



English Speaking Company
2023/2024 Season
Programming Report

JANUARY 2024

Report Summary

This is Dance Data Project®'s first ever study examining season programming at ballet and classically influenced companies outside the United States. Previous DDP reports have examined the gender distribution of choreographers of season programming at U.S. companies.

This report signifies a substantial expansion in the scope of our global research, building upon insights from our previous work, which include the [Global Leadership Report 2023](#), and the [Global Resident Choreographers 2023 Data Byte](#). In this report, DDP has focused on 33 well-known companies from English-speaking countries and regions which include Australia, Aotearoa New Zealand, Canada, Hong Kong, Ireland, the Philippines, the United Kingdom (England, Scotland, Wales), Singapore, and South Africa. This report analyzes works presented in the current 2023/2024 season.

Among the 33 global companies studied, 23.6% of works in the 2023/2024 season are choreographed by women, highlighting the disparity of choreographic opportunities between men and women at prominent English-speaking companies globally.

When comparing companies based on geographic region, the two South African classically based companies studied presented the highest percentage of works by women, where women choreographed 100.0% of the works recorded. Asian countries presented the least, with only 8.9% of works choreographed by women. 29.2% of works by Australian & New Zealand companies, 26.0% of works by Irish & UK companies, and 22.5% of works by Canadian companies were choreographed by women. In comparison, only 14.9% of works within the **Largest 10**, and 22.9% of works within the **Largest 50** U.S. companies were choreographed by women in the recent 2022/2023 season.

Women continue to receive fewer opportunities to create full-length works than their male peers. Only 14.1% of full-length works were choreographed by women, compared to 76.5% by men. To compare, there were no full-length works by women in the **Largest 10** in the 2022/2023 season¹. Within the **Largest 50**, 25.0% of full-length world premieres were by women in the 2022/2023 season.

However, when looking at all new works, women choreographed 40.3% of world premieres among companies surveyed. In Ireland & the UK, 54.2% of world premieres were by women. In Australia & New Zealand, 45.5% of world premieres were by women. Of world premieres at Canadian and Asian companies, only 23.8% and 20.0% respectively were by women. Compared to the U.S., 33.8% of world premieres by the **Largest 10** U.S. companies, and 40.6% within the **Largest 50** were choreographed by women in the 2022/2023 season.

¹ Refer to DDP's [2022/2023 Season Overview Report](#) for more information.

Key Findings

1. 23.6% of works in the 2023/2024 season are choreographed by women, highlighting the disparity of choreographic opportunities between men and women at prominent English-speaking companies globally.
2. The two South African companies presented the highest percentage of works by women, where women choreographed 100.0% of the works recorded. Asian countries presented the least with only 8.9% of works choreographed by women. 29.2% of works by Australian and New Zealand companies, 26.0% of works by Irish and UK companies, and 22.5% of works by Canadian companies were choreographed by women.
 - In comparison, only 14.9% of works within the **Largest 10**, and 22.9% of works within the **Largest 50** U.S. companies were choreographed by women in the recent 2022/2023 season.
3. Only 14.1% of full-length works were choreographed by women, compared to 76.5% by men among all companies surveyed.
 - To compare, there were no full-length works by women in the **Largest 10** in the 2022/2023 season. Within the **Largest 50**, 25.0% of full-length world premieres were by women in the 2022/2023 season.
4. Women choreographed 40.3% of world premieres among all companies surveyed. In Ireland and the UK, 54.2% of world premieres were by women, and 45.5% of world premieres were by women in Australia and New Zealand. Of world premieres at Canadian and Asian companies, only 23.8% and 20.0% respectively were by women.
 - Compared to the U.S., 33.8% of world premieres by the **Largest 10** U.S. companies, and 40.6% within the **Largest 50** were choreographed by women in the 2022/2023 season

This Report includes the following sections:

- I. Companies surveyed
- II. 2023/2024 Season Programming
- III. Methods, Operational Definitions, and Notes

Appendix A: Company size ordered by number of dancers

Section I: Companies Surveyed

33 companies from 11 English-speaking regions were examined in this report. For this initial international programming study, DDP has only examined companies that operate using the English language. As a first-round report, DDP seeks to mitigate potential errors arising from incorrect translations.

Throughout the report, companies are grouped by geographical region. The companies surveyed are included below and are grouped based on geographic region and are listed in alphabetical order. Company name is listed, followed by country. An overview of company size based on the number of dancers can be found in, **Appendix A: Company size ordered by number of dancers.**

Asia

- Ballet Philippines, Philippines
- Hong Kong Ballet, Hong Kong
- Philippine Ballet Theatre, Philippines
- Singapore Ballet, Singapore

Canada

- Alberta Ballet, Canada
- Atlantic Ballet Atlantique Canada, Canada
- Ballet BC, Canada
- Ballet Edmonton, Canada
- Ballets Jazz Montréal, Canada
- Ballet Jörgen du Canada, Canada
- Ballet Kelowna, Canada
- Ballet Ouest de Montréal, Canada
- Ballet Victoria, Canada
- Les Grands Ballets Canadiens, Canada
- National Ballet of Canada, Canada
- Royal Winnipeg Ballet, Canada

Ireland & the UK

- Ballet Black, England
- Ballet Cymru (Welsh Ballet), Wales
- Ballet Ireland, Ireland
- Ballet Lorent, England
- Ballet Theater UK, England
- Birmingham Royal Ballet, England
- English National Ballet, England
- New English Ballet Theater, England
- Northern Ballet, England
- Scottish Ballet, Scotland
- The Royal Ballet, England

Australia & New Zealand

- Australian Ballet, Australia
- Queensland Ballet, Australia
- Royal New Zealand Ballet, Aotearoa New Zealand
- West Australian Ballet, Australia

South Africa

- Cape Town City Ballet, South Africa
- Joburg Ballet, South Africa

Section II: 2023/2024 Season Programming

This section provides an overview of the season programming categorized by choreographer gender, including men, women, and teams of mixed gender co-choreographers. Works choreographed by teams of co-choreographers with different genders are categorized as mixed gender, while teams of choreographers of the same gender are attributed to their respective identities. DDP has taken care to accurately represent individuals' gender identities and utilized pronouns given on websites to determine gender.²

Works in which choreographers are still to be announced as of December 7, 2023, were not included in analysis. Programs/works with unannounced choreographers are outlined in **Section III: Methods, Operational Definitions, and Notes.**

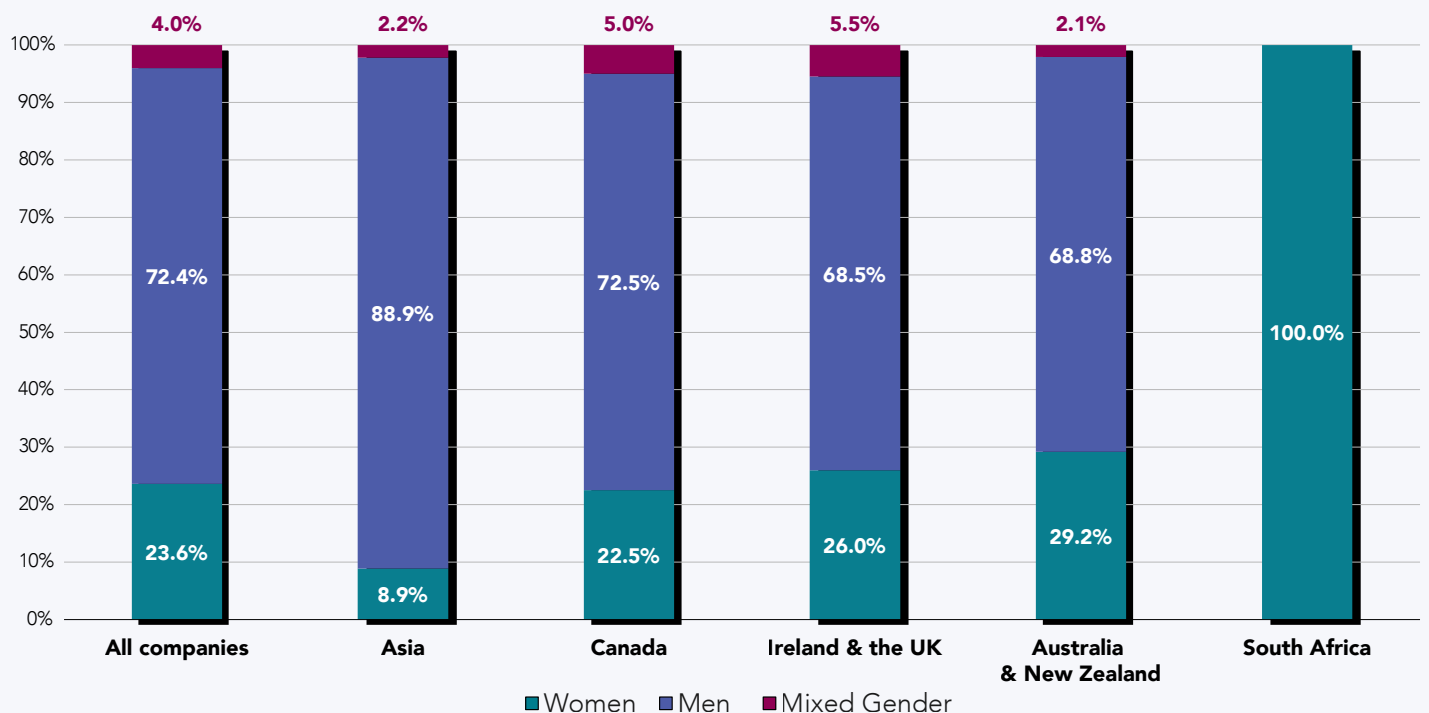
² Throughout data collection, DDP also included a gender expansive category, which includes individuals who identify outside the gender binary, such as non-binary, genderqueer, and gender non-conforming artists. However, there were no gender expansive identifying individuals recorded.

All Works

DDP recorded 250 works programmed by ballet and classically based companies of English-speaking countries during the 2023/2024 season. “Works” are defined as individual pieces of choreography presented either alone or alongside other works.

Region	Total works recorded	Choreographed by Women	Choreographed by Men	Choreographed by co-choreographers of mixed genders
All companies	250	23.6%	72.4%	4.0%
Asia	45	8.9%	88.9%	2.2%
Canada	80	22.5%	72.5%	5.0%
Ireland and the UK	73	26.0%	68.5%	5.5%
Oceania	48	29.2%	68.8%	2.1%
South Africa	4	100.0%	0.0%	0.0%

All Works

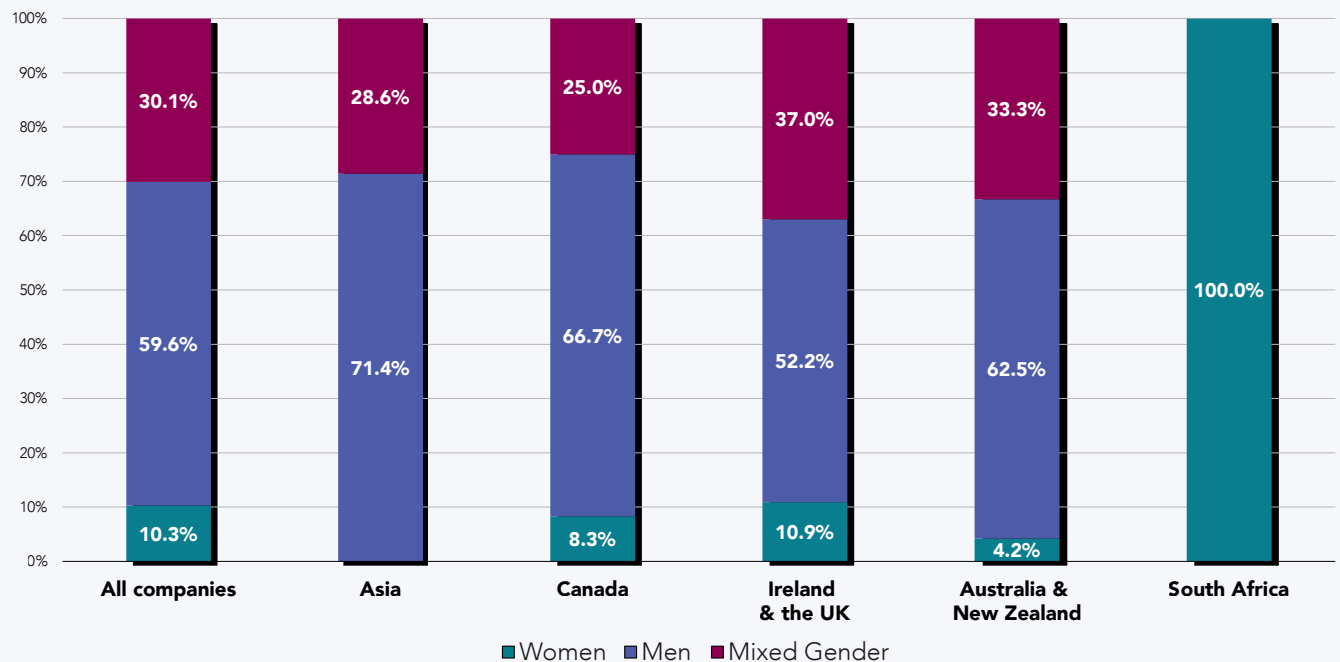


Programs

DDP recorded a total of 136 programs announced for the 2023/2024 season. "Programs" are defined as complete performances or presentations. One program can include one work (a full-length work) or multiple works (mixed-bill works). If all works in a program were choreographed by the same gender, the programs were categorized by that gender. Programs that included works by choreographers of multiple genders were categorized as "mixed gender." Programs with unannounced programming can be found in **Section III: Methods, Operational Definitions, and Notes**.

Region	Total programs recorded	Programs with only Women choreographers	Programs with only Men choreographers	Programs with choreographers of multiple genders
All companies	136	10.3%	59.6%	30.1%
Asia	14	0.0%	71.4%	28.6%
Canada	48	8.3%	66.7%	25.0%
Ireland & the UK	46	10.9%	52.2%	37.0%
Australia & New Zealand	24	4.2%	62.5%	33.3%
South Africa	4	100.0%	0.0%	0.0%

Programs



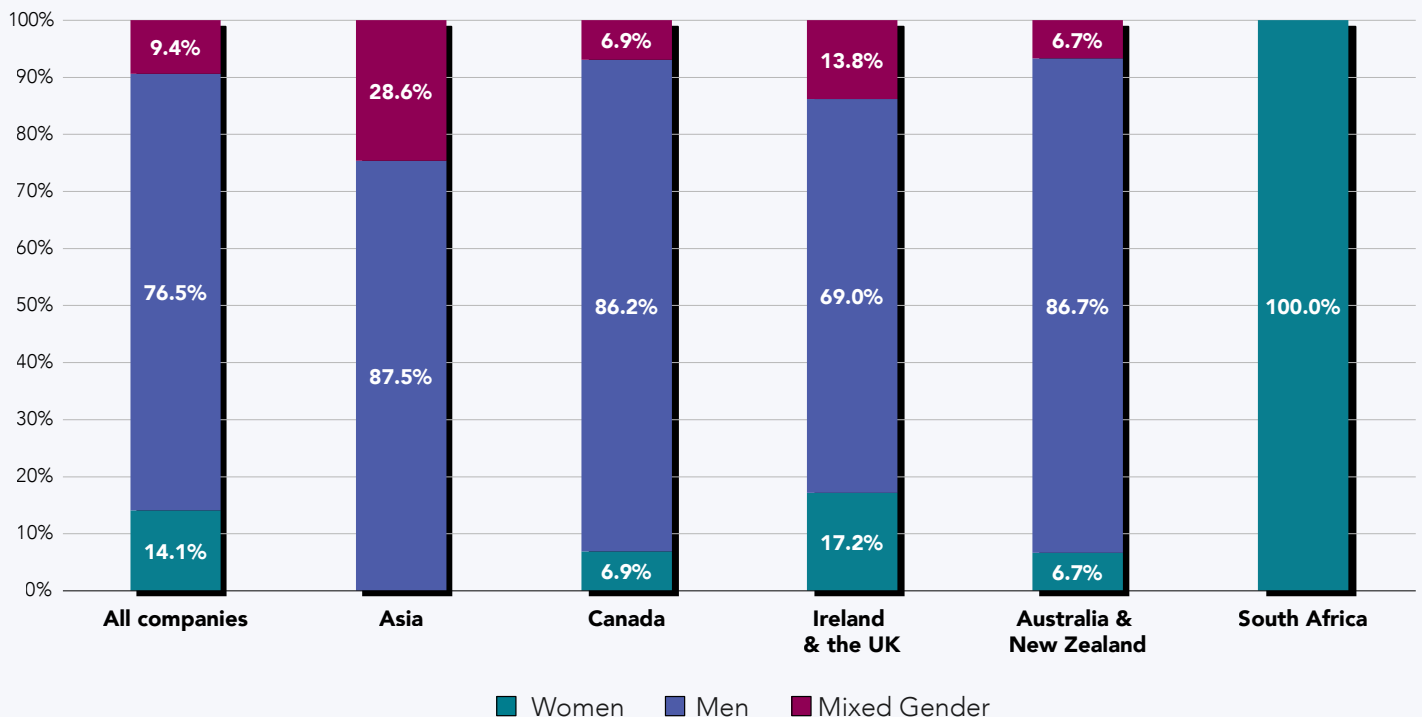
Full-Length and Mixed-Bill Works

DDP distinguished between full-length and mixed-bill works. 85 of the 250 works programmed are full-length works, defined as works that comprise an entire program and are presented alone. 165 mixed-bill works were recorded, which include works that comprise part of a program and are presented alongside other works.

Full-Length Works

Region	Total works recorded	Choreographed by Women	Choreographed by Men	Choreographed by co-choreographers of Mixed Genders
All companies	85	14.1%	76.5%	9.4%
Asia	8	0.0%	87.5%	28.6%
Canada	29	6.9%	86.2%	6.9%
Ireland & the UK	29	17.2%	69.0%	13.8%
Australia & New Zealand	15	6.7%	86.7%	6.7%
South Africa	4	100.0%	0.0%	0.0%

Full-Length Works

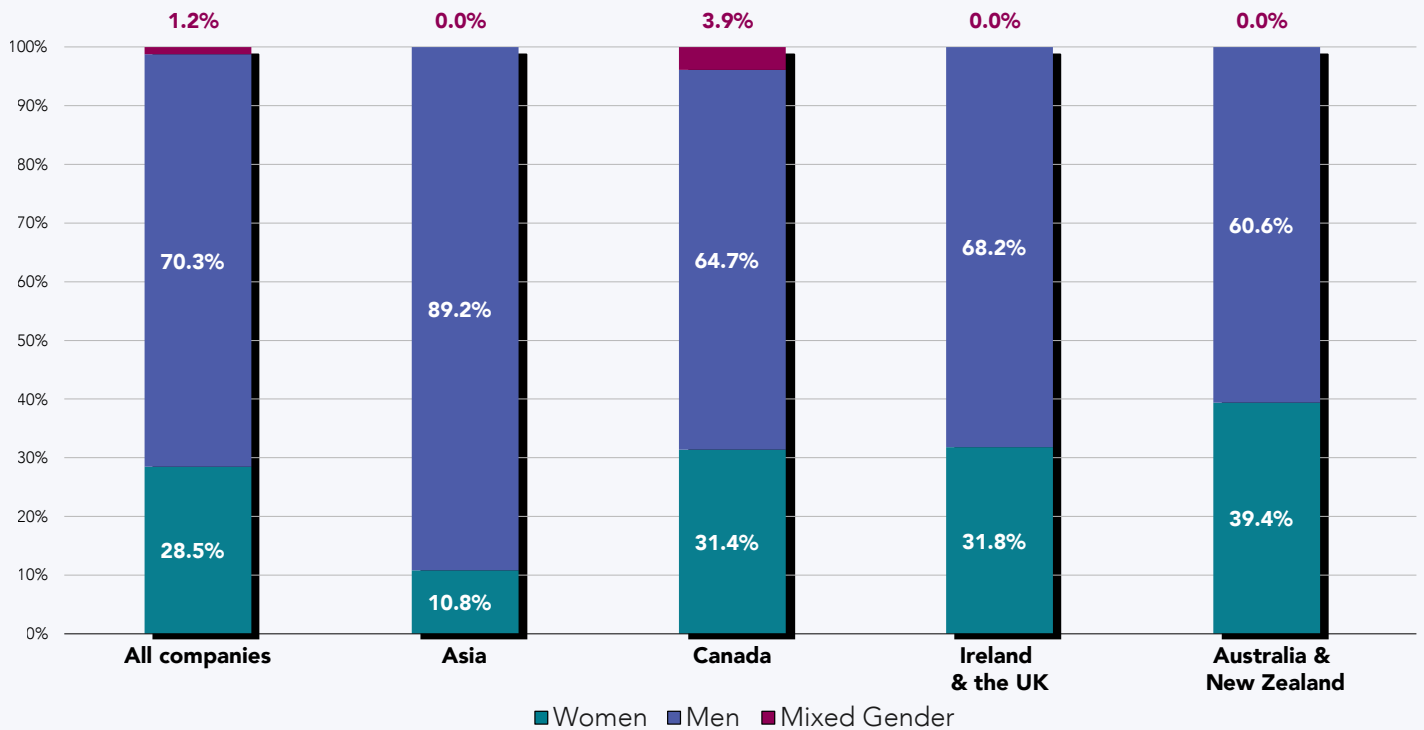


Mixed-Bill Works

Mixed-bill programs presented within the 2023/2024 season, on average, contain 3.8 works per program (range: 2-14 works per program).

Region	Total works recorded	Choreographed by Women	Choreographed by Men	Choreographed by Co-Choreographers of Mixed Genders
All companies	165	28.5%	70.3%	1.2%
Asia	37	10.8%	89.2%	0.0%
Canada	51	31.4%	64.7%	3.9%
Ireland & the UK	44	31.8%	68.2%	0.0%
Australia & New Zealand	33	39.4%	60.6%	0.0%
South Africa³	0	N/a	N/a	N/a

Mixed-Bill Works



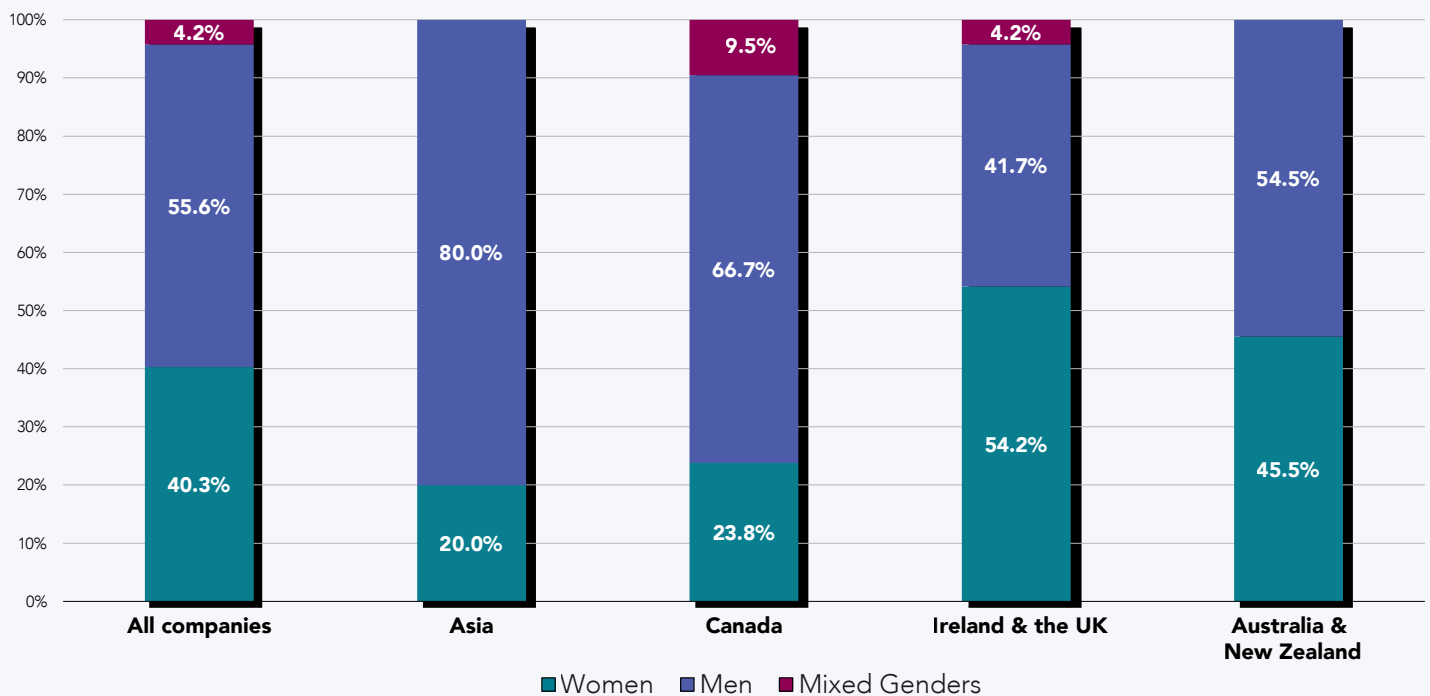
³ Both Cape Town City Ballet and Joburg Ballet did not present any mixed-bill works, and therefore are not included in these calculations.

World Premieres

72 world premiere works were recorded for the current 2023/2024 season. World premieres include newly commissioned and created work that will be presented onstage for the first time in the 2023/2024 season.

Region	Total works recorded	Choreographed by Women	Choreographed by Men	Choreographed by co-choreographers of Mixed Genders
All companies	72	40.3%	55.6%	4.2%
Asia	5	20.0%	80.0%	0.0%
Canada	21	23.8%	66.7%	9.5%
Ireland & the UK	24	54.2%	41.7%	4.2%
Australia & New Zealand	22	45.5%	54.5%	0.0%
South Africa⁴	0	N/a	N/a	N/a

World Premieres



4 Cape Town City Ballet and Joburg Ballet did not present any world premieres and therefore are not included in these calculations.

Full-Length and Mixed-Bill World Premieres

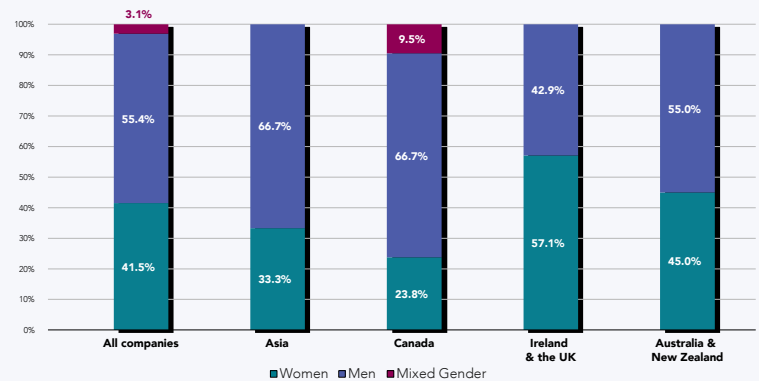
DDP further distinguished between full-length and mixed-bill world premieres. Of the 72 world premieres, 7 of the works recorded are classified as full-length world premieres, and 65 are mixed-bill world premieres.

Region	Total Full-Length works recorded	Full-Length by Women	Full-Length by Men	Full-Length by Mixed Gender	Total Mixed-Bill works recorded	Mixed-Bill by Women	Mixed-Bill by Men	Mixed-Bill by Mixed Gender
All companies	7	28.6%	57.1%	14.3%	65	41.5%	55.4%	3.1%
Asia	1	0.0%	100.0%	0.0%	3	33.3%	66.7%	0.0%
Canada⁵	0	N/a	N/a	N/a	21	23.8%	66.7%	9.5%
Ireland & the UK	3	33.3%	33.3%	33.3%	21	57.1%	42.9%	0.0%
Australia & New Zealand	2	50.0%	50.0%	0.0%	20	45.0%	55.0%	0.0%
South Africa⁶	0	N/a	N/a	N/a	0	N/a	N/a	N/a

Full-Length World Premieres



Mixed-Bill World Premieres



5 There were no full-length world premieres recorded for any Canadian company studied and therefore none are included in these calculations.

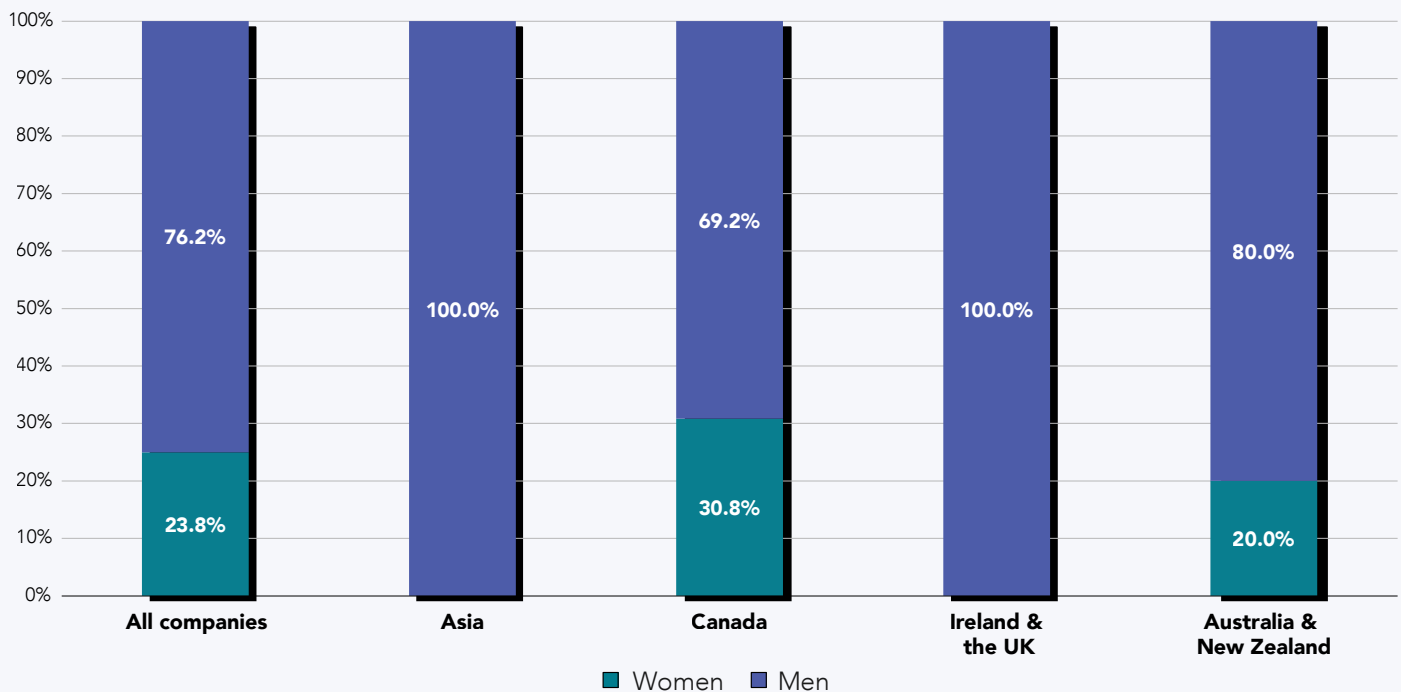
6 Cape Town City Ballet and Joburg Ballet did not present any world premieres and therefore are not included in these calculations.

Company Premieres

DDP noted 21 company premiere works. Company premieres include works that previously made their world premiere at a different company but are presented for the first time by a respective company during the current 2023/2024 season.

Region	Total works recorded	Choreographed by Women	Choreographed by Men	Choreographed by Co-Choreographers of Mixed Genders
All companies	21	23.8%	76.2%	0.0%
Asia	1	0.0%	100.0%	0.0%
Canada	9	30.8%	69.2%	0.0%
Ireland & the UK	2	0.0%	100.0%	0.0%
Australia & New Zealand	5	20.0%	80.0%	0.0%
South Africa⁷	0	N/a	N/a	N/a

Company Premieres



⁷ Cape Town City Ballet and Joburg Ballet did not present any company premieres, and therefore are not included in these calculations.

Section III: Methods, Operational Definitions, and Notes

Companies Surveyed

The companies surveyed in this report were compiled from the [2023 Global Leadership Report](#). To mitigate any potential translation errors, DDP only included large companies from English-speaking regions. Countries or regions in which at least 50% of the population speaks English or where English is an official language were searched for companies to include in this report. Additionally, DDP made a call out on social media (i.e., Instagram, Facebook) requesting the public to provide any other additional information on companies not included in our initial list of companies for consideration⁸. DDP plans to continue to expand our analysis of season programming and more countries and companies will be included in future iterations of the report.

Sources, Data Collection, and Calculations

Season programming data was collected from primary sources which include: company websites, social media, programs/playbills, and press releases, as well as secondary sources such as news and media coverage. DDP acknowledges that company seasons vary, and therefore, to make comparisons between companies, the report only analyzes works presented/will be presented between August 2023 and July 2024. Programs in which no information could be found were also excluded and are listed at the end of this section. Please note that the presence of such unknowns leads to a slight over/underestimation in the gender distribution of percentages.

Following initial data collection, the DDP research team then reviewed, verified, and collected any additional data for accuracy from the sources described above a second time by a different member of the research team. Data was collected in a shared Google Sheet and was reviewed two times, on each occasion by different members of the research team. Data was collected between August 17, 2023, and December 7, 2023. Data was then analyzed in Google Sheets. For each category, the number of works by women, men, and mixed gender choreographers were counted, and percentages were calculated.

Throughout this report, comparisons between English-speaking country companies and the **Largest 10** programming are made. The **Largest 10** U.S. companies represent a significant portion of the U.S. ballet sector in terms of finances. In FY 2021, the **Largest 10** expenditures were \$225,635,870. This represents 51% of total expenditures for the **Largest 150** companies.

⁸ Ballet de Barcelona, based in Barcelona, Spain was suggested as an additional company to include in this report. However, because Spain is not a primarily English speaking company nor is English an official language of Spain, we have not included them in this report. DDP has made note of the company and will include them as we expand our global reach.

Due to their financial power and influence, DDP has included the **Largest 10** companies when comparing companies throughout the report. It should be noted: DDP has only obtained U.S. company season programming information for the 2022/2023 season, therefore the comparison is not precise. As not all companies surveyed in this Report would be included in the U.S. based **Largest 10** based on size. DDP has also compared the companies studied in this Report to the **Largest 50** U.S. companies, due to their similarity in size based on the number of dancers.

NB: Because DDP cannot determine budget by size for companies outside the United States, we have substituted number of dancers for budget by expenditure. While not a precise analog, without specific budgetary information, this approximation is the closest available.

It should also be noted that ranking and how company artists are listed may vary significantly from the U.S. based ballet/classically based dance companies. As always DDP remains open to feedback in terms of the most accurate methodology for assessing company size.

See Explanation in **Appendix A**.

Operational Definitions

Ballet Company:

For this study, DDP defines a “ballet company” as an organization that has both roots in classical ballet and a professional performing company. If a company defines its work as “ballet” then we honor their terminology. DDP also considers factors such as if the company has an affiliated school that teaches pointe work and if the company commissions works by choreographers who also work with traditional ballet companies. We also attempt to be respectful of how a company defines itself. DDP remains generous and open-minded with the definition and recognizes that the art form is constantly evolving.

2023/2024 Season:

The period August 2023 to July 2024.

Gender:

DDP has used the following categories to refer to choreographers’ gender identities in this report: women, men, gender expansive, and mixed gender. This report uses woman/female and man/male interchangeably. The gender expansive category encompasses individuals who identify as non-binary, genderqueer, and gender non-conforming or otherwise outside the gender binary. The mixed gender category includes teams of co-choreographers of different genders. DDP respects and has worked to ensure we accurately represent individuals’ gender identities.

Works:

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

Programs:

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

Full-length works:

Works which comprised an entire program, presented alone.

Mixed-bill works:

Works which comprised part of a program, presented alongside other works.

World premieres:

A newly commissioned and created work that was presented onstage for the first time in the 2023/2024 season.

Company premieres:

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

Programs with unannounced/undetermined choreographers

Despite DDP’s best efforts, we were unable to determine the works presented and their respective choreographers for the programs listed below. DDP contacted the following companies to clarify the works presented in these programs and the choreographers of the respective works but received no response⁹.

<i>Company</i>	<i>Program Title</i>	<i>Performance Date(s)</i>
Atlantic Ballet Atlantique Canada	Impact Fest	September 17, 2023
Atlantic Ballet Atlantique Canada	Pisuwin A Wolastoqiyik Story	October 4-November 28, 2023
Ballet BC	Take Form	April 5-6, 2024
Ballet Jörgen du Canada	Eh! Celebration of Dance	January 20, April 10, 2024
Ballet Kelowna	Pop Up Series: Dance by the Lake	Unknown dates
Ballet Lorent	The Velveteen Rabbit	November 17, 18, 2023
Royal Ballet	International Draft Works	April 10-13, 2024

⁹ Ballet BC responded to DDP’s request indicating that “Take Form” was completely choreographed and produced by Ballet BC dancers. DDP requested further clarification to ensure their work was accurately credited and recorded, but have not received further information as of January 22, 2024.

Appendix A: Companies ordered by number of dancers

DDP has previously used fiscal expenditures data to order companies by size within the U.S. However, globally, fiscal data is often not available nor comparable between ballet companies, as budgets such as the Royal Ballet, are encompassed in a greater umbrella organization that might include other performing groups or companies (e.g., symphony, opera). DDP has used the number of dancers to give insight into how companies compare in terms of size.

The number of dancers in a company tends to fluctuate, particularly between seasons, but also in some cases between shows, and additionally in the means of employment (full-time, full-year, short-term, guest artist, etc.). Data for this metric relied on company websites (which are not always updated).

The total number of dancers includes principal dancers, character artists, soloists, the corps de ballet, apprentices, guest artists, and unranked dancers, as well as second company dancers, trainees, and apprentices.

Companies are ordered from the most number of dancers to least.

Company	Total number of dancers:	Number of Dancers in Main Company	Number of Second Company Dancers, Trainees, and Apprentices
The Royal Ballet	104	97	6 Aud Jebsen Young Dancers, 1 Prix De Lausanne Dancer
National Ballet of Canada	72	62	10 Apprentices
English National Ballet	71	67	0
Australian Ballet	67	67	0
Birmingham Ballet	65	53	11 BRB2, 1 Apprentice
Queensland Ballet	56	44	12 Jette Parker Young Artists
Hong Kong Ballet	53	49	4
Les Grands Ballets Canadiens	46	44	2 Apprentices
Ballet Lorent	41	41	0
West Australian Ballet	40	40	0
Scottish Ballet	40	40	0
Northern Ballet	38	36	2 Apprentices
Ballet BC	37	19	4 Emerging Artists, 14 Annex Dancers
Royal New Zealand Ballet	36	33	3 Scholars
Singapore Ballet	36	32	4

Company	Total number of dancers:	Number of Dancers in Main Company	Number of Second Company Dancers, Trainees, and Apprentices
Alberta Ballet	31	26	5 Apprentices
Ballet Ouest de Montréal	30	30	0
Royal Winnipeg Ballet	27	24	3 Apprentices
Philippine Ballet Theatre	24	14	2 Junior Company Dancers, 3 Company Apprentices, 5 Company Scholars
Ballet Jörgen du Canada	23	16	3 Junior Company, 4 Apprentices
Ballet Philippines	22	22	0
Joburg Ballet	21	21	0
Ballet Ireland	20	20	0
Cape Town City Ballet	17	10	7
Ballet Kelowna	16	11	4 Apprentices, 1 Trainee
Ballet Theater UK	14	14	0
Ballets Jazz Montréal	14	14	0
Ballet Victoria	14	14	0
New English Ballet Theater	13	13	0
Ballet Black	10	7	3 Apprentices
Ballet Edmonton	9	9	0
Atlantic Ballet Atlantique Canada	8	8	0
Ballet Cymru (Welsh Ballet)	8	8	0