



2023 Largest 75
U.S. Contemporary and
Modern Dance Companies

NOVEMBER 2023

Report Summary

Dance Data Project® announces Part II of our second report analyzing the Largest U.S. contemporary and modern dance companies. For the first time, this report examines the financial scope of the **Largest 75** U.S. contemporary and modern dance companies. This report ranks the companies within two categories: the **Largest 50** (#1-50) and the **Additional 25** (#51-75), thereby providing a comprehensive overview of the contemporary and modern dance industry. Part I of this report, The [Largest U.S. Contemporary & Modern Dance Companies](#) report, was released in June 2023. It examined the gender distribution of leadership among Artistic Directors, Company Founders, Executive Directors/CEOs/Managing Directors, Associate/Assistant Artistic Directors, and Rehearsal Directors across 127 U.S. contemporary and modern companies.

The rankings in this report are determined by the total expenditures reported on Form 990s filed by each company with the Internal Revenue Service (IRS). Using fiscal year 2021 data, DDP provides information on aggregate expenditures, each category's contribution to the contemporary and modern economy, and year-over-year comparisons from FY2020 and FY2019.

Within the contemporary and modern dance sector, DDP found a 20.46% decrease in the aggregate expenditures of the **Largest 75** companies from FY2020 to FY2021. Overall expenditures decreased from \$139,758,340 in FY2020 to \$111,162,004 in FY2021. In 2021, DDP examined the **Largest 50** companies based on FY2019 information and found a combined total expenditure of \$149,747,879.

This report also provides a comparative analysis of aggregate expenditure and assessment of the gender distribution within artistic leadership between the **Largest 50** contemporary and modern dance companies and the **Largest 50** ballet companies from the [2023 Largest Ballet and Classically Based Companies](#) report.

In FY2021, DDP found that the economic scale of **Largest 75** contemporary and modern companies is 3.75x smaller than the **Largest 75** ballet/classically based companies, but included more women in artistic leadership positions. These findings align with the [2021 U.S. Contemporary and Modern Companies](#) report, which found an even gender distribution of artistic directors at the **Largest 50** companies (based on FY2019 information).

Capturing longitudinal data on company expenditures is important in understanding the short and long-term economic impact of the pandemic on the dance sector, and to assess financial recovery. Due to a backlog in processing 990 returns from 2022 by the IRS and a further delay in posting these returns and amendments on their website, it is impossible to gain a real-time view of the impact of COVID shutdowns and "return to normal."

However, DDP's preliminary FY2022 findings show that both ballet and contemporary and modern companies are recovering positively from the pandemic, but the economy of the ballet sector is growing at a greater rate with a 49.74% increase in aggregate expenditures. From FY2021 to FY2022, our preliminary findings indicate that the aggregate expenditures for **Largest 75** ballet companies increased from \$416,674,070 to \$623,930,318. In the same time frame, DDP's initial analysis demonstrates the **Largest 75** contemporary and modern companies experienced a 22.78% increase in expenses, from \$111,162,004 to \$136,489,406.

The COVID-19 pandemic greatly affected the operations of many dance companies due to public health restrictions administered by federal, state, and regional authorities. From March 2020 to February 2021, dance organizations reported losing more than 75% in ticket revenues, according to [Dance/USA](#). Many companies compensated for the financial impact of the pandemic by reducing the number of planned performances and productions, shortening the length of dancer contracts, downsizing staff, and in some instances, company closures altogether. In 2020, Dance/USA reported a 77% decrease in live performances and a 75% decrease in holiday productions. Furthermore, 82% of touring companies were no longer able to tour. [The Washington Post](#) also cites that by the end of 2020, 5% of the dance field relocated permanently due to closures, and 17% strongly considered permanent relocation. For the companies that remained in operation, there were strict guidelines implemented to return to the workforce safely.¹ At the same time, performing arts organizations have been struggling to re-engage subscribers or even one time ticket buyers while federal loan programs have sunsetted.

The rankings contained in this report are based on fiscal year 2021.

Key Findings²

- In FY2021, the **Largest 75** contemporary and modern dance companies operated with a combined total expenditure of \$111,162,004. This figure represents a 20.46% decrease from 2020 where combined expenditure totaled \$139,758,340.
- In FY2021, the **Largest 50** contemporary and modern dance companies operated with a combined aggregate expenditure of \$102,779,481, accounting for 92.46% of the total expenditures.
- In FY2021, the **Additional 25** contemporary and modern dance companies had a total aggregate expenditure of \$8,382,523, representing only 7.54% of total expenditures for the **Largest 75**.
- Aggregate expenditures for the **Largest 50** decreased by 22.45% from FY2020 to FY2021 and decreased by 11.49% from FY2019 to FY2020. Aggregate expenditures for the **Additional 25** increased by 16.12% from FY2020 to FY2021.
- Preliminary findings to date for FY2022 show that the **Largest 75** contemporary and modern companies operated with aggregate expenditures of \$136,489,406. Although these findings are subject to change as more 990 filings are released, the FY2022 aggregate expenditures have increased by 22.78%, indicating that this subset of the dance economy is likewise recovering from the pandemic.
- From FY2021 to FY2022, our preliminary dance sector to sector comparison indicates: the economy of the ballet world is growing at a greater rate with a 49.74% increase in aggregate expenditures.
 - ❑ The aggregate expenditures for **Largest 75** ballet companies increased from \$416,674,070 to \$623,930,318 from FY2021 to FY2022. Note that the FY2022 scale of the ballet economy is approximately 4.57 times larger than the contemporary and modern economy.
 - ❑ In the same time frame, DDP's initial analysis demonstrates the Largest 75 contemporary and modern companies experienced a 22.78% increase in expenses, from \$111,162,004 to \$136,489,406.

1 [AGMA \(American Guild of Musical Artists\)](#) provided guidelines for AGMA signatories for safe return to performance. There are currently two contemporary and modern companies who are [AGMA](#) signatories: Alvin Ailey American Dance Theater and the Martha Graham Dance Company.

2 Aggregate expenditures overall have increased due to an update in FY2021 and FY2022 information from A.I.M by Kyle Abraham. At the time of data collection, DDP gathered the FY2021 information available under A.I.M's entity "Kyle Abraham/ Abraham In Motion Inc" (EIN: 45-2929138), which indicated total expenses of \$462,531. DDP was made aware that this entity was recently dissolved by A.I.M's executive director. Since 3/1/2021, A.I.M has been operating under the entity "Abraham in Motion Inc (EIN: 82-4790161), and their FY2021 expenses were \$1,329,610. DDP has combined these two expenditures for a total expenditure of \$1,792,141. This increase in expenditure has caused A.I.M to shift from the #50 rank to the #11 rank by FY2021 expenses. A.I.M's FY2022 990 filing reported expenditures of \$2,396,718, which puts A.I.M in the #10 rank by FY2022 expenses.

This Report includes the following sections:

- I. **Largest 50** and **Additional 25** U.S. Contemporary and Modern Companies
- II. Scope of the Industry
- III. Gender Distribution of Artistic Leadership
- IV. Operational Definitions, Methods, and Limitations
- Appendix A.** Current & Previous Rankings
- Appendix B.** Fiscal Year 2021 Start and End Dates

Section I: The Largest 50 and Additional 25 U.S. Contemporary and Modern Companies

The following 75 companies represent the largest contemporary and modern dance companies in the United States. The following companies are ranked by the size of annual expenses based on their reported 2021 fiscal year.

* indicates companies also included in [DDP's 2023 Largest Ballet and Classically Based Companies](#).

"Largest 50" U.S. Contemporary and Modern Companies

- | | | |
|--|--------------------------------|-----------------------------------|
| 1. Alvin Ailey American Dance Theater* | 16. Step Afrika! | 34. GALLIM |
| 2. Gibney Company | 17. Pilobolus | 35. Ririe-Woodbury Dance Company |
| 3. Mark Morris Dance Group | 18. Spectrum Dance Theater | 36. Repertory Dance Theatre |
| 4. ODC/Dance Company | 19. Dance Kaleidoscope | 37. Eisenhower Dance Detroit |
| 5. Bill T. Jones/Arnie Zane Company | 20. Parsons Dance | 38. Diavolo Dance Theatre |
| 6. Paul Taylor Dance Company | 21. Camille A. Brown & Dancers | 39. Lula Washington Dance Theatre |
| 7. Dallas Black Dance Theatre* | 22. BANDALOOOP | 40. Contra Tiempo |
| 8. Hubbard Street Dance Chicago | 23. Stephen Petronio Company | 41. TU Dance |
| 9. L.A. Dance Project* | 24. AXIS Dance Company | 42. Jacob Jonas |
| 10. STREB Extreme Action Company | 25. Trisha Brown Dance Company | 43. Joe Goode Performance Group |
| 11. A.I.M by Kyle Abraham ³ | 26. Urbanity Dance | 44. Whim W'Him |
| 12. Cleo Parker Robinson Dance | 27. Koresh Dance Company | 45. BODYTRAFFIC |
| 13. Martha Graham Dance Company | 28. NW Dance Project | 46. Invertigo Dance Theatre |
| 14. Urban Bush Women | 29. Limón Dance Company | 47. Viver Brasil Dance Company |
| 15. Dayton Contemporary Dance Company | 30. Bruce Wood Dance | 48. GroundWorks DanceTheater |
| | 31. PHILADANCO!* | 49. Garth Fagan Dance |
| | 32. Battery Dance | 50. Minnesota Dance Theatre |
| | 33. Nimbus Dance | |

"Additional 25" U.S. Contemporary and Modern Companies

- | | | |
|---|-----------------------------------|--|
| 51. Open Dance Project | 60. Doug Varone and Dancers | 69. Threads Dance Project |
| 52. Carolyn Dorfman Dance | 61. Dimensions Dance Theater | 70. Lineage Dance |
| 53. Red Clay Dance Company | 62. Inlet Dance Theater | 71. Wellspring/Cori Terry & Dancers |
| 54. Malashock Dance | 63. Muntu Dance Theatre | 72. Kim Robards Dance |
| 55. Jamel Gaines Creative Outlet | 64. Gregory Hancock Dance Theatre | 73. WHITE WAVE - Young Soon Kim Dance Company |
| 56. Big Muddy Dance Company | 65. Blue13 Dance Company | 74. Lori Belilove & the Isadora Duncan Dance Company |
| 57. Emerge 125 | 66. Flyaway Productions | |
| 58. Sarasota Contemporary Dance | 67. Kun-Yang Lin/Dancers | 75. Aerial Dance Chicago |
| 59. Dana Tai Soon Burgess Dance Company | 68. Nai-Ni Chen Dance Company | |

³ A.I.M by Kyle Abraham has shifted from #50 to #11 due to an update in their FY2021 expenses. Their former FY2021 expenses were \$462,531 under the entity "Kyle Abraham/Abraham In Motion Inc" (EIN: 45-2929138). This entity was recently dissolved, and the company now operates under the entity "Abraham in Motion Inc (EIN: 82-4790161). Under this new entity, A.I.M's FY2021 expenses were reported as \$1,329,610. DDP has combined these two expenditures for a total expenditure of \$1,792,141.

Company Rank Changes

The following section provides a breakdown of company rank changes for the **Largest 50** from FY2019 to FY2020, then from FY2020 to FY2021.

Rank Changes from FY2019 to FY2020

1. From FY2019 to FY2020, there were 24 companies who moved up in rank and 27 companies who moved down in rank. There were four companies that did not have any rank changes: Alvin Ailey American Dance Theater (#1), Gibney Company (#4), ODC/Dance Company (#7), and the Limón Dance Company (#29).
2. Two companies dropped out of the **Largest 50**: BODYTRAFFIC (formerly #37) and Blue13 Dance Company (formerly #42).
3. Two new companies were added into the **Largest 50**: Invertigo Dance Theatre (#47) and Red Clay Dance Company (#50)
4. Pilobolus (formerly #10) moved out of the **Largest 10** and was replaced by STREB Extreme Action Company (formerly #12).
5. Minnesota Dance Theatre and PHILADANCO! shifted into the **Largest 25**.
6. NW Dance Project and Battery Dance shifted out of the **Largest 25**.

Rank Changes from FY2020 to FY2021

From FY2020 to FY2021, there are 22 companies who moved up in rank and 27 companies who moved down in rank. There are six companies that had no change in rank: Alvin Ailey American Dance Theater (#1), Mark Morris Dance Group (#3), Bill T. Jones/Arnie Zane Company (#5), STREB Extreme Action Company (#10), Dance Kaleidoscope (#19), and Limón Dance Company (#29).

Four companies shifted out of the **Largest 50**: Carolyn Dorfman Dance (formerly #41), Doug Varone and Dancers (formerly #45), Malashock Dance (formerly #46), and Red Clay Dance Company (formerly #50)

BODYTRAFFIC (#45) moved back into the **Largest 50**. In FY2020, they were #54.

Three new companies moved into the **Largest 50**: Contra Tiempo (#40), Jacob Jonas (#42), and Viver Brasil Dance Company (#47).

Martha Graham Dance Company (formerly #9) moved out of the **Largest 10** and was replaced by L.A. Dance Project (formerly #12).

The following companies shifted into the **Largest 25**: Stephen Petronio Company (#23), BANDALOOOP (#22), AXIS Dance Company (#24), and Camille A. Brown & Dancers (#21).

The following companies shifted out of the **Largest 25**: Diavolo Dance Theatre (#38), PHILADANCO! (#31), and Minnesota Dance Theatre (#50).

Largest 50 Company Rank Changes
Companies are ordered by the rank from FY2019 - FY2020*

<i>Company</i>	<i>FY2019 Rank</i>	<i>Rank Change</i>	<i>FY2020 Rank</i>	<i>Rank Change</i>	<i>FY2021 Rank</i>
Alvin Ailey American Dance Theater	#1	0	#1	0	#1
Mark Morris Dance Group	#2	-1	#3	0	#3
Paul Taylor Dance Company	#3	+1	#2	-4	#6
Gibney Company	#4	0	#4	+2	#2
Hubbard Street Dance Chicago	#5	-1	#6	-2	#8
Bill T. Jones/Arnie Zane Company	#6	+1	#5	0	#5
ODC/Dance Company	#7	0	#7	+3	#4
Martha Graham Dance Company	#8	-1	#9	-4	#13
Dallas Black Dance Theatre	#9	+1	#8	+1	#7
Pilobolus	#10	-3	#13	-4	#17
L.A. Dance Project	#11	-1	#12	+3	#9
STREB Extreme Action Company	#12	+2	#10	0	#10
Step Afrika!	#13	+2	#11	-5	#16
Cleo Parker Robinson Dance	#14	-2	#16	+4	#12
Parsons Dance	#15	-3	#18	-2	#20
Dayton Contemporary Dance Company	#16	+2	#14	-1	#15
Urban Bush Women	#17	-5	#22	+8	#14
NW Dance Project	#18	-8	#26	-2	#28
Spectrum Dance Theater	#19	-5	#24	+6	#18
Trisha Brown Dance Company	#20	+5	#15	-9	#25
A.I.M. by Kyle Abraham	#21	-2	#23	+12	#11
Diavolo Dance Theatre	#22	+5	#17	-21	#38
Battery Dance	#23	-7	#30	-2	#32
Urbanity Dance	#24	+4	#20	-6	#26
Dance Kaleidoscope	#25	+6	#19	0	#19
TU Dance	#26	-1	#27	-14	#41
Garth Fagan Dance	#27	-1	#28	-21	#49
BANDALOOP	#28	-7	#35	+13	#22
Limón Dance Company	#29	0	#29	0	#29

Stephen Petronio Company	#30	-1	#31	+8	#23
Minnesota Dance Theatre	#31	+6	#25	-25	#50
Koresh Dance Company	#32	-4	#36	+9	#27
AXIS Dance Company	#33	-4	#37	+13	#24
Eisenhower Dance Detroit	#34	+2	#32	-5	#37
Camille A. Brown & Dancers	#35	-7	#42	+21	#21
Ririe-Woodbury Dance Company	#36	+2	#34	-1	#35
BODYTRAFFIC	#37	-17	#54	+9	#45
Lula Washington Dance Theatre	#38	-11	#49	+10	#39
Repertory Dance Theatre	#39	+6	#33	-3	#36
PHILADANCO!	#40	+19	#21	-10	#31
Bruce Wood Dance	#41	+2	#39	+9	#30
Blue13 Dance Company	#42	-17	#59	-6	#65
Joe Goode Performance Group	#43	+3	#40	-3	#43
Doug Varone and Dancers	#44	-1	#45	-15	#60
GALLIM	#45	-3	#48	+14	#34
Nimbus Dance	#46	+8	#38	+5	#33
GroundWorks DanceTheater	#47	+3	#44	-4	#48
Malashock Dance	#48	+2	#46	-8	#54
Carolyn Dorfman Dance	#49	+8	#41	-11	#52
Whim W'Him	#50	+7	#43	-1	#44
Contra Tiempo	#51	-1	#52	+12	#40
Viver Brasil Dance Company	#52	-8	#60	+13	#47
Invertigo Dance Theatre	#54	+7	#47	+1	#46
Jacob Jonas	#56	-5	#61	+19	#42
Red Clay Dance Company	#76	+26	#50	-3	#53

Preliminary FY2022 Rankings

Based on the available information, in FY2022, the **Largest 75** companies operated with a combined total expenditure of \$136,489,406, representing a 22.78% increase from FY2021. These preliminary findings indicate that the contemporary and modern dance industry is experiencing some financial recovery from the pandemic.

As of October 31, 2023, DDP has obtained FY2022 990 filings for 87 of the 124 companies surveyed for consideration in our contemporary and modern company ranking report. Currently, there are 22 companies that were ranked within the FY2021 **Largest 75** with unavailable FY2022 information, and therefore these figures are likely to change as more information becomes publicly available. For example, the following companies were included in the FY2021 **Largest 25** but do not currently have FY2022 information available: ODC/Dance Company, L.A. Dance Project, Pilobolus, Cleo Parker Robinson Dance, Urban Bush Women, BANDALOOP, and Camille A. Brown & Dancers. The inclusion of these companies will likely increase the overall expenditures in FY2022 for the **Largest 75** companies. However, despite these exclusions, these initial findings indicate that the contemporary and modern industry is moving toward financial recovery.

The rankings listed below are based on the current information available and are subject to change.

- | | | |
|--|---|--|
| 1. Alvin Ailey American Dance Theater | 32. Ririe-Woodbury Dance Company | 61. Aerial Dance Chicago |
| 2. Gibney Company | 33. Rennie Harris Pure Movement | 62. Buglisi Dance Theatre |
| 3. Mark Morris Dance Group | 34. Joe Goode Performance Group | 63. Danse4nia Repertory Ensemble |
| 4. Bill T. Jones/Arnie Zane Company | 35. Doug Varone and Dancers | 64. MashUp Contemporary Dance Company |
| 5. Paul Taylor Dance Company | 36. TU Dance | 65. Sidra Bell Dance New York |
| 6. Hubbard Street Dance Chicago | 37. Groundworks Dancetheater | 66. Peridance Contemporary Dance Company |
| 7. Dallas Black Dance Theatre | 38. Emerge 125 | 67. Lydia Johnson Dance |
| 8. Martha Graham Dance Company | 39. Carolyn Dorfman Dance Company | 68. Dance Iquail |
| 9. Step Afrika! | 40. Dana Tai Soon Burgess Dance Company | 69. Black Label Movement |
| 10. A.I.M by Kyle Abraham ⁴ | 41. Whim W'Him | 70. Eryc Taylor Dance |
| 11. Dayton Contemporary Dance Company | 42. Nai-Ni Chen Dance Company | 71. New Dialect |
| 12. STREB Extreme Action Company | 43. Big Muddy Dance Company | 72. Khambatta Dance Company |
| 13. Parsons Dance | 44. Malashock Dance | 73. Alison Cook Beatty Dance |
| 14. Limón Dance Company | 45. Open Dance Project | 74. Stefanie Nelson Dance Group |
| 15. Dance Kaleidoscope | 46. Sarasota Contemporary Dance | 75. Pony Box Dance Theatre |
| 16. NW Dance Project | 47. JAE - Jean Appolon Expressions | 76. Ellen Sinopoli Dance Company |
| 17. Spectrum Dance Theater | 48. Flyaway Productions | 77. Wylliams/Henry Contemporary Dance |
| 18. PHILADANCO! | 49. Inlet Dance Theater | 78. Houston Contemporary Dance |
| 19. Stephen Petronio Company | 50. Blue13 Dance Company | 79. LEVYDance |
| 20. Urbanity Dance | 51. Dimensions Dance Theater | 80. MICHIIYAYA |
| 21. Minnesota Dance Theatre | 52. Lineage Dance | 81. Deborah Hay Dance Company |
| 22. AXIS Dance Company | 53. Owen/Cox Dance Group | 82. Tiffany Mills Company |
| 23. Nimbus Dance | 54. SALT Contemporary Dance | 83. Artichoke Dance Company |
| 24. Battery Dance | 55. Wellspring/Cori Terry & Dancers | 84. BoSoma Dance Company |
| 25. Jamel Gaines Creative Outlet | 56. Backhausdance | 85. Liss Fain Dance |
| 26. Eisenhower Dance Detroit | 57. Hedwig Dances | 86. Amy Marshall Dance Company |
| 27. Repertory Dance Theatre | 58. Robert Moses Kin | 87. Moraporvida Contemporary Dance |
| 28. Red Clay Dance Company | 59. Hélène Simoneau Danse | |
| 29. Garth Fagan Dance | 60. Threads Dance Project | |
| 30. Bruce Wood Dance | | |
| 31. Trisha Brown Dance Company | | |

⁴ On November 16, 2023, DDP obtained the FY2022 990 filing for A.I.M by Kyle Abraham, which reported an expense of \$2,396,718. This expense puts A.I.M at the #10 rank.

Section II: Scope of the Industry

Aggregate Expenditures⁵

The **Largest 75** contemporary and modern dance companies operated with a combined total expenditure of \$111,162,004 in FY2021. This is a significant 20.46% decrease from 2020 where total expenditures were \$139,758,340.

In FY2021, the **Largest 10** contemporary and modern dance companies operated with a total aggregate expenditures of \$66,897,079, accounting for 60.18% of total expenditures among the **Largest 75**. In FY2020, the combined aggregate expenditure of the **Largest 10** totaled \$92,900,665, accounting for 66.47% of total expenditures. In FY2019, the combined total expenditures were \$101,830,660, or 68% of total expenditures among the **Largest 50**.⁶

In FY2021, the **Largest 25** (#1-25) contemporary and modern dance companies operated with a total aggregate expenditures of \$86,672,295, accounting for 77.97% of total expenditures among the **Largest 75**. In FY2020, the **Largest 25** companies' aggregate expenditures totaled \$114,615,729, or 82.01% of total expenditures among the **Largest 75**. In FY2019, the **Largest 25** contributed \$127,752,370, or 85.31% of total expenditures among the **Largest 50**.

In FY2021, the **Next 25** (#26-50) contemporary and modern dance companies operated with a total aggregate expenditure of \$16,107,186, accounting for 14.49% of total expenditures among the **Largest 75**. In FY2020, the **Next 25** companies' aggregate expenditures totaled \$17,923,562, or 12.82% of total expenditures. In FY2019, the **Next 25** contributed \$21,995,509, or 14.69% of total expenditures among the **Largest 50**.

In FY2021, the **Largest 50** contemporary and modern dance companies operated with a total aggregate expenditure of \$102,779,481, accounting for 92.46% of total expenditures among the **Largest 75**. In FY2020, the combined aggregate expenditures of the **Largest 50** totaled \$132,539,291, accounting for 94.83% of total expenditures. In FY2019, the combined total expenditures for the **Largest 50** were \$149,747,879.

In FY2021, the **Additional 25** (#51-75) contemporary and modern dance companies operated with a total aggregate expenditure of \$8,382,523, accounting for 7.54% of total expenditures among the **Largest 75**. In FY2020, the aggregate expenditure was \$7,219,049, accounting for 5.17% of total expenditure.⁷

⁵ FY2021 Aggregate expenditures have overall increased due to an update in FY2021 expenses from A.I.M by Kyle Abraham. At the time of data collection, DDP gathered the FY2021 information available under A.I.M's entity "Kyle Abraham/Abraham In Motion Inc" (EIN: 45-2929138), which indicated total expenditures of \$462,531. DDP was made aware that this entity was recently dissolved by A.I.M's executive director. Since 3/1/2021, A.I.M has been operating under the entity "Abraham in Motion Inc (EIN: 82-4790161), and their FY2021 expenses was reported as \$1,329,610. DDP has combined these two expenditures for a total expenditure of \$1,792,141. The new information from A.I.M has increased the Largest 75's combined total expenditure from \$109,832,394 to \$111,162,004, and subsequently increased the Largest 50, Largest 25, and Next 25 expenditures.

⁶ The first contemporary and modern ranking report was based on FY2019 data and only included the **Largest 50** companies.

⁷ Note that the "**Additional 25**" is a new category for DDP within our contemporary and modern company reports. As a result, DDP does not have any fiscal data to refer back to for FY2019, which is the base fiscal year for the first contemporary and modern company ranking report.

Preliminary FY2022 Aggregate Expenditures⁸

Due to varying fiscal year dates and lag time between IRS filing and publication, as of October 31, 2023, DDP has not obtained FY2022 information for 37 companies, including 22 companies that are currently listed in the FY2021 **Largest 75**. The missing information from these 37 companies causes a major gap in the calculation of FY2022 aggregate expenditures. In turn, this has shifted some of the lower ranking companies into the FY2022 **Largest 75**. As DDP collects the missing FY2022 filings, the overall expenditures of the FY2022 **Largest 75** companies will likely increase.

Listed below are the preliminary FY2022 **Largest 75** aggregate expenditures as of October 31, 2023.

With the returns publicly available from the IRS as of October 31, 2023, the combined aggregate expenditures among the **Largest 75** companies is \$136,489,406 in FY2022. This is a significant 22.78% increase from 2021 where total expenditures were \$111,162,004. Preliminary findings indicate that the economic landscape of contemporary and modern companies has returned to FY2020 expense levels and is projected to continue a positive pandemic recovery.

With the returns publicly available as of October 31, 2023 with the IRS, the FY2022 **Largest 10** (#1-10) contemporary and modern dance companies operated with a total aggregate expenditure of \$92,991,299, accounting for 68.13% of total expenditures among the **Largest 75** and 71.24% of expenditures among the **Largest 50**.

With the returns publicly available as of October 31, 2023 with the IRS, the FY2022 **Largest 25** (#1-25) companies operated with a combined aggregate expenditure of \$113,833,890, accounting for 83.40% of total expenditures among the **Largest 75** and 87.21% of expenditures among the **Largest 50**.

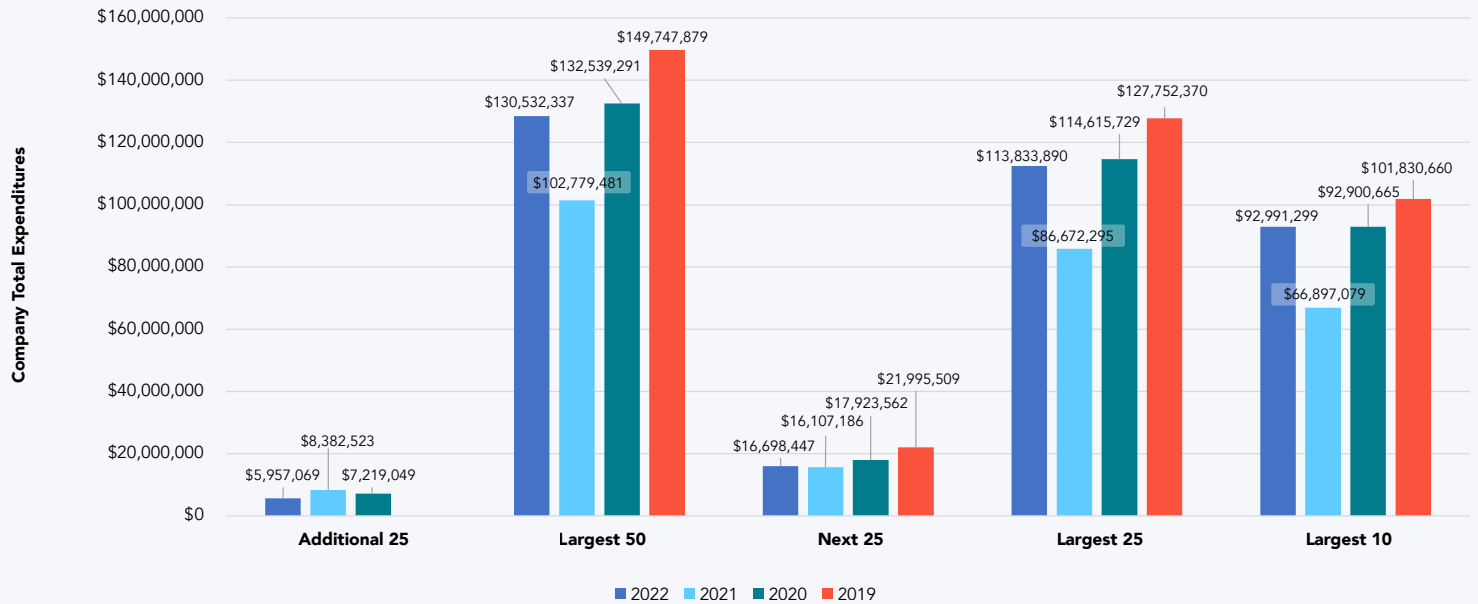
With the returns publicly available as of October 31, 2023 with the IRS, the FY2022 aggregate expenditures among the **Next 25** (#26-50) companies are \$16,698,447, accounting for 12.23% of total expenditures among the **Largest 75** and 12.79% of expenditures among the **Largest 50**.

Altogether, the **Largest 50** contemporary and modern dance companies operated with a total aggregate expenditure of 130,532,337, contributing 95.64% of total expenditures to the **Largest 75** in FY2022.

With the returns publicly available as of October 31, 2023 with the IRS, the FY2022 **Additional 25** (#51-75) contemporary and modern dance companies operated with a combined total expenditure of \$5,957,069, contributing 4.36% of total expenditures to the **Largest 75**.

⁸ FY2022 aggregate expenditures have overall increased due to the addition of FY2022 expenses from A.I.M by Kyle Abraham. On November 16, 2023, DDP obtained A.I.M's FY2022 990 filing, which reported an expense of \$2,396,718. This expense puts A.I.M by Kyle Abraham in the #10 rank based on FY2022 expenses and has increased the Largest 75's combined aggregate expenditures from \$134,206,679 to \$136,489,406. Subsequently, the Largest 50, Largest 10, Largest 25, Next 25, and Additional 25 have also increased in expenditures.

AGGREGATE EXPENDITURES BY YEAR



From 2021 to 2022, aggregate expenditures of the **Largest 10** increased by 39.01%. From 2020 to 2021, aggregate expenditures decreased by 27.99%. From 2019 to 2020, aggregate expenditure decreased by 8.77%.

From 2021 to 2022, aggregate expenditures of the **Largest 25** increased by 31.34%. From 2020 to 2021, aggregate expenditures decreased by 24.38%. From 2019 to 2020, aggregate expenditure decreased by 10.28%.

From 2021 to 2022, aggregate expenditures of the **Next 25** increased by 3.67%. From 2020 to 2021, aggregate expenditures decreased by 10.13%. From 2019 to 2020, aggregate expenditure decreased by 18.51%.

From 2021 to 2022, aggregate expenditures of the **Largest 50** increased by 27%. From 2020 to 2021, aggregate expenditures decreased by 22.45%. From 2019 to 2020, aggregate expenditure decreased by 11.49%.

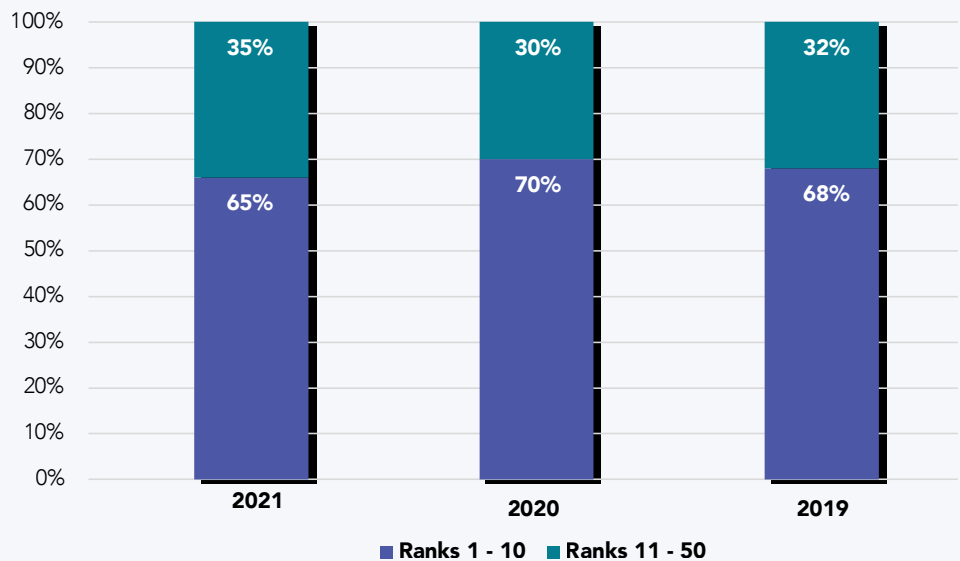
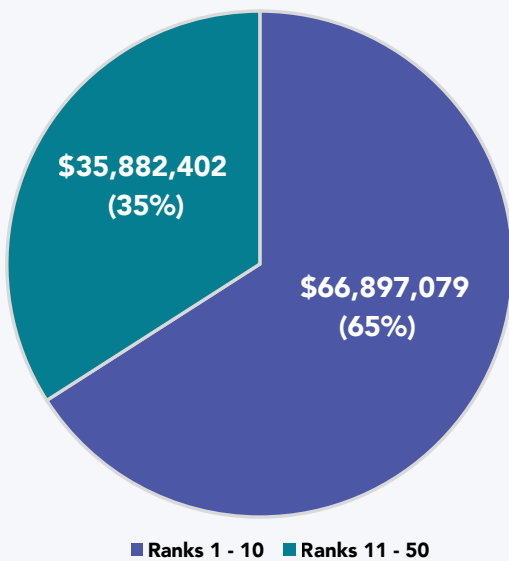
From 2021 to 2022, aggregate expenditures of the **Additional 25** decreased by 28.93%. From 2020 to 2021, aggregate expenditures increased by 16.12%.

Largest 50 Aggregate Expenditure by Percentage

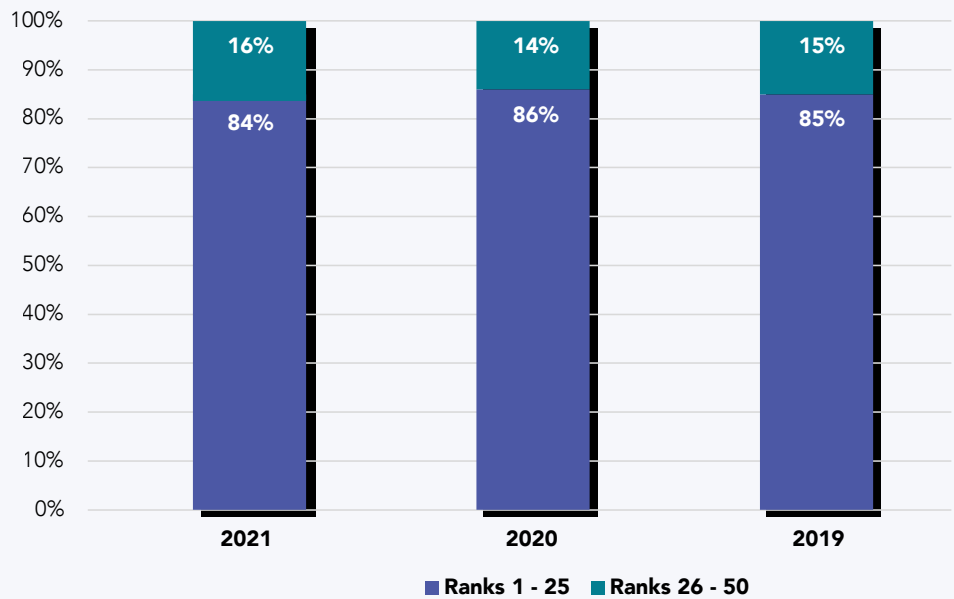
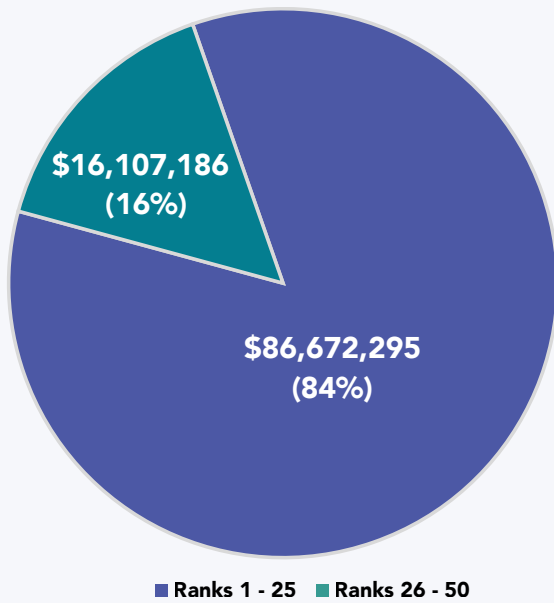
In FY2021, the **Largest 50** companies operated with a total aggregate expenditure of \$102,779,481 accounting for 92.46% of the total expenditures of the **Largest 75** companies.

- The **Largest 10** account for \$66,897,079, or 65.09% of expenditures for the **Largest 50**. In 2020, they contributed to 70.09% of expenditures with \$94,900,291. In 2019, they accounted for 68% of expenditures with \$101,830,660.
- The **Largest 25** account for \$86,672,295, or 84.33% of expenditures among the **Largest 50**. In 2020, they contributed to 86.48% of expenditures with \$114,615,729. In 2019, they accounted for 85.31% of expenditures with \$127,752,370.
- The **Next 25** account for \$16,107,186, or 15.67% of expenditures among the **Largest 50**. In 2020, they contributed to 13.52% of expenditures with \$17,923,562. In 2019, they accounted for 14.69% of expenditures with \$21,995,509.

“Largest 50” Aggregate Expenditure by Percentage - Largest 10



“Largest 50” Aggregate Expenditure by Percentage - Largest 25



Additional 25 Aggregate Expenditure by Percentage

In FY2021, the Additional 25 companies operated with a total aggregate expenditure of \$8,382,523, accounting for 7.54% of total expenditure for all 75 companies.

This is the first time that DDP has published an “**Additional 25**” category within our contemporary and modern company ranking reports. Due to the small range of this category, there is no breakdown into a “**Largest 10**,” “**Largest 25**,” and “**Next 25**” section.

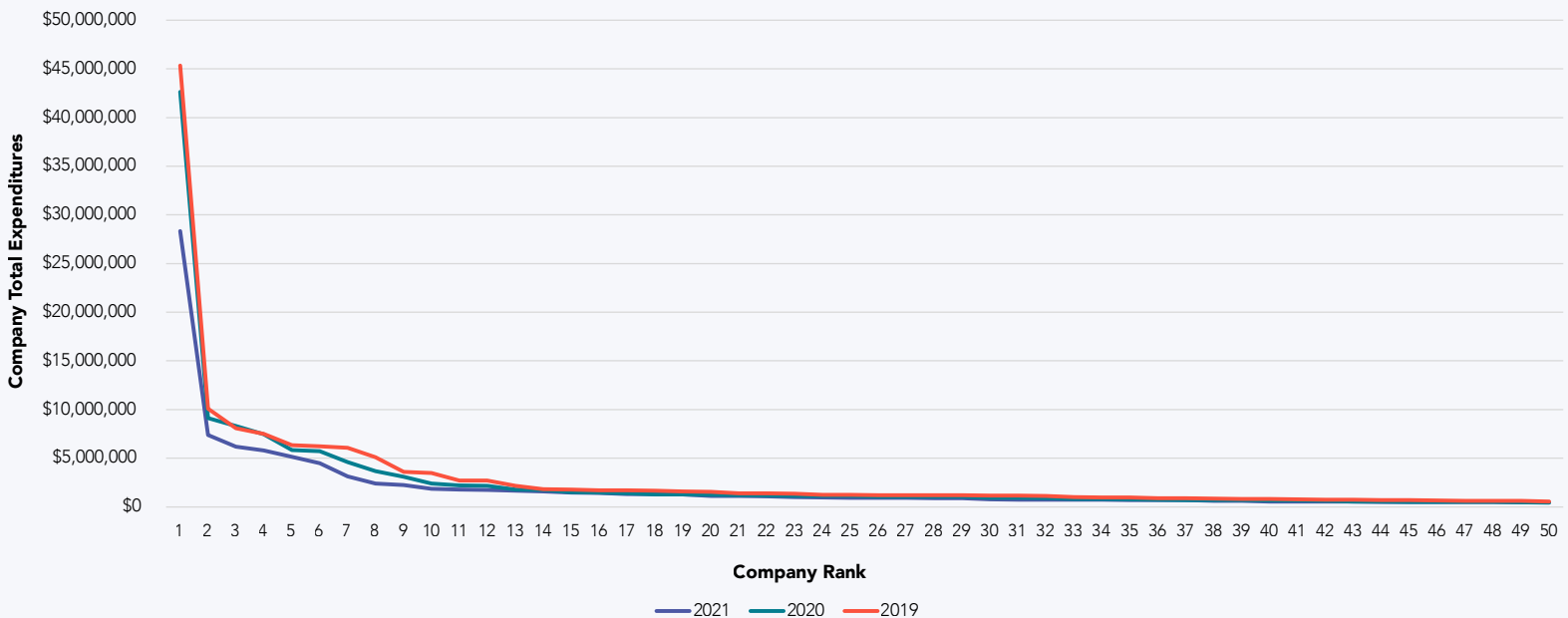
Distribution of Expenditures by Year

In the aftermath of the COVID-19 pandemic, many companies continue to struggle to financially recover due to the many public and regional health restrictions enacted by the local, state, and federal governments.

The following figures show the trends of expenditures with the **Largest 50** contemporary and modern companies for 2019, 2020, and 2021 and the **Additional 25** for 2020 and 2021. Note that the total expenditure aligns with company rankings for each specific year (refer to [Appendix A: Current & Previous Rankings](#)). For example, the Gibney Company was ranked #4 in 2019 and 2020, while in 2021, ODC/Dance Company is ranked number #4. In the figure below, the expenditures for the company ranked #4 in 2019 and 2020 correspond to Gibney’s expenditures, and in 2021 correspond to ODC’s expenditures. The figures highlight expenditures of the industry as a whole over time, over the movement of individual companies’ expenditures.

Expenditures contracted from 2019 to 2020, and again from 2020 to 2021. Preliminary findings indicate that expenditures increased from 2021 to 2022.

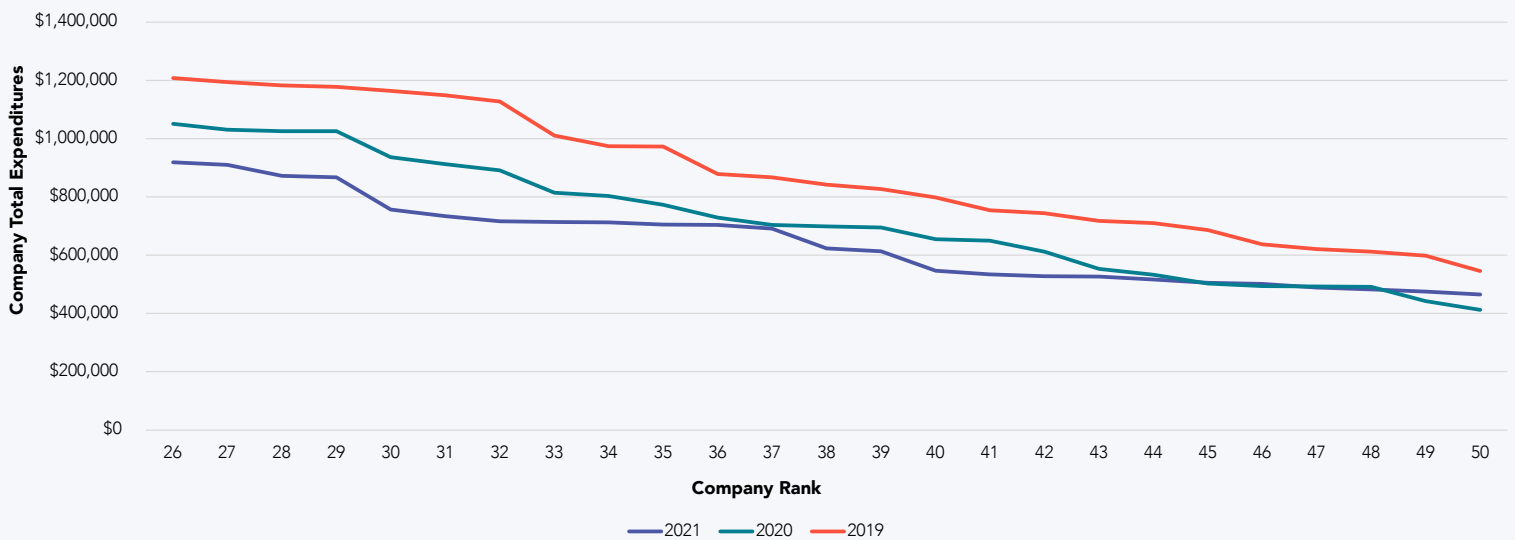
“Largest 50” Distribution of Expenditures by Ranking



“Largest 50” Distribution Of Expenditures By Ranking - Zoomed In (Largest 25)



“Largest 50” Distribution Of Expenditures By Ranking - Zoomed In (Next 25)



“Additional 25” Distribution of Expenditures By Ranking



For three consecutive fiscal years, Alvin Ailey American Dance Theater has been the largest company by expenses, and in FY2021 alone, it accounts for 25% of total expenditures for the **Largest 75** with \$28,323,083. In FY2020, their expenditures were \$42,630,111, accounting for 31% of total expenditures for the **Largest 75**. In FY2019, their expenditures were \$45,352,857, accounting for 30% of total expenditures among the **Largest 50**.⁹ There is a steep dropoff between the #1 company, Alvin Ailey American Dance Theater, and the #2 company, Gibney Company, due to a \$20,957,182 difference in expenditures between the two companies.

The Gibney Company totaled \$7,365,901, accounting for only 7% of total expenditures among the **Largest 75** in FY2021. It would take the combined expenses of the next five companies beneath Ailey (#2 Gibney Company, #3 Mark Morris Dance Group, #4 ODC/Dance Company, #5 Bill T. Jones/Arnie Zane Company, and #6 Paul Taylor Dance Company) to equal Ailey’s expenditures. Altogether, Alvin Ailey American Dance Theater’s expenditures are nearly 3.8x more than the Gibney Company, showcasing a massive financial discrepancy between the first and second companies as ranked by budget.

⁹ In FY2022, Alvin Ailey American Dance Theater reported \$42,437,715 in expenses.

Change in Expenditures from 2020 to 2021

The following section shows the individual changes in expenditures from FY 2020 to FY 2021 in dollar amount and percent change. Percent change is used to put the dollar amount of change in the context of a company's expenditure. Dollar and percent changes are displayed from greatest positive percent change to least positive percent change, then least negative percent change to greatest negative percent change.

Largest 50 - Change in Expenditures from 2020 to 2021

Companies with increased expenditures from 2020 to 2021:

Company	% Change	\$ Change
Camille A. Brown & Dancers	80.04%	\$489,859
Jacob Jonas	70.78%	\$218,575
A.I.M by Kyle Abraham	58.51%	\$661,557
Viver Brasil Dance Company	57.93%	\$179,255
GALLIM	45.21%	\$221,933
Contra Tiempo	44.38%	\$168,132
BODYTRAFFIC	42.73%	\$151,050
BANDALOOOP	41.35%	\$319,453
AXIS Dance Company	38.67%	\$272,109
Urban Bush Women	38.66%	\$440,502
Lula Washington Dance Theatre	38.63%	\$170,707
Koresh Dance Company	24.86%	\$181,250
Cleo Parker Robinson Dance	19.55%	\$283,142
Spectrum Dance Theater	16.67%	\$186,074
Stephen Petronio Company	8.96%	\$81,820
Bruce Wood Dance	8.77%	\$61,008
L.A. Dance Project	2.67%	\$58,078
Nimbus Dance	2.12%	\$14,829
Invertigo Dance Theatre	1.98%	\$9,747
Dance Kaleidoscope	1.53%	\$19,388

Companies with less than a 10% budget decrease from 2020 to 2021:

Company	% Change	\$ Change
Gibney Company	-1.43%	-106,672
Whim W'Him	-6.51%	-\$36,002
GroundWorks DanceTheater	-9.57%	-\$51,039

Companies with more than a 10% budget decrease from 2020 to 2021:

Company	% Change	\$ Change
Bill T. Jones/Arnie Zane Company	-11.85%	-\$691,902
Ririe-Woodbury Dance Company	-12.21%	-\$98,061
Repertory Dance Theatre	-13.67%	-\$111,361
Parsons Dance	-13.86%	-\$178,956
Dallas Black Dance Theatre	-14.74%	-\$539,402
Dayton Contemporary Dance Company	-15.30%	-\$267,660
Limón Dance Company	-15.44%	-\$158,258
NW Dance Project	-16.93%	-\$177,780
Joe Goode Performance Group	-19.53%	-\$127,871
Eisenhower Dance Detroit	-22.36%	-\$199,222
ODC/Dance Company	-23.23%	-\$1,750,528
Battery Dance	-23.51%	-\$220,216
STREB Extreme Action Company	-23.74%	-\$570,823
Urbanity Dance	-24.56%	-\$299,183
Mark Morris Dance Group	-25.52%	-\$2,122,621
Pilobolus	-25.87%	-\$460,865
Alvin Ailey American Dance Theater	-33.56%	-\$14,307,028
Step Afrika!	-35.21%	-\$772,949
Trisha Brown Dance Company	-37.98%	-\$572,681
PHILADANCO!	-38.75%	-\$464,378
Martha Graham Dance Company	-47.02%	-\$1,459,648
TU Dance	-48.19%	-\$496,407
Paul Taylor Dance Company	-50.80%	-\$4,640,654
Garth Fagan Dance	-53.64%	-\$550,021
Diavolo Dance Theatre	-55.27%	-\$769,727
Minnesota Dance Theatre	-57.70%	-\$634,684
Hubbard Street Dance Chicago	-58.17%	-\$3,331,660

Additional 25 - Change in Expenditures from 2020 to 2021¹⁰

Companies with increased expenditures from 2020 to 2021:

Company	% Change	\$ Change
Jamel Gaines Creative Outlet	67.19%	\$168,632
Lori Belilove & the Isabella Duncan Dance Company	63.24%	\$84,103
Flyaway Productions	60.54%	\$110,495
Muntu Dance Theatre	59.60%	\$125,539
Gregory Hancock Dance Theatre	48.53%	\$105,507
Emerge 125	37.25%	\$113,461
Open Dance Project	35.39%	\$116,598
Kun-Yang Lin/Dancers	32.11%	\$67,829
WHITE WAVE - Young Soon Kim Dance Company	27.02%	\$52,173
Kim Robards Dance	23.87%	\$47,449
Dana Tai Soon Burgess Dance Company	22.92%	\$70,469
Aerial Dance Chicago	22.57%	\$39,139
Lineage Dance	18.35%	\$39,512
Big Muddy Dance Company	12.04%	\$45,040
Wellspring/Cori Terry & Dancers	11.51%	\$26,253
Red Clay Dance Company	6.52%	\$26,893
Sarasota Contemporary Dance	1.37%	\$5,229
Inlet Dance Theater	0.81%	\$2,764
Blue13 Dance Company	0.29%	\$926

Companies with decreased expenditures from 2020 to 2021:

Company	% Change	\$ Change
Malashock Dance	-11.47%	-\$56,640
Threads Dance Project	-11.55%	-\$33,519
Nai-Ni Chen Dance Company	-18.09%	-\$59,282
Doug Varone and Dancers	-24.87%	-\$124,858
Carolyn Dorfman Dance	-31.49%	-\$204,537

¹⁰ DDP could not verify FY2020 information for Dimensions Dance Theatre. As a result, DDP has excluded Dimensions Dance Theatre from this section of the report.

Expenditure Changes from FY2021 to FY2022¹¹

The following section showcases increases and decreases in company expenditures from FY2021 to FY2022. Of the 87 companies examined as of October 31, 2023, 82 companies (94%) experienced an increase in expenditures.

Companies with increased expenditures from 2021 to 2022:

Company	% Change	\$ Change	Company	% Change	\$ Change
Rennie Harris Pure Movement	2622.27%	\$745,982	Dance Iquail	84.25%	\$86,209
Hélène Simoneau Danse	239.12%	\$203,374	Hubbard Street Dance Chicago	79.55%	\$1,905,970
Eryc Taylor Dance	203.86%	\$116,700	Hedwig Dances	79.38%	\$132,665
Owen/Cox Dance Group	182.94%	\$220,933	Doug Varone and Dancers	77.46%	\$292,118
JAE - Jean Appolon Expressions	181.66%	\$301,355	Backhausdance	77.10%	\$134,534
Danse4nia Repertory Ensemble	150.98%	\$142,772	New Dialect	75.24%	\$63,454
Jamel Gaines Creative Outlet	143.59%	\$602,520	Step Afrika!	74.69%	\$1,062,429
Minnesota Dance Theatre	130.96%	\$609,407	Sidra Bell Dance New York	74.58%	\$88,874
Black Label Movement	120.34%	\$96,075	Wylliams/Henry Contemporary Dance	71.30%	\$45,405
Red Clay Dance Company	116.80%	\$513,158	PHILADANCO!	70.53%	\$517,775
Martha Graham Dance Company	111.22%	\$1,829,348	Alison Cook Beatty Dance	68.92%	\$54,283
SALT Contemporary Dance	108.35%	\$170,020	Tiffany Mills Company	68.03%	\$25,115
Khambatta Dance Company	105.72%	\$69,973	MICHIYAYA	63.85%	\$28,018
Nai-Ni Chen Dance Company	101.67%	\$272,994	Parsons Dance	61.78%	\$687,009
Peridance Contemporary Dance Company	97.59%	\$102,192	NW Dance Project	61.42%	\$535,742
Amy Marshall Dance Company	91.90%	\$5,683	BoSoma Dance Company	58.84%	\$14,020
Garth Fagan Dance	90.35%	\$429,486	Dayton Contemporary Dance Company	57.85%	\$857,110
Limón Dance Company	89.74%	\$777,856	Gibney Company	57.02%	\$4,199,825
Moraporvida Contemporary Dance	87.69%	\$5,109	Flyaway Productions	55.13%	\$161,544
			Dana Tai Soon Burgess Dance Company	53.76%	\$203,176
			Emerge 125	51.93%	\$217,100
			Alvin Ailey American Dance Theater	49.83%	\$14,114,632
			Eisenhower Dance Detroit	47.36%	\$327,572

¹¹ DDP could not verify FY2021 information for Pony Box Dance Theatre. As a result, DDP has excluded Pony Box Dance Theatre from this section of the report.

Company	% Change	\$ Change
Nimbus Dance	46.78%	\$333,781
Battery Dance	43.44%	\$311,177
MashUp Contemporary Dance Company	43.43%	\$66,453
Lineage Dance	43.34%	\$110,467
Mark Morris Dance Group	43.31%	\$2,682,977
Robert Moses Kin	42.39%	\$86,634
Paul Taylor Dance Company	42.20%	\$1,896,454
Lydia Johnson Dance	38.95%	\$55,667
Bill T. Jones/Arnie Zane Company	37.89%	\$1,951,080
Repertory Dance Theatre	37.70%	\$265,207
Buglisi Dance Theatre	36.66%	\$67,202
Carolyn Dorfman Dance	36.20%	\$161,098
GroundWorks DanceTheater	36.10%	\$174,052
Joe Goode Performance Group	34.79%	\$183,335
A.I.M by Kyle Abraham	33.73%	\$604,577
Sarasota Contemporary Dance	32.47%	\$125,591
Inlet Dance Theater	29.47%	\$101,863
Big Muddy Dance Company	27.98%	\$117,296
Dallas Black Dance Theatre	26.98%	\$841,961

Company	% Change	\$ Change
Blue13 Dance Company	25.62%	\$82,693
TU Dance	23.19%	\$123,729
Deborah Hay Dance Company	22.54%	\$12,936
Aerial Dance Chicago	22.40%	\$47,617
Wellspring/Cori Terry & Dancers	22.33%	\$56,783
Urbanity Dance	22.11%	\$203,240
Liss Fain Dance	19.77%	\$3,319
Bruce Wood Dance	19.14%	\$144,795
Ririe-Woodbury Dance Company	18.77%	\$132,345
Ellen Sinopoli Dance Company	18.74%	\$17,988
Malashock Dance	18.59%	\$81,278
Open Dance Project	15.91%	\$70,970
STREB Extreme Action Company	14.57%	\$267,154
Stephen Petronio Company	14.09%	\$140,138
Dance Kaleidoscope	11.57%	\$151,744
AXIS Dance Company	7.44%	\$72,560
Whim W'Him	6.81%	\$35,208
Spectrum Dance Theater	6.09%	\$79,362
Artichoke Dance Company	4.92%	\$2,489
Threads Dance Project	3.39%	\$8,703
Dimensions Dance Theater	2.29%	\$8,272

Companies with decreased expenditures from 2021 to 2022:

Company	% Change	\$ Change
Stefanie Nelson Dance Group	-2.38%	-\$3,151
Trisha Brown Dance Company	-6.76%	-\$63,242
Houston Contemporary Dance	-19.62%	-\$25,307
LEVYDance	-52.36%	-\$110,939

Distribution of Resources: Largest 50 Ballet Expenditures vs. Largest 50 Contemporary and Modern Expenditures*

In FY2022, the **Largest 50** contemporary and modern companies operated with a total aggregate expenditure of \$130,532,337. In FY2021, the **Largest 50** contemporary and modern companies operated with a total aggregate expenditure of \$102,779,481. In the same year, the **Largest 50** ballet companies operated with a total aggregate expenditure of \$391,881,659.

In FY2021, the **Largest 50** contemporary and modern companies operated with \$289,102,178, or 74%, less expenses. In FY2022, they operated with \$261,349,322, or 67%, less expenses.

In FY2022, the **Largest 10** contemporary and modern companies operated with a total aggregate expenditure of \$92,991,299. In FY2021, the **Largest 10** contemporary and modern companies operated with a total aggregate expenditure of \$66,897,079. In the same year, the **Largest 10** ballet companies operated with a total aggregate expenditure of \$225,635,870.

In FY2021, the **Largest 10** contemporary and modern companies operated with \$158,738,791, or 70%, less expenses. In FY2022, they operated with \$132,644,571, or 59%, less expenses.

In FY2022, the **Largest 25** contemporary and modern companies operated with a total aggregate expenditure of \$113,833,890. In FY2021, the **Largest 25** contemporary and modern companies operated with a total aggregate expenditure of \$86,672,295. In the same year, the **Largest 25** ballet companies operated with a total aggregate expenditure of \$321,134,547.

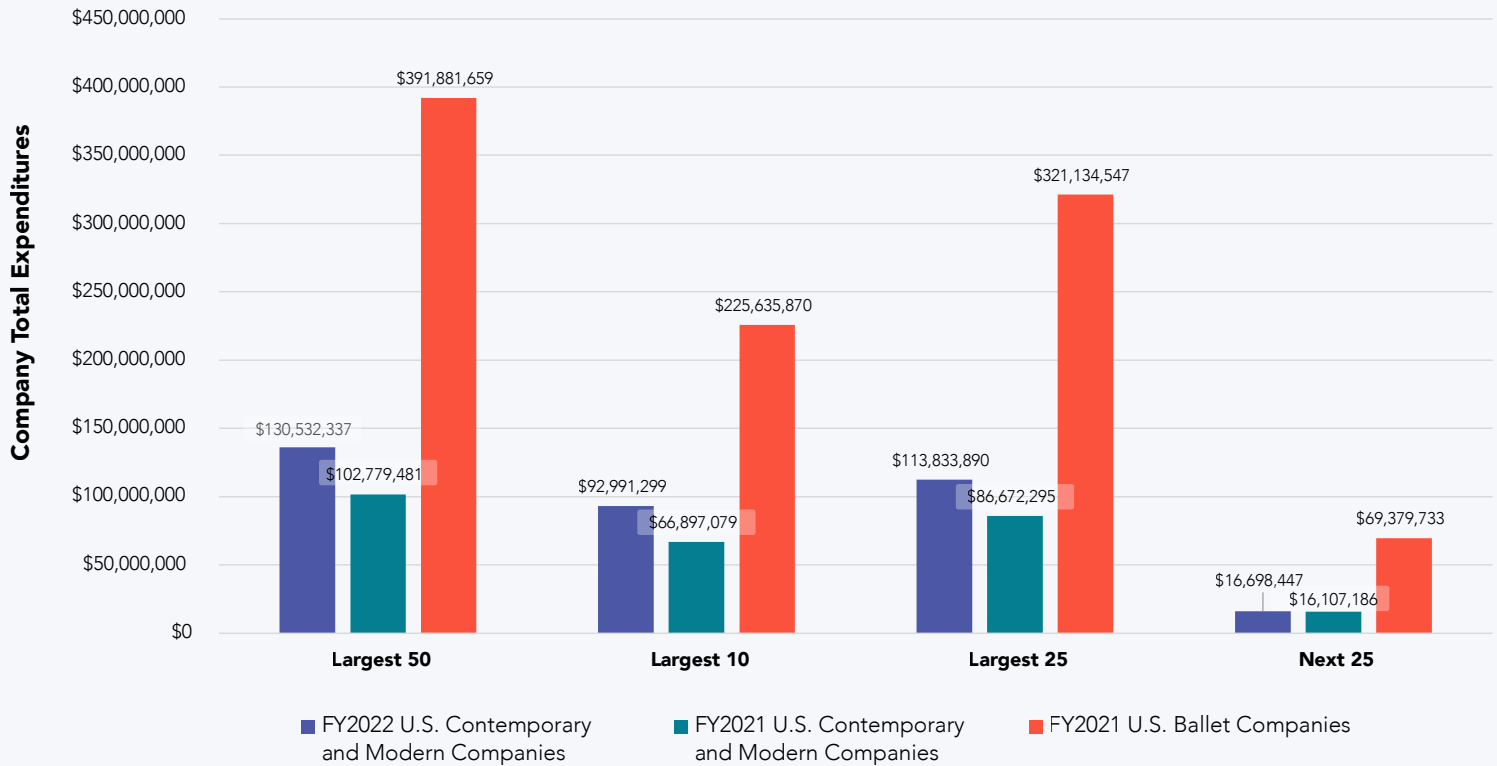
In FY2021, the **Largest 25** contemporary and modern companies operated with \$234,462,252 or 73%, less expenses. In FY2022, they operated with \$207,300,657, or 65%, less expenses.

In FY2022, the **Next 25** contemporary and modern companies operated with a total aggregate expenditure of \$16,698,447. In FY2021, the **Next 25** contemporary and modern companies operated with a total aggregate expenditure of \$16,107,186. In the same year, the **Next 25** ballet companies operated with a total aggregate expenditure of \$69,379,733.

In FY2021, the **Next 25** contemporary and modern companies operated with \$53,272,547 or 77%, less expenses. In FY2022, they operated with \$52,681,286, or 76%, less expenses.

* Please note that because companies such as Alvin Ailey American Dance Theater, Dallas Black Dance Theatre and L.A. Dance Project are included as both ballet and modern/contemporary companies, the relative size of each can be misleading. Ailey's budget makes the Modern/Contemporary Largest 50, Largest 25 and Largest 10 look more robust.

Distribution of Resources - Largest 50 Ballet Expenditures vs. Largest 50 Contemporary and Modern Expenditures



Pandemic Recovery - FY2021 to FY2022

Largest 75 Ballet vs. Largest 75 Contemporary and Modern Companies

In terms of expenditures, FY2021 was a significantly worse year for both ballet/classically based companies and contemporary and modern companies in comparison to FY2020.

From FY2020 to FY2021:

- The aggregate expenditures among the **Largest 75** ballet/classically based companies went from \$615,437,403 to \$416,674,070, a 32.30% decrease in expenses.
- The aggregate expenditures among the **Largest 75** contemporary and modern companies went from \$139,758,340 to \$111,162,004, a 20.46% decrease in expenses.

These findings indicate that, despite large differences in fiscal expenditures between ballet/classically based companies and contemporary and modern companies, both industries experienced a relatively similar decline in expenditures.

DDP is currently collecting FY2022 information to document the recovery of ballet/classically based and contemporary and modern companies from the pandemic. As of October 31, 2023, DDP has FY2022 information for 134 ballet/classically based companies and 87 contemporary and modern companies.

From FY2021 to FY2022:

- The **Largest 75** ballet/classically based companies experienced a 49.74% increase in expenses, from \$416,674,070 to \$623,930,318.
- The **Largest 75** contemporary and modern companies experienced a 22.78% increase in expenses, from \$111,162,004 to \$136,489,406.

Although our initial findings show that both industries are recovering positively, the economy of the ballet/classically based sector is growing at a greater rate.

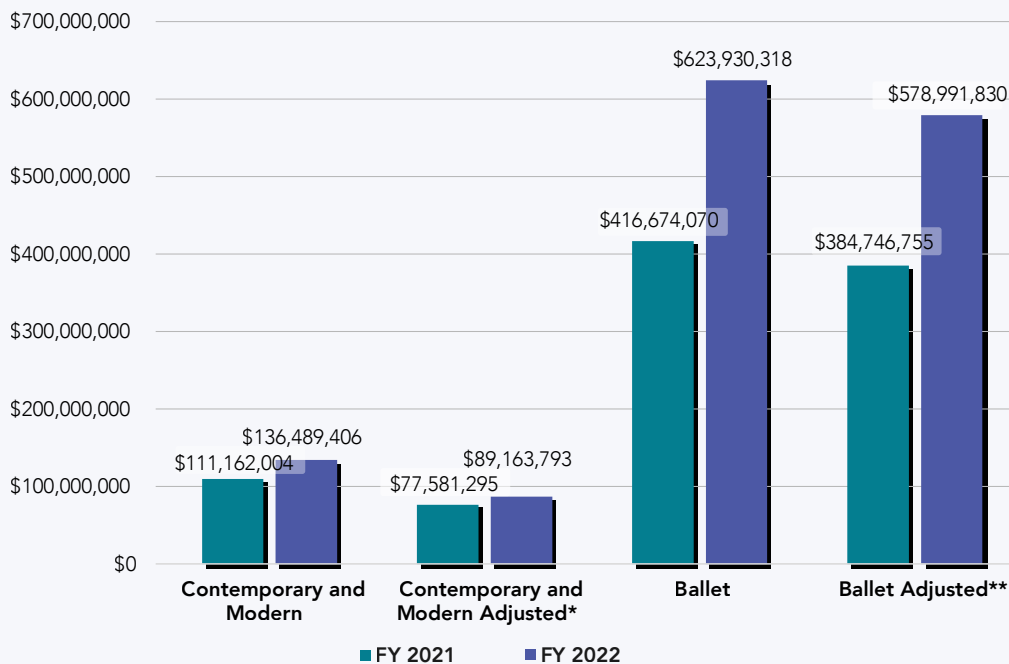
It is important to note that there are four companies listed as both ballet/classically based and as contemporary and modern: Alvin Ailey American Dance Theater, Dallas Black Dance Theatre, PHILADANCO!, and L.A. Dance Project. When the overlap of these four companies is removed, the disparity in the economic scale between the ballet/classically based and contemporary and modern sectors increases drastically.

In FY2021, the economic scale of the **Largest 75** ballet/classically based companies was 3.75x larger than the contemporary and modern **Largest 75** with all four companies included on both lists. When these four companies are omitted from the ballet and classically based companies and the contemporary and modern rankings and replaced with the next four companies (#76-79), the total aggregate expenditures for the **Largest 75** ballet and classically based companies equal \$384,746,755, and \$77,581,295 for the **Largest 75** contemporary and modern companies. As a result, the ballet/classically based sector becomes 4.96x larger than the contemporary and modern subsector.

This same pattern holds true for preliminary FY2022 findings. As of October 31, 2023, FY2022 findings show that the **Largest 75** ballet/classically based companies operated with nearly 4.57x more expenses than the **Largest 75** contemporary and modern companies. Note, this calculation is made with the current omission of L.A. Dance Project from both lists as their FY2022 filing is not currently available. When Alvin Ailey American Dance Theater, Dallas Black Dance Theatre, and PHILADANCO! are removed and replaced with the next three companies (#76-78), **the Largest 75** ballet/classically based companies' combined expenditures equal \$578,991,830, and the **Largest 75** contemporary and modern companies' combined expenditures equal \$89,163,793. As a result, the ballet/classically based sector becomes 6.49x larger than the contemporary and modern subsector.

This vast increase in economic scale raises interesting questions about differentials in size, marketing capacity, and audiences, and how such factors may contribute to the slower recovery of the contemporary and modern subsector.

Largest 75 Expenditures Modern and Contemporary Companies in Comparison to Ballet/Classically Influenced Companies



*The adjusted Contemporary and Modern company comparison excludes Alvin Ailey American Dance Theater, Dallas Black Dance Theatre, PHILADANCO!, and L.A. Dance Project. For FY2021, companies ranked #76-79 (LEVYDance, Ormao Dance Company, Ate9 Dance Company, and Robert Moses Kin) from the Largest Contemporary and Modern rankings are substituted in these calculations. For FY2022 companies ranked #76-78 (Ellen Sinopoli Dance Company, Wylliams-Henry Contemporary Dance, and Houston Contemporary Dance) are substituted in these calculations.

**The adjusted Ballet and Classically Influenced company comparison excludes Alvin Ailey American Dance Theater, Dallas Black Dance Theatre, PHILADANCO!, and L.A. Dance Project. For FY2021, companies ranked #76-79 (Brooklyn Ballet, Saint Louis Ballet, Eglevsky Ballet, and First State Ballet Theatre) from the Largest Ballet and Classically influenced companies are substituted in these calculations. For FY2022, companies ranked #76-78 (The Tallahassee Ballet, Ballet Tucson, and Huntsville Ballet) are substituted in these calculations.

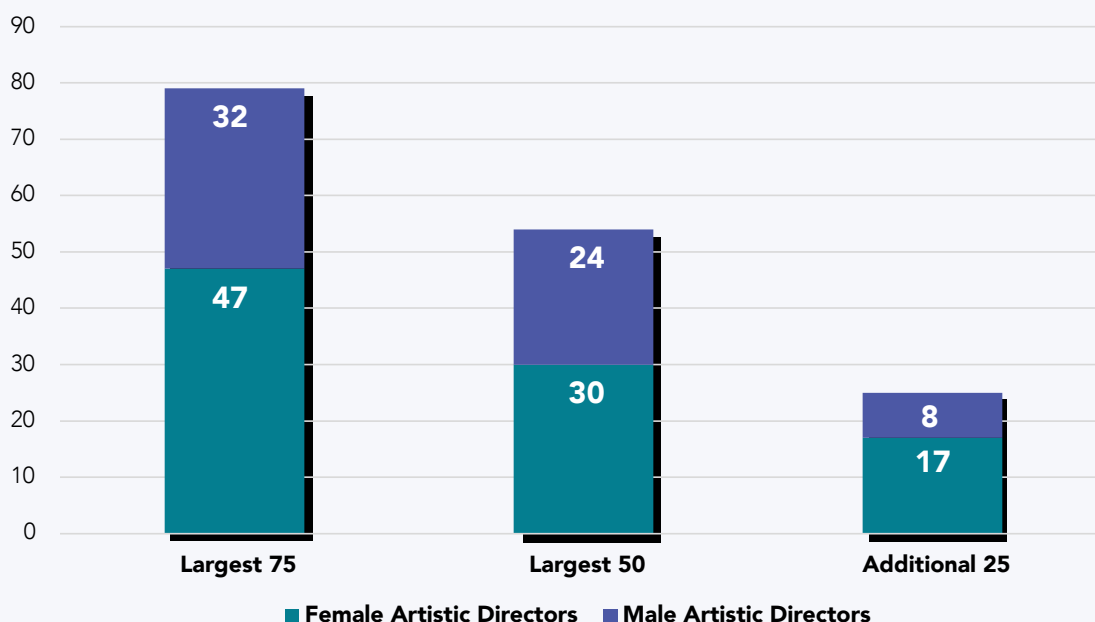
Section III: Gender Distribution of Artistic Leadership

In Part I of our report analyzing the [Largest U.S. Contemporary and Modern Dance Companies](#), DDP examined 127 companies and found 137 artistic directors, of which 87 were women (63.5%), 48 were men (35%), and 2 were gender expansive (1.5%). Upon examining the **Largest 75** U.S. contemporary and modern dance companies in Part II of this report, DDP now finds that this group has 79 current artistic directors, of which 47 are women (59%) and 32 are men (41%).

In the **Largest 50** companies, there are 30 female artistic directors (56%) and 24 male artistic directors (44%). Compared to the [Largest 50 ballet companies](#), which have 13 female (24.5%) and 38 (74.5%) male artistic directors, contemporary and modern companies are more equitable in leadership opportunities for women.

- In the **Largest 10** companies, there are 6 female artistic directors (55%) and 5 male artistic directors (45%)
- In the **Largest 25** (#1-25) companies, there are 16 female artistic directors (57%) and 12 male artistic directors (43%)
- In the **Next 25** (#26-50) companies, there are 14 female artistic directors (54%) and 12 male artistic directors (46%)
- In the **Additional 25** companies, there are 17 female artistic directors (68%) and 8 male artistic directors (32%)

Gender Distribution of Leadership Within The Largest 75 Companies



Section IV: Operational Definitions, Methodologies, and Limitations

Operational Definitions

Contemporary and Modern Dance Company

For the purposes of this study, DDP defines a “contemporary and modern dance company” as a professional performing company that uses the word(s) contemporary and/or modern in its name or self description. This definition also includes companies whose choreographic works are distinguished as an eclectic fusion of different dance genres. Contemporary dance is a genre developed during the mid-twentieth century, deriving inspiration from (and rebelling against) many forms including ballet, modern, jazz, African and African diasporic dances, classical Indian dance, mixed martial arts, physical theater, and more. DDP’s research included many companies whose mission has been to create work that is experimental, progressive, and infused with multiple dance styles.

Alvin Ailey American Dance Theater, Dallas Black Dance Theatre, L.A. Dance Project, and PHILADANCO! also ranked in [The Largest Ballet and Classically Based Companies](#) report as they fit multiple definitions and their scope of work is broad. DDP also takes into consideration how a company defines itself. After consulting with Amy Seiwert, DDP has removed Amy Seiwert’s Imagery (formerly #69) from the ranking report. Amy Seiwert’s Imagery self-identifies as a “contemporary ballet” company and therefore does not align with DDP’s contemporary and modern company definition. Similarly, Ballet des Amériques/Carole Alexis Ballet Theatre (formerly #75) has also been removed as DDP has determined they are a ballet company.

All the companies included in this study are U.S. based, non profit organizations that employ two or more dancers to perform dance works. DDP is not able to access fiscal information for companies which are not non profits, including but not limited to companies which are fiscally sponsored and Limited Liability Companies (LLCs). Additionally, contemporary ballet companies have been excluded from this study and are instead included in DDP’s research on ballet companies.

DDP remains generous and open-minded with the definition and recognizes that the art form is constantly evolving.

Gender

DDP has used the following categories to refer to directors’ gender identities in this report: women, men, and gender expansive. In this study, “woman” and “female” are used synonymously, as are “man” and “male”. Gender expansive includes individuals who identify as non-binary, genderqueer, gender non-conforming, or otherwise outside of the gender binary. In this research, pronouns were used as an indicator of gender identity. Pronoun data was sourced from biographical information provided on the company websites.

DDP respects and has worked to ensure we accurately represent individuals’ gender identities.

Methods

DDP primarily uses proprietary software to extract information from E-filed Form 990s available publicly by the Internal Revenue Service (IRS). Third-party databases of Form 990 data were also used, gathered by the software or DDP's research team. Following initial data collection of the **Largest 127** companies, the **Largest 75** companies were contacted in September 2023 asking to verify whether or not amendments were made to FY 2021 filings. DDP's outreach email indicated that if companies made no amendments, no response was required. Companies were given a 30-day period to respond to this request.

To provide more up to date information, DDP has also provided a partial listing of the **Largest 75** companies based on FY 2022 990s filed to date and available from the IRS website. This is not a complete listing as not all company FY 2022 990 returns are available on the IRS website.

DDP extends our gratitude to the following companies who responded to our request, and indicated that no amendments were filed:

Kun-Yang Lin/Dancers
NW Dance Project

Limón Dance Company
Open Dance Project

Nimbus Dance

Limitations

Fiscal Data

DDP could not calculate the changes in expenditure from FY2020 to FY2021 for Dimensions Dance Theatre as there is no FY2020 filing for Dimensions Dance Theatre. We were also unable to verify their FY2020 expenses through direct contact.

Urban Souls Dance Company is excluded from this year's rankings because their tax-exempt status was revoked in 2016. Although a nonprofit's exemption status can be reinstated, Urban Souls Dance Company has not reported 990s for FY2019, FY2020, FY2021, and FY2022.

Fiscal Year

990 forms display the starting date of the tax year in the top right corner of the filing. For example, if a company's fiscal year begins in September 2020 and ends in August 2021, 990 forms for the fiscal year ending 2021 will have "2020" listed in the top right corner. However, if a company's fiscal year aligns with the calendar year (i.e., 1/1/2021 - 12/31/2021) "2021" will be listed in the top right corner.

Fiscal years start and end on different dates and vary depending on the company. This discrepancy can affect the functional expenses reported due to the changing restrictions of COVID-19 as companies return to their normal operations. For example, Dallas Black Dance Theatre's fiscal year begins and ends during the summer (6/1/20-5/31/21). By contrast ODC/Dance Company's fiscal year aligns with the calendar year (1/1/21-12/31/21).

Also of note: For FY 2020, the varying fiscal timeframes, or geographic location (and resulting public health mandates) mean that certain companies were more affected by pandemic closures than others. Reference DDP's 2022 [Largest 150 U.S. Ballet & Classically Based Companies & Financial Scope of the Industry](#) report for more information on the impact of varying fiscal years.

Structure of Contemporary and Modern Companies

When comparing contemporary and modern dance companies, it is important to note differences in their structures that impact ranking. Some operate schools and/or dance centers, in addition to their professional dance companies. The Gibney Company's expenditures are included under expenditures from Gibney Dance, a performing arts hub that includes drop-in classes, performance/rehearsal space, and community programs. These schools and dance centers are related entities and contribute to the organizations' revenue and expenses. By contrast: PHILADANCO!'s affiliated school, the Philadelphia School of Dance Arts, is a for-profit business that is separate from the company.

Additionally, there are many contemporary and modern dance companies that operate on a project basis. DDP has not differentiated between these modes of operation for this report.

APPENDIX A: Current & Previous Rankings

(Companies are ordered by size of expenditure)

FY2021 "Largest 50" U.S. Contemporary and Modern Companies

- | | | |
|---------------------------------------|--------------------------------|-----------------------------------|
| 1. Alvin Ailey American Dance Theater | 16. Step Afrika! | 34. GALLIM |
| 2. Gibney Company | 17. Pilobolus | 35. Ririe-Woodbury Dance Company |
| 3. Mark Morris Dance Group | 18. Spectrum Dance Theater | 36. Repertory Dance Theatre |
| 4. ODC/Dance Company | 19. Dance Kaleidoscope | 37. Eisenhower Dance Detroit |
| 5. Bill T. Jones/Arnie Zane Company | 20. Parsons Dance | 38. Diavolo Dance Theatre |
| 6. Paul Taylor Dance Company | 21. Camille A. Brown & Dancers | 39. Lula Washington Dance Theatre |
| 7. Dallas Black Dance Theatre | 22. BANDALOOP | 40. Contra Tiempo |
| 8. Hubbard Street Dance Chicago | 23. Stephen Petronio Company | 41. TU Dance |
| 9. L.A. Dance Project | 24. AXIS Dance Company | 42. Jacob Jonas |
| 10. STREB Extreme Action Company | 25. Trisha Brown Dance Company | 43. Joe Goode Performance Group |
| 11. A.I.M by Kyle Abraham | 26. Urbanity Dance | 44. Whim W'Him |
| 12. Cleo Parker Robinson Dance | 27. Koresh Dance Company | 45. BODYTRAFFIC |
| 13. Martha Graham Dance Company | 28. NW Dance Project | 46. Invertigo Dance Theatre |
| 14. Urban Bush Women | 29. Limón Dance Company | 47. Viver Brasil Dance Company |
| 15. Dayton Contemporary Dance Company | 30. Bruce Wood Dance | 48. GroundWorks DanceTheater |
| | 31. PHILADANCO! | 49. Garth Fagan Dance |
| | 32. Battery Dance | 50. Minnesota Dance Theatre |
| | 33. Nimbus Dance | |

FY2021 "Additional 25" U.S. Contemporary and Modern Companies

- | | | |
|---|-----------------------------------|--|
| 51. Open Dance Project | 60. Doug Varone and Dancers | 69. Threads Dance Project |
| 52. Carolyn Dorfman Dance | 61. Dimensions Dance Theater | 70. Lineage Dance |
| 53. Red Clay Dance Company | 62. Inlet Dance Theater | 71. Wellspring/Cori Terry & Dancers |
| 54. Malashock Dance | 63. Muntu Dance Theatre | 72. Kim Robards Dance |
| 55. Jamel Gaines Creative Outlet | 64. Gregory Hancock Dance Theatre | 73. WHITE WAVE - Young Soon Kim Dance Company |
| 56. Big Muddy Dance Company | 65. Blue13 Dance Company | 74. Lori Belilove & the Isadora Duncan Dance Company |
| 57. Emerge 125 | 66. Flyaway Productions | 75. Aerial Dance Chicago |
| 58. Sarasota Contemporary Dance | 67. Kun-Yang Lin/Dancers | |
| 59. Dana Tai Soon Burgess Dance Company | 68. Nai-Ni Chen Dance Company | |

FY2021 "Remaining Companies"¹²

- | | | |
|-------------------------|---------------------------|------------------------------------|
| 76. LEVYDance | 79. Robert Moses Kin | 82. Backhausdance |
| 77. Ormao Dance Company | 80. LA Contemporary Dance | 83. Hedwig Dances |
| 78. Ate9 Dance Company | 81. Buglisi Dance Theatre | 84. JAE - Jean Appolon Expressions |

¹² Amy Seiwert's Imagery, Ballet des Amériques/Carole Alexis Ballet Theatre, and Urban Souls Dance Company have been removed from the contemporary and modern company registry as they no longer fall under DDP's definition of a contemporary and modern company

- | | | |
|---|--|---------------------------------------|
| 85. The Kennedy Dancers | 98. BrockusRED | 112. Vim Vigor Dance Company |
| 86. SALT Contemporary Dance | 99. Ellen Sinopoli Dance Company | 113. Michiyaya Dance Company |
| 87. MashUp Contemporary Dance Company | 100. Danse4nia Repertory Ensemble | 114. Tiffany Mills Company |
| 88. Lydia Johnson Dance | 101. Hélène Simoneau Danse | 115. Kairos Dance Theater |
| 89. Boston Dance Theater | 102. New Dialect | 116. Rennie Harris Pure Movement |
| 90. Stefanie Nelson Dance Group | 103. Black Label Movement | 117. Hivewild Dance Company |
| 91. Houston Contemporary Dance | 104. Alison Cook Beatty Dance | 118. BoSoma Dance Company |
| 92. Owen/Cox Dance Group | 105. Visceral Dance Chicago | 119. Liss Fain Dance |
| 93. Sidra Bell Dance New York | 106. Khecarí | 120. Davis Contemporary Dance Company |
| 94. Reggie Wilson / Fist and Heel Performance Group | 107. Khambatta Dance Company | 121. Amy Marshall Dance Company |
| 95. Keigwin + Company | 108. Wylliams-Henry Contemporary Dance | 122. Chamberdance |
| 96. Peridance Contemporary Dance Company | 109. Deborah Hay Dance Co | 123. Moraporvida Contemporary Dance |
| 97. Dance Iquail | 110. Eryc Taylor Dance | 124. Pony Box Dance Theatre |
| | 111. Artichoke Dance Company | |

FY2020 “Largest 50” U.S Contemporary and Modern Companies

Note: DDP did not publish a contemporary and modern company ranking report based on FY2020 information due to a focus on the Gender Equity Index for our 2022 strategic planning. However, for the purposes of this report, DDP has sourced FY2020 information for the initial 127 companies studied in Part I of this report and provided the following ranking for the **Largest 75** companies:

- | | | |
|---------------------------------------|----------------------------------|-----------------------------------|
| 1. Alvin Ailey American Dance Theater | 17. Diavolo Dance Theatre | 36. Koresh Dance Company |
| 2. Paul Taylor Dance Company | 18. Parsons Dance | 37. AXIS Dance Company |
| 3. Mark Morris Dance Group | 19. Dance Kaleidoscope | 38. Nimbus Dance |
| 4. Gibney Company | 20. Urbanity Dance | 39. Bruce Wood Dance |
| 5. Bill T. Jones/Arnie Zane Company | 21. PHILADANCO! | 40. Joe Goode Performance Group |
| 6. Hubbard Street Dance Chicago | 22. Urban Bush Women | 41. Carolyn Dorfman Dance |
| 7. ODC/Dance Company | 23. A.I.M by Kyle Abraham | 42. Camille A. Brown & Dancers |
| 8. Dallas Black Dance Theatre | 24. Spectrum Dance Theater | 43. Whim W’Him |
| 9. Martha Graham Dance Company | 25. Minnesota Dance Theatre | 44. GroundWorks DanceTheater |
| 10. STREB Extreme Action Company | 26. NW Dance Project | 45. Doug Varone and Dancers |
| 11. Step Afrika! | 27. TU Dance | 46. Malashock Dance |
| 12. L.A. Dance Project | 28. Garth Fagan Dance | 47. Invertigo Dance Theatre |
| 13. Pilobolus | 29. Limón Dance Company | 48. GALLIM |
| 14. Dayton Contemporary Dance Company | 30. Battery Dance | 49. Lula Washington Dance Theatre |
| 15. Trisha Brown Dance Company | 31. Stephen Petronio Company | 50. Red Clay Dance Company |
| 16. Cleo Parker Robinson Dance | 32. Eisenhower Dance Detroit | |
| | 33. Repertory Dance Theatre | |
| | 34. Ririe-Woodbury Dance Company | |
| | 35. BANDALOOP | |

FY2020 "Additional 25" U.S. Contemporary and Modern Companies

- | | | |
|---------------------------------|---|--|
| 51. Sarasota Contemporary Dance | 61. Jacob Jonas | 70. Wellspring/Cori Terry & Dancers |
| 52. Contra Tiempo | 62. Dana Tai Soon Burgess Dance Company | 71. Owen-Cox Dance Group |
| 53. Big Muddy Dance Company | 63. Emerge 125 | 72. Gregory Hancock Dance Theatre |
| 54. BODYTRAFFIC | 64. Threads Dance Project | 73. Lineage Dance |
| 55. Inlet Dance Theater | 65. Buglisi Dance Theatre | 74. New Dialect |
| 56. Backhausdance | 66. Rennie Harris Pure Movement | 75. Peridance Contemporary Dance Company |
| 57. Open Dance Project | 67. Hedwig Dances | |
| 58. Nai-Ni Chen Dance Company | 68. Jamel Gaines Creative Outlet | |
| 59. Blue13 Dance Company | 69. LEVYDance | |
| 60. Viver Brasil Dance Company | | |

FY2019 "Largest 50" U.S. Contemporary and Modern Companies

- | | | |
|---------------------------------------|---------------------------------------|-----------------------------------|
| 1. Alvin Ailey American Dance Theater | 16. Dayton Contemporary Dance Company | 34. Eisenhower Dance Detroit |
| 2. Mark Morris Dance Group | 17. Urban Bush Women | 35. Camille A. Brown & Dancers |
| 3. Paul Taylor Dance Company | 18. NW Dance Project | 36. Ririe-Woodbury Dance Company |
| 4. Gibney Company | 19. Spectrum Dance Theater | 37. BODYTRAFFIC |
| 5. Hubbard Street Dance Chicago | 20. Trisha Brown Dance Company | 38. Lula Washington Dance Theatre |
| 6. Bill T. Jones/Arnie Zane Company | 21. A.I.M by Kyle Abraham | 39. Repertory Dance Theatre |
| 7. ODC/Dance Company | 22. Diavolo Dance Theatre | 40. PHILADANCO! |
| 8. Martha Graham Dance Company | 23. Battery Dance | 41. Bruce Wood Dance |
| 9. Dallas Black Dance Theatre | 24. Urbanity Dance | 42. Blue13 Dance Company |
| 10. Pilobolus | 25. Dance Kaleidoscope | 43. Joe Goode Performance Group |
| 11. L.A. Dance Project | 26. TU Dance | 44. Doug Varone and Dancers |
| 12. STREB Extreme Action Company | 27. Garth Fagan Dance | 45. GALLIM |
| 13. Step Afrika! | 28. BANDALOOP | 46. Nimbus Dance |
| 14. Cleo Parker Robinson Dance | 29. Limón Dance Company | 47. GroundWorks DanceTheater |
| 15. Parsons Dance | 30. Stephen Petronio Company | 48. Malashock Dance |
| | 31. Minnesota Dance Theatre | 49. Carolyn Dorfman Dance |
| | 32. Koresh Dance Company | 50. Whim W'Him |
| | 33. AXIS Dance Company | |

Preliminary FY2022 Rankings

- | | | |
|---------------------------------------|---------------------------------------|------------------------------|
| 1. Alvin Ailey American Dance Theater | 8. Martha Graham Dance Company | 15. Dance Kaleidoscope |
| 2. Gibney Company | 9. Step Afrika! | 16. NW Dance Project |
| 3. Mark Morris Dance Group | 10. A.I.M by Kyle Abraham | 17. Spectrum Dance Theater |
| 4. Bill T. Jones/Arnie Zane Company | 11. Dayton Contemporary Dance Company | 18. PHILADANCO! |
| 5. Paul Taylor Dance Company | 12. STREB Extreme Action Company | 19. Stephen Petronio Company |
| 6. Hubbard Street Dance Chicago | 13. Parsons Dance | 20. Urbanity Dance |
| 7. Dallas Black Dance Theatre | 14. Limón Dance Company | 21. Minnesota Dance Theatre |
| | | 22. AXIS Dance Company |
| | | 23. Nimbus Dance |
| | | 24. Battery Dance |

- | | | |
|---|--|---------------------------------------|
| 25. Jamel Gaines Creative Outlet | 46. Sarasota Contemporary Dance | 67. Lydia Johnson Dance |
| 26. Eisenhower Dance Detroit | 47. JAE - Jean Appolon Expressions | 68. Dance Iquail |
| 27. Repertory Dance Theatre | 48. Flyaway Productions | 69. Black Label Movement |
| 28. Red Clay Dance Company | 49. Inlet Dance Theater | 70. Eryc Taylor Dance |
| 29. Garth Fagan Dance | 50. Blue13 Dance Company | 71. New Dialect |
| 30. Bruce Wood Dance | 51. Dimensions Dance Theater | 72. Khambatta Dance Company |
| 31. Trisha Brown Dance Company | 52. Lineage Dance | 73. Alison Cook Beatty Dance |
| 32. Ririe-Woodbury Dance Company | 53. Owen/Cox Dance Group | 74. Stefanie Nelson Dance Group |
| 33. Rennie Harris Pure Movement | 54. SALT Contemporary Dance | 75. Pony Box Dance Theatre |
| 34. Joe Goode Performance Group | 55. Wellspring/Cori Terry & Dancers | 76. Ellen Sinopoli Dance Company |
| 35. Doug Varone and Dancers | 56. Backhausdance | 77. Wylliams/Henry Contemporary Dance |
| 36. TU Dance | 57. Hedwig Dances | 78. Houston Contemporary Dance |
| 37. Groundworks Dancetheater | 58. Robert Moses Kin | 79. LEVYDance |
| 38. Emerge 125 | 59. Hélène Simoneau Danse | 80. MICHIIYAYA |
| 39. Carolyn Dorfman Dance Company | 60. Threads Dance Project | 81. Deborah Hay Dance Company |
| 40. Dana Tai Soon Burgess Dance Company | 61. Aerial Dance Chicago | 82. Tiffany Mills Company |
| 41. Whim W'Him | 62. Buglisi Dance Theatre | 83. Artichoke Dance Company |
| 42. Nai-Ni Chen Dance Company | 63. Danse4nia Repertory Ensemble | 84. BoSoma Dance Company |
| 43. Big Muddy Dance Company | 64. MashUp Contemporary Dance Company | 85. Liss Fain Dance |
| 44. Malashock Dance | 65. Sidra Bell Dance New York | 86. Amy Marshall Dance Company |
| 45. Open Dance Project | 66. Peridance Contemporary Dance Company | 87. Moraporvida Contemporary Dance |

APPENDIX B: FY2021 Start and End Dates

Company	Budget Year
Dallas Black Dance Theatre	6/1/20-5/31/21
Alvin Ailey American Dance Theater	7/1/20-6/30/21
Battery Dance	7/1/20-6/30/21
Big Muddy Dance Company	7/1/20-6/30/21
Bill T. Jones/Arnie Zane Company	7/1/20-6/30/21
Carolyn Dorfman Dance	7/1/20-6/30/21
Dance Kaleidoscope	7/1/20-6/30/21
Dayton Contemporary Dance Company	7/1/20-6/30/21
Diavolo Dance Theatre	7/1/20-6/30/21
Doug Varone and Dancers	7/1/20-6/30/21
Emerge 125	7/1/20-6/30/21
Garth Fagan Dance	7/1/20-6/30/21
Gibney Company	7/1/20-6/30/21
GroundWorks DanceTheater	7/1/20-6/30/21
Joe Goode Performance Group	7/1/20-6/30/21
Limón Dance Company	7/1/20-6/30/21
Lineage Dance	7/1/20-6/30/21
Malashock Dance	7/1/20-6/30/21
Mark Morris Dance Group	7/1/20-6/30/21
Martha Graham Dance Company	7/1/20-6/30/21
Minnesota Dance Theatre	7/1/20-6/30/21
Nai-Ni Chen Dance Company	7/1/20-6/30/21
Nimbus Dance	7/1/20-6/30/21
Parsons Dance	7/1/20-6/30/21
Paul Taylor Dance Company	7/1/20-6/30/21
PHILADANCO!	7/1/20-6/30/21
Red Clay Dance Company	7/1/20-6/30/21
Repertory Dance Theatre	7/1/20-6/30/21

Company	Budget Year
Ririe-Woodbury Dance Company	7/1/20-6/30/21
Sarasota Contemporary Dance	7/1/20-6/30/21
Stephen Petronio Company	7/1/20-6/30/21
STREB Extreme Action Company	7/1/20-6/30/21
Trisha Brown Dance Company	7/1/20-6/30/21
Urbanity Dance	7/1/20-6/30/21
Whim W'Him	7/1/20-6/30/21
Eisenhower Dance Detroit	8/1/20-7/31/21
Spectrum Dance Theater	8/1/20-7/31/21
Step Afrika!	8/1/20-7/31/21
Hubbard Street Dance Chicago	9/1/20-8/31/21
Inlet Dance Theater	9/1/20-8/31/21
TU Dance	9/1/20-8/31/21
Wellspring/Cori Terry & Dancers	9/1/20-8/31/21
Kim Robards Dance	10/1/20-9/30/21
Pilobolus	10/1/20-9/30/21
Urban Bush Women	10/1/20-9/30/21
NW Dance Project	11/1/20-10/31/21
Aerial Dance Chicago	1/1/21-12/31/21
AXIS Dance Company	1/1/21-12/31/21
Blue13 Dance Company	1/1/21-12/31/21
BODYTRAFFIC	1/1/21-12/31/21
Bruce Wood Dance	1/1/21-12/31/21
Camille A. Brown & Dancers	1/1/21-12/31/21
Cleo Parker Robinson Dance	1/1/21-12/31/21
Contra Tiempo	1/1/21-12/31/21
Dana Tai Soon Burgess Dance Company	1/1/21-12/31/21
Flyaway Productions	1/1/21-12/31/21

Company	Budget Year
GALLIM	1/1/21-12/31/21
Gregory Hancock Dance Theatre	1/1/21-12/31/21
Invertigo Dance Theatre	1/1/21-12/31/21
Jacob Jonas	1/1/21-12/31/21
Jamel Gaines Creative Outlet	1/1/21-12/31/21
Koresh Dance Company	1/1/21-12/31/21
Kun-Yang Lin/Dancers	1/1/21-12/31/21
A.I.M by Kyle Abraham	1/1/21-12/31/21
L.A. Dance Project	1/1/21-12/31/21
Lori Belilove & the Isabella Duncan Dance Company	1/1/21-12/31/21
Lula Washington Dance Theatre	1/1/21-12/31/21
Muntu Dance Theatre	1/1/21-12/31/21
ODC/Dance Company	1/1/21-12/31/21
Open Dance Project	1/1/21-12/31/21
BANDALOO	1/1/21-12/31/21
Threads Dance Project	1/1/21-12/31/21
Viver Brasil Dance Company	1/1/21-12/31/21
WHITE WAVE - Young Soon Kim Dance Company	1/1/21-12/31/21