



The Largest Ballet & Classically Based Companies Leadership Report 2024

SEPTEMBER 2024

Report Summary

This is Dance Data Project® (DDP)'s sixth annual study examining the gender distribution of leadership at ballet and classically based companies in the United States. This is DDP's third iteration of the report that examines the **Largest 150** companies. This report analyzes the gender distribution of Artistic, Executive, and Associate/Assistant directors, and for the second year includes Heads of Schools, Heads of Second Companies, and Rehearsal Directors. The gender distribution of Resident Choreographers was previously examined in the [2024 Global Resident Choreographers Report](#). Leadership was counted as of September 2024.

The sample of companies examined in this report is sourced from DDP's [Largest Ballet & Classically Based Companies](#) report which ranks the **Largest 150** companies based on FY 2022 expenditures. In fiscal year 2022, the **Largest 150** companies operated with a combined total expenditures of \$719,228,871. The **Largest 50** (companies #1-50) companies operated with a total aggregate expenditure of \$640,960,698 representing 89.12% of expenditures among the **Largest 150**, whereas the **Next 50** (companies #51-100) operated with \$55,760,961 (7.75% of the **Largest 150**), and the **Additional 50** (companies #101-150) operated with \$22,507,212 (3.13% of the **Largest 150**).

Past iterations of this report examined Artistic and Executive Director compensation. Compensation will be examined in greater detail in the forthcoming 2024 Artistic & Executive Compensation Report.

Key Findings:

1. Of the 154 Artistic Directors at the **Largest 150** companies, 61 are women (39.6%), 92 are men (59.7%), and 1 is gender expansive (0.6%).
 - Within the **Largest 50**, there are 11 female (21.6%) and 40 (78.4%) male Artistic Directors. Currently, men hold nearly four times as many Artistic Director positions as women.
 - Within the **Next 50**, there are 27 female (51.9%), 24 male (46.2%), and 1 gender expansive (0.6%) Artistic Directors.
 - Within the **Additional 50**, there are 23 female (45.1%) and 28 male (54.9%) Artistic Directors.

The gender distribution of Artistic Directors among the **Largest 50** companies has remained relatively unchanged between 2018 and 2023. Artistic leadership continues to be more equitable among the **Next** and **Additional 50** companies in comparison to the **Largest 50**. However, for the first time, DDP recorded more male Artistic Directors than women among the **Additional 50** companies. As of September 2024, women hold more Artistic Director positions than men only within the **Next 50**.

2. As of September 2024, there are 4 female Artistic Directors within the **Largest 10**. The number of female Artistic Directors within the **Largest 10** has doubled since 2022 and increased fourfold since 2021. Between 2020 and 2021, there was only one female Artistic Director within the **Largest 10** companies. This marks significant progress in opportunities for women at these prestigious, well-resourced organizations in the United States.
3. As of September 2024, there are 6 female Artistic Directors leading companies within the **Largest 25**. However, 4 of these Artistic Directors are leading companies ranked #1-10, meaning there are only two female Artistic Directors within companies ranked #11-25.

4. Of the 121 Executive Directors at the **Largest 150** companies, 71 are women (58.7%) and 50 are men (41.3%).
 - Within the **Largest 50**, there are 24 female (49.0%) and 25 male (51.0%) Executive Directors.
 - Within the **Next 50**, there are 22 female (55.0%) and 18 male (45.0%) Executive Directors.
 - Within the **Additional 50**, there are 25 female (78.1%) and 7 male (21.9%) Executive Directors.

The gender distribution of Executive Directors continues to be more equitable in comparison to Artistic Leadership - a trend that has been consistent since 2018.
5. Within the **Largest 150** companies, more women hold the positions of Assistant/Associate Artistic Directors (28 women, 62.2%), Heads of Schools (82 women, 73.2%), and Rehearsal Directors (79 women, 61.2%). The gender distribution of Heads of Second Companies is nearly at parity with 12 women (48.0%) and 13 men (52.0%) holding such positions.
6. Between 2021 and 2024 YTD, 25 women and 29 men were appointed Artistic Directors at U.S. Ballet and Classically Based Companies. In 2024 YTD, 4 women and 3 men have been appointed as Artistic Directors.
7. Overall, men have received nearly twice as many Artistic Director appointments at ballet companies across the world (U.S. and International companies, 45 women, 77 men). The United States, however, is affording women more Artistic Director opportunities in comparison to international companies. Outside the U.S. - between 2021 and 2024 YTD, only 20 women became Artistic Directors compared to 48 men.
8. When Artistic Director positions become available, women are less likely to be hired. Women are more often replaced by men when they leave Artistic Director roles and less frequently succeed a male predecessor.
 - In the U.S., the most common type of transition is from a female to a male (F-M; 15 transitions). This is followed by male-to-male transitions (14 transitions), while female-to-female (12 transitions) and male-to-female (11 transitions) are less frequent.

The Report includes the following sections:

- I. Gender Distribution of:
 - A. Artistic Directors
 - B. Executive Directors/CEOs
 - C. Associate/Assistant Artistic Directors
 - D. Heads of Schools
 - E. Heads of Second Companies
 - F. Rehearsal Directors
 - II. Year-Over-Year Comparisons
 - III. Artistic Director Transitions
 - IV. Operational Definitions, Methods, and Limitations
- Appendix A:** The **Largest 150** U.S. Ballet Companies - **Largest 50**, **Next 50**, and **Additional 50**

Section I

Gender Distribution of Ballet Leadership

Section IA: Gender Distribution of Artistic Directors

This section provides an overview of the gender distribution of Artistic Directors using the most recent available data and reflects current leadership. Data was recorded as of September 2024.

Among the **Largest 50** U.S. ballet companies,
there are 11 female and 40 male Artistic Directors
21.6% Female | 78.4% Male

Gender Distribution of Artistic Directors Largest 50 U.S. ballet companies



In the **Largest 10**, there are 4 female and 7 male Artistic Directors
36.4% Female | 63.6% Male

In the **Largest 25**, there are 6 female and 20 male Artistic Directors
23.1% Female | 76.9% Male

In the **Next 50**, there are 27 female, 24 male, and 1 gender expansive Artistic Directors
51.9% Female | 46.2% Male | 1.9% Gender Expansive

In the **Additional 50**, there are 23 female and 28 male Artistic Directors
45.1% Female | 54.9% Male

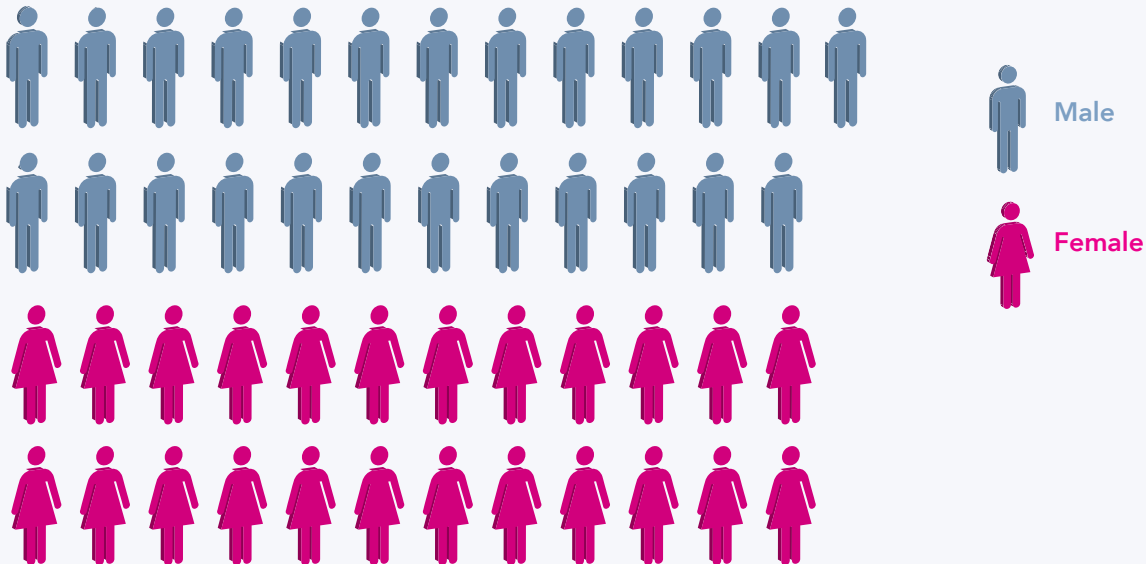
Overall, in the **Largest 150** companies, there are 61 female, 92 male, and 1 gender expansive Artistic Directors
39.6% Female | 59.7% Male | 0.6% Gender Expansive

Section IB: Gender Distribution of Executive Directors

This section provides an overview of the gender distribution of Executive Directors using the most recent available data and reflects current leadership. Data was recorded as of September 2024.¹

Among the **Largest 50** U.S. ballet companies, there are
24 female and 25 male Executive Directors
49.0% Female | 51.0% Male

Gender Distribution of Executive Directors Largest 50 U.S. ballet companies



In the **Largest 10**, there are 4 female and 6 male Executive Directors
40.0% Female | 60.0% Male

In the **Largest 25**, there are 9 female and 16 male Executive Directors
36.0% Female | 64.0% Male

In the **Next 50**, there are 22 female and 18 male Executive Directors
55.0% Female | 45.0% Male

In the **Additional 50**, there are 25 female and 7 male Executive Directors
78.1% Female | 21.9% Male

Overall, in the **Largest 150** companies, there are 71 female and 50 male Executive Directors
58.7% Female | 41.4% Male

¹ Note: The calculations and metrics presented do not include Karen Sheppard's recent departure from the Washington Ballet.

Section IC: Gender Distribution of Associate/Assistant Artistic Directors

This section provides an overview of the gender distribution of Assistant/Associate Artistic Directors using the most recent available data and reflects current leadership. Data was recorded as of September 2024.

Among the **Largest 50** U.S. ballet companies,
there are 8 female and 8 male Associate/Assistant Artistic Directors
50% Female | 50% Male

Gender Distribution of Associate/Assistant Artistic Directors Largest 50 U.S. ballet companies



In the **Largest 10**, there are 1 female and 4 male Associate/Assistant Artistic Directors
20.0% Female | 80.0% Male

In the **Largest 25**, there are 3 female and 6 male Associate/Assistant Artistic Directors
33.3% Female | 66.7% Male

In the **Next 50**, there are 11 female and 6 male Associate/Assistant Artistic Directors
64.7% Female | 35.3% Male

In the **Additional 50**, there are 9 female and 3 male Associate/Assistant Artistic Directors
75.0% Female | 25.0% Male

Overall, among the **Largest 150** companies,
there are 28 female and 17 male Associate/Assistant Artistic Directors
62.2% Female | 37.8% Male

Section ID: Gender Distribution of Heads of Schools

This section provides an overview of the gender distribution of Heads of Schools using the most recent available data and reflects current leadership. Data was recorded as of September 2024.

Among the **Largest 50** U.S. ballet companies, there are
31 female and 15 male Heads of Schools
67.4% Female | 32.6% Male

Gender Distribution of Heads of Schools Largest 50 U.S. ballet companies



In the **Largest 10**, there are 6 female and 4 male Heads of Schools
60.0% Female | 40.0% Male

In the **Largest 25**, there are 17 female and 8 male Heads of Schools
68.0% Female | 32.0% Male

In the **Next 50**, there are 33 female and 8 male Heads of Schools
80.5% Female | 19.5% Male

In the **Additional 50**, there are 18 female and 7 male Heads of Schools
72.0% Female | 28.0% Male

Overall, in the **Largest 150** companies, there are 82 female and 30 male Heads of Schools
73.2% Female | 26.8% Male

Section IE: Gender Distribution of Heads of Second Companies

This section provides an overview of the gender distribution of Heads of Second/Trainee/Studio Companies using the most recent available data and reflects current leadership. Data was recorded as of September 2024.

Among the **Largest 50** U.S. ballet companies, there are
7 female and 11 male Heads of Second Companies
38.9% Female | 61.1% Male

Gender Distribution of Heads of Second Companies Largest 50 U.S. ballet companies



In the **Largest 10**, there are 1 female and 2 male Heads of Second Companies
33.3% Female | 66.7% Male

In the **Largest 25**, there are 2 female and 6 male Heads of Second Companies
25.0% Female | 75.0% Male

In the **Next 50**, there are 4 female and 2 male Heads of Second Companies
66.7% Female | 33.3% Male

In the **Additional 50**, there is 1 female Head of Second Companies
100.0% Female

Overall, in the **Largest 100** companies, there are 12 female and 13 male Heads of Second Companies
48.0% Female | 52.0% Male

Section IF: Gender Distribution 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. Data was recorded as of September 2024.

Among the **Largest 50** U.S. ballet companies, there are
47 female and 39 male Rehearsal Directors
54.7% Female | 45.3% Male

Gender Distribution of Rehearsal Directors Largest 50 U.S. ballet companies



In the **Largest 10**, there are 22 female and 14 male Rehearsal Directors
61.1% Female | 38.9% Male

In the **Largest 25**, there are 35 female and 28 male Rehearsal Directors
55.6% Female | 44.4% Male

In the **Next 50**, there are 17 female and 7 male Rehearsal Directors
70.8% Female | 29.2% Male

In the **Additional 50**, there are 15 female and 4 male Rehearsal Directors
78.9% Female | 21.1% Male

Overall, in the **Largest 150** companies, there are 79 female and 50 male Rehearsal Directors
61.2% Female | 38.8% Male

Section II: Year-Over-Year Comparisons

The following section provides year-over-year comparisons of the number of Artistic Directors and Executive Directors, providing a longitudinal overview of the gender distribution of these key leadership positions. A critical factor in assessing whether women are making progress overall is not just the current numbers, but tracking long-term if women are being appointed to and retaining these key positions.

Additionally, longitudinally tracking the gender distribution of Associate/Assistant Directors, Heads of Schools, Heads of Second Companies, and Rehearsal Directors is important as these positions can be considered “pipeline” jobs for future Artistic Director positions. Monitoring whether women are given opportunities at the secondary level can offer insights into the future landscape of gender equity among Artistic Directors.

Comparisons are made for companies within the **Largest 10, Largest 25, Largest 50, Next 50, and Additional 50**.

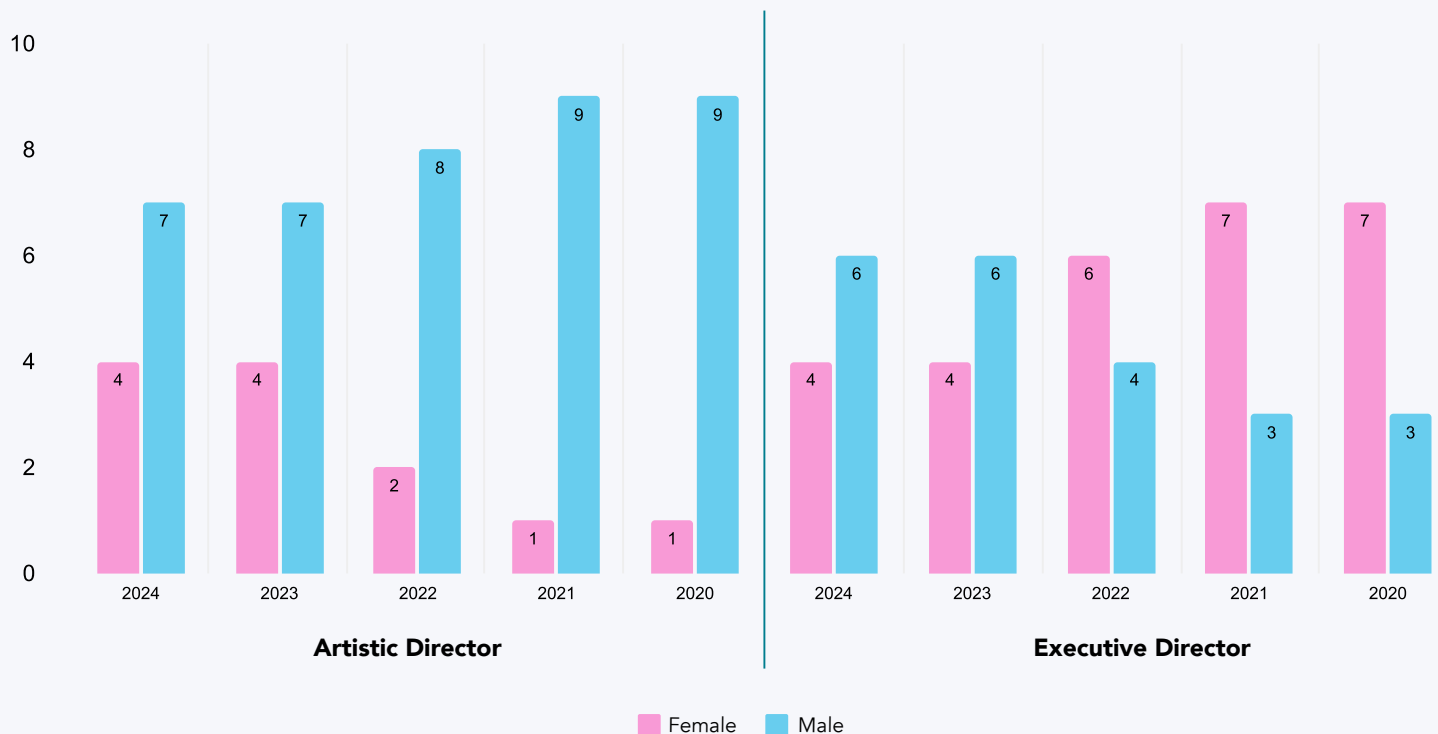
Note: DDP examined the gender distribution of Associate/Assistant Directors, Heads of Schools, Heads of Second Companies, and Rehearsal Directors for the first time in 2023. As such, only comparisons between 2023 and 2024 are made.

Largest 10

There was no change in the number of female or male Artistic or Executive Directors from 2023 to 2024 within the **Largest 10**. The number of female artistic directors within the **Largest 10** has doubled from 2022, and increased fourfold since 2020. This marks significant progress in opportunities for women at these well-resourced organizations in the United States.

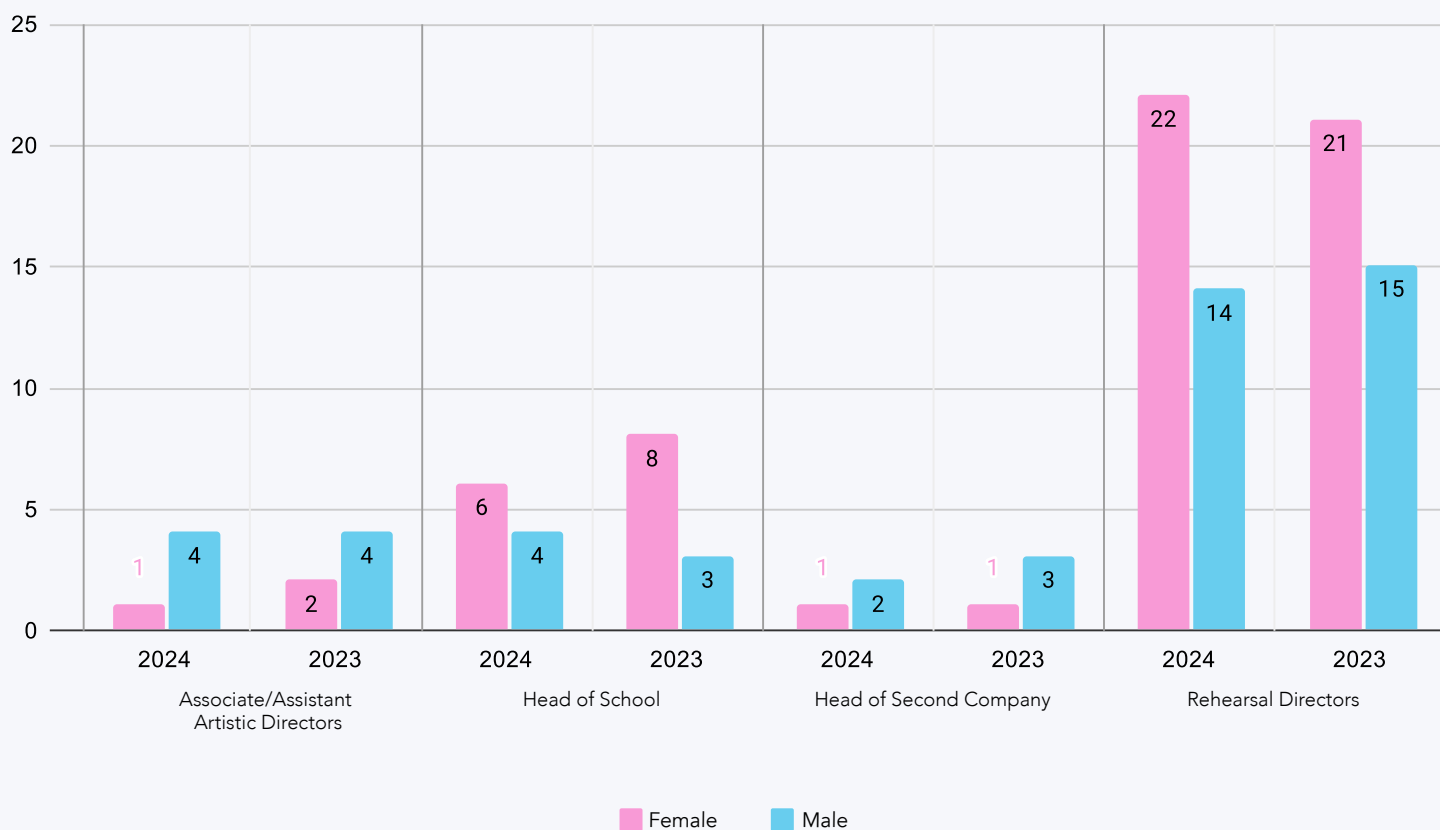
There continues to be a disappointing decline in the number of women holding Executive Director positions. In 2020, there were seven female Executive Directors, and since 2023, there are only four. In 2024, men continue to hold more Executive Director positions than women.

NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Largest 10 Year-Over-Year Comparison



Within the **Largest 10**, women continue to hold more Heads of School and Rehearsal Director positions than men in 2024. Fewer women hold Associate/Assistant Artistic Director and Head of Second Company positions in comparison to men.

NUMBER OF ASSOCIATE/ASSISTANT ARTISTIC DIRECTORS, HEADS OF SCHOOLS, HEADS OF SECOND COMPANIES, AND REHEARSAL DIRECTORS BY GENDER
Largest 10 Year-Over-Year Comparison

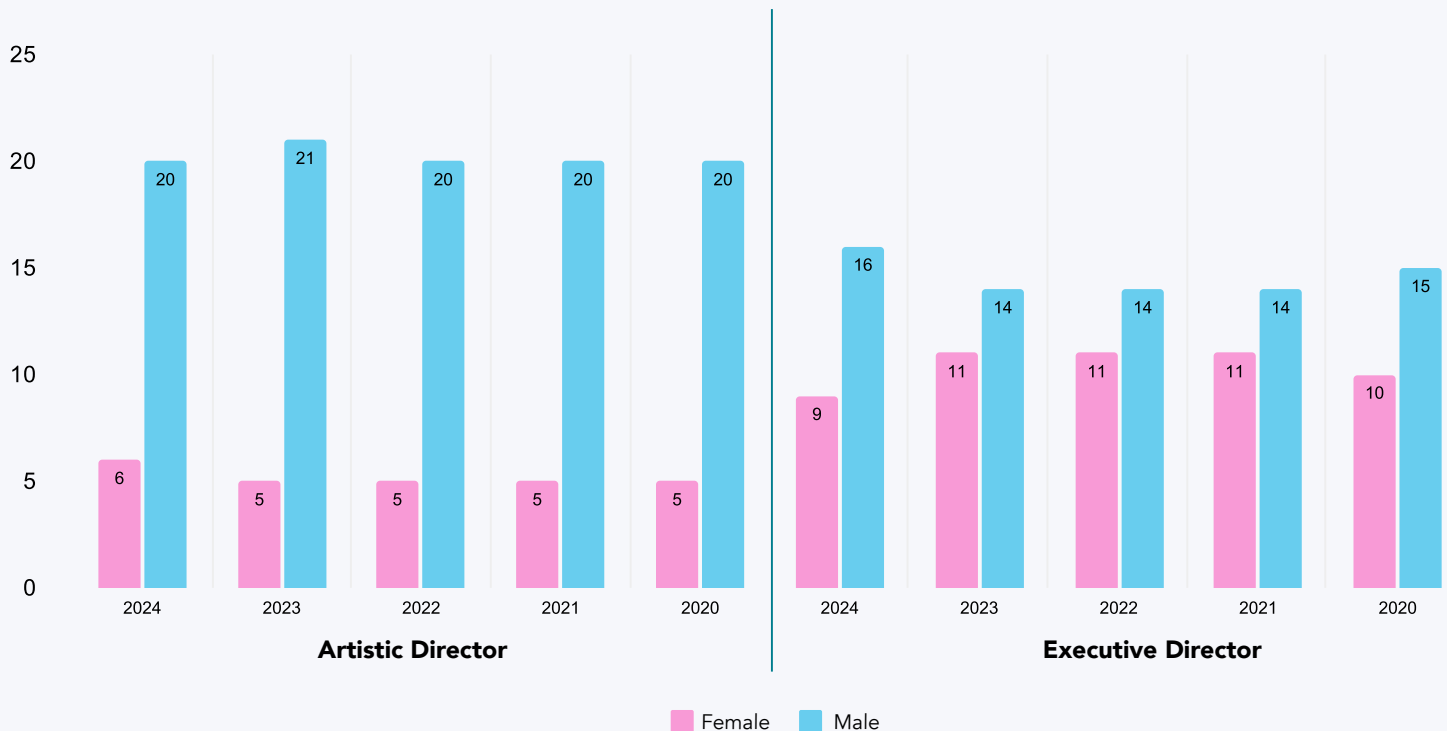


Largest 25

The gender distribution in Artistic Director and Executive Director positions among the **Largest 25** has remained relatively consistent between 2020 and 2024, with men holding a greater number of these roles than women. However, the number of women holding Executive Director positions has slightly decreased from 2023 to 2024.²

Of note, 4 of the Artistic Director positions held by women are within the **Largest 10**, and only 2 are held by women in companies ranked #11-25³. This underscores the need for increased artistic leadership opportunities for women across the board.

NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Largest 25 Year-Over-Year Comparison

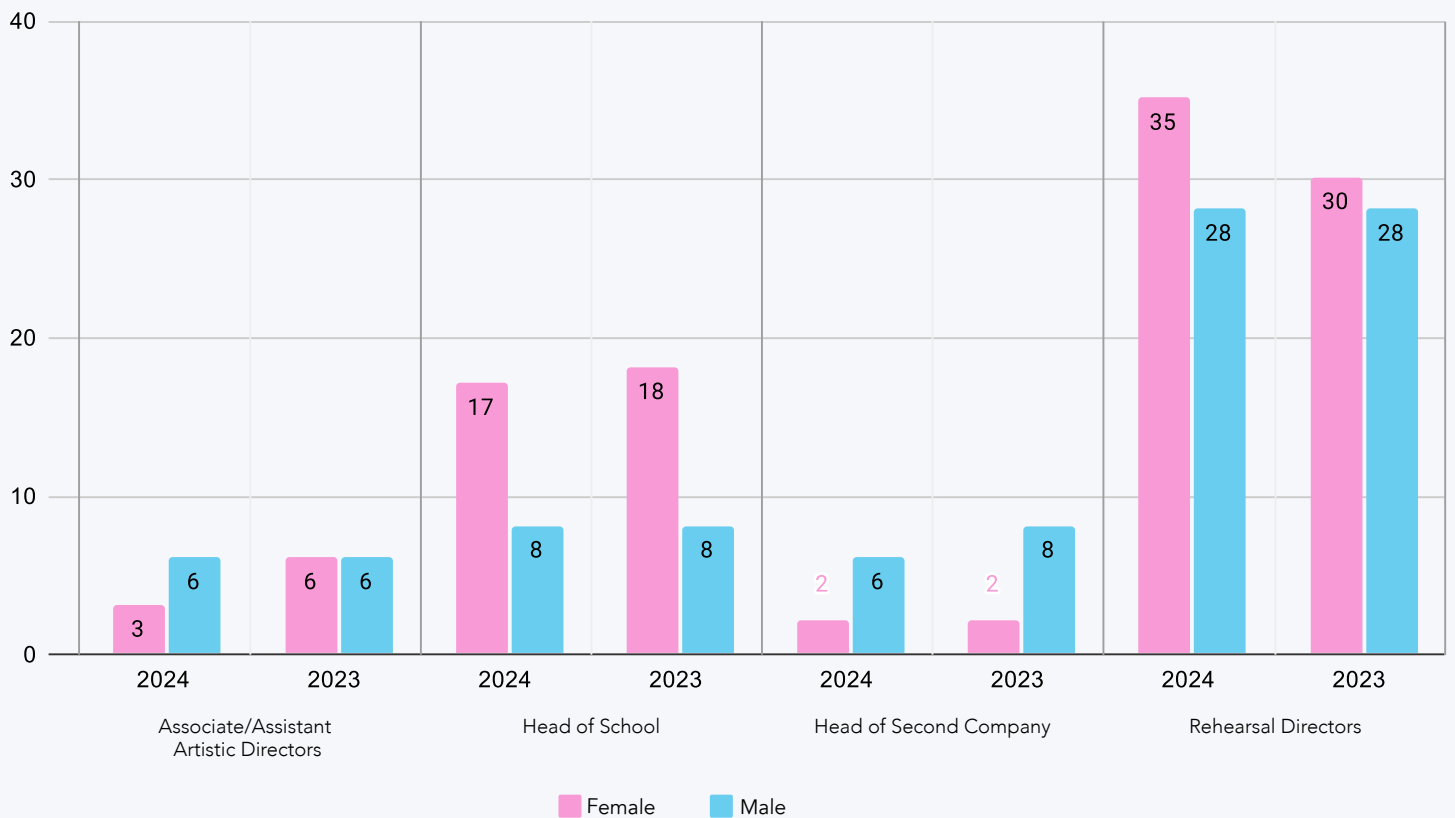


² Note: The calculations and metrics presented do not include Karen Sheppard's recent departure from the Washington Ballet.

³ Looking specifically at companies ranked #11-25, there was 1 woman Artistic Director in 2023. In 2022 there were 3 female Artistic Directors. In 2021 and 2020, there were 4 female Artistic Directors among these companies.

Within the **Largest 25**, more women hold Head of School and Rehearsal Director positions. The number of women Associate/Assistant Directors has decreased since 2023, and men continue to hold more Head of Second Company positions.

NUMBER OF ASSOCIATE/ASSISTANT ARTISTIC DIRECTORS, HEADS OF SCHOOLS, HEADS OF SECOND COMPANIES, AND REHEARSAL DIRECTORS BY GENDER
Largest 25 Year-Over-Year Comparison

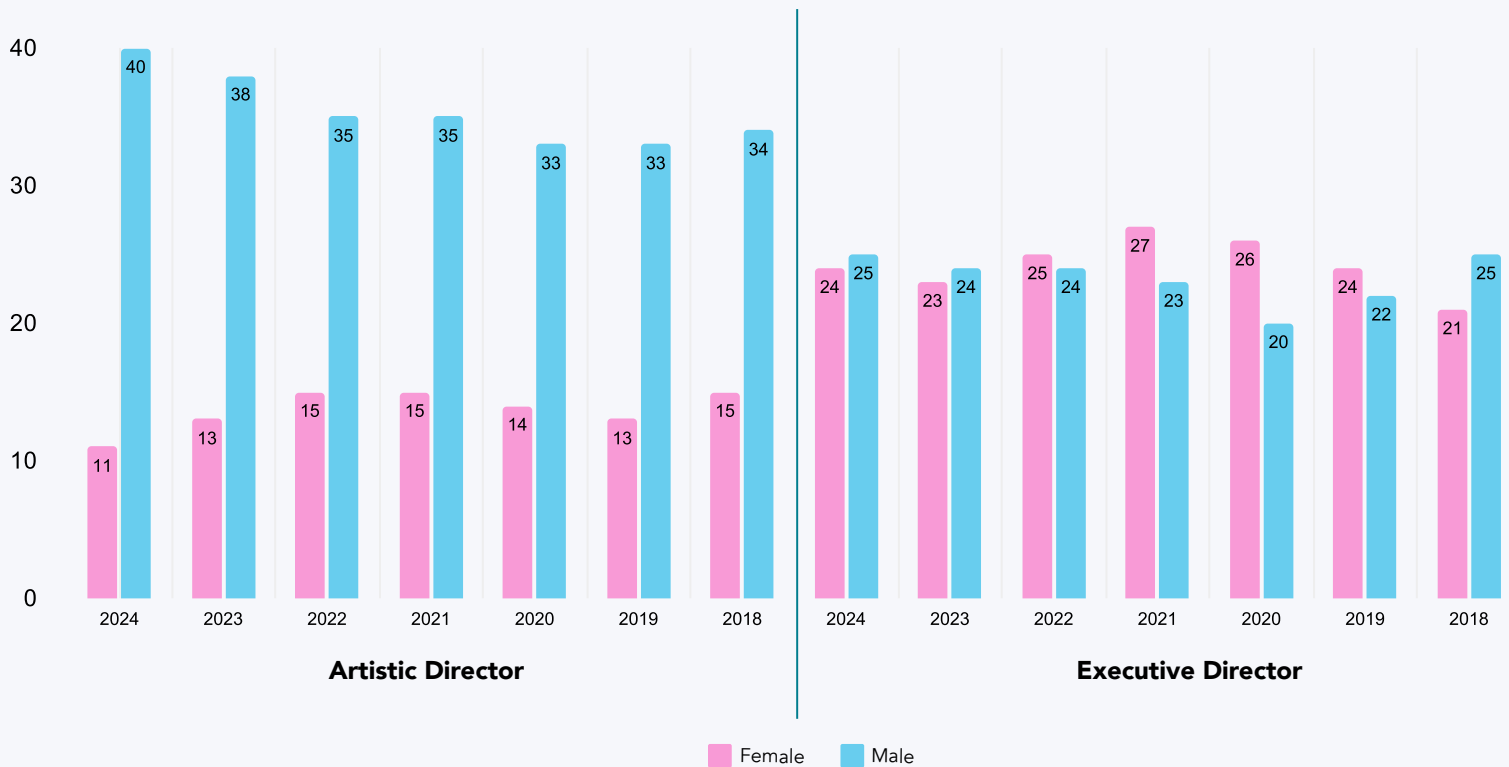


Largest 50

Between 2023 and 2024, the number of women Artistic Directors decreased from 13 to 11 within the **Largest 50** companies. Men hold nearly *four times* more Artistic Director positions in comparison to women - an ongoing trend since 2018.

The gender distribution of Executive Directors is more equitable in comparison to Artistic Directors. Men continue to hold more executive director positions than women - consistent with 2023.⁴

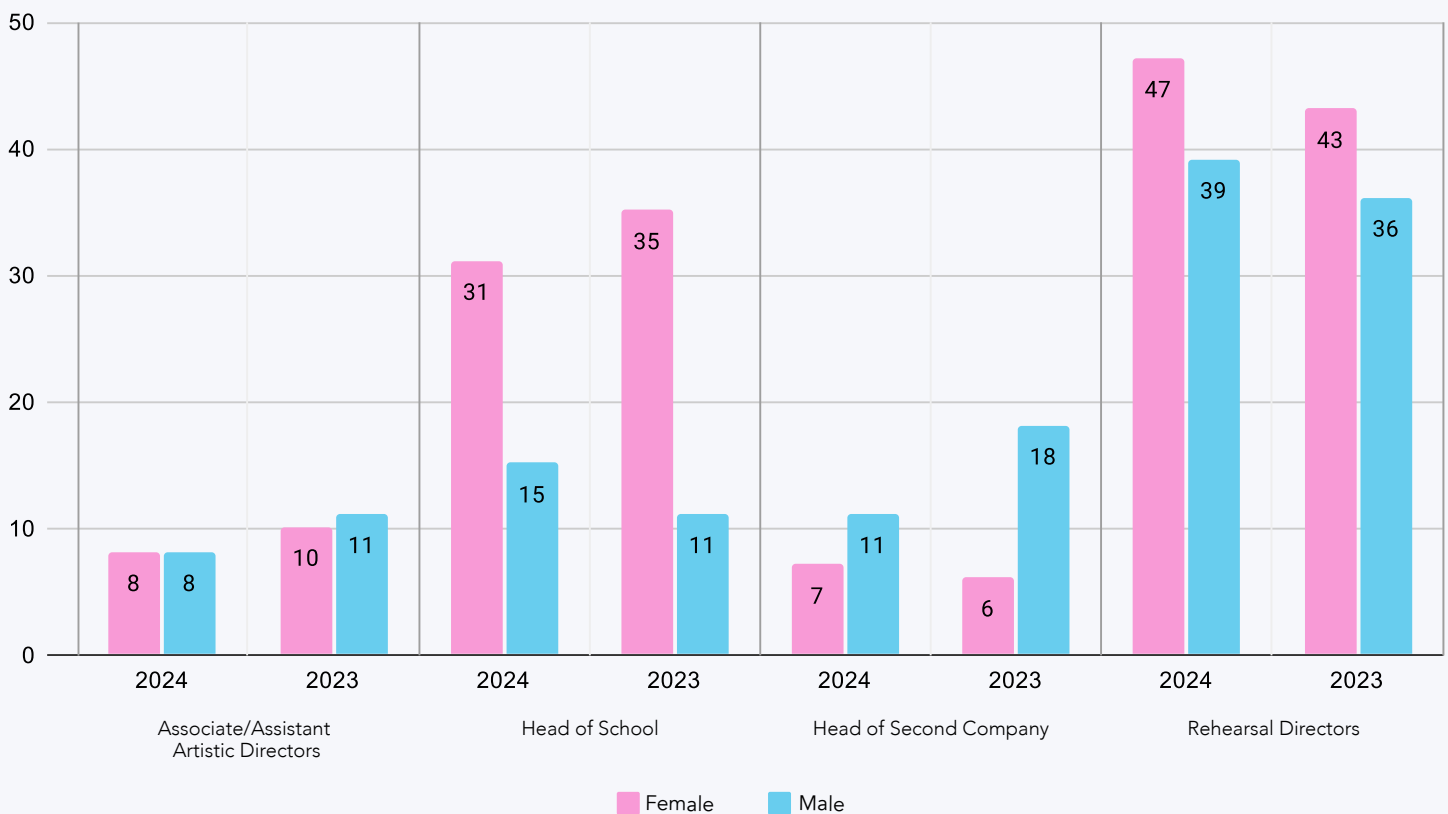
NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Largest 50 Year-Over-Year Comparison



⁴ Note: The calculations and metrics presented do not include Karen Sheppard's recent departure from the Washington Ballet.

Within the **Largest 50**, women hold more Head of School and Rehearsal Director positions. In 2024, men and women hold the same number of Associate/Assistant Director positions. Men continue to occupy more Head of Second Company positions.

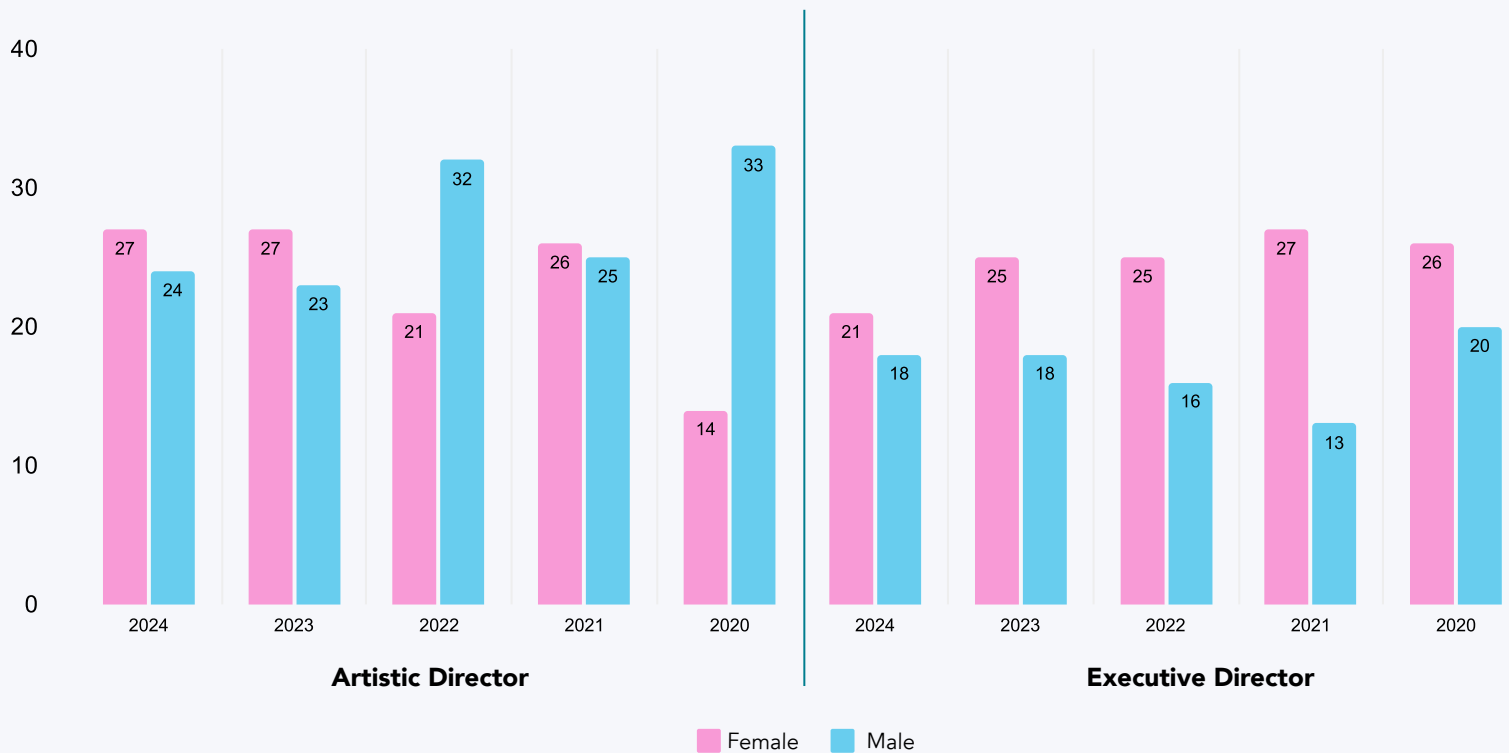
**NUMBER OF ASSOCIATE/ASSISTANT ARTISTIC DIRECTORS, HEADS OF SCHOOLS, HEADS OF SECOND COMPANIES, AND REHEARSAL DIRECTORS BY GENDER
Largest 50 Year-Over-Year Comparison**



Next 50 ⁵

As of September 2024, there are more women in Artistic and Executive Director positions than men within the **Next 50**. The gender distribution of Artistic and Executive Directors within the **Next 50** continues to be more equitably distributed.

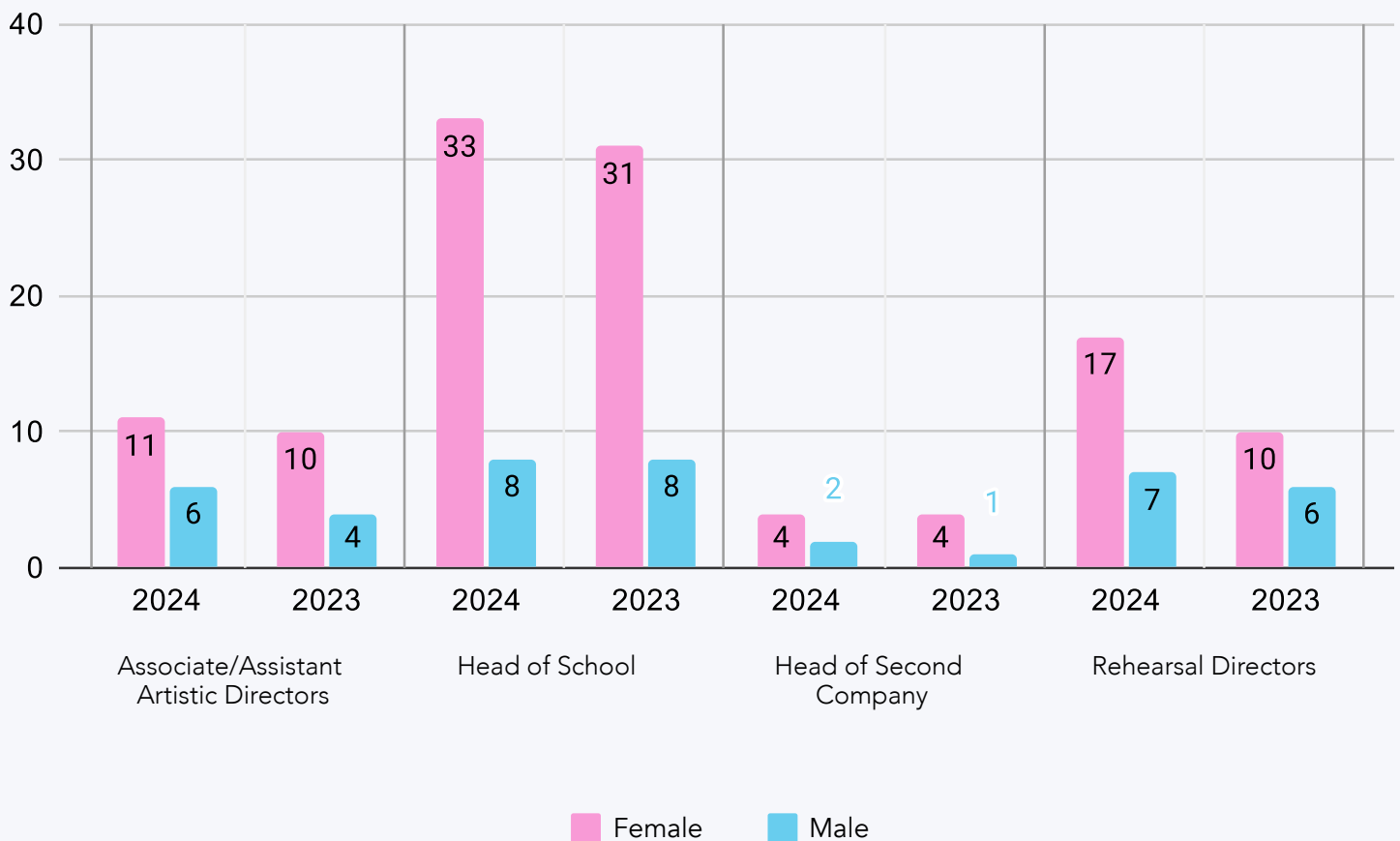
NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Next 50 Year-Over-Year Comparison



⁵ The **Next 50** was examined in depth for the first time in 2020. Because of this, DDP has not established longitudinal data for Artistic and Executive leadership among the **Next 50** for the same length of time as the **Largest 50**.

Within the **Next 50**, women continue to hold more Associate/Assistant Director, Head of School, Head of Second Company, and Rehearsal Director positions than their male counterparts.

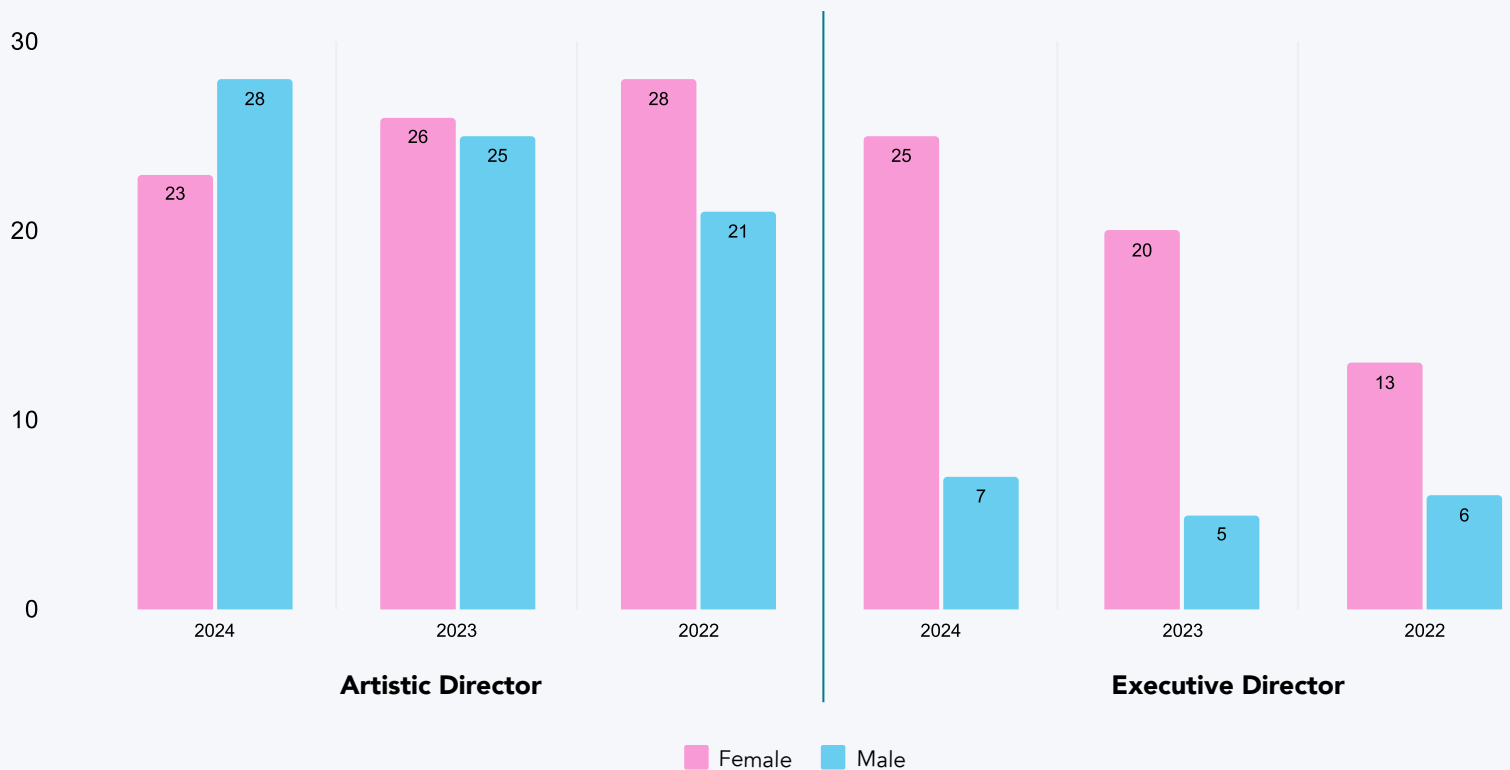
NUMBER OF ASSOCIATE/ASSISTANT ARTISTIC DIRECTORS, HEADS OF SCHOOLS, HEADS OF SECOND COMPANIES, AND REHEARSAL DIRECTORS BY GENDER
Next 50 Year-Over-Year Comparison



Additional 50⁶

For the first time, the number of male Artistic Directors is greater than the number of female Artistic Directors within the **Additional 50**. Women continue to hold more Executive Director positions within the **Additional 50** companies.

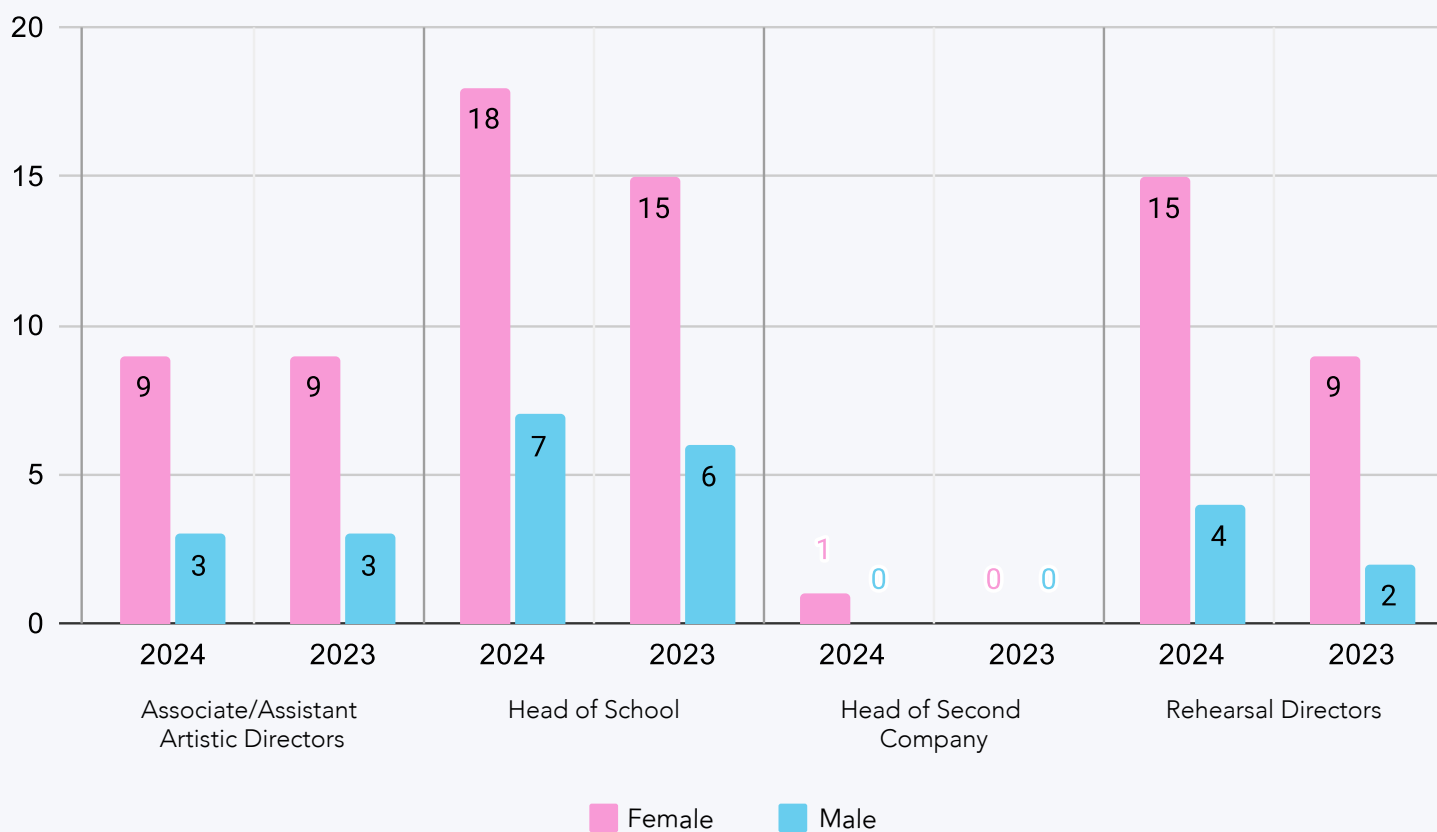
NUMBER OF ARTISTIC AND EXECUTIVE DIRECTORS BY GENDER Additional 50 Year-Over-Year Comparison



⁶ DDP has not yet established longitudinal data for leadership among the **Additional 50** as it was examined for the first time in 2022.

Within the **Additional 50**, women continue to hold more Associate/Assistant Director, Head of School, Head of Second Company, and Rehearsal Director positions than their male counterparts.

NUMBER OF ASSOCIATE/ASSISTANT ARTISTIC DIRECTORS, HEADS OF SCHOOLS, HEADS OF SECOND COMPANIES, AND REHEARSAL DIRECTORS BY GENDER
Additional 50 Year-Over-Year Comparison



Section III: Artistic Director Transitions

The following section examines Artistic Director transitions between 2021 and YTD 2024.⁷ As Artistic Director positions are typically long-term appointments, these metrics provide insight into the future landscape of Artistic Leadership in the United States. Comparisons to Artistic Director transitions at international companies are also made.

Between 2021 and 2024 YTD, 25 women and 29 men were appointed Artistic Directors at U.S. Ballet and Classically Based Companies. In 2024 YTD, more women have been appointed Artistic Directors than their male counterparts.

Women are provided fewer Artistic Director opportunities at international companies (U.S. excluded). Between 2021 and 2024 YTD, only 20 women became Artistic Directors compared to 48 men.

Men have been appointed to Artistic Director positions at nearly twice the rate of women at ballet companies worldwide (77 men versus 45 women). However, companies within the United States offer women more Artistic Director opportunities compared to international companies.

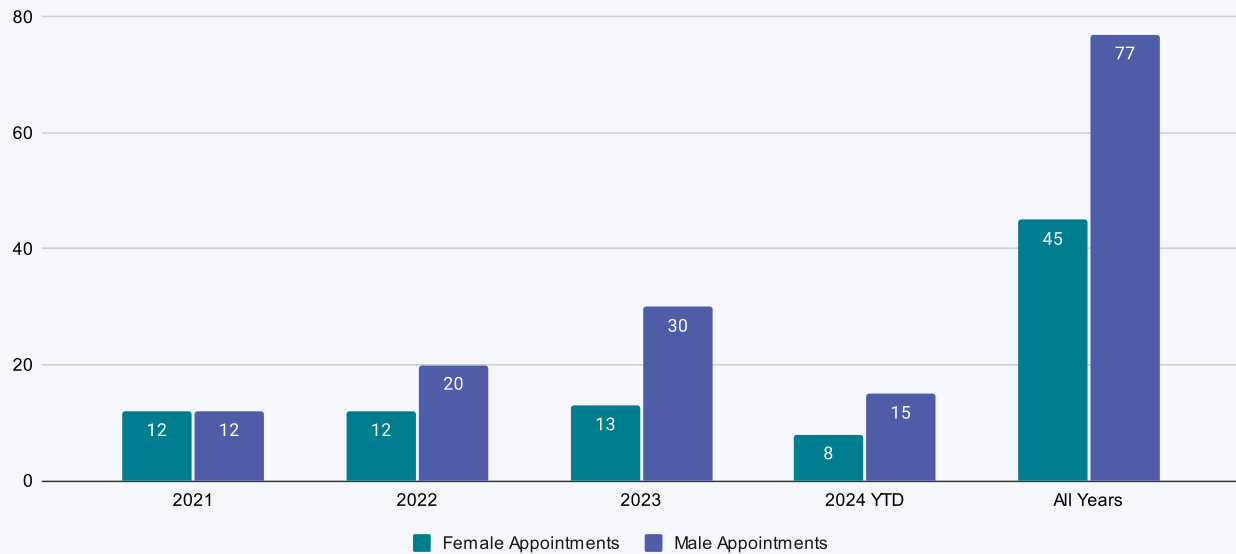
NOTE: DDP will be producing a Leadership Transitions Data Byte in December of 2024/January 2025 that will assess transitions among leadership positions more fully. The statistics outlined in this report are for guidance only.

	2021	2022	2023	2024 YTD ⁸	All Years
U.S. Companies					
Female Appointments	6	8	7	4	25
Male Appointments	6	10	10	3	29
International Companies					
Female Appointments	6	4	6	4	20
Male Appointments	6	10	20	12	48
All Companies (U.S. and International)					
Female Appointments	12	12	13	8	45
Male Appointments	12	20	30	15	77

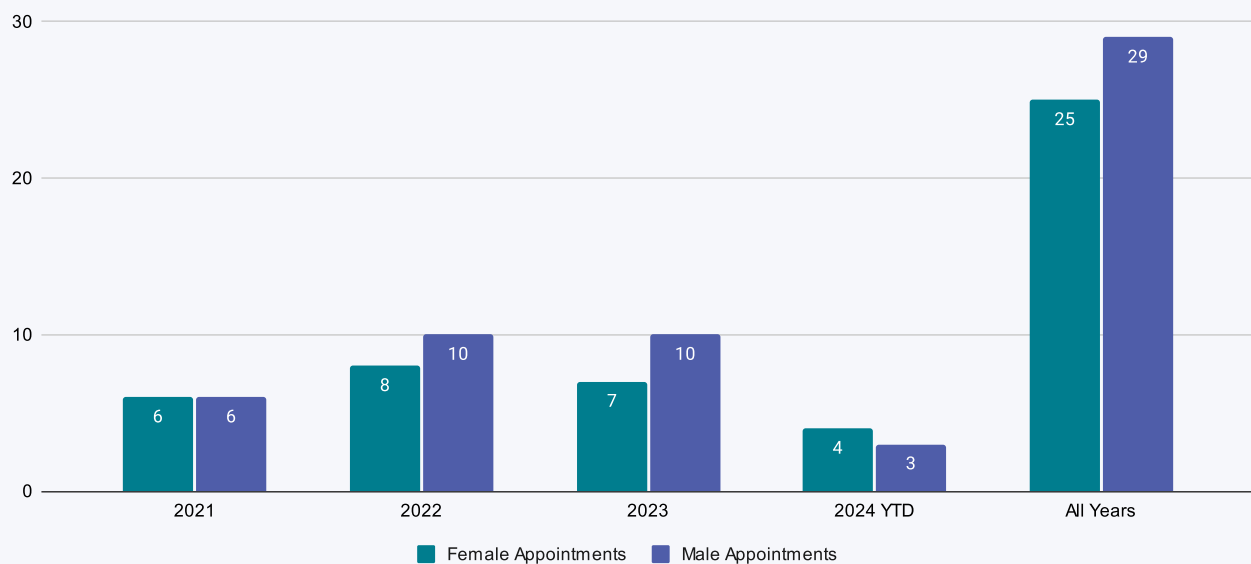
⁷ DDP will be examining all 2024 leadership transitions in the forthcoming, Leadership Transitions Data Byte.

⁸ There are currently 5 international companies with vacant Artistic Director positions.

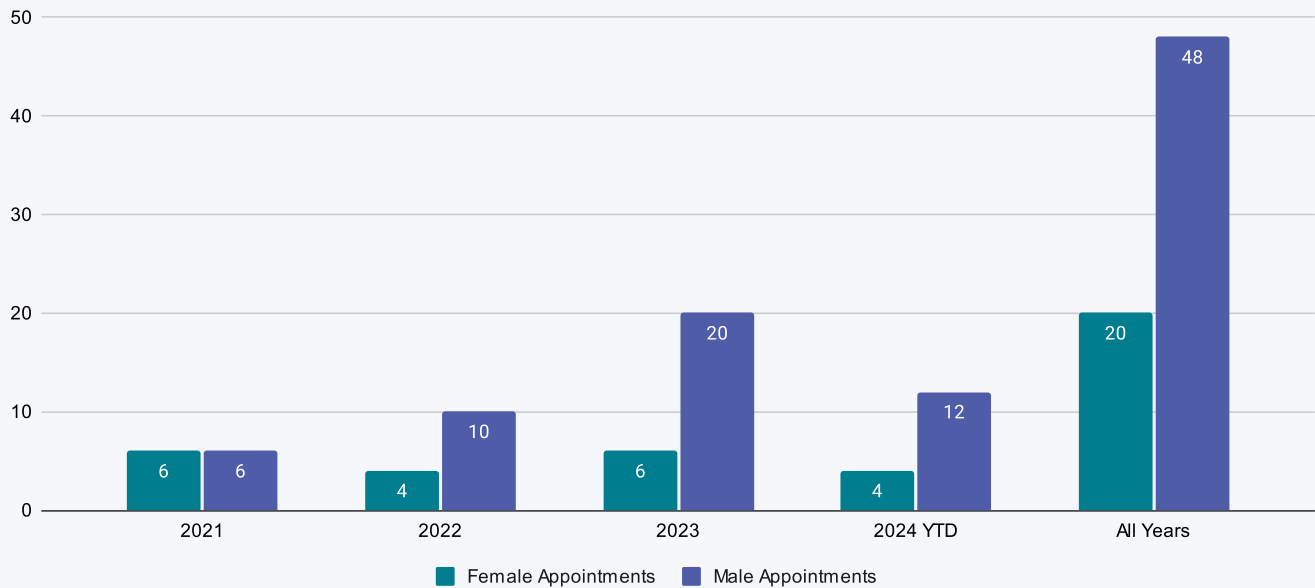
All Companies - Male and Female Artistic Director Appointments 2021 to 2024 YTD



U.S. Companies - Male and Female Artistic Director Appointments 2021 to 2024 YTD



International Companies - Male and Female Artistic Director Appointments 2021 to 2024 YTD



Types of Artistic Director Transitions

The following tables and graphs outline the types of leadership transitions that occurred between 2021 and 2024 YTD (beginning of September). This information provides insight into the replacement rate of Artistic Director positions - specifically, the proportion of these roles filled by women.

In the U.S., the most common type of transition is from a female to a male (F-M; 15 transitions). This is followed by male-to-male transitions (14 transitions), while female-to-female (12 transitions) and male-to-female (11 transitions) are less frequent.

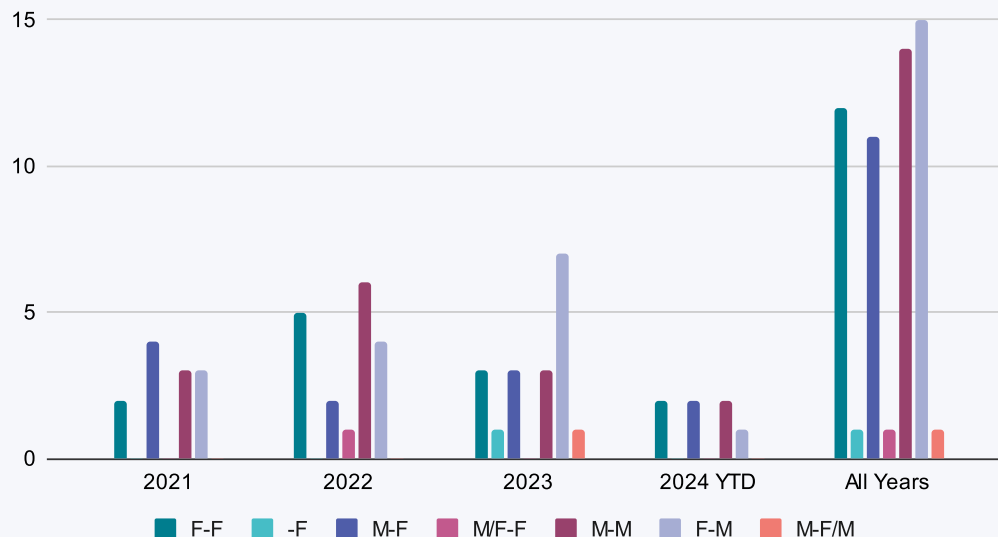
Internationally, the most prevalent transition is male-to-male transitions (30 transitions), followed by female-to-male transitions (16 transitions). Similar to the U.S., female-to-female (4 transitions) and male-to-female (15 transitions) are less frequent among international companies.

When Artistic Director positions become available, women are less likely to be hired. Women are more often replaced by men when they leave Artistic Director roles and less frequently succeed a male predecessor.

Artistic Director Transitions - U.S. Ballet and Classically Based Companies

	2021	2022	2023	2024 YTD	All Years
F-F	2	5	3	2	12
-F	0	0	1	0	1
M-F	4	2	3	2	11
M/F-F	0	1	0	0	1
M-M	3	6	3	2	14
F-M	3	4	7	1	15
-M	0	0	0	0	0
M-F/M	0	0	1	0	1

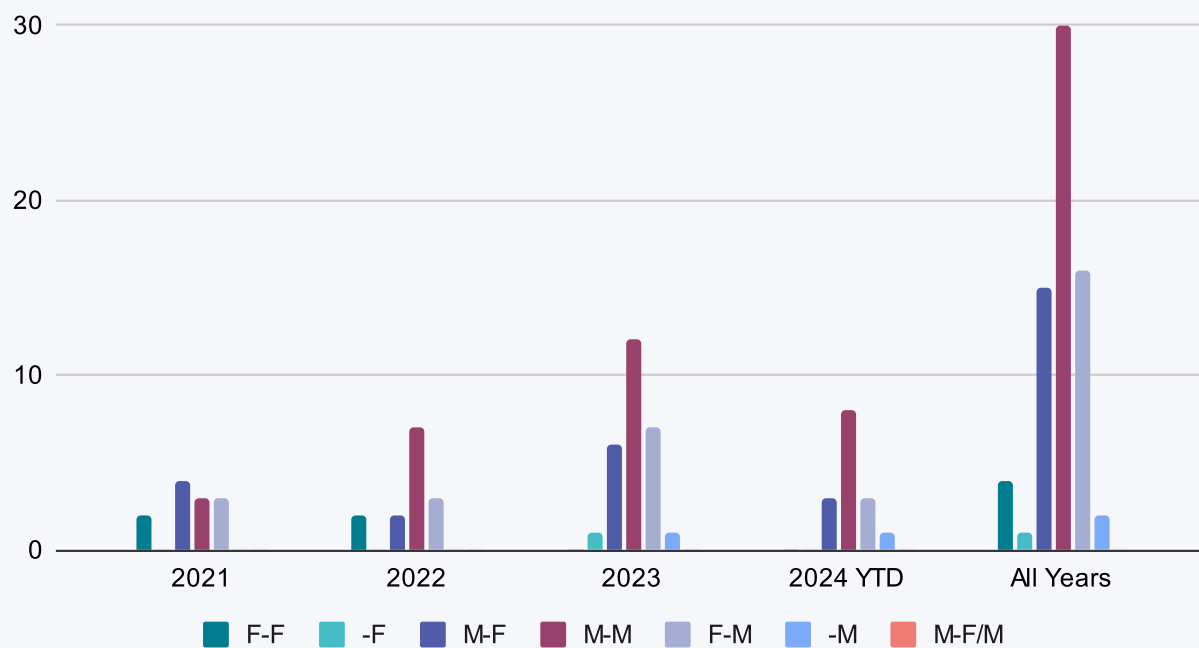
Types of Leadership Transitions - U.S. Companies



Artistic Director Transitions - International Ballet and Classically Based Companies

	2021	2022	2023	2024 YTD	All Years
F-F	2	2	0	0	4
-F	0	0	1	0	1
M-F	4	2	6	3	15
M-M	3	7	12	8	30
F-M	3	3	7	3	16
-M	0	0	1	1	2
M-F/M	0	0	0	0	0

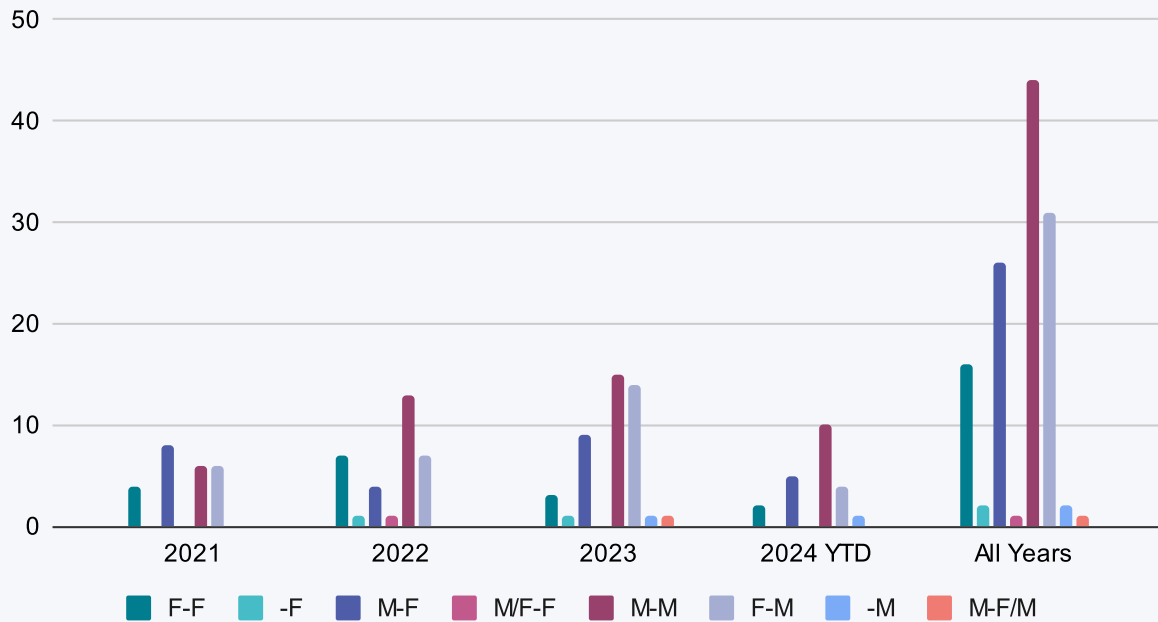
**Types of Leadership Transitions
- International Companies**



Artistic Director Transitions - All Companies

	2021	2022	2023	2024 YTD	All Years
F-F	4	7	3	2	16
-F	0	1	1	0	2
M-F	8	4	9	5	26
M/F-F	0	1	0	0	1
M-M	6	13	15	10	44
F-M	6	7	14	4	31
-M	0	0	1	1	2
M-F/M	0	0	1	0	1

Types of Leadership Transitions - All Companies



Section IV: Operational Definitions, Methods, and Limitations

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 (such as Alvin Ailey), defines its work as “ballet” then we honor their terminology. Note, however, that Alvin Ailey, Dallas Black Dance Theatre, LA Dance Project, and PHILADANCO!, are also counted in our Modern and Contemporary ranking. DDP also considers factors such as whether the company has an affiliated school that teaches pointe work and if the company commissions work by choreographers who also work with traditional ballet companies.

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

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 (e.g., ballet director).

Executive Director

The executive 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, (e.g., managing director).

Associate/Assistant Artistic Directors

The associate/assistant artistic 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 artistic assistant at the ballet company.

Head of School

The head of school for 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.

Heads of Second 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/trainee company, i.e., ballet director.

Rehearsal Director

Rehearsal directors were defined as either the person(s) with that title, or the person(s) who most closely fills the role of overseeing and directing rehearsals for the companies (e.g., répétiteur, repertory coach). DDP has remained open and generous with this title as it varies from company to company.

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

Data Collection and Analysis

For this study, DDP examined the **Largest 150** ballet and classically based companies in the U.S. compiled through publicly available fiscal data, as detailed in the 2024 [Largest Ballet & Classically Based Company Report](#).

Leadership positions, as well as name and gender, were primarily sourced directly from company websites. Pronouns were utilized to determine an individual's gender. All relevant information was collected in a shared Google Sheet. After initial data collection, data was reviewed twice more by a different member of the research team on each occasion. Data was collected and verified between June 2024, and September 2024. For each leadership category, the number of female, male, and gender expansive individuals were counted and percentages were calculated.

Artistic Director transition information has been collected on an ongoing basis since 2021 as part of DDP's annual Leadership Transitions Data Bytes. For this report, Artistic Directors of main companies were included. Artistic Directors of schools and second companies were excluded from analysis, as were transitions at modern and contemporary companies. Transitions were counted from the date they were announced. For example, Julie Kent's Co-Artistic Director position at Houston Ballet was announced in 2022, but she did not assume the role until 2023. Her transition was counted in 2022.

Limitations

Titles and Vacancies of Artistic and Executive Director Positions

Titles vary between companies and Dance Data Project® has attempted to represent the various leadership positions of each company as accurately as possible.

The role of Executive Director ranges in title. DDP used the key employee, if applicable, with the title most closely resembling Executive Director. These titles include President and Chief Executive Officer, Managing Director, Interim Executive Director, Administrative Director, Administrative Manager, Director, Founder and Chief Executive Officer. For companies where one person serves as both Artistic and Executive Director, DDP counted that person in both categories. For example, Christine Cox, the Artistic and Executive Director of BalletX, was counted among both Artistic Directors and Executive Directors in the **Largest 50**.

Armitage Gone Dance! closed their professional company in the Spring of 2022. However, they were included in DDP's sample of the **Largest 150** (ranked #124) as they were still operational for part of FY 2022. The company has been excluded from the leadership calculations throughout this report.

26 companies have one individual serving as both Artistic and Executive Director:

American Midwest Ballet	Cuban Classical Ballet of Miami	New Ballet
Ballet Arkansas	Chattanooga Ballet	Newport Contemporary Ballet
Ballet Idaho	South Carolina Ballet	Orlando Ballet
Ballet Palm Beach	Eglevsky Ballet	Sacramento Ballet
Ballet Vero Beach	Madison Ballet	Saint Louis Ballet
Ballet Rhode Island	Manassas Ballet Theatre ⁹	Texture Contemporary Ballet
BalletX	The Minnesota Ballet	The Roxey Ballet Company
Carolina Ballet	Mareck Dance	The Rosin Box Project
Charleston Ballet	Nashville Ballet	

7 Companies list two Artistic Directors:

Anaheim Ballet	Delta Festival Ballet	Louisville Ballet
Ballethnic Dance Company	Houston Ballet	Rochester City Ballet
Charlottesville Ballet		

2 companies list no Artistic Director:

Dallas Black Dance Theatre	Dance Aspen
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30 companies list no Executive Director:

Alabama Ballet	Ballet Tucson	The Florida Ballet
Albany Berkshire Ballet	Ballet Virginia	Maine State Ballet
American Contemporary Ballet	Carolina Ballet Theatre	New York Dance Project
Anaheim Ballet	Canyon Concert Ballet	Oakland Ballet Company
ARC Dance Company	Central Illinois Ballet	PHILADANCO!
Avant Chamber Ballet	Chamber Dance Project	Rochester City Ballet
Ballet Frontier	Charlottesville Ballet	United Ballet Theatre
Ballet Theatre of Maryland	Connecticut Ballet	Utah Metropolitan Ballet
Ballethnic Dance Company	Diablo Ballet	Sierra Nevada Ballet
Ballet Pensacola	Dissonance Dance Theatre	Ohio Contemporary Ballet

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

We invite you to contact the DDP research team with any inquiries or comments at research@dancedataproject.com.

⁹ Amy Grant Wolfe is the Artistic Director and Co-Executive Director of Manassas Ballet Theatre. She shares the role of Executive Director with Mark Wolfe.

Appendix A: The Largest 50 U.S. Ballet Companies - Largest 50, Next 50, Additional 50

The following companies are ordered by size of annual expenditures based on their reported 2022 fiscal year. **The Largest 150** comprise the primary sample of companies that will be studied for Dance Data Project® 2024 reports.

Largest 50

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

Next 50

- | | | |
|-------------------------------|---|---|
| 51. Ballet Rhode Island | 60. New Ballet | 68. Ballet 5:8 |
| 52. Ballet San Antonio | 61. Post:ballet | 69. South Carolina Ballet (formerly Columbia City Ballet) ¹³ |
| 53. State Street Ballet | 62. Indianapolis Ballet | 70. Diablo Ballet |
| 54. Ballet Magnificat! | 63. Fort Wayne Ballet | 71. Manassas Ballet Theatre |
| 55. New Jersey Ballet | 64. Les Ballets Trockadero de Monte Carlo | 72. Peninsula Ballet Theatre |
| 56. Madison Ballet | 65. PHILADANCO! ¹¹ | 73. Newport Contemporary Ballet ¹⁴ |
| 57. José Mateo Ballet Theatre | 66. Saint Louis Ballet ¹² | 74. Maine State Ballet |
| 58. American Midwest Ballet | 67. Boulder Ballet | 75. Brooklyn Ballet |
| 59. Wonderbound | | |

10 Formerly Pennsylvania Ballet. The company was renamed to Philadelphia Ballet in 2021.

11 PHILADANCO! operates a separate for-profit school. Financial data is currently unavailable for their school, so their ranking only reflects the financial information for their professional performing company. This differs from many companies that operate both a professional company and school.

12 Saint Louis Ballet operates a separate for-profit school. Financial data is currently unavailable for their school, so their ranking only reflects the financial information for their professional performing company. This differs from many companies that operate both a professional company and school so, like PHILADANCO!, their ranking may appear lower than it otherwise would.

13 Columbia Classical Ballet was renamed to South Carolina Ballet in September 2023.

14 Island Moving Company was renamed to Newport Contemporary Ballet in 2023.

- 76. The Florida Ballet
- 77. Golden State Ballet
- 78. Charlottesville Ballet
- 79. City Ballet of San Diego
- 80. Ballet Des Moines
- 81. Ballet Virginia
- 82. Mystic Ballet
- 83. Ballet Theatre of Maryland
- 84. The Tallahassee Ballet

- 85. Ballet Tucson
- 86. Huntsville Ballet
- 87. Oakland Ballet Company
- 88. City Ballet of Boston
- 89. Rochester City Ballet
- 90. Terminus Modern Ballet Theatre
- 91. Canyon Concert Ballet
- 92. Dance Alive National Ballet
- 93. Utah Metropolitan Ballet

- 94. First State Ballet Theatre
- 95. Eglevsky Ballet
- 96. San Diego Ballet
- 97. Ballet Fantastique
- 98. The Minnesota Ballet
- 99. Arts Ballet Theatre of Florida
- 100. Chattanooga Ballet

Additional 50

- 101. The Georgia Ballet
- 102. American Contemporary Ballet
- 103. Ballet Co. Laboratory
- 104. Ballet Pensacola
- 105. Ballet Palm Beach
- 106. Ohio Contemporary Ballet (formerly Verb Ballets)¹⁵
- 107. New Orleans Ballet Theatre
- 108. New Mexico Ballet
- 109. Central West Ballet
- 110. Moveius Contemporary Ballet
- 111. Marigny Opera Ballet
- 112. Syracuse City Ballet
- 113. James Sewell Ballet
- 114. Ballethnic Dance Company
- 115. Ballet Arkansas
- 116. Chamber Dance Project
- 117. Anaheim Ballet

- 118. Winston-Salem Festival Ballet
- 119. Dance Aspen
- 120. Portland Ballet¹⁶
- 121. Connecticut Ballet
- 122. Ballet Quad Cities
- 123. Ballet Collective
- 124. Armitage Gone! Dance¹⁷
- 125. Dissonance Dance Theatre
- 126. Ballet Vero Beach
- 127. Dimensions Dance Theater of Miami
- 128. The Roxey Ballet Company
- 129. Avant Chamber Ballet
- 130. The Rosin Box Project¹⁸
- 131. Mareck Dance¹⁹
- 132. The Charleston Ballet
- 133. Ballet North Texas
- 134. ARC Dance Company

- 135. New York Dance Project
- 136. Cuban Classical Ballet of Miami²⁰
- 137. Texture Contemporary Ballet
- 138. Columbia Classical Ballet
- 139. New York Theatre Ballet
- 140. Lexington Ballet Company
- 141. Greensboro Ballet
- 142. Delta Festival Ballet
- 143. Ajkun Ballet Theatre
- 144. Sierra Nevada Ballet
- 145. Kentucky Ballet Theatre
- 146. Ballet Frontier
- 147. Albany Berkshire Ballet
- 148. Carolina Ballet Theatre
- 149. Central Illinois Ballet
- 150. United Ballet Theatre

¹⁵ Verb Ballets was renamed to Ohio Contemporary Ballet in the Fall of 2023.

¹⁶ Portland Ballet is located in Portland, ME, not to be confused with the school The Portland Ballet located in Portland, OR.

¹⁷ Armitage Gone! Dance closed their company in the Spring of 2022.

¹⁸ The Rosin Box Project filed 2 990s in FY22. DDP reached out to the company and was notified that this was due to the company changing their fiscal year to align with the calendar year in FY22. This ranking reflects their combined FY22 financials as reported on their 990s that were sent to DDP.

¹⁹ Missouri Contemporary Ballet was renamed to Mareck Dance in the Summer of 2022.

²⁰ Cuban Classical Ballet of Miami will be considered a school rather than a company for DDP's future reports.

