



Global Leadership Report 2024

June 2024

Report Summary 2024

This is Dance Data Project® (DDP)'s third report analyzing the gender distribution of leadership at ballet companies and classically based companies around the globe. Included in this report are U.S. and global companies that have roots in classical ballet and are professional performing companies.

The Largest 50 U.S. ballet and classically influenced companies (based on FY2021 expenditures) and 153 classically based professional performing companies (203 companies total) from 59 countries around the world are included in this analysis. DDP continues to expand the breadth and depth of our research from our first global report which analyzed 125 companies.

This report examines the gender distribution of critical leadership positions including artistic directors, executive directors, assistant/associate artistic directors, heads of schools, and artistic directors of second companies. DDP has also expanded to include rehearsal directors for the first time. Leadership was considered as of April 2024, any announced positions not yet filled were not included.

Of the 206 artistic directors at classically based companies in both the U.S. and around the world, DDP identified that 59 (29%) are women and 147 (71%) are men. In the April 2023 report, DDP identified 198 artistic directors globally, 58 of whom were women (29%).

DDP also found that 70% of heads of schools, 48% of executive directors, 48% of assistant/associate artistic directors, and 29% of artistic directors of second companies are women. These metrics have changed slightly since the 2023 report, where women occupied 71% of head of school positions globally, 52% of executive director positions, 57% of assistant directors, and 24% of artistic directors of second companies were women. Women hold 59% of rehearsal director positions globally.

When considering artistic leadership by size of company, DDP found that 4 of the 12 (33%) largest companies with more than 100 dancers are led by women, while 8 (67%) are led by men. This is an increase from the 2023 report where only two women (2 of 8 companies) were leading the largest companies. However, 19 out of 22 companies (84%) with 74-99 dancers, and 27 out of 41 companies (66%) with 50-74 dancers are led by male artistic directors. Tokyo City Ballet is currently the largest company (with 121 dancers) globally with a woman artistic director. A listing of companies by size can be found [HERE](#). Such findings emphasize the lack of female leadership at large-scale, influential companies around the world.

DDP's latest initiative is our interactive maps showcasing women leaders around the world. See our maps highlighting women [Artistic Directors](#), [Executive Directors](#), [Assistant/Associate Artistic Directors](#), and [Resident Choreographers](#).

Key Findings

1. Of 206 artistic directors of classically based companies around the world (including the Largest 50 US classically based companies based on FY2021 expenditures), 59 (29%) are women while 147 (71%) are men. In the 2023 report, 58 of 198 (29%) artistic directors were women, representing no change.
2. Globally, 70% of heads of schools, 48% of executive directors, 48% of assistant/associate artistic directors, and 29% of artistic directors of second companies are women. These metrics have changed slightly since the 2023 report, where women occupied 71% of head of school positions globally, 52% of executive director positions, 57% of assistant directors, and 24% of artistic directors of second companies were women.
3. DDP found that 4 of the 12 (33%) largest companies with more than 100 dancers are led by women, while 8 (67%) are led by men. This is a slight increase from the 2023 report where only two women (2 of 8 companies) were leading the largest companies.
4. Tokyo City Ballet is currently the largest company globally (with 121 dancers) with a female artistic director.
5. For the first time, DDP included the position of rehearsal directors globally and found that 59% of rehearsal directors are women.

Report Sections:

- I. Companies Surveyed
- II. Gender Distribution and Year-Over-Year Changes of:
 - A. Artistic Directors
 - B. Executive Directors/CEOs
 - C. Associate/Assistant Artistic Directors
 - D. Heads of Schools
 - E. Artistic Directors of Second Companies
 - F. Rehearsal Directors
- III. Artistic Director Analysis by Company Size
- IV. Operational Definitions, Methods, and Limitations

Section I: Companies Surveyed

The following list of 153 companies represents the largest global companies outside the U.S.¹

Companies are listed here alphabetically, with company name followed by country. In some cases, the company name is given first in its original language, then the English translation in parentheses.²

Companies listed in teal are new additions to this report.

- | | | |
|--|---|---|
| 1. Aalto Ballett Essen, Germany | 21. Ballet De Monterrey, Mexico | 45. Balletto del Sud, Italy |
| 2. Alberta Ballet, Canada | 22. Ballet de Santiago, Chile | 46. Balletto del Teatro di San Carlo, Italy |
| 3. Asami Maki Ballet, Japan | 23. Ballet di Teatro Dell'Opera Di Roma (Rome Opera Ballet), Italy | 47. Balletto di Roma Company, Italy |
| 4. Astana Ballet, Kazakstahn | 24. Ballet du Grand Théâtre de Genève, Switzerland | 48. Batsheva Dance Company, Israel |
| 5. Aterballeto, Italy | 25. Ballet Edmonton, Canada | 49. Bayerisches Staatsballett (Bavarian State Ballet), Germany |
| 6. Atlantic Ballet Atlantique Canada, Canada | 26. Ballet Estable del Teatro Colón (Colón Theater Ballet), Argentina | 50. Béjart Ballet Lausanne, Switzerland |
| 7. Australian Ballet, Australia | 27. Ballet Ireland, Ireland | 51. Bern Ballet, Germany |
| 8. Australian Dance Theatre, Australia | 28. Ballet Jörgen du Canada, Canada | 52. Birmingham Royal Ballet, England |
| 9. Balet HNK u Zagrebu (Ballet of the Croatian National Theater in Zagreb), Croatia | 29. Ballet Kelowna, Canada | 53. Bolshoi Ballet, Russia |
| 10. Balet Slovenského národného divadla (SND Ballet), Slovakia | 30. Ballet Manila, Philippines | 54. Bolshoi State Ballet of Belarus, Belarus |
| 11. Ballet Theater Basel, Switzerland | 31. Ballet Municipal de Lima, Peru | 55. Bucharest National Opera Ballet/Romanian National Ballet, Romania |
| 12. Ballet BC, Canada | 32. Ballet Nacional Chileno (Chilean National Ballet), Chile | 56. Cairo Opera Ballet Company, Egypt |
| 13. Ballet Black, England | 33. Ballet Nacional de Cuba, Cuba | 57. Cape Town City Ballet, South Africa |
| 14. Ballet Clásico y Moderno Municipal de Asunción (Asunción Municipal Theater Ballet), Paraguay | 34. Ballet Nacional de Perú, Peru | 58. City Contemporary Dance Company, Hong Kong |
| 15. Ballet Cymru (Welsh Ballet), Wales | 35. Ballet Nacional Sodre, Uruguay | 59. CoisCéim Dance Theatre, Ireland |
| 16. Ballet de Barcelona, Spain | 36. Ballet Nice Méditerranée, France | 60. Compañía de Danza del Estado De México (Dance Company of the State of Mexico), Mexico |
| 17. Ballet de l'Opéra de Lyon (Lyon Opera Ballet), France | 37. Ballet of the National Moravian-Silesian Theatre, Czech Republic | 61. Compañía Nacional de Danza de México (National Dance Company of Mexico), Mexico |
| 18. Ballet de l'Opéra National de Bordeaux (Bordeaux Opera Ballet), France | 38. Ballet of the National Opera of Ukraine, Ukraine | 62. Compañía Nacional de Danza, Spain (National Dance Company of Spain), Spain |
| 19. Ballet de l'Opéra National du Rhin (The Opera National du Rhin Ballet), France | 39. Ballet Philippines, Philippines | |
| 20. Ballet de la Provincia de Salta, Argentina | 40. Ballet Theatre UK, England | |
| | 41. Ballet Victoria, Canada | |
| | 42. Ballett Am Rhein, Germany | |
| | 43. Ballett Dortmund, Germany | |
| | 44. Ballett Zürich, Switzerland | |

1 DDP included the following companies in our search but was unable to find any information or web presence: Ballet Opera of Tunis, Tunisia; Liaoning Ballet of China, China; and, Gwangju City Ballet, Republic of Korea.

2 DDP has deferred to each company's specific terminology for translations (some do not translate their name), as well as precedents set by media regarding the spelling of the company's name.

- | | | |
|--|--|--|
| 63. Corpo di Ballo del Teatro alla Scala (Teatro alla Scala Ballet Company), Italy | 93. London City Ballet, England | 123. Shanghai Ballet, China |
| 64. Corpo di Ballo del Teatro Massimo di Palermo (The Corps De Ballet of Teatro Massimo In Palermo), Italy | 94. Macedonian Ballet, Republic of North Macedonia | 124. Singapore Ballet, Singapore |
| 65. Dance North Australia, Australia | 95. Mainfranken Theater Würzburg, Germany | 125. SNG Opera in Balet Ljubljana (Slovenian National Ballet / Ballet Ljubljana), Slovenia |
| 66. Danish Dance Theatre, Denmark | 96. Malandain Ballet Biarritz, France | 126. Sofia Opera and Ballet, Bulgaria |
| 67. Den Kongelige Ballet (Royal Danish Ballet), Denmark | 97. Mariinsky Ballet, Russia | 127. St Petersburg Eifman Ballet, Russia |
| 68. Dresden Frankfurt Company, Germany | 98. Mikhailovsky Ballet, Russia | 128. Staatsballett Berlin, Germany |
| 69. Dresden Semperoper Ballett, Germany | 99. Moldova National Opera Ballet, Moldova | 129. Staatsballett Hannover, Germany |
| 70. English National Ballet, England | 100. Národní divadlo Brno/Balet NdB (Ballet of National Theatre in Brno), Czech Republic | 130. Staatstheater Karlsruhe, Germany |
| 71. Estonian National Ballet, Estonia | 101. Nasjonalballetten (Norwegian National Ballet), Norway | 131. Stanislavsky Ballet, Russia |
| 72. Étoile Ballet Theatre, Italy | 102. National Ballet Company of Portugal, Portugal | 132. Star Dancers Ballet, Japan |
| 73. Finnish National Ballet, Finland | 103. National Ballet of Canada, Canada | 133. Stuttgarter Ballett (Stuttgart Ballet), Germany |
| 74. Greek National Opera Ballet, Greece | 104. National Ballet of China, China | 134. Sydney Dance Company, Australia |
| 75. Györi Ballet, Hungary | 105. National Ballet of Japan, Japan | 135. Taipei Capital Ballet, Taiwan |
| 76. Hamburg Ballett, Germany | 106. Nederlands Dans Theater (NDT), Netherlands | 136. Tava Ziva, England |
| 77. Het Nationale Ballet (Dutch National Ballet), Netherlands | 107. New English Ballet Theatre, England | 137. Teatrul de Balet Sibiu (Sibiu Ballet Theatre), Romania |
| 78. Hofesh Shechter Company, England | 108. Northern Ballet, England | 138. The Czech National Ballet, Czech Republic |
| 79. Hong Kong Ballet, Hong Kong | 109. Opera Ballet Vlaanderen (Royal Ballet of Flanders), Belgium | 139. The Royal Ballet, England |
| 80. Hungarian National Ballet, Hungary | 110. Paris Opéra Ballet, France | 140. The Royal Swedish Ballet, Sweden |
| 81. Israel Ballet, Israel | 111. Perm Opera and Ballet Theatre, Russia | 141. The Tokyo Ballet, Japan |
| 82. Joburg Ballet, South Africa | 112. Philippine Ballet Theatre, Philippines | 142. Thüringer Staatsballett, Germany |
| 83. K-ballet, Japan | 113. Polski Balet Narodowy (Polish National Ballet), Poland | 143. Tokyo City Ballet, Japan |
| 84. Korean National Ballet, Republic of Korea | 114. Poznań Opera Ballet, Poland | 144. Tom Dale Company, England |
| 85. Kyiv City Ballet, Ukraine | 115. Queensland Ballet, Australia | 145. Toronto Dance Theatre, Canada |
| 86. Latvian National Ballet, Latvia | 116. Rambert Dance Company, England | 146. Universal Ballet, Republic of Korea |
| 87. Ballet du Capitole de Toulouse, France | 117. Royal New Zealand Ballet, New Zealand | 147. Ural Opera Ballet, Russia |
| 88. Leipziger Ballett, Germany | 118. Royal Winnipeg Ballet, Canada | 148. Vienna State Ballet, Austria |
| 89. Les Ballets de Monte Carlo, Monaco | 119. São Paulo Companhia de Dança (São Paulo Dance Company), Brazil | 149. Vietnam National Opera & Ballet, Vietnam |
| 90. Les Ballets Jazz de Montréal, Canada | 120. Scapino Ballet Rotterdam, Netherlands | 150. West Australian Ballet, Australia |
| 91. Les Grands Ballets Canadiens, Canada | 121. Scottish Ballet, Scotland | 151. Wise Ballet Theater, Republic of Korea |
| 92. Lithuanian National Opera Ballet, Lithuania | 122. Seoul Ballet Theater, Republic of Korea | 152. Yorke Dance Project, England |
| | | 153. ŻfinMalta, Malta |

The following list comprises U.S. ballet companies ordered by size of fiscal expenditures in 2021. Together, they are referred to as the [Largest 50 U.S. ballet and classically influenced companies](#).

The first 10 companies are referred to as the **Largest 10** U.S. ballet companies.

Largest 50 U.S. Ballet Companies (per FY2021 990s)

- | | | |
|---------------------------------------|------------------------------|--|
| 1. New York City Ballet | 18. Orlando Ballet | 35. Oklahoma City Ballet |
| 2. San Francisco Ballet | 19. Texas Ballet Theater | 36. Dallas Black Dance Theatre |
| 3. American Ballet Theatre | 20. The Sarasota Ballet | 37. Louisville Ballet |
| 4. Alvin Ailey American Dance Theater | 21. Ballet Austin | 38. American Repertory Ballet |
| 5. Houston Ballet | 22. Nashville Ballet | 39. Aspen Santa Fe Ballet ³ |
| 6. Boston Ballet | 23. Colorado Ballet | 40. Nevada Ballet Theatre |
| 7. Pacific Northwest Ballet | 24. Ballet Hispánico | 41. BalletX |
| 8. Miami City Ballet | 25. Milwaukee Ballet | 42. Smuin Ballet |
| 9. Joffrey Ballet | 26. Tulsa Ballet | 43. LA Dance Project |
| 10. Ballet West | 27. Charlotte Ballet | 44. Alabama Ballet |
| 11. Philadelphia Ballet | 28. Richmond Ballet | 45. Grand Rapids Ballet |
| 12. Pittsburgh Ballet Theatre | 29. BalletMet | 46. Collage Dance Collective |
| 13. The Washington Ballet | 30. Dance Theatre of Harlem | 47. Eugene Ballet |
| 14. Atlanta Ballet | 31. Oregon Ballet Theatre | 48. Ballet Idaho |
| 15. Cincinnati Ballet | 32. Ballet Memphis | 49. Ballet Magnificat! |
| 16. Kansas City Ballet | 33. Carolina Ballet | 50. Wonderbound |
| 17. Ballet Arizona | 34. Alonzo King LINES Ballet | 51. Mystic Ballet ⁴ |

3 Aspen Santa Fe Ballet dissolved its professional performing company in March 2021. Rankings are based on FY 2021 990 information.

4 DDP has included #51 Mystic Ballet, to correct for Aspen Santa Fe Ballet.

Section IIA: Gender Distribution of Artistic Directors

This section provides counts and percentages of artistic directors in the following groupings:

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Year-over-year comparisons are also made. Artistic directors are counted as of April 2024⁵.

Global (U.S. Excluded)

In the sample of 153 companies from around the world, excluding the U.S., there are 154 artistic directors. Two companies have one man and one woman serving as co-artistic directors and each individual has been counted as their respective gender. One company currently has no artistic director and therefore is not included.⁶

Of these 154 artistic directors:

- 47 are women (31%)
- 107 are men (69%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), there are 52 artistic directors. Two companies⁷ have one man and one woman serving as co-artistic directors, and each individual has been counted as their respective gender.

Of these 52 U.S. artistic directors:

- 12 are women (23%)
- 40 are men (77%)

Global Aggregate

There are a total of 203 companies when the U.S. and global companies are combined (50 U.S. companies, 153 global companies).

NOTE: U.S. companies are heavily weighted in this sample as they account for 24.6% of the companies surveyed.

There are 206 artistic directors of major ballet companies. Of these:

- 59 are women (29%)
- 147 are men (71%)

5 DDP notes multiple upcoming artistic director transitions including: Daniela Cardim (F) who will succeed Ib Anderson (M) at Ballet Arizona; Kirsten Wicklund (F) who will succeed Wen Wei Wang (M) at Ballet Edmonton; Demi Volpis (M) will be departing Ballet Am Rhein to succeed John Neumeier (M) at Ballett Hamburg; Ma Cong (M) who will succeed Stoner Winslett (F) at Richmond Ballet; Dr. Jaš Otrin (M) will succeed Xin Peng Wang (M) at Ballet Dortmund; and Marco Goecke (M) will succeed Adolphe Binder (F) at Theater Basel. The Royal Swedish Ballet has also announced an international search to succeed Nicolas Le Riche (M) as Artistic Director in 2025.

6 There is no artistic director listed for Joburg Ballet (South Africa).

7 Houston Ballet and Louisville Ballet both have co-artistic directors of different genders leading the companies.

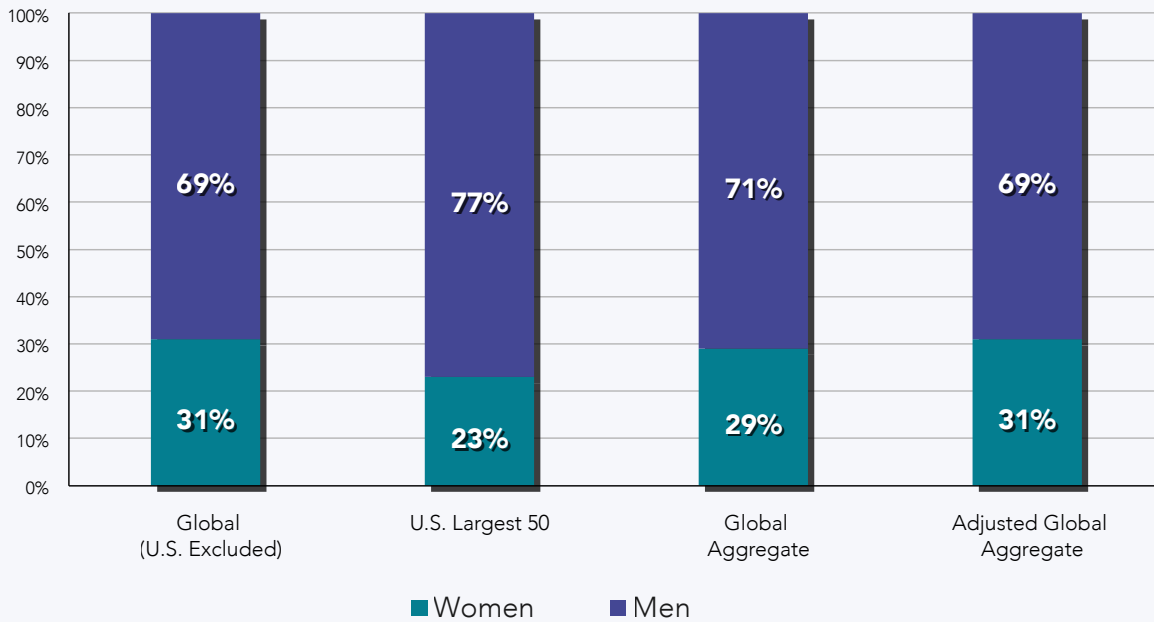
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies (based on FY2021 expenditures). Among these 10 ballet companies, there are 11 artistic directors⁸: 4 women and 7 men.

In the adjusted global aggregate, there are 164 artistic directors. Of these

- 51 are women (31%)
- 114 are men (69%)

Artistic Directors



Gender Distribution of Artistic Directors Year-Over-Year Comparison

	Global (U.S. Excluded)			U.S. Largest 50 (based on FY2021 expenditures)			Global Aggregate			Global Aggregate (Adjusted)		
	Women	Men	GE ⁹	Women	Men	GE	Women	Men	GE	Women	Men	GE
2024	47 (31%)	107 (69%)	0 (0%)	12 (23%)	40 (77%)	0 (0%)	59 (29%)	147 (71%)	0 (0%)	51 (31%)	114 (69%)	0 (0%)
2023	41 (28%)	107 (72%)	0 (0%)	17 (34%)	33 (66%)	0 (0%)	58 (29%)	140 (71%)	0 (0%)	44 (28%)	114 (72%)	0 (0%)
2021	44 (34%)	83 (65%)	1 (0.8%)	15 (29%)	36 (71%)	0 (0%)	59 (33%)	119 (66%)	1 (0.6%)	45 (33%)	92 (67%)	1 (0.7%)

⁸ Julie Kent (F) and Stanton Welch (M) co-direct Houston Ballet.

⁹ Gender Expansive is abbreviated as GE.

Section IIB: Gender Distribution of Executive Directors, CEOs, and General Managers

This section details the gender distribution of executive directors, CEOs, general managers, general directors, and managing directors in the following groups.

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Year-over-year comparisons are also made. Leadership is counted as of April 2024¹⁰.

In instances such as the Paris Opéra Ballet in France, where the ballet operates as an umbrella organization that includes the ballet, orchestra, and chorus, DDP has included the director of the entire organization. Additionally, not all global companies have individuals acting in the role of executive director. See the **Methods, Operational Definitions, and Limitations** section for more information.

Global (U.S. Excluded)

In the sample of 153 companies from around the world, excluding the U.S., there are 130 executive directors, CEOs, and general managers/directors.

Of these 130 executive directors, CEOs, and general managers/directors:

- 61 are women (47%)
- 69 are men (53%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), there are 49 executive directors, CEOs, and general managers/directors.

Of these 50 U.S. executive directors:

- 24 are women (49%)
- 25 are men (51%)

Global Aggregate

There are a total of 203 U.S. and global companies (50 U.S., 153 Global).

There are 179 executive directors, CEOs, and general managers/directors of major classically based companies. Of these:

¹⁰ DDP notes multiple upcoming executive director transitions including: Jordan Morris (M) who will be serving as Interim ED succeeding Cheryl Collins (F) at Orlando Ballet; Mary Jennings (F) will succeed Glenn Del Vecchio (M) at Grand Rapids Ballet; Barry Hughson is departing the National Ballet of Canada to succeed/join Susan Jaffe (F) at American Ballet Theatre, Amanda Ramm (F) will take over as Interim ED at National Ballet of Canada.

On June 11, 2024 Richmond Ballet announced its first ever Executive Director Maya Erhardt (F)

- 86 are women (48%)
- 93 are men (52%)

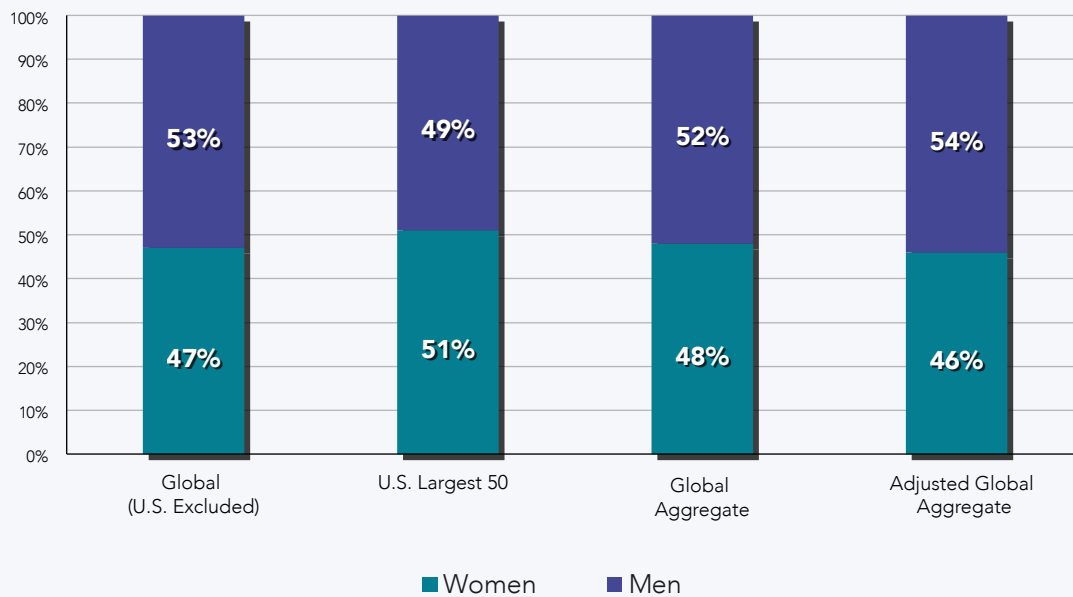
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies (based on FY2021 expenditures). Among these 10 ballet companies, there are 10 executive directors: 4 women and 6 men.

In the adjusted global aggregate, there are 140 executive directors, CEOs, and general managers/directors. Of these

- 65 are women (46%)
- 75 are men (54%)

Executive Directors



Gender Distribution of Executive Director/Managing Director/CEO Year-Over-Year Comparison

	Global (U.S. Excluded)		U.S. Largest 50 (based on FY2021 expenditures)		Global Aggregate		Global Aggregate (Adjusted)	
	Women	Men	Women	Men	Women	Men	Women	Men
2024	61 (47%)	69 (53%)	24 (49%)	25 (51%)	86 (48%)	93 (52%)	65 (46%)	75 (54%)
2023	64 (52%)	58 (48%)	25 (50%)	25 (50%)	89 (52%)	83 (48%)	70 (53%)	62 (47%)

Section IIC: Gender Distribution of Associate/Assistant Artistic Directors

This section describes the gender distribution of associate and assistant artistic directors in the following groups.

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Year-over-year comparisons are also made. Associate/Assistant Artistic Directors are counted as of April 2024¹¹.

Global (U.S. Excluded)

In the sample of 153 companies from around the world (U.S. excluded), 42 assistant and associate artistic directors were identified.

Of these 42:

- 19 are women (45%)
- 23 are men (55%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), there are 20 assistant and associate artistic directors.

Of these 20 U.S. assistant and associate artistic directors:

- 11 are women (55%)
- 9 are men (45%)

Global Aggregate

There are a total of 62 assistant/associate artistic directors when combining the global and U.S. companies.

Of these 62:

- 30 are women (48%)
- 32 are men (52%)

¹¹ DDP notes one upcoming Assistant Artistic Director transition: Antonio Castilla (M) will succeed Kerry Nicholls (F) at San Francisco Ballet.

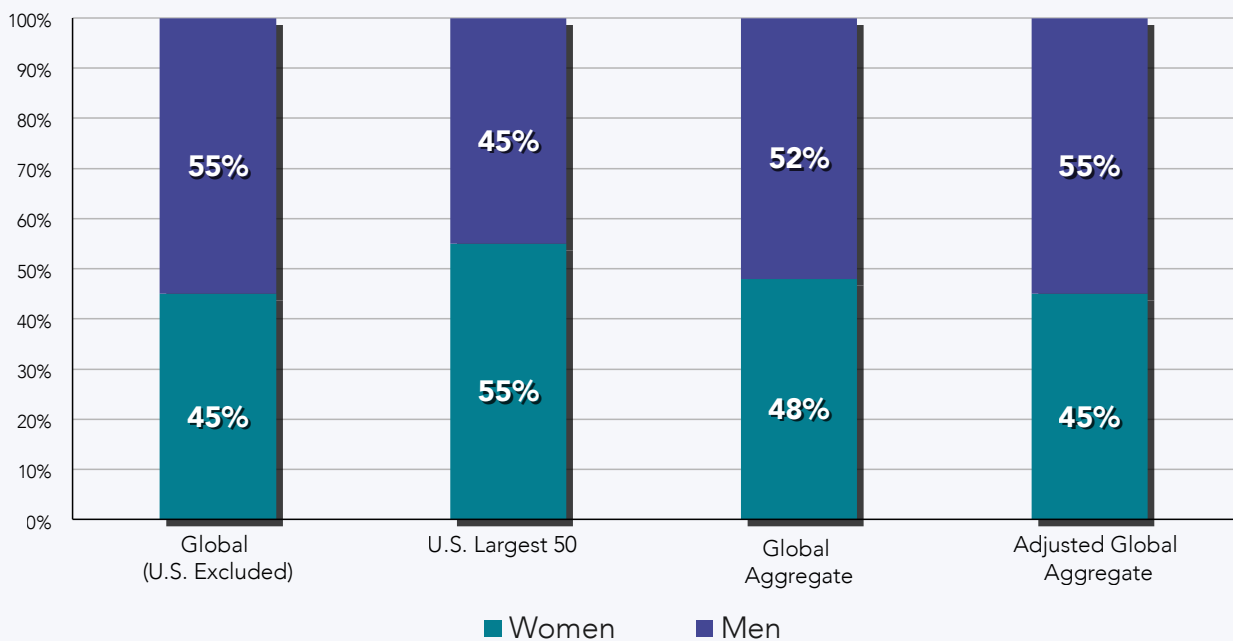
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies (based on FY2021 expenditures). Among these 10 ballet companies, there are 5 assistant and associate artistic directors: 2 women and 3 men.

In the adjusted global aggregate, there are 48 assistant and associate artistic directors. Of these

- 21 are women (45%)
- 27 are men (55%)

Assistant Artistic Directors



Gender Distribution of Associate/Assistant Artistic Director Year-Over-Year Comparison

	Global (U.S. Excluded)		U.S. Largest 50 (based on FY2021 expenditures)		Global Aggregate		Global Aggregate (Adjusted)	
	Women	Men	Women	Men	Women	Men	Women	Men
2024	19 (45%)	23 (55%)	11 (55%)	9 (45%)	30 (48%)	32 (52%)	21 (45%)	27 (55%)
2023	18 (58%)	13 (42%)	13 (57%)	10 (43%)	31 (57%)	23 (43%)	21 (55%)	17 (45%)

Section IID: Gender Distribution of Heads of Schools

This section describes the gender distribution of heads of schools in the following groups.

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Year-over-year comparisons are also made. Heads of Schools are counted as of April 2024¹².

Global (U.S. Excluded)

In the sample of 153 companies from around the world (U.S. excluded), there are 35 Heads of Schools.

Of these 35:

- 20 are women (57%)
- 15 are men (43%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), there are 52 Heads of Schools identified.

Note: the Ailey School is currently co-led by Tracy Innman (M) and Melanie Person (F). Both are counted as their respective gender.

Of these 52 U.S. Heads of Schools:

- 41 are women (79%)
- 11 are men (21%)

Global Aggregate

There are a total of 87 individuals holding the head of school position when combining the global and U.S. samples.

Of these:

- 61 are women (70%)
- 26 are men (30%)

¹² DDP notes multiple upcoming Head of School transitions: Christopher Powney (M) will be departing the Royal Ballet School; Trinidad Vives (F) will succeed Katie C. Sopoci Drake (F) at the Washington School of Ballet; Lynne Charles (F) will succeed Viviana Durante (F) at the English National Ballet School; Megan Connelly (F) will succeed Lisa Pavane at the Australian Ballet School

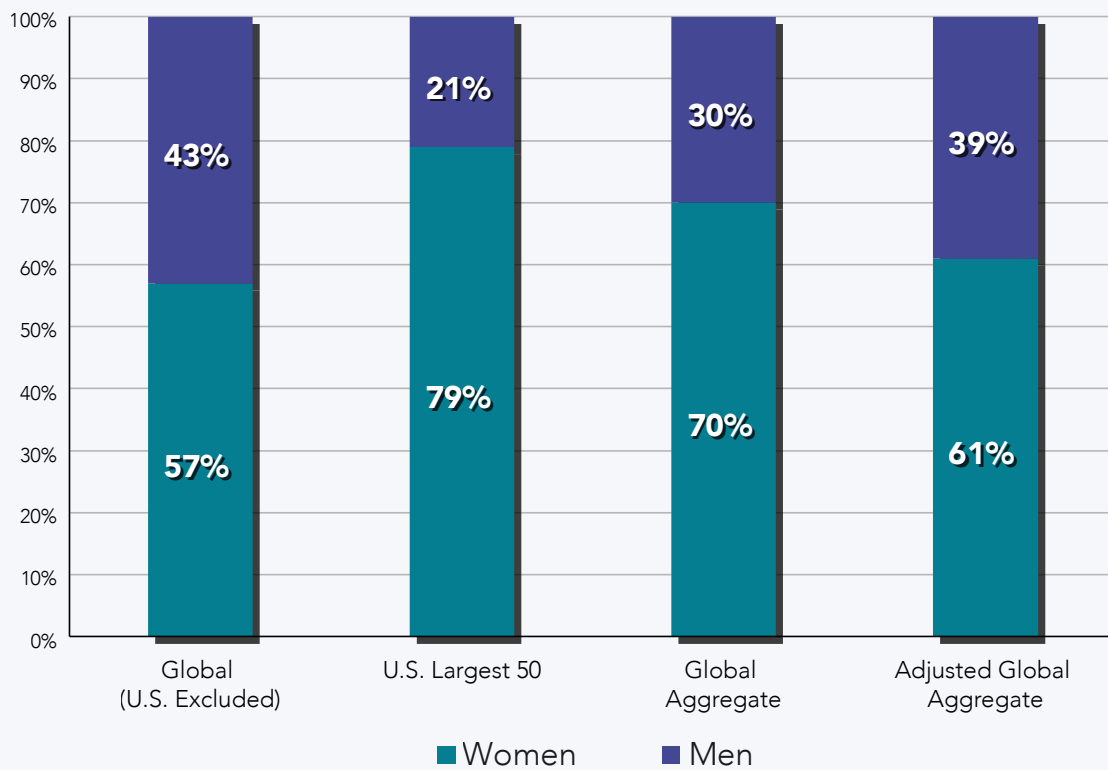
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies (based on FY2021 expenditures). Among these 10 ballet companies, there are 11 heads of school: 7 women and 4 men.

In the adjusted global aggregate, there are 46 Heads of Schools. Of these

- 28 are women (61%)
- 18 are men (39%)

Head of School



Gender Distribution of Head of School Year-Over-Year Comparison

	Global (U.S. Excluded)		U.S. Largest 50 (based on FY2021 expenditures)		Global Aggregate		Global Aggregate (Adjusted)	
	Women	Men	Women	Men	Women	Men	Women	Men
2024	20 (57%)	15 (43%)	41 (79%)	11 (21%)	61 (70%)	26 (30%)	28 (61%)	18 (39%)
2023	18 (60%)	12 (40%)	36 (78%)	10 (22%)	54 (71%)	22 (29%)	25 (61%)	16 (39%)

Section IIE: Gender Distribution of Artistic Directors of Second Companies

This section describes the gender distribution of artistic directors of second/trainee companies in the following groups.

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Year-over-year comparisons are also made. Artistic Directors of Second Companies are counted as of April 2024.

Global (U.S. Excluded)

In the sample of 153 companies from around the world (U.S. excluded) 11 artistic directors of second companies have been identified.

Of these 11:

- 1 is a woman (9%)
- 10 are men (91%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), there are 20 artistic directors of second/trainee companies identified.

Of these 20 U.S. artistic directors of second companies:

- 8 are women (40%)
- 12 are men (60%)

Global Aggregate

There are a total of 31 individuals occupying artistic directors of second companies positions when combining the global and U.S. samples.

Of these:

- 9 are women (29%)
- 22 are men (71%)

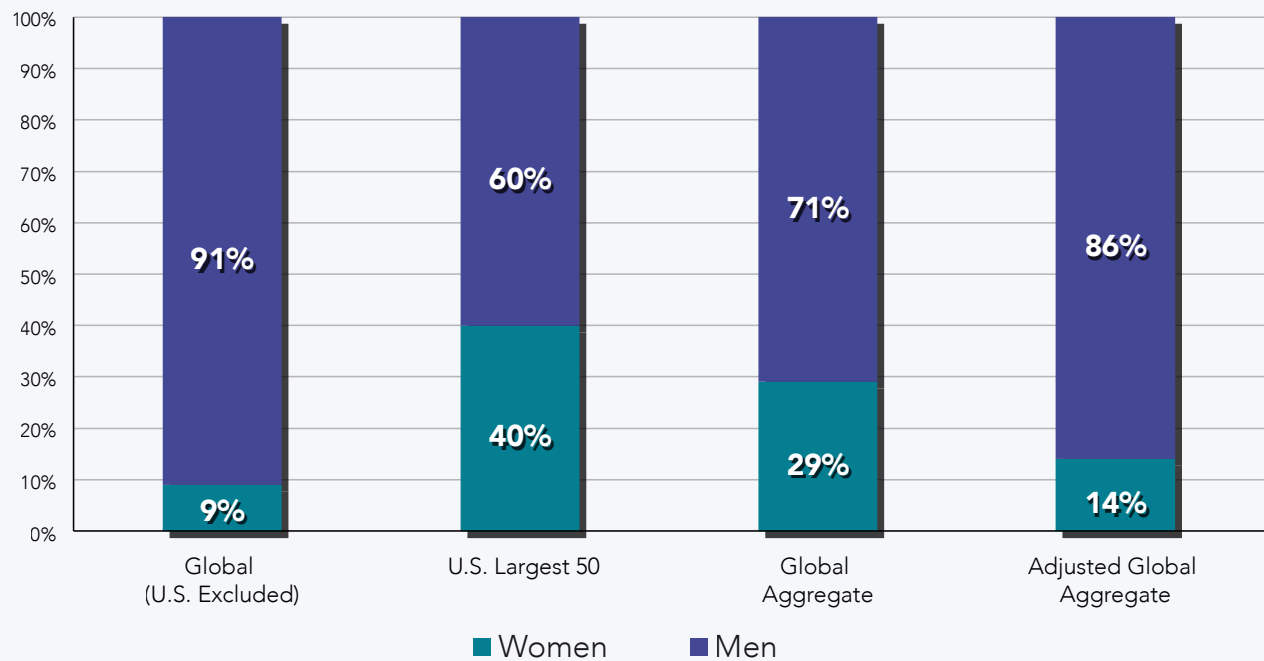
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies. Among these 10 ballet companies, there are 3 artistic directors of second/trainee companies: 1 woman and 2 men.

In the adjusted global aggregate, there are 14 artistic directors of second/trainee companies. Of these

- 2 are women (14%)
- 12 are men (86%)

Artistic Directors of Second Companies



Gender Distribution of Artistic Directors of Second Companies Year-Over-Year Comparison

	Global (U.S. Excluded)		U.S. Largest 50 (based on FY2021 expenditures)		Global Aggregate		Global Aggregate (Adjusted)	
	Women	Men	Women	Men	Women	Men	Women	Men
2024	1 (9%)	10 (91%)	8 (40%)	12 (60%)	9 (29%)	22 (71%)	2 (14%)	12 (86%)
2023	2 (20%)	8 (80%)	5 (28%)	13 (72%)	7 (25%)	21 (75%)	6 (33%)	12 (67%)

Section IIF: Gender Distribution of Rehearsal Directors

New to this year's report is the inclusion of rehearsal directors. This section provides an overview of the gender distribution of rehearsal directors using the most recent available data and reflects current leadership.

This section describes the gender distribution of rehearsal directors in the following groups.

- Global (U.S. excluded)
- U.S. **Largest 50** (based on FY2021 expenditures)
- Global Aggregate (including U.S. **Largest 50** based on FY2021 expenditures)
- Adjusted Global Aggregate (including U.S. **Largest 10** based on FY2021 expenditures)

Rehearsal Directors are counted as of April 2024.

Global (U.S. Excluded)

In the sample of 153 companies from around the world (U.S. excluded) 149 Rehearsal Directors have been identified.

Of these 149:

- 91 are women (61%)
- 58 are men (39%)

U.S. Largest 50

In the **Largest 50** U.S. companies (based on FY2021 expenditures), DDP identified 85 Rehearsal Directors.

Of these 85 U.S. Rehearsal Directors:

- 47 are women (55%)
- 38 are men (45%)

Global Aggregate

There are a total of 234 individuals occupying rehearsal director positions when combining the global and U.S. samples.

Of these:

- 138 are women (59%)
- 96 are men (41%)

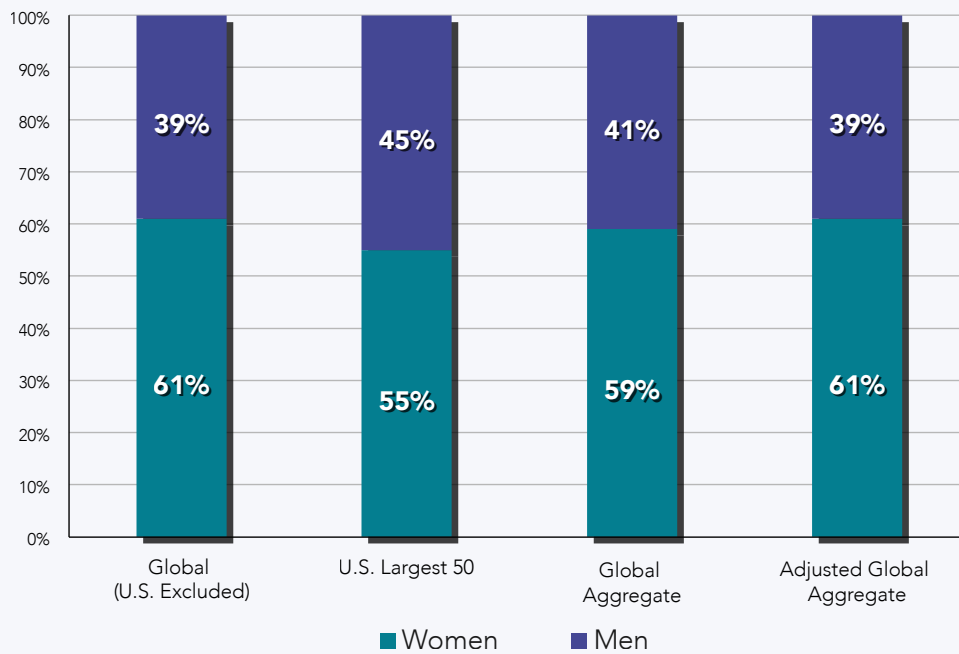
Adjusted Global Aggregate

To lessen the weight of the U.S. sample, the following aggregate data includes only the **Largest 10** U.S. ballet companies (based on FY2021 expenditures). Among these 10 ballet companies are 38 Rehearsal Directors: 23 women and 15 men.

In the adjusted global aggregate, there are 187 Rehearsal Directors. Of these

- 114 are women (61%)
- 73 are men (39%)

Rehearsal Directors



Section III: Artistic Director Analysis by Company Size

To further analyze the gender distribution of artistic directors at the largest ballet companies worldwide, this section uses the number of dancers as a measurement of company size. Included in this metric are: main company members, apprentices, trainees, and second company dancers. Analysis includes global and U.S. classically based companies.

NOTE: 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 Paris Opéra Ballet, are encompassed in a greater umbrella organization that might include other performing groups or companies (e.g., symphony, opera). To ensure accurate comparisons are drawn, DDP has instead used the number of dancers to measure company size.

A list of company rankings by size can be found [HERE](#).

DDP identified 12 companies with 100+ dancers, led by 12 artistic directors. Of these:

- 4 are women (33%)
- 8 are men (67%)

When examining companies with 75-99 dancers, DDP identified 20 companies headed by 19 artistic directors. Of these:

- 3 are women (15%)
- 17 are men (85%)

DDP identified 41 companies with 50-74 dancers, that are led by 38 individual artistic directors and three teams of co-artistic directors (all 1 woman, 1 man). Of these:

- 11 are women (27%)
- 27 are men (66%)
- 3 are led by co-artistic directors (7%)

DDP identified 71 companies with 25-49 dancers led by 66 individual artistic directors and one team of co-artistic directors (1 woman, 1 man). Of these:

- 19 are women (27%)
- 51 are men (72%)
- 1 is led by co-artistic directors (1%)

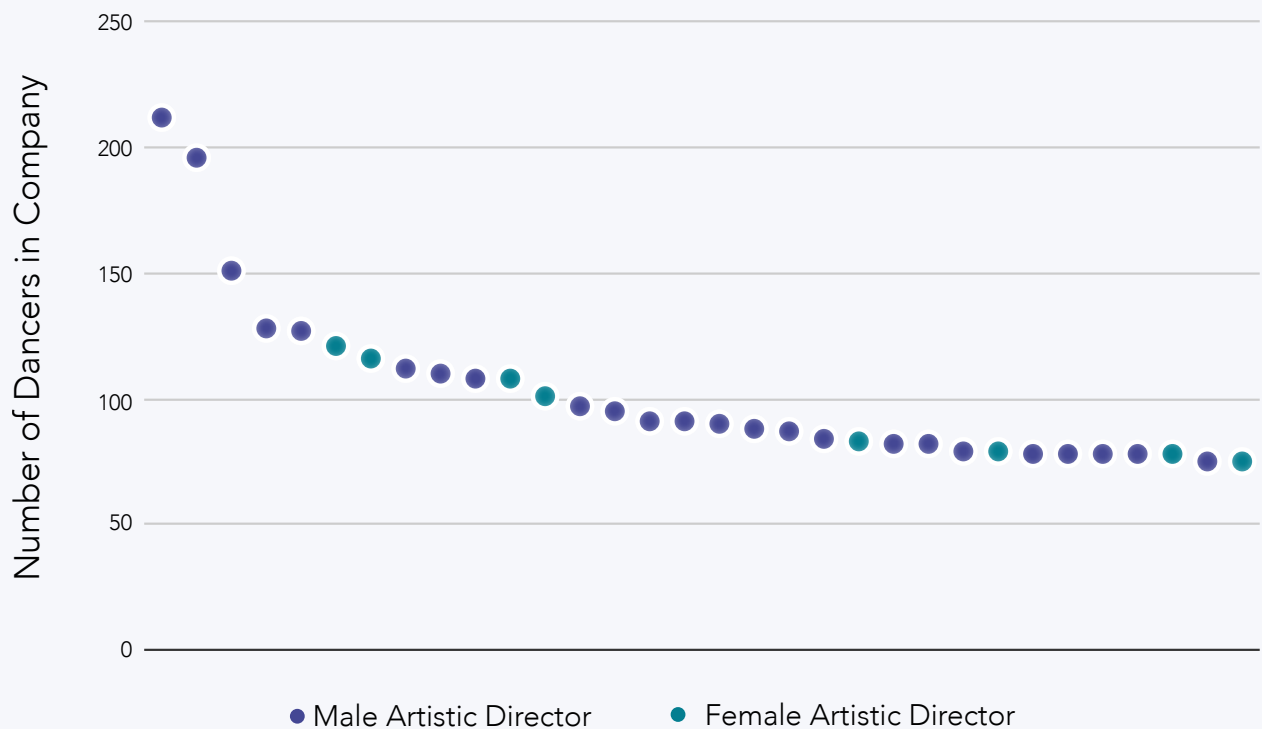
This graph details the largest classically influenced companies worldwide based on the number of dancers in the company. Included in this graph are the 60 global and U.S. companies which have 50 or more dancers as part of their main company. Data points are color-coded to represent the gender of the company’s artistic director.

The three largest companies by size are the Bolshoi Ballet (212 dancers; Russia), the Mariinsky Ballet (196 dancers; Russia), and the Paris Opéra Ballet (151 dancers; France). These three companies all have more than 150 dancers, and all are led by male artistic directors.

The largest company by size led by a woman is the Tokyo City Ballet (127 dancers).

Of the Largest 32 companies, each with more than 75 dancers, 7 are led by a woman artistic directors, (27%) and 24 are led by a man artistic directors (73%).

Number of Dancers in Company



The Largest 10 U.S. Companies vs. The Largest 10 Global Companies by Company Size

This section outlines the largest 10 global and U.S. companies based on the number of dancers in the company.

Largest 10 Global Companies

- | | |
|--|------------------------------|
| 1. Bolshoi Ballet | 6. Tokyo City Ballet |
| 2. Mariinsky Ballet | 7. Stanislavsky Ballet |
| 3. Paris Opéra Ballet | 8. Hungarian National Ballet |
| 4. Ballet of the National Opera of Ukraine | 9. Vienna State Ballet |
| 5. Mikhailovsky Ballet | 10. Korean National Ballet |

Among the largest 10 global companies there are 10 Artistic Directors: 2 women, and 8 men.

Largest 10 U.S. Companies (based on number of dancers)

Note that the largest 10 U.S. companies listed below, differ from DDP's **Largest 10** based on fiscal expenditures.

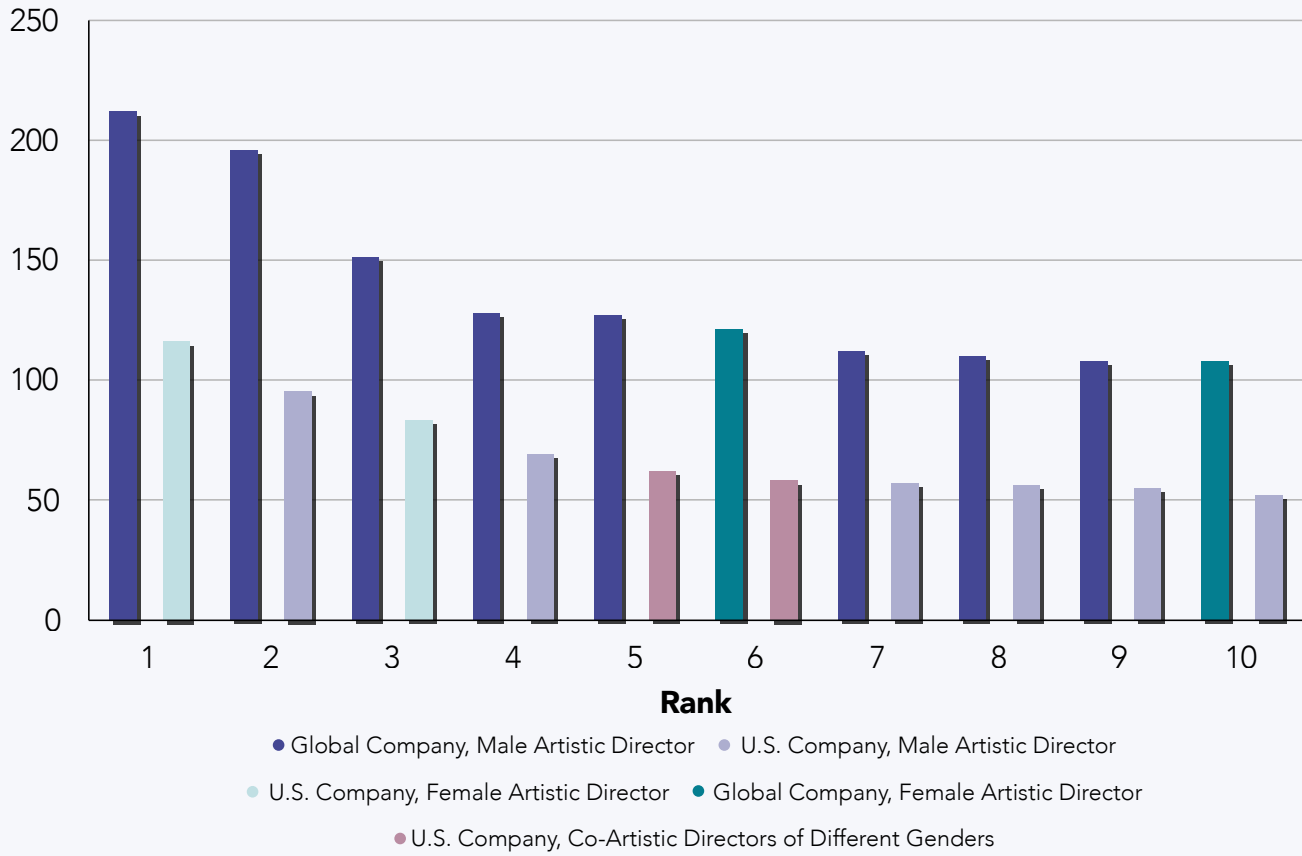
- | | |
|--|------------------------|
| 1. American Ballet Theatre ¹³ | 6. Houston Ballet |
| 2. New York City Ballet | 7. Philadelphia Ballet |
| 3. San Francisco Ballet | 8. Nashville Ballet |
| 4. Boston Ballet | 9. Atlanta Ballet |
| 5. Louisville Ballet | 10. Ballet West |

Among these **Largest 10** U.S. (based on number of dancers) companies there are 14 Artistic Directors: 2 women, 6 men, and 2 teams of co-Artistic Directors of different genders.

The graph below details the largest 10 global companies and the largest 10 U.S. companies based on the number of dancers in the company. Data points are color-coded to represent the gender of the company's artistic director.

¹³ Note: ABT is the 7th largest company globally based on number of dancers.

Largest 10 Global Companies vs. Largest 10 US Companies (based on number of dancers in company)



Section IV: Operational Definitions, Methods, and Limitations

Methods

For this study, DDP focused on prominent ballet and classically based companies. The list of classically based companies used as the global companies in this report was compiled through extensive research, including international dance publications, national press, dancer and choreographer biographies, search engine queries, and conversations with advisors. The U.S. companies were compiled through publicly available fiscal data, as detailed in The Largest Ballet & Classically Based Companies Leadership Report (October 2023).

Data for companies outside of the U.S. was collected primarily through company websites and social media accounts (as available in April 2024), and secondarily through news and media articles. For individuals in positions of leadership, DDP counted individuals who were serving in a specific position and the number of dancers in each company as of April 2024. In instances where multiple individuals held a particular role, each individual was counted as their respective gender.

Adjusted calculations

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. Because of this, DDP has included the **Largest 10** companies in adjusted calculations throughout the report due to their financial power and influence.

Operational definitions

Artistic Director

The artistic director(s) of each company was defined as either the person(s) with that title, or the person(s) who most closely fills the role of overseeing and directing artistic operations at the ballet company, i.e., ballet director. In the cases of umbrella organizations in which there is an overall artistic director as well as individual directors leading ballet, theater, and/or opera, the “artistic director” for this study was defined as the director specifically leading ballet.

Executive Director/CEO/Managing Director

The executive director/CEO/managing director of each company was defined as either the person(s) with that title or the person(s) who most closely fills the role of overseeing and directing managerial operations at the ballet company. In the cases of umbrella organizations in which there is an overall director as well as individual directors leading ballet, theater, and/or opera, the executive director of the ballet company was counted. If such a role did not exist, the executive director of the umbrella organization was counted.

Associate/Assistant Artistic Directors

The associate/assistant artistic directors of each company was defined as either the person(s) with that title, or the person(s) who most closely fills the role of artistic assistant at the ballet company.

Head of School

The head of school of each company was defined as either the person(s) with that title or the person(s) who most closely fills the role of overseeing and directing operations at the ballet school, e.g., school director.

Artistic Directors of Second/Trainee Companies

The artistic director(s) of each second/trainee company was defined as either the person(s) with that title, or the person(s) who most closely fills the role of overseeing and directing artistic operations of the second company, i.e., ballet director.

Rehearsal Director

The rehearsal director(s) of each company was defined as either the person with that title, or the person(s) who mostly closely fills the role of running rehearsal and teaching company repertoire.

Ballet company

For the purposes of this study, “ballet company” is defined as an organization that has both roots in classical ballet and is a professional performing company. DDP also considers factors such as if the company has an affiliated school that teaches pointework and if the company shares choreographers with major ballet companies. Youth and student companies were excluded. 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 choreographers’ 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 Report, DDP did not identify any gender expansive individuals, but has captured this information when appropriate in previous reports (e.g., [Artistic and Executive Leadership Report 2022](#)). DDP respects and has worked to ensure we accurately represent individuals’ gender identities.

Number of Dancers

The number of dancers in a dance company was defined as the number of main company dancers, including but not limited to principals, soloists, corps de ballet members, artists, apprentices, trainees, aspirants, and second company members. Students, character artists, dancers denoted as “on leave”, and emeritus dancers were excluded.

Limitations

Due to this study's global scope, several key limitations are noted.

Language Barriers

Often throughout the data collection, the DDP research team had to rely on online website translations, whether provided through the website itself or via Google's "translate to English" function. This in particular made it more difficult to garner general company information and to verify genders (reliance on pronouns was limited, forcing increased reliance on images and name recognition) and titles of staff and dancers.

Structure of Companies and Leadership

The companies studied in this report range in the way in which they are operated. Some are government-funded, some are housed within a theater or opera house, some are relatively small private companies. In the cases in which there was an overall director, as well as individual directors leading opera, theater, and ballet, the "artistic director" for this study, was defined as the director specifically leading ballet or dance.

Number of Dancers

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 was reliant on company websites (which are not always updated). Because of this, the number of dancers for each company is given categorically (25 - 49, 50 - 74, 75+, etc.) in this report rather than as exact figures. No data on the number of dancers were available for seven companies (3.4%). Therefore, these seven companies were excluded from the ranking of companies by size.¹⁴ Leadership positions for these companies were counted throughout the report.

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

¹⁴ There was no data regarding the number of dancers found for the following companies: Ballet Manila, Philippines; Cairo Opera Ballet Company, Egypt; Compañía de Danza del Estado De Mexico (Dance Company of the State of Mexico), Mexico; Mystic Ballet, United States; and Tavaziva, England.

CoisCéim Dance Theatre, Ireland does not have company dancers as they operate on a project by project basis.

