballet	Ballet Quad Cities	Columbia City Ballet
Albany Berkshire Ballet	Ballet San Antonio	Columbia Classical Ballet
Alonzo King LINES Ballet*	Ballet Sun Valley*	Connecticut Ballet
Alvin Ailey American Dance Theater	Ballet Theatre Company	Cuban Classical Ballet of Miami
American Ballet Theatre	Ballet Theatre of Maryland	Dallas Black Dance Theatre
American Contemporary Ballet	Ballet Vero Beach	Dance Theatre of Harlem
American Midwest Ballet	Ballet Virginia	Delta Festival Ballet
American Repertory Ballet	Ballet West	Diablo Ballet
Anaheim Ballet	BalletCollective	Dimensions Dance Theatre of Miami
ARC Dance Company	Ballethnic Dance Company	Dissonance Dance Theatre*
Armitage Gone! Dance*	BalletMet	Eugene Ballet
Arts Ballet Theatre of Florida	BalletX	Ballet Rhode Island (formerly Festival Ballet Providence)
Aspen Santa Fe Ballet**	Barak Ballet*	First State Ballet Theatre
Atlanta Ballet	Boston Ballet	Fort Wayne Ballet
Atlantic City Ballet	Boulder Ballet	Grand Rapids Ballet
Avant Chamber Ballet	Brooklyn Ballet	Greensboro Ballet
Ballet 5:8	Canyon Concert Ballet	Gwinnett Ballet Theatre
Ballet Arizona	Carolina Ballet	Houston Ballet
Ballet Arkansas	Carolina Ballet Theatre	Huntsville Ballet Company
Ballet Austin	Central West Ballet	Indianapolis Ballet
Ballet des Amériques	Chamber Dance Project	Newport Contemporary Ballet (formerly Island Moving Company)
Ballet Des Moines	Charleston Ballet	James Sewell Ballet
Ballet Fantastique	Charlotte Ballet	Joffrey Ballet
Ballet Frontier	Charlottesville Ballet	Kansas City Ballet
Ballet Hispánico	Chattanooga Ballet	Kentucky Ballet Theatre
Ballet Idaho	Cincinnati Ballet	Les Ballets Trockadero de Monte Carlo*
Ballet Magnificat!*	City Ballet of Boston	Lexington Ballet Company
Ballet Memphis	City Ballet of San Diego	Los Angeles Ballet
Ballet Minnesota	Cleveland Ballet	
Ballet Palm Beach	Collage Dance Collective	

Louisville Ballet	New York Theatre Ballet	Savannah Ballet Theatre
Luminario Ballet	NWA Ballet Theatre	Sierra Nevada Ballet
Madison Ballet	Oakland Ballet Company	Smuin Ballet
Maine State Ballet	Oklahoma City Ballet	State Street Ballet
Manassas Ballet Theatre	Oregon Ballet Theatre	Syracuse City Ballet
Marigny Opera Ballet	Orlando Ballet	Terpsicorps Theatre of Dance
Menlowe Ballet*	Pacific Northwest Ballet	Texas Ballet Theater
Miami City Ballet	Paradosi Ballet Company*	Texture Contemporary Ballet
Milwaukee Ballet	Peninsula Ballet Theatre	The Florida Ballet
Minnesota Ballet	PHILADANCO!	The Roxey Ballet Company
Mareck Dance (formerly Missouri Contemporary Ballet)	Philadelphia Ballet	The Sarasota Ballet
MOVEIUS Contemporary Ballet	Pittsburgh Ballet Theatre	The Tallahassee Ballet
Mystic Ballet	Portland Ballet	The Washington Ballet
Nashville Ballet	Post:ballet	Tulsa Ballet
Nevada Ballet Theatre	Richmond Ballet	Twin Cities Ballet of Minnesota
New Ballet	Rochester City Ballet	Utah Metropolitan Ballet
New Jersey Ballet	Sacramento Ballet	Verb Ballets
New Mexico Ballet Company	Saint Louis Ballet	Winston-Salem Festival Ballet
New York City Ballet	San Diego Ballet	Wonderbound
New York Dance Project	San Francisco Ballet	

*companies that were excluded from analysis either due to no programming during the 2022/2023 season, or unavailable programming information.

**Aspen Santa Fe Ballet dissolved in 2021.

Sources, Data Collection, and Calculations

Season programming data was obtained from primary sources including company websites, social media, programs/playbills and press releases, as well as secondary sources such as news and media coverage. The Report only analyzes presented works between August 2022 and July 2023. Performances that were canceled or postponed have been excluded. Programs in which no information could be found were also excluded. DDP included works that were presented by companies at festivals. Only works presented by such companies at festivals were recorded. DDP will publish details regarding the gender distribution of choreographers at dance festivals in a later report.

Data was initially collected in the Fall of 2022 as part of DDP's [First Look 2022/2023 Report](#). The DDP research team then reviewed, verified, and collected any additional data for accuracy from the sources described above. All relevant data was collected in a shared Google Sheet and was reviewed three times, on each occasion by different members of the research team. Data was collected between August 5, 2022 and July 15, 2023. Data was then analyzed in Google Sheets. For each category, the number of female, male, gender expansive, mixed gender, and unknowns were counted, and percentages were calculated.

Despite DDP's best efforts to obtain all programming information, some companies failed to include choreographer information (i.e., name, gender) for a number of legacy works (e.g., *The Nutcracker*, *Paquita*, *Swan Lake*) leading to some works being categorized as "Unknown." DDP contacted companies with missing choreographer information to provide the opportunity to verify choreographer names and gender.⁸ Additionally, in some instances, DDP was unable to determine if works were premiere or non premiere works. A listing of works with "unknown" choreographers and undetermined premiere/non premiere works can be viewed [HERE⁹](#). Please note that the presence of such unknowns leads to a slight over/underestimation in the gender distribution of percentages.

To provide greater depth of our research and uphold our commitment to offering a comprehensive analysis of season programming among the Largest 150 companies, DDP intends to determine the ratio of female to male works in mixed-bill programs in future iterations of this report. This is to provide a deeper insight into the gender distribution of works presented within programs.

Operational Definitions:

2022-2023 Season: The period August 2022 to July 2023.

Gender: DDP has used the following categories to refer to choreographers' gender identities in this report: women, men, gender expansive, and mixed gender. For this report, woman/female and man/male are used interchangeably. The gender expansive category encompasses individuals who identify as non-binary, genderqueer, and gender non-conforming or otherwise outside the gender binary. The mixed-gender category includes teams of co-choreographers of 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.

World premieres: A newly commissioned and created work that was presented onstage for the first time in the 2022/2023 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.

Company premieres: Company premieres included works that previously made their world premiere at a different company but were presented for the first time by a respective company.

⁸ DDP extends our gratitude to the following companies for responding to our request to provide choreographer information for unknown works: Avant Chamber Ballet, Ballet Arkansas, Ballet des Moines, Canyon Concert Ballet, Charleston Ballet, and Greensboro Ballet.

⁹ DDP was unable to determine choreographer gender for: 2 works from 2 companies within the Largest 50, 30 works by 15 companies within the Next 50, and 32 works from 16 companies within the Additional 50.

Non-Premieres: Programmed works which were also performed in previous seasons by a respective company

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.

Please cite Dance Data Project® when utilizing findings in this report.

*With any inquiries or comments, we invite you to contact Research Coordinator,
Jenna Magrath, at jmagrath@dancedataproject.com.*

Appendix A: Choreographer Listing

The following includes the complete list of choreographers whose work was recorded by DDP for the 2022/2023 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 the 2022/2023 season (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)
- The number of their unique world premieres that were featured (each work was only counted once)
- 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 mixed gender. Therefore, some choreographers appear both alone and in one or multiple groups.

[Click HERE to view the full Choreographer Listing](#)

