



2023 U.S. DANCE FESTIVALS REPORT

DECEMBER 2023

Report Summary

This report is Dance Data Project® (DDP)'s fourth annual report examining the gender equity of performance programming and artistic directors at U.S. dance festivals.

In this report, DDP has only included U.S. based dance festivals, ensuring a more specific sample to examine trends related to gender equity. Previous DDP festival research has also included several non-U.S. festivals, and going forward, DDP will examine these in a separate study. DDP has also included dance film festivals and captured the methods of presentation for all festivals, including live, virtual, hybrid, or film, as dance on screen becomes an increasingly significant method of presentation.

Dance festivals provide a platform for commissioning new creative voices, as well as for sharing beloved works with new audiences. Festivals often present dance in community-oriented ways: bringing together a wide range of companies and choreographers, providing outdoor performances and child-friendly events, offering opportunities for submissions from emerging choreographers, and bringing esteemed artists to new locales. Festivals offer a key stepping stone for female choreographers, whose work may be seen by new audiences and critics. Analyzing gender equity at festivals provides a glimpse of the industry as a whole. For women to achieve parity in dance, particularly in ballet and choreographic commissions, they must continue to be given opportunities to present work at dance festivals and receive increased choreographic commissions at the largest dance companies that hold the most resources.

DDP's fourth annual report on dance festivals examined 39 festivals and increased the total number of works analyzed from 879 works in DDP's last [Festival Report](#) in 2021 to 1007 works analyzed in this most recent report. Findings show that women choreographed 50% of the works programmed at the dance festivals collected in 2023. This is the highest percentage of female-choreographed pieces yet.

Year-over-year comparisons of 2019, 2020, 2021, and 2023 festivals show an increasing number of works choreographed by women from 26% in 2019 to 50% in 2023. There has also been a steady increase in the average gender equity score¹ across the years from 0.3 in 2019 to 0.46 in 2023. However, only 36% of full-length works and 40% of world premieres were choreographed by women, both percentages falling below the percentage of overall programming. Such findings align with past reports, indicating that women remain less likely to receive the most coveted and lucrative commissions.

61.5% of the festivals were led by female artistic directors or equivalent leadership positions. Festivals led by women, on average, had a higher gender equity score in performance programming than festivals led by men (0.53 compared to 0.35). This indicates that festivals led by women are more likely to program works choreographed by women.

¹ Calculated by dividing the number of women-choreographed works by the number of total works for each festival.

Interestingly, this report also found that dance film festivals had a higher gender equity score in performance programming than live festivals (0.57 compared to 0.41). Live performances are more prominent and tend to be more prestigious in comparison to dance film, which is a newer medium. Live festivals' lower gender equity score may indicate less accessibility for women within more traditional and prestigious spheres.

Key Findings

- 61.5% of the festivals studied were led by women, compared to 36% led by men.
- 50% of the 1007 works recorded were choreographed by women.
- Of the 1007 works, 958 were part of a mixed-bill program, while only 45 were full-length works.
- **While 51% of mixed-bill works were choreographed by women, only 36% of full-length works were created by female choreographers.**
- 605 works were performed live, 297 works were presented as films, and 105 works were presented in a hybrid mode.
 - Across these modes, 49% of the live works, 52% of the film works, and 54% of the hybrid works were choreographed by women.
- 40% of the world premieres recorded were choreographed by women.
 - 28 of these world premieres by women were live works (44% of total live world premieres).
 - 2 of these world premieres by women were full-length works (40% of total full-length world premieres).
- The average gender equity score was 0.46, indicating that on average, 46% of the works programmed at U.S. festivals were choreographed by women.
- **The festivals led by women had an average gender equity score of 0.53, compared to 0.35 at the festivals led by men, indicating that women-led festivals programmed a higher percentage of women-choreographed works.**
- Film festivals had a higher average gender equity score of 0.57, compared to live festivals that had an average gender equity score of 0.42.
- Festivals that programmed works danced by professional ballet companies had a lower average gender equity score of 0.43 compared to festivals that did not program any works danced by professional ballet companies which had an average gender equity score of 0.51.
- Larger festivals² had an average gender equity score of 0.54, compared to 0.41 for smaller festivals.

² Festivals were considered larger if they programmed more than 20 works. In lieu of ranking by revenue or cost, festivals were categorized by the number of works programmed.

- Festivals with professional³ companies performing in their festivals had an average gender equity score of 0.4, versus festivals with nonprofessional or freelance performers that had an average gender equity score of 0.55.
- The average festival gender equity score increased from 0.3 in the first [Festival Report in 2019](#) to 0.46 in this Festival Report in 2023. Across the reported years, [2019](#), [2020](#), [2021](#), and 2023, the average festival gender equity score has steadily increased each year.⁴
- The number of women choreographed film works increased from 48% in 2021 to 52% in 2023. The number of women choreographed live works increased from 38% in 2021 to 49% in 2023.
- 24 festivals were included in both the 2021 Report and 2023 Report. Between the shared festivals from 2021 to 2023, the average gender equity score remained the same at 0.43.
- Between the 24 festivals recorded in both the 2021 to 2023 reports, the number of mixed-bill, live, film, and hybrid works by women increased from 2021.
 - The number of mixed-bill works by women increased from 46% to 49%, live works by women increased from 34% to 45%,
 - Film works by women increased from 48% to 50%
 - Hybrid works by women increased from 53% to 70%.
- **Notably, the number of full-length works by women decreased significantly from 47% in 2021 to 29% in 2023 between the 24 shared festivals.**

This Report includes the following sections:

- I. Festivals Analyzed
- II. Performance Programming Analysis
- III. Leadership Analysis
- IV. Year-to-Year Comparison
- V. Operational Definitions, Methods, Limitations, and Future Directions

Appendix: Festival Rankings by Gender Equity Score

³ Professional companies are defined as dance organizations where dancers and staff receive compensation for their performances.

⁴ 2019 and 2020 reports did not include any film festivals so comparisons could not be made between film works, live works, and hybrid works across all 4 years.

Section I: Festivals Analyzed

The following festivals were examined in DDP’s research and calculations for this report. The festivals included in this study were identified through various sources, including news articles, reviews, advertisements, previous reports, and directly from the festivals’ websites. These festivals were then filtered down to include only festivals that: 1) Featured dance programming in 2023, occurred in the U.S., and 2) had information publicly available on performance programming and choreographers. Please note that this sample does not encompass every 2023 U.S. dance festival. The following list of companies analyzed orders companies alphabetically.

- | | | |
|---|---|--|
| 1. American Dance Festival | 14. Dance St. Louis - Emerson SPRING TO DANCE® Festival | 28. Lake Tahoe Dance Festival |
| 2. BAAND Together Dance Festival | 15. Detroit Dance City Festival | 29. Los Angeles Dance Shorts Film Festival |
| 3. Ballet Sun Valley | 16. DUMBO Dance Festival | 30. Nantucket Dance Festival |
| 4. BAM Next Wave 2023* | 17. Dual Rivet: MADE BY WOMEN 2023* | 31. Nashville Dance Festival* |
| 5. Bates Dance Festival | 18. Fall For Dance Festival | 32. Palm Desert Choreography Festival* |
| 6. Battery Dance Festival* | 19. Fall For Fall Dance Festival* | 33. River Dance Festival* |
| 7. Black Choreographers Festival* | 20. Fire Island Dance Festival* | 34. San Francisco Dance Film Festival |
| 8. Contemporary Dance Choreography Festival (CDCFest) | 21. Hamptons Dance Project | 35. Sans Souci Festival of Dance Cinema |
| 9. Crossing The Line Festival* | 22. Harvest Chicago Contemporary Dance Festival | 36. Screen Dance International |
| 10. Dance Camera West OVID.tv Virtual Festival | 23. Hudson Valley Dance Festival* | 37. Seattle International Dance Festival |
| 11. The Dance Gallery Festival | 24. Jacob’s Pillow Dance Festival | 38. Spector Dance Choreographers Showcase* |
| 12. Dance on Camera Festival | 25. Kaatsbaan Spring and Summer Festival | 39. Vail Dance Festival |
| 13. Dance Reflections* | 26. kNOwBOX dance Film Festival* | |
| | 27. Laguna Dance Festival | |

*Festivals with an asterisk were analyzed by DDP for the first time in this report and were not included in calculations for 2021, 2020, or 2019 dance festivals.

The festivals included in this report had works that were performed through various mediums. DDP has categorized programming as either live, virtual, film, or hybrid.⁵ The lists below indicate which mode of presentation each festival presented in 2023. Note that some festivals presented their works through multiple mediums, and are thus included in more than one category.

5 **Live** - performed in-person for an in-person audience.
Virtual - created as in-person works for the stage, but videoed and presented virtually.
Film - created with the intention of being shown on a screen rather than stage.
Hybrid - presented as both live and virtual.

Live Programming

- American Dance Festival
- BAAND Together Dance Festival
- Ballet Sun Valley
- BAM Next Wave 2023
- Bates Dance Festival
- Black Choreographers Festival
- Contemporary Dance Choreography Festival
- Crossing The Line Festival
- Dance Reflections
- Dance St. Louis - Emerson SPRING TO DANCE® Festival
- Detroit Dance City Festival
- DUMBO Dance Festival
- Dual Rivet: MADE BY WOMEN 2023
- Fall For Dance Festival
- Fall For Fall Dance Festival
- Fire Island Dance Festival
- Hamptons Dance Project
- Hudson Valley Dance Festival
- Jacob's Pillow Dance Festival
- Kaatsbaan Spring Festival
- Laguna Dance Festival
- Lake Tahoe Dance Festival
- Nantucket Dance Festival
- Nashville Dance Festival
- NW Dance Project
- Palm Desert Choreography Festival
- River Dance Festival
- Seattle International Dance Festival
- Spector Dance Choreographers Showcase
- Vail Dance Festival

Film Programming

- Dance Camera West OVID.tv Virtual Festival
- Dance Gallery Festival
- Dance on Camera Festival
- Dual Rivet: MADE BY WOMEN 2023
- Harvest Chicago Contemporary Dance Festival
- kNOWBOX dance Film Festival
- Los Angeles Dance Film Festival
- San Francisco Dance Film Festival
- Sans Souci Festival of Dance Cinema
- Screen Dance International

Hybrid Programming

- Battery Dance Festival
- Harvest Chicago Contemporary Dance Festival
- Sans Souci Festival of Dance Cinema

The following festivals, which were included by DDP in previous festival reports, were excluded from this report due to one or more of the following reasons: no dance festival programming in 2023, not based in the U.S., and insufficient publicly available information for data analysis. They are listed alphabetically below, and color-coded by reason for exclusion.

- Austin Dance Festival
- Ballet Across America
- Ballet West's Choreographic Festival
- Cannes Dance Festival
- Cape Dance Festival
- CHOP SHOP
- CoLab Dance
- Collective Thread Dance Festival
- Dance Salad Festival
- DanceAfrica
- Edinburgh Fringe Festival
- Festival Internacional de Música y Danza de Granada
- The Grange Festival
- International Ballet Festival of Miami
- International Festival of Ballet and Music – Nervi
- HH11 Dance Festival
- Little Island Dance Festival
- Los Angeles Dance Festival
- Oklahoma International Dance Festival
- MixMatch Dance Festival
- Panama Ballet Festival
- Spoleto Festival Italy
- Traverse City Dance Project
- Stern Grove Festival
- Vineyard Arts Project
- Virtual Pathways Dance Festival

Key: No dance festival programming in 2023
Not based in the U.S.
Insufficient information available

Section II: Performance Programming Analysis

From the sample of 39 festivals, DDP’s research team recorded all individual works programmed in festival performances. The works were then classified by gender of choreographer into the following categories: choreographed by women, choreographed by men, choreographed by co-choreographers of different genders, and choreographed by gender expansive individuals.⁶ In the cases of works that were created by more than one choreographer of the same gender, the work was classified under that gender category.

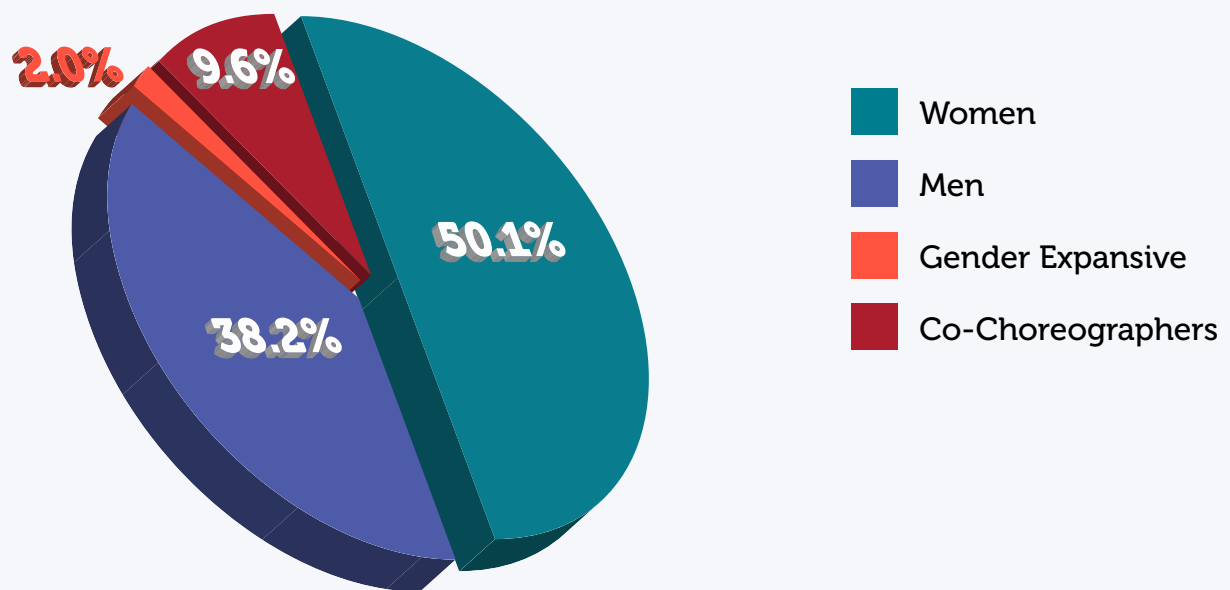
Within this section, the works are also analyzed by additional variables: mode of performance, premiere, and length of work.

Gender Distribution of Choreographers

At the 39 total festivals, 1007 choreographic works were recorded. Of these, 50% were choreographed by women.

All Choreographic Works (choreographed by)

Women	Men	Co-Choreographers of Different Genders	Gender Expansive Choreographers
50%	38%	10%	2%



⁶ For the full operational definition of gender used, refer to Section VI. Operational Definitions.

Average Gender Equity Scores

Within the sample of festivals, the number of works recorded per festival varies greatly, from as few as 3 works to as many as 225. To better analyze the average gender equity in festival performance programming, a gender equity score was calculated for each festival. A score of 1.0 indicates that all works were choreographed by women, a score of 0.0 indicates no works were choreographed by women, and a score of 0.5 indicates half of the works were choreographed by women. Please refer to [Section VI: Methods](#) for more information regarding how this score was calculated.

In 2023, the average gender equity score was 0.46, indicating that on average, 46% of works were choreographed by women. The highest score of 0.86 was given to **Dual Rivet: Made By Women 2023** festival where 86% of works were choreographed by women (the other 14% of works within this festival were choreographed by gender expansive individuals). The lowest score was 0.00, given to **BAM Next Wave 2023** festival which included no works choreographed by women out of 4 total works programmed.

Gender Equity Scores in Performance Programming



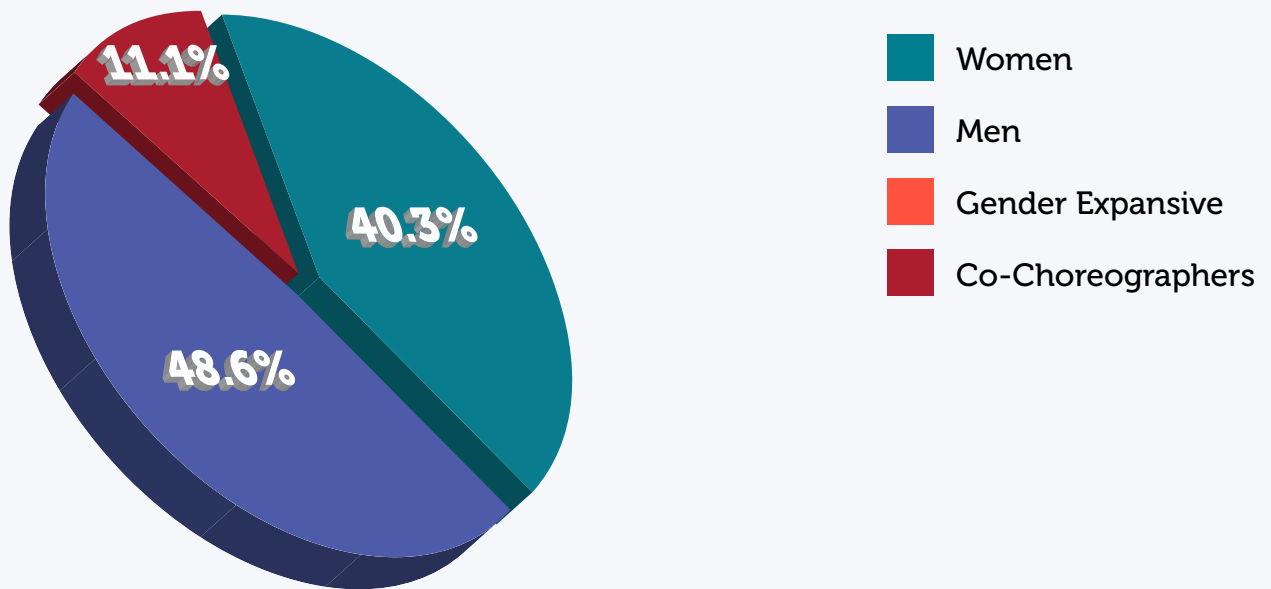
Note: Festivals that programmed a higher number of works contributed more heavily to the overall percentages, as given in the other findings of this section. The gender equity scores are calculated by festival meaning that every festival contributes equally to those scores. Gender equity scores refer only to the percentage of works choreographed by women: no other equity factors were included.

World Premieres

72 works were identified as world premieres.⁷ Of these, 40% were choreographed by women. The percentage of world premieres choreographed by women increased by 0.04 between 2021 and 2023, indicating that the festivals sampled in 2023 programmed more choreographic world premieres by women than the festivals sampled in 2021.

World Premieres (choreographed by)

Women	Men	Co-Choreographers of Different Genders	Gender Expansive Choreographers
40%	49%	11%	0%



Further Analysis:

- Of the 72 world premieres, 64 works, or 89%, were presented live.
- 5 live world premieres were full-length works, and 2 (40%) of them were choreographed by women.⁸
- 59 live world premieres were mixed-bill works, and 26 (44%) of them were choreographed by women.

⁷ It is likely that the actual number of world premieres was higher than 72. Works which were not explicitly identified or verified as world premieres were not included in this calculation.

⁸ The two full-length world premieres choreographed by women are *She's Auspicious* by Mythili Prakash (Jacob's Pillow Dance Festival) and "were we birds?" by Cara Hagan in collaboration with dancers Tammy Carrasco and Laura Gutierrez.

Mode of Presentation

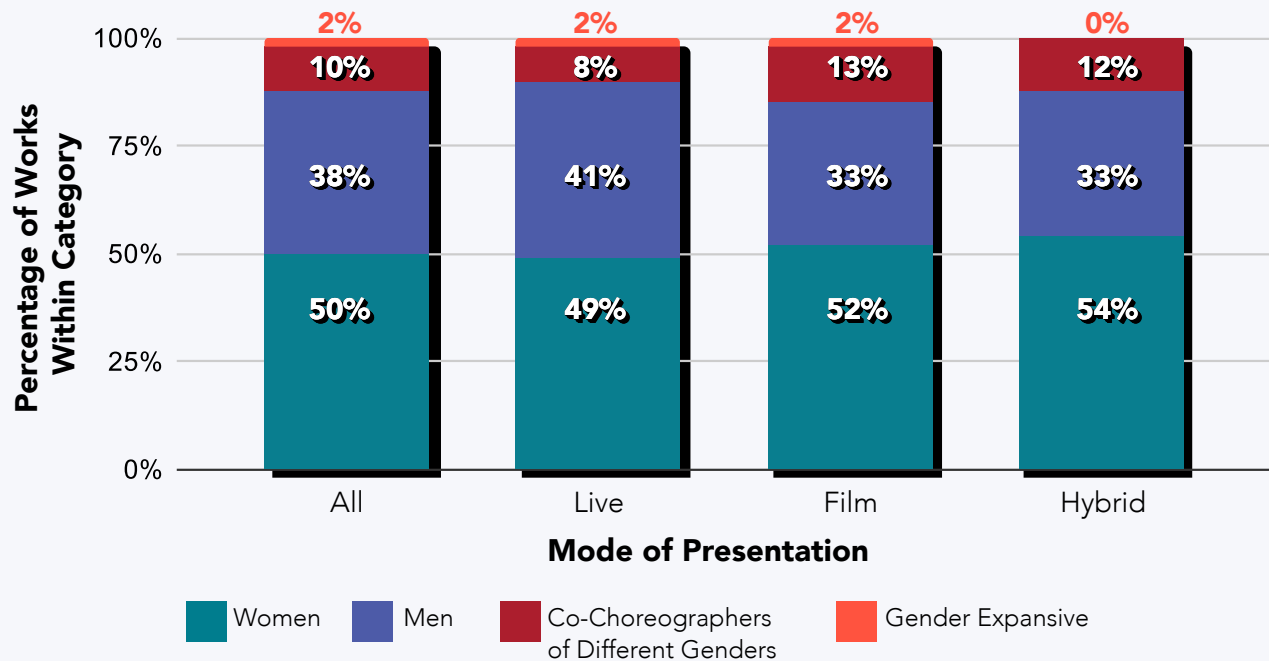
The works were classified by the following modes of presentation: live, virtual⁹, film, and hybrid.

- 605 works were performed live - performed in person for an in-person audience.
- 297 works were presented as films - created to be shown on a screen rather than on stage.
- 105 works were presented in a hybrid mode - available both live and virtual.

The following chart provides a breakdown of the percentage of works choreographed by each gender and the modes of presentation.

Mode of Presentation	Women	Men	Co-Choreographers of Different Genders	Gender Expansive Choreographers
Live	49%	41%	8%	2%
Films	52%	33%	13%	2%
Hybrid	54%	33%	12%	0%

Modes of Presentation (choreographed by)



⁹ No works were performed live virtually - they were created as in-person works for the stage, but videoed and presented virtually.

Type of Work

The works were also categorized either as mixed-bill or full-length, depending respectively, whether they appeared in a performance or presentation with other works or alone.¹⁰

958 works were mixed-bill works (i.e., alongside other works). As this makes up 95% of the total number of works presented, the gender distribution of choreographers closely mirrors the overall total (51% women-choreographed works).

45 works, 5% of the total number of works presented, were presented as full-length works (i.e., comprising an entire program, presented alone).

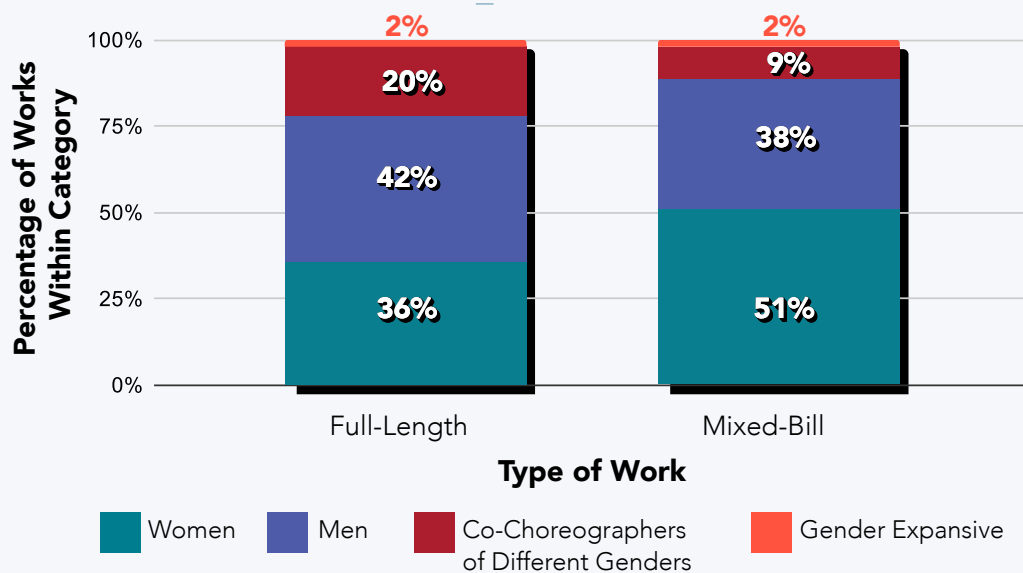
Full-Length Works (choreographed by)

Women	Men	Co-Choreographers of Different Genders	Gender Expansive Choreographers
36%	42%	20%	2%

Mixed-Bill Works (choreography by)

Women	Men	Co-Choreographers of Different Genders	Gender Expansive Choreographers
51%	38%	9%	2%

Full-Length and Mixed-Bill Works (choreographed by)



¹⁰ Full-Length works - comprised an entire program, presented alone.
Mixed-Bill works - comprised part of a program, presented alongside other works of similar length

Section III: Leadership Analysis

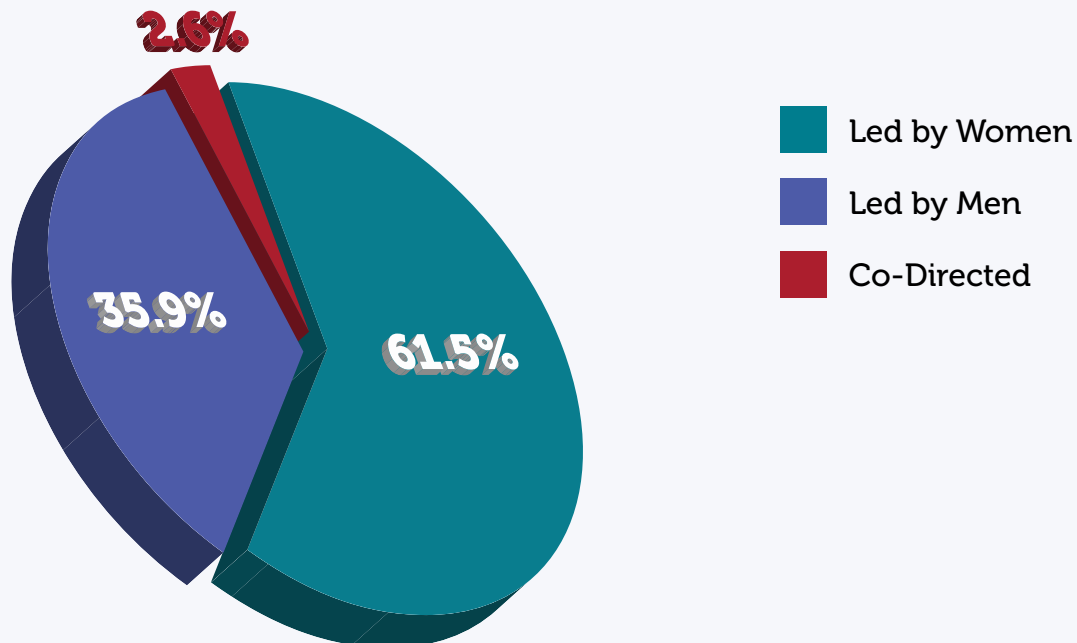
For each festival, the DDP research team recorded the gender of the artistic director(s) or the person(s) whose titles most closely aligned with the role. Festivals vary in structure, and the titles of the recorded leaders also differ. Other titles include Director, Producer, Executive Director, Founder, and other similar titles.¹¹

Among the eight festivals recorded as being led by co-artistic directors, six were exclusively led by women, resulting in their classification as women-led festivals. For one festival, all directors were men and was categorized as a male-led festival. The remaining festival was led by a male and female team of co-artistic directors and was classified as being led by both.

Of the 39 festivals:

- 24 were led by women (61.5%)
- 14 were led by men (36%)
- 1 was led by a man and a woman (2.5%)

Leadership Breakdown

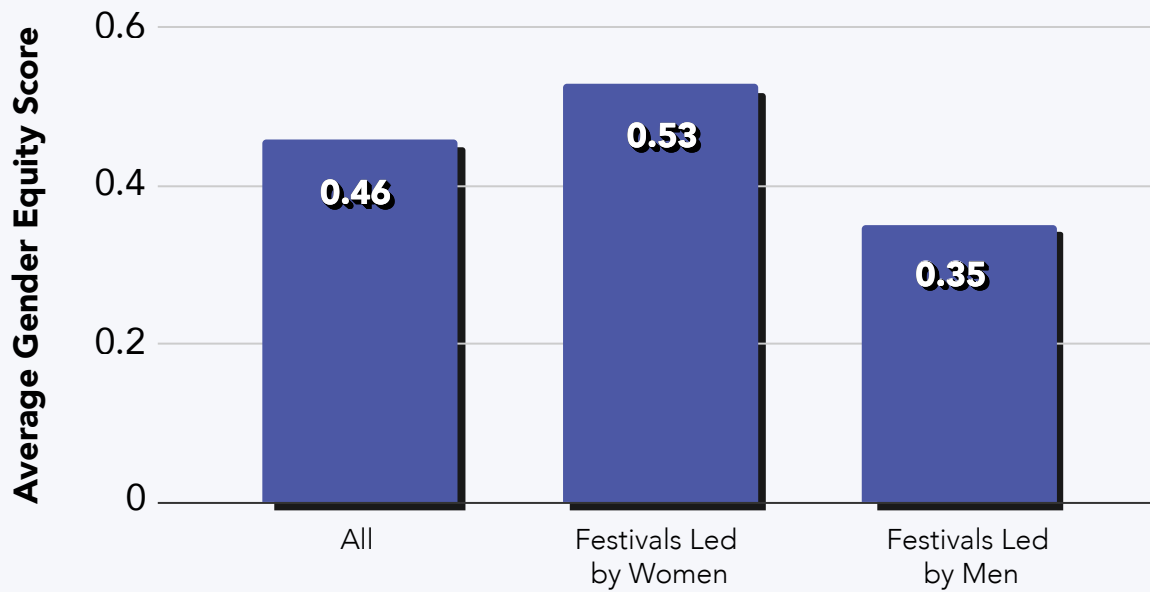


¹¹ For one festival, BAAND Together Dance Festival, no artistic director was recorded. This festival was held at Lincoln Center and was a collaboration between five companies: Ballet Hispánico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet, and Dance Theatre of Harlem.

At the festivals led by women, the average gender equity score was 0.53.

At the festivals led by men, the average gender equity score was 0.35.

Average Gender Equity Scores



Leadership of Festivals by Gender

Section IV: Year-Over-Year Comparison

As this report is DDP’s fourth annual report on dance festivals, the following section compares DDP’s findings between years. To better understand the context surrounding these findings and the limitations, such as differences in size and qualifying factors of samples, please refer to **Section VI. Limitations.**

To more accurately compare DDP’s findings between years, all calculations for 2020 were adjusted to remove non-U.S. festivals. Additionally, 2021 and 2023 dance films were removed to make more accurate comparisons between 2019 and 2020 data which did not contain any film works.

Note: 10 festivals were included in all four reports, and an additional four festivals were included in both 2020, 2021, and 2023 analysis.¹²

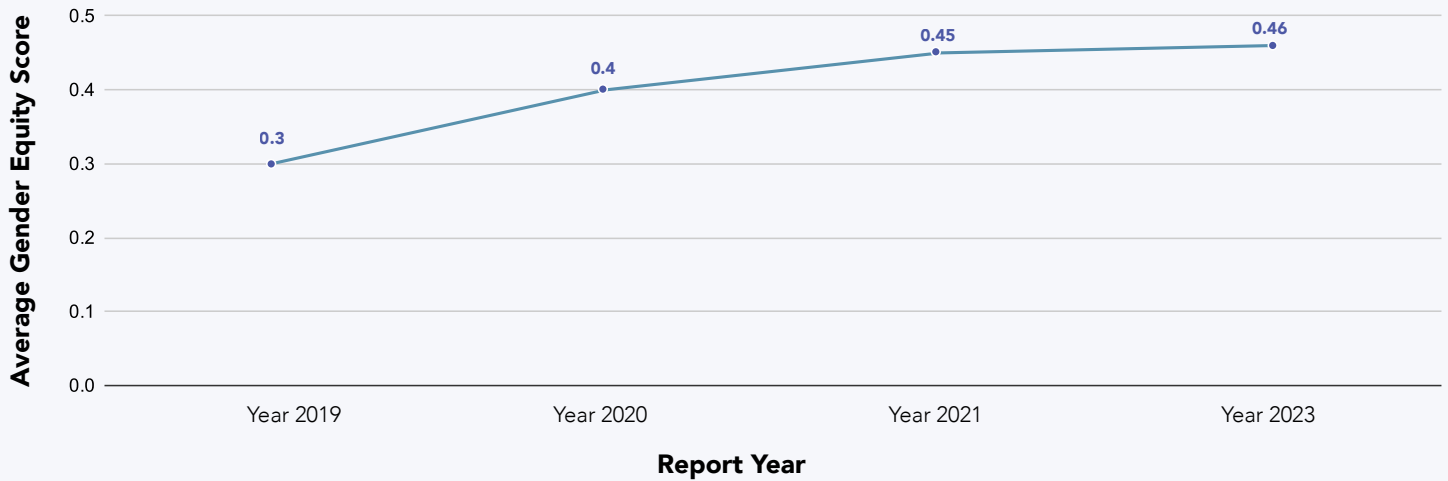
Average Festival Gender Equity Scores

The average festival gender equity scores have increased from 0.30 to 0.46 from 2019 to 2023, indicating that the festivals in 2023 programmed more choreographic works by women than the festivals examined in 2019.

<i>Festival Year</i>	<i>Average Gender Equity Score</i>
2019	0.30
2020	0.40
2021	0.45
2023	0.46

¹² DDP did not publish a report based on 2022 festivals due to a focus on the [Gender Equity Index](#) for our 2022 strategic planning.

Average Gender Equity Scores Across the Years



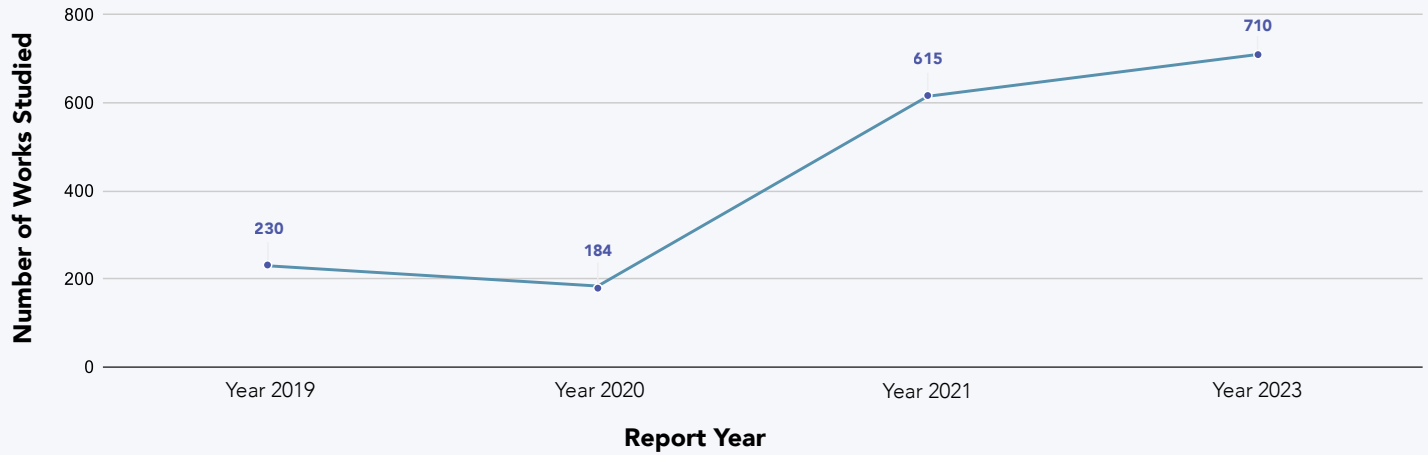
All Works

The overall percentage of works choreographed by women also increased between 2019 and 2023, from 26% to 50%.

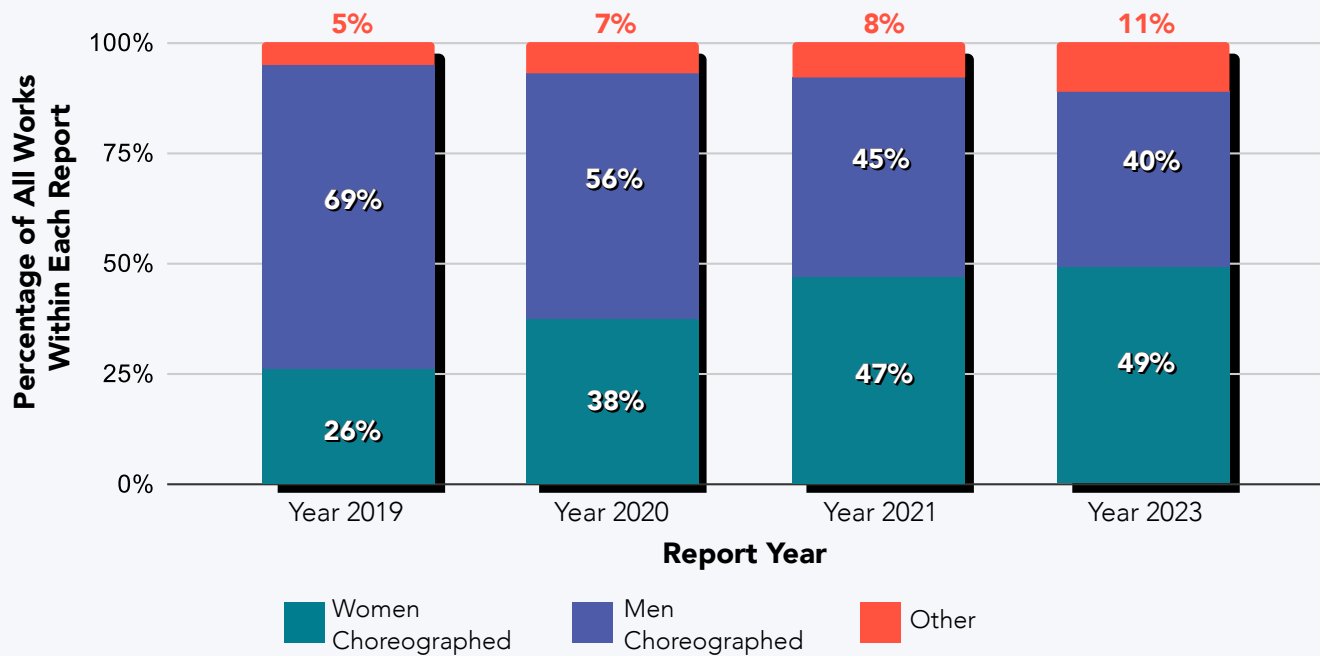
Festival Year	Number of Works Studied	Women Choreographed	Men Choreographed	Other ¹³
2019	230	26%	69%	5%
2020	184	38%	56%	7%
2021	615	47%	45%	8%
2023	710	49%	40%	11%

¹³ The category of "Other" encompasses the following: works by choreographers of uncategorized genders, works by gender expansive choreographers, and works by co-choreographers of different genders.

Number of Works Studied



Choreographic Breakdown by Gender Across Years

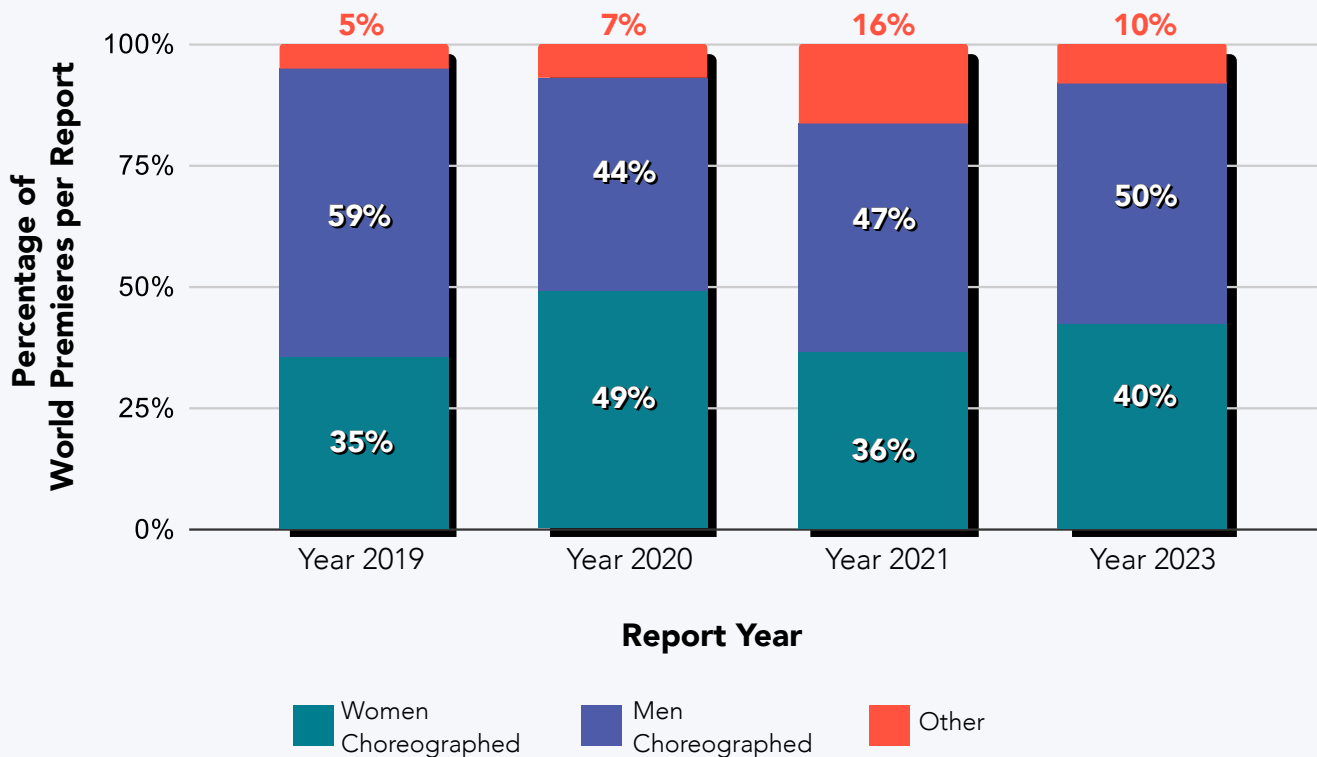


World Premieres

The percentage of premieres choreographed by women varies between years, with the highest percentage in 2020 at 49%.

<i>Festival Year</i>	<i>Total World Premieres Studied</i>	<i>Women Choreographed</i>	<i>Men Choreographed</i>	<i>Other</i>
2019	37	35%	59%	5%
2020	59	49%	44%	7%
2021	116	36%	47%	16%
2023	70	40%	50%	10%

World Premieres Choreographic Breakdown Across Years



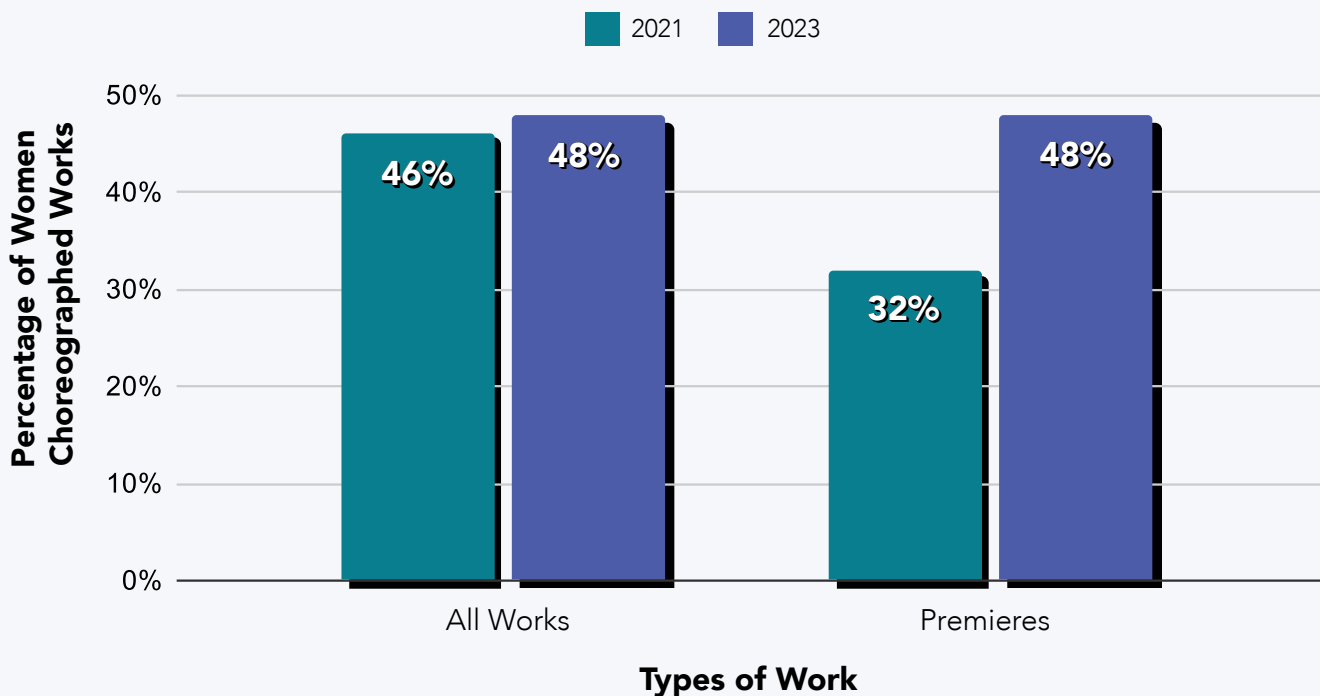
Comparisons Between 2021 and 2023 Shared Festivals

24 festivals were included in both 2021 and 2023 Festival Reports' analyses. In order to make more direct comparisons between festivals, this section compares only the data from the 24 festivals that were included in both the 2021 and 2023 Festival Reports. While the number of works by women increased between 2021 and 2023 for world premieres, live works, film works, hybrid works, and mixed-bill works, **the number of full-length works by women decreased significantly from 47% in 2021 to 29% in 2023.**

Within the shared 24 festivals, the average gender equity score remained the same at 0.43 between 2021 and 2023. The percentage of women-choreographed works increased from 46% in 2021 to 48% in 2023. The percentage of women-choreographed world premieres significantly increased from 32% in 2021 to 48% in 2023.

Festival Year	Average Gender Equity Score	Number of Festivals Studied	Women Choreographed	Total World Premieres Studied	Women Choreographed World Premieres
2021	0.43	24	46%	95	32%
2023	0.43	24	48%	52	48%

Shared Festivals: All Works and Premieres



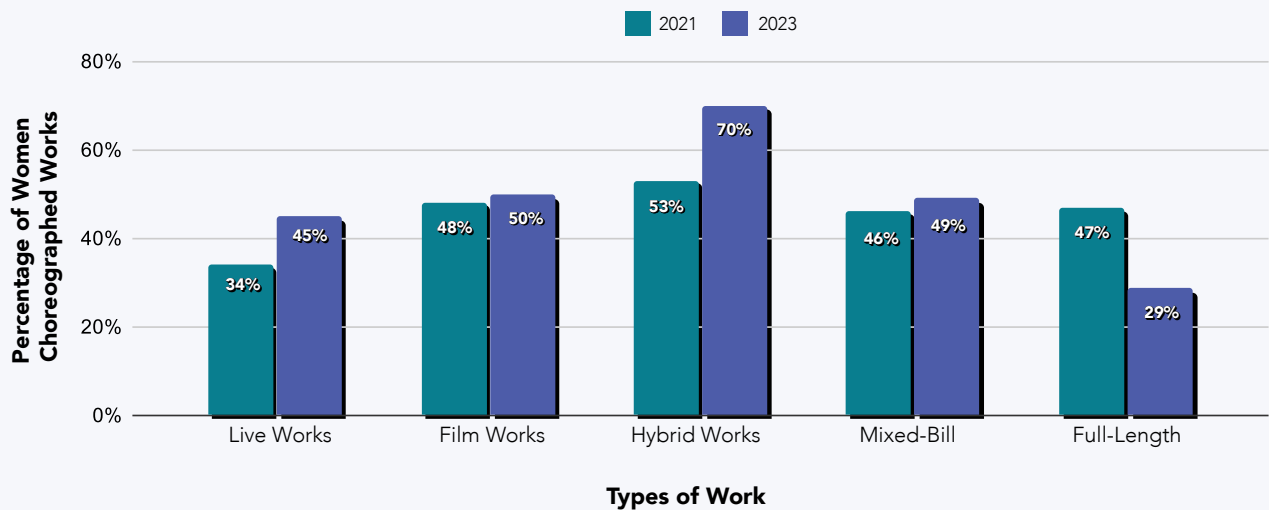
The number of women choreographed works increased across all modes of presentation.¹⁴ Women choreographed live works increased from 34% in 2021 to 45% in 2023. Women choreographed film works increased from 48% in 2021 to 50% in 2023. Hybrid works saw the largest increase of works choreographed by women rising from 53% in 2021 to 70% in 2023.

Festival Year	Total Live Works Studied	Women Choreographed Live Works	Total Film Works Studied	Women Choreographed Film Works	Total Hybrid Works Studied	Women Choreographed Hybrid Works
2021	290	34%	264	48%	43	53%
2023	423	45%	271	50%	40	70%

The number of female choreographed works also increased for mixed-bill works, from 46% in 2021 to 49% in 2023. However, the number of full-length women choreographed works significantly decreased from 47% in 2021 to 29% in 2023.

Festival Year	Total Mixed-Bill Works Studied	Women Choreographed Mixed-Bill Works	Total Full-Length Works Studied	Women Choreographed Full-Length Works
2021	708	46%	34	47%
2023	703	49%	31	29%

Comparisons Between 2021 and 2023 Shared Festivals



¹⁴ Except within the virtual works category, none of the other 24 2023 festivals presented their works completely virtually.

Section V: Operational Definitions, Methods, Limitations, and Future Directions

Operational Definitions

Choreographic Works

Choreographic works - or works, are defined as individual pieces of choreography and are classified by the following: live, virtual, film, or hybrid; full-length or mixed-bill; and, world premiere or non premiere.

Live works - performed in person for an in-person audience.

Virtual works - created as in-person works for the stage, but video recorded and presented virtually.

Film works - created to be shown on a screen rather than the stage.

Hybrid works - presented as both live and virtual.

Full-Length works - works comprising an entire program, presented alone.

Mixed-Bill works - works that comprised part of a program, presented alongside other works of similar length.

World Premieres - refers to works which were presented for the first time.

Dance Festival

Dance-focused festivals, or festivals whose programming consisted of multiple (more than one) professional (i.e., non-student) dance performances or presentations, including films and virtual works, particularly in the styles of ballet, contemporary, and/or modern dance.

Gender

For this study, choreographers and artistic directors were categorized into four gender identity categories: women, men, gender expansive, and mixed gender. The mixed gender category was used for festivals that were led by co-artistic directors of different genders. The term gender expansive is used to encompass those who identify as nonbinary 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 festival website.

DDP respects and affirms the gender identities of individuals - in all cases DDP made every effort to accurately represent the gender identity of each individual.

Gender Equity Scores

Gender equity scores for each festival was calculated as the ratio of women-choreographed works to total works. Equity scores refer to the percentage of works choreographed by women at dance festivals. No other equity factors are included.

Professional Companies

Professional companies are defined as dance organizations where dancers and staff receive compensation for their performances.

Larger Festivals

Festivals were considered larger if they programmed more than 20 works. In lieu of ranking by revenue or cost, festivals were categorized by the number of works programmed.

Methods

For this report, DDP gathered a wide sample of dance-focused festivals or festivals whose programming consisted of multiple dance performances or presentations, particularly in ballet, contemporary, and/or modern dance. The initial list of festivals were then filtered to include only festivals that were U.S.-based and that occurred in 2023. The list was filtered further to include only festivals with programming details available on their websites.

From the remaining festivals, performance programming and festival leadership details were gathered through festival websites, promotional materials, social media, and the internet archive [Wayback Machine](#), in a shared Google Sheet. Other dance programming, such as panels, seminars, discussions, workshops, and classes, were not included in this report. Following initial data collection, data was reviewed and verified a second time by a different member of the research team. Data collection and verification occurred between September 19, 2023, and November 30, 2023.

Gender equity scores were calculated for each festival, reflecting the ratio of women-choreographed works to total works. For each festival, the score was calculated by dividing the number of women-choreographed works by the number of total works. A score of 1.0 indicates all works by women, a score of 0.0 indicates no works by women, and a score of 0.5 indicates half of the works were by women. This equity score only refers to the percentage of works that were choreographed by women: no other equity factors are included, including length of works, mode of presentation, or leadership of the festival.

Throughout this report, percentages are rounded to the nearest whole number. Because of this, percentages may add to slightly more or less than 100%.

Limitations

Data Availability

Data was sourced primarily from festival websites. Although many other festivals occurred in 2023 several were excluded from the report due to a lack of programming information.

BAAND Together Dance Festival was excluded from calculations regarding festival artistic directors. This festival was held at Lincoln Center in New York City and was a collaboration between five companies: Ballet Hispánico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet, and Dance Theatre of Harlem. There was no festival Artistic Director or person holding an equivalent title, and therefore, no information was recorded.

The 39 festivals sampled were included in all calculations except as specifically detailed above and in the adjusted year-to-year comparison, where 2021 and 2023 dance films were removed.

Pandemic Effects

Prior reports from 2020 and 2021 occurred throughout the COVID-19 pandemic. During this period, many dance festivals were planned and were either canceled or significantly changed to comply with public safety guidelines. Cancellations and program changes may have affected the gender equity of works presented (i.e., had the pandemic not affected festivals, gender equity scores may have been different). This should be considered in year-over-year comparisons as different reports were collected pre-pandemic, during the pandemic, and now post-pandemic.

Year-over-Year Comparisons

The year-over-year comparisons provided in Section IV compare DDP's findings on dance festivals that occurred in 2019, 2020, 2021, and 2023. DDP did not publish a 2022 Festivals Report due to a focus on the [Gender Equity Index](#) for our 2022 strategic planning.

The sample of dance festivals examined in each iteration of the report has changed and expanded. In particular, the earliest samples focused on classical ballet festivals occurring in spring or summer. This report includes a wide variety of festivals, which not only focus on a variety of dance forms, but also include dance film festivals, and festivals that occurred throughout 2023.

As noted in the report, the year-over-year findings were adjusted to accurately compare years by excluding both film festivals and dance festivals occurring outside of the U.S.

Future Inquiries/Areas for Investigation/Refinement

Suggestions for future research include:

- Analyze running times of works, providing insight into the number of programmed minutes and types of commissions women receive.
- Study the gender distribution of videographers, directors, and editors of dance films.
- Compare compensation to artists and curators involved in festivals.
- Interrogate how and if festival performance opportunities do or do not lead to other choreographic commissions for choreographers.
- Analyze differences between well-established festivals versus lesser-known festivals.
- Note which classically based companies choose to tour works by women or not.
- Determine size of audiences per festival

DDP also intends to conduct a separate study on dance festivals held outside of the U.S. at a later date.

APPENDIX: Festival Rankings by Gender Equity Score

(Companies are arranged in descending order based on their average gender equity score)

- | | | |
|---|--|--|
| 1. Dual Rivet: MADE BY WOMEN 2023: 0.86 | 12. Dance on Camera Festival: 0.55 | 24. Nashville Dance Festival: 0.43 |
| 2. Fall For Fall Dance Festival: 0.81 | 13. Harvest Chicago Contemporary Dance Festival: 0.54 | 25. Battery Dance Festival: 0.42 |
| 3. DUMBO Dance Festival: 0.80 | 14. Palm Desert Choreography Festival: 0.54 | 26. Jacob's Pillow Dance Festival: 0.40 |
| 4. Detroit Dance City Festival: 0.74 | 15. Sans Souci Festival of Dance Cinema: 0.54 | 27. Dance Gallery Festival: 0.40 |
| 5. kNOwBOX dance Film Festival: 0.72 | 16. Dance Reflections: 0.53 | 28. Hamptons Dance Project: 0.38 |
| 6. Black Choreographers Festival: 0.67 | 17. Seattle International Dance Festival: 0.52 | 29. Hudson Valley Dance Festival: 0.33 |
| 7. Lake Tahoe Dance Festival: 0.67 | 18. River Dance Festival: 0.51 | 30. Bates Dance Festival: 0.33 |
| 8. Screen Dance International: 0.67 | 19. Crossing The Line Festival: 0.50 | 31. Kaatsbaan Spring Festival: 0.31 |
| 9. Spector Dance Choreographer's Showcase: 0.67 | 20. Los Angeles Dance Film Festival: 0.45 | 32. Fall For Dance Festival: 0.27 |
| 10. Dance Camera West OVID.tv Virtual Festival: 0.60 | 21. Laguna Dance Festival: 0.44 | 33. American Dance Festival: 0.26 |
| 11. Contemporary Dance Choreography Festival: 0.58 | 22. San Francisco Dance Film Festival: 0.44 | 34. Vail Dance Festival: 0.25 |
| | 23. Dance St. Louis - Emerson SPRING TO DANCE® Festival: 0.43 | 35. BAAND Together Dance Festival: 0.17 |
| | | 36. Fire Island Dance Festival: 0.11 |
| | | 37. Ballet Sun Valley: 0.10 |
| | | 38. Nantucket Atheneum Dance Festival: 0.10 |
| | | 39. BAM Next Wave 2023: 0.00 |